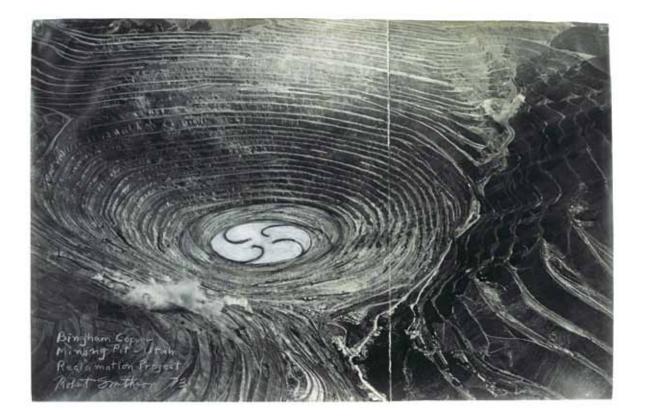
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Programs and Events

OPENING CELEBRATION

Member Preview THURSDAY, SEPTEMBER 13, 5:30-7 PM

Public Reception FRIDAY, SEPTEMBER 14, 6-8 PM

Artist Conversations SATURDAY, SEPTEMBER 15, 1 PM Meredith Malone, associate curator, discusses the exhibition with participating artists N. Dash and Christine Hiebert

FILM SCREENING SATURDAY, SEPTEMBER 22, 1 PM Steinberg Auditorium

Robert Morris, *Mirrors* (1969) Robert Morris, *Wisconsin* (1969) Nancy Holt and Robert Smithson, Swamp (1971) Richard Serra, Railroad Turnbridge (1976) Nancy Holt, Sun Tunnels (1978)

FRIDAY NIGHTS AT THE KEMPER FRIDAY, OCTOBER 26

6 pm Live music by Beth Bombara

Jennifer Padgett, PhD student in the Department of 7 pm Art History & Archaeology, leads a tour of the exhibition Screening of Agnes Martin's film Gabriel (1976) 8 pm Steinberg Auditorium

FRIDAY, DECEMBER 14

6 pm Live music by Cassie Morgan and the Lonely Pine 6–9 pm Art-making with local artists Tom and Lori Hunt

Meredith Malone, associate curator, leads a tour 7 pm of the exhibition

LECTURE

WEDNESDAY, NOVEMBER 7

Anne Rorimer, curator and independent scholar Drawing the Line between Art and Reality: Proposals, Progressions, and Processes in Minimal, Postminimal, and Conceptual Art 6 pm Reception, Kemper Art Museum 6:30 pm Lecture, Steinberg Auditorium

ARTIST TALK

WEDNESDAY, NOVEMBER 14, 5 PM

Participating artist Allyson Strafella discusses her work in the context of the exhibition

Support for Notations: Contemporary Drawing as Idea and Process was provided by James M. Kemper, Jr., the David Woods Kemper Memorial Foundation, Washington University's Sam Fox School of Design & Visual Arts, the Hortense Lewin Art Fund, and members of the Mildred Lane Kemper Art Museum.

MILDRED LANE KEMPER APT MUSEUM



SATURDAY, SEPTEMBER 29, 10 AM-2 PM One-day course investigating Minimal art at the Mildred Lane Kemper Art Museum and Laumeier Sculpture Park Free; registration is required For more information or to register, contact Allison Taylor, Manager of Education Programs, at 314-935-7918 or allison.taylor@wustl.edu

MAKING YOUR MARK: EXPLORING PROCESS IN CONTEMPORARY DRAWING WEDNESDAY, OCTOBER 3, 7-9 PM

Tom and Lori Hunt

Tours

The Mildred Lane Kemper Art tours.

General Information

The Mildred Lane Kemper Art Museum is free and open to the public 11–6 every day except Tuesday; open 11-8 on Friday. Visitor parking is available adjacent to the building, and the Museum is easily accessible via MetroLink (one block south of the Skinker station). Contact: 314-935-4523 or kemperartmuseum.wustl.edu.

