



THE MUSEUM OF MODERN ART ACQUIRES GIFT OF IMPORTANT CONTEMPORARY DRAWINGS FROM WERNER H. KRAMARSKY

Collection Exemplifies the Medium's Distinctive and Diverse Role within the Field of Contemporary Art

NEW YORK, May 14, 2004 -- A collection of 81 drawings spanning more than 50 years of art in the postwar period has been donated to The Museum of Modern Art by Museum trustee Werner H. Kramarsky, it was announced today by Glenn D. Lowry, MoMA Director. Comprising outstanding works by the most acclaimed contemporary artists working in any medium—including among many others, Carl Andre, Mel Bochner, Jasper Johns, Ellsworth Kelly, Brice Marden, Agnes Martin, Robert Rauschenberg, Ed Ruscha, and Tony Smith—as well as exceptional drawings by younger contemporary artists, the collection significantly enhances the Museum's holdings of contemporary art. These works join the 95 drawings already donated by Mr. Kramarsky to the Museum, creating a total gift of 176 works on paper given since 1999, among the most important gifts ever made to the Department of Drawings.

"This distinguished collection reflects Werner Kramarsky's enlightened connoisseurship and dedication to excellence, and we are grateful for his generous philanthropy," says Mr. Lowry. "It adds a valuable dimension to our collection and reflects MoMA's commitment to contemporary art. We are delighted that this collection will reside at MoMA and will be an important component of the installations in the new building during our opening year."

"This gift transforms the Museum's collection, for its inclusion of drawings that are masterworks in their own right, and for representing drawing as a distinctive and richly diverse medium within contemporary art," says Gary Garrels, The Robert Lehman Foundation Chief Curator of Drawings, and Curator, Department of Painting and Sculpture.

Masterworks in the gift include such key drawings as Robert Rauschenberg's *Untitled (Mirror)* (1952), Jasper Johns's *No* (1964), and Brice Marden's *Muses Drawing 5 (Mnemosyne)* (1989–91). A number of important works comprise multiple sheets. Of particular note are Tony Smith's *4/26/61 (a suite of 9 drawings)* (1961), nine sheets; Richard Serra's *Untitled (14 Part Roller Drawing)* (1973) 14 sheets; and Ellsworth Kelly's *The Mallarmé Suite* (1991), which contains 11 sheets.

The collection ranges in date from the Rauschenberg and Jay de Feo's *Florence*, both of 1952, to such recent works as Laurie Reid's 2003 watercolor *Long Letter*. The acquisition deepens the Museum's holdings of renowned contemporary artists, with important additions to the collection such as Carl Andre's *Blue Lock* (1966), Dan Flavin's *Jill's Red Red and Gold of December 9, 1965* (1965), Agnes Martin's *Wood I* (1963), Ed Ruscha's *Self* (1967), and Frank Stella's *Study for Valle de los Caidos* (1966). Twenty-four of the 70 artists represented in the Kramarsky gift will be entering the Museum's collection for the first time, including Nancy Holt and Tatsuo Miyajima.

A core component of the collection is formed by artists who are primary figures in the development of Minimal and Conceptual art of the 1960s and their successors, who have responded to and extended the issues and aesthetics of those movements into the present. Sol LeWitt's *Red Lines from the Midpoints of the Left and Top Sides, Blue Lines from the Midpoints of the Right and Bottom Sides* (1975) is a superb example of the ideas that LeWitt was exploring in the 1970s. During this time, he pioneered the concept of what came to be known as "wall drawings," works that were often developed on paper, then executed directly on the wall in large scale. Robert Mangold, a prominent figure in American abstract art and one of the key painters bridging minimal and conceptual art, is represented by *Untitled Drawing #1, #2, and #3*, (1968), drawings that come from a critically important time in the development of his mature work, and the earliest Mangolds to enter the Museum's collection. Lee Etheredge IV's *Decimation* (2001) and *Fringes of Society* (2002), both made by typing layers of text on a sheet using a manual typewriter, build on the minimal and conceptual art of the 1960s. Although Carole Seborovski's drawings are characterized by a reduced palette and stark geometry that stem from Minimalism, drawings such as *Red Line—Graphite Painting* (1989) emphasize surface, material and process, widening their range of reference.

A number of artists are included for whom drawing is their only or primary medium, among them Brad Brown, Elena Del Rivero, Christine Hiebert, Mark Lombardi, and Laurie Reid. The collection is also distinguished by works by artists primarily known as sculptors, including Alice Aycock, Walter de Maria, Dan Flavin, Nancy Holt, Donald Judd, Tatsuo Miyajima, Robert Morris, and Nancy Rubins.

Mr. Kramarsky was elected a Trustee of the Museum in 1998 and became a Life Trustee in 2003. He has been a member of the Museum's Drawings Committee since 1994, was elected Vice Chairman of that committee in 1998, and has been a member of the Committee on Archives, Library and Research since 1997. He is also Chairman of the Board of the Andy Warhol Foundation and sits on the board of the UCLA Hammer Museum.

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