

"Drawing Is Another Kind of Language"

SOUTHAMPTON, N.Y.

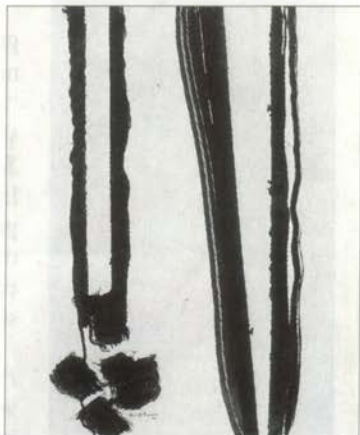
PARRISH ART MUSEUM

It wasn't just the big names that surprised and seduced in this generous (one could say, almost too generous) show of drawings from the collection of Werner Kramarsky, a longtime enthusiast of works on paper. The usual suspects—Johns, Serra, LeWitt, Mangold, Rauschenberg, Newman, Martin, Ryman, Judd—were here in force, with works dating from the early 1950s to the mid-'90s. But it was the lower-profile lights that helped make this selection memorable and revealed Kramarsky's eye to be a keen and wide-ranging beacon.

His is a sensibility shaped largely by Minimalism and geometric abstraction, but with plenty of room for sensuality and improvisation, as was demonstrated early in the exhibition with several works by Eva Hesse. An untitled *Vertical Abstraction* (1960), made when she was only 24, is a bursting tangle of nervous energy and a powerful foreshadowing of later sculptures. Sharon Louden, an artist born nearly 30 years later, appears to take up the theme with more compressed energy in *Tight* (1993). Mark Sheinkman and David Jeffrey create densely woven, illusionistic weaves that appear to ripple and vibrate. Nancy Haynes, in two monotypes, exploits a stripped-down chromatic range that nonetheless comes off as richly atmospheric. And there were wonderful offerings from Roni Horn, Elena del Rivera, Carol Seborovski, Joel Shapiro, and Andrew Topolski, along with two delicately Zen-like reveries from the late John Cage.

Indeed, there was very little not to like in this show, except perhaps the dim lighting, which was adjusted to protect the more fragile works. The exhibition demonstrated the astonishing range of possibilities that can be achieved on paper. To those who like to grumble that "nobody knows how to draw anymore," Kramarsky provides reams of evidence that testify to the contrary.

—Ann Landi



Barnett Newman,
Untitled, 1946, ink on
paper, 16 $\frac{1}{2}$ " x 13 $\frac{1}{4}$ ".
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