Courses and Workshops

FROM PROCESS TO PUBLIC SPACE: SOL LEWITT AND DONALD JUDD

Hands-on workshop led by local artists and educators

Free; registration is required

For more information or to register, contact Allison Taylor, Manager of Education Programs, at 314-935-7918 or allison.taylor@wustl.edu

THE PRACTICE OF DRAWING: THEN AND NOW WEDNESDAYS, OCTOBER 24, OCTOBER 31, NOVEMBER 7, AND NOVEMBER 14, 10 AM-12 PM

Four-part course on drawing from the Renaissance to today presented by the Mildred Lane Kemper Art Museum and the Saint Louis Art Museum

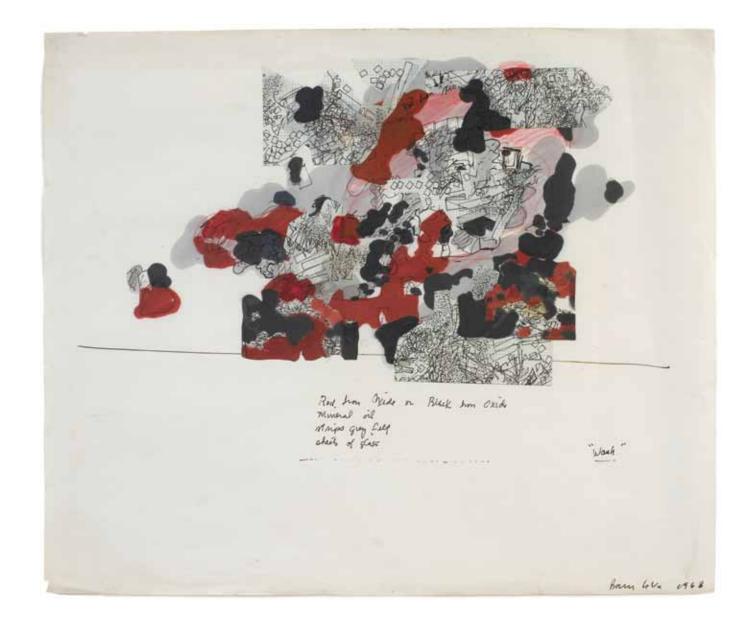
\$80 (\$60 Museum Members); registration is required For more information or to register, contact www.slam.org/ Education/ or 314-655-5212

Online Catalog and Other Resources

Museum offers many opportunities for free, individualized, docent-led tours and education programs. To schedule a tour for your group, organization, class, or friends and 314-935-7918, allison.taylor@ wustl.edu, or visit us online at kemperartmuseum.wustl.edu/

The exhibition is accompanied by an online catalog organized and edited by Rachel Nackman, curator of the Kramarsky Collection. The publication includes an essay by Meredith family, contact Allison Taylor at Malone along with images of all of the works in the exhibition, artist interviews, and select entries by graduate students in the Department of Art History & Archaeology at Washington University in St. Louis and at the Institute of Fine Arts, New York University. Go to **www.** kemperartmuseum.wustl.edu/ notationscatalog.

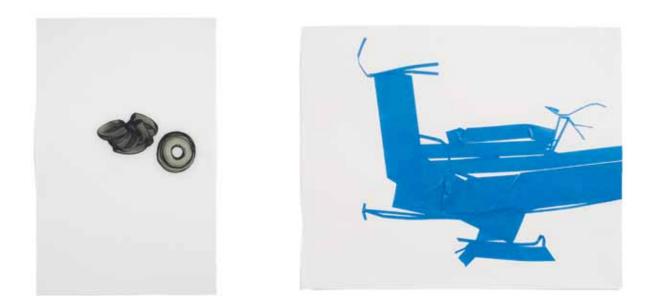
> For more online resources visit the education section of the Museum's website at kemperartmuseum.wustl.edu to access downloadable PDFs of this brochure, an educational guide related to Notations, and guides to other exhibitions currently on view.



Notations:

Contemporary Drawing as Idea and Process

September 14, 2012 - January 7, 2013





Notations: Contemporary Drawing as Idea and Process

The medium of drawing offers an intimate and open field for imaginative elaboration, one in which concepts and ideas can emerge and change with relative ease. Uninhibited by the obligation to create a finished and independent object as is traditionally associated with painting and sculpture, drawing lends itself readily to the theoretical and the experimental. Notations: Contemporary Drawing as Idea and Process explores the unique capacities of the medium by bringing together over sixty works by thirty-nine artists from the postwar period to today.

Drawn from the collection of Sally and Wynn Kramarsky, New York, along with several of their works donated to The Museum of Modern Art, New York, the exhibition focuses on practices that emerged from the late 1950s through the 1970s, a period of great innovation for drawing. Seminal American artists associated with the conceptually rigorous and process-oriented practices of Minimal, Postminimal, and Conceptual

art are represented, including works by Carl Andre, Mel Bochner, Dan Flavin, Eva Hesse, Nancy Holt, Barry Le Va, Sol LeWitt, Agnes Martin, and Richard Serra, among many others. These artists enacted a fundamental shift away from drawing as a form of graphic disclosure toward a focus on material and conceptual concerns. *Notations* also presents work by subsequent generations of artists who employ procedures rooted in Process and Conceptual art—such as Janet Cohen, N. Dash, Nicole Fein, and Hadi Tabatabai—and who engage in exploratory relationships with their materials and mediums, including Christine Hiebert and Allyson Strafella. The juxtaposition of both established and emerging artists reflects the sustained allure of drawing as a preeminent medium for artists who embrace its flexibility and economy of means.

Notations is divided into two thematic sections: "Repetitive and Serial Systems" and "Presentation Drawings and Proposals." Both sections reflect the

multifaceted character of drawing and diverse modes of artistic engagement with the medium, including the different ways it is conceived, made, used, and categorized. While several works presented in the exhibition continue the early modern practice of making drawings as finite expressions in their own right, innovators in the 1960s and 1970s also frequently employed drawing in ways not previously considered independent works of art: diagrams, instructions for fabrication, notes for site-specific installations, and markers of duration. The array of drawings on view in this exhibition represents not a stylistically coherent body of work but rather an intensive exploration into the material and conceptual conditions of art-making.

REPETITIVE AND SERIAL SYSTEMS

All the drawings in this section are linked by their use of repetition-of lines, gestures, marks,

ABOVE, FROM LEFT: Sharon Louden, Drawing for Agents, 1996. Paint on Ink, graphite, and colored Mylar, 11 x 17 in. (27.9 x 43.2 cm). © 2012 Sharon Louden. Photo by Ellen McDermott.

Christine Hiebert, Untitled (t.02.3), 2002. Blue tape on paper, 13 7/8 x 16 3/4 in. (35.2 x 42.5 cm). © 2012 Christine Hiebert. Photo by Laura Mitchell.

Allyson Strafella, factor, 2007. Typed colons transferred from carbon paper onto paper, 13 5/8 x 10 5/8 in. (34.6 x 27 cm). © 2012 Allyson Strafella. Photo by Ellen McDermott.

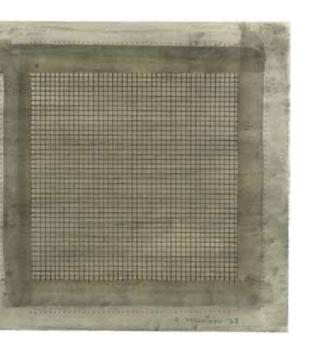
Agnes Martin, Wood I, 1963. Watercolor and graphite on paper. 15 x 15 1/2 in. (38.1 x 39.4 cm). The Museum of Modern Art, New York. Fractional and promised gift of Sally and Wynn Kramarsky, 2004. © 2012 Estate of Agnes Martin / Artists Rights Society (ARS), New York. Photo by Thomas Griesel.

Keith Sonnier, Early Rutgers Drawing, 1966. pencil on paper. 20 x 22 1/2 in. (50.8 x 57.2 cm) © 2012 Keith Sonnier / Artists Rights Society (ARS), New York, Photo by Ellen McDermott.

OVERLEAF: TOP: Larry Poons, Untitled, c. 1964. Graphite on graph paper, 17 5/8 x 22 3/8 in. (44.8 x 56.8 cm). Art @ Larry Poons / Licensed by VAGA, New York. Photo by Ellen McDermott.

BOTTOM: Robert Smithsor Bingham Copper Mining Pit—Utah Reclamation Project, 1973. Wax pencil and tape on plastic overlay on photograph, 20 x 30 in. (50.8 x 76.2 cm). Art © Estate of Robert Smithsor creating an aesthetic experience. / Licensed by VAGA, New York Photo by Ellen McDermott.

Other works on view expand these notions of repetition and seriality, often taking the form of simple generative systems in which artists establish specific parameters and arbitrary limits in



and symbols—and serial variations. The work of Agnes Martin and Robert Ryman sets the stage for concepts variously explored here. Both artists began their respective careers in the 1950s and embraced one of modernism's most persistent tropes, the grid. Within the readymade ordering and stability of the grid, individual experimentation can emerge, while seriality with its subtle varieties facilitates a type of perpetual investigation into form and material. Martin's intricate gridded line drawings are commonly interpreted in terms of a personal, transcendent vision infused by strong associations with nature or the organic world; Ryman's ongoing serial use of basic materials—white paint on a square surface—emphasizes the role that perception and context play in

advance of making and then follow them through fastidiously to arrive at a completed work. For some artists, such as Sol LeWitt and William Anastasi, working with a plan was one way of upending traditional compositional strategies and subjective decision-making. For a subsequent generation of artists, including N. Dash and Jill O'Bryan, both of whom produce highly individual catalogs of time, movement, and thought, the use of a priori systems and repetitive actions supports an intensive exploration of the physical and material aspects of artistic production.

PRESENTATION DRAWINGS AND PROPOSALS

The artworks in this section include working and presentation drawings related to paintings and sculptures, plans for site-specific installations, and projected ideas for earthworks. While comprising a variety of forms, from simple sketches and schematic views to descriptive diagrams with



measurements and instructions, these diverse proposals underscore both the discursive character of drawing and its direct, material nature. The notes, drafts, renderings, and prescriptions on view here tease the boundaries between mediums and serve an exploratory function—as a means to think through a work in progress or, in some cases, an already completed work. From Larry Poons's meticulously gridded diagram for a geometric dot painting associated with 1960s Op art, to Robert Smithson's ambitious, ecologically conscious plan for a land reclamation project in Utah in the 1970s, to Sharon Loudon's subtle and fluid studies on Mylar for abstract sculptures in the 1990s—these works all draw attention to the powerful relation between concept and material presence, thought and execution.

Notations: Contemporary Drawing as Idea and Process is curated by Meredith Malone, associate curator. Special thanks for their ongoing support and collaboration are extended to Sally and Wynn Kramarsky, who generously lent the artworks for the exhibition, and to Rachel Nackman, curator of the Kramarsky Collection, who shared her enthusiasm for this project and her knowledge of the collection.

FRONT:

Barry Le Va, Wash, 1968. Ink and pen on graph paper mounted on paper. 18 1/2 x 22 in. (47 x 55.9 cm © 2012 Barry Le Va. Photo by Ellen McDermott.

PARTICIPATING ARTISTS

William Anastasi Carl Andre Frank Badur Jennifer Bartlett Mel Bochner John Cage Janet Cohen N. Dash Nicole Phungrasamee Fein Dan Flavin Teo González **Robert Grosvenor** Eva Hesse Christine Hiebert Kristin Holder Nancy Holt Jasper Johns Donald Judd Ellsworth Kelly Barry Le Va Sol LeWitt Sharon Louden Agnes Martin Robert Morris Bruce Nauman Martin Noël Jill O'Bryan Larry Poons Erwin Redl Winston Roeth Robert Ryman Fred Sandback Karen Schiff Richard Serra Robert Smithson Keith Sonnier Allyson Strafella Hadi Tabatabai Mark Williams