

Drawing is “another kind of language” -Richard Serra

Dear Educator,

Thank you for scheduling your class visits to the Katonah Museum of Art. As a teaching Museum, we present exhibitions that are engaging to young visitors and enrich core curriculum studies through encounters with original art.

The exhibition features 74 unique works on paper by 66 artists drawn from the Sally & Wynn Kramarsky Collection. Kramarsky collects and appreciates drawing as an art form that conveys the most direct, authentic expression of the human hand in action. The artists in *Drawn/Taped/Burned: Abstraction on Paper* do not focus on subject matter nor in telling a story. Their works more specifically explore and celebrate the beauty of a fluid **line**, the energy of scrawling **shapes**, and the mood expressed by a single band of **color**. Your students will be introduced to the elements of art and design: line, color, shape, texture, and composition and begin to appreciate the often subtle and special qualities that we may call beautiful, awesome, curious... and compelling. The most natural curriculum connections are language arts, poetry, music, and dance. All the arts share these most basic, non-verbal lines, shapes, and tones of expression.

During your 75-90 minute class visit, gallery discussions and activities will deepen students' appreciation of the aesthetic expression in the abstract works of art. Drawing exercises and explorations with novel materials in the Learning Center will open more possibilities about what art and drawing can be.

KMA's museum education philosophy is based on the belief that observation and discussion in a group provides models for both flexible and critical thinking, supports acceptance of divergent views, builds confidence in speaking publically, and develops the capacity to learn from one's visual experience.

To help prepare your students for their Museum visit we have enclosed the following:

- Curator's Introduction to the Exhibition
- Glossary of Art Terms
- Three images from the exhibition for discussion with your students
- Pre-visit activity: *Elements of Art*
- Name Tag Sheet – Please have each student arrive wearing a name tag with his/her first name clearly written. You can use your own nametags or the enclosed sheet.

Thank you for choosing the KMA for your class visit.



Karen R. Stein
Director of Education

UPCOMING PROGRAMS TO NOTE ON YOUR CALENDAR:

- **Educator's Workshop – *Following the Line: Visual Thinking through Drawing***
Led by exhibition artist Christine Hiebert, this hands-on workshop will expand our appreciation of drawing as a visual language. Participants will explore diverse mediums, develop an understanding of process, and discuss teaching methods that connect drawing and thinking. Advance registration required. \$25 members, \$30 non-members
- **Young Artists 2011** and **Younger Artists: *Make your Mark***, May 15 – May 22, 2011



Drawn/Taped/Burned: Abstraction on Paper is art in its purest physical form: line, color, shape, texture, and composition. It celebrates the beauty of a fluid line, the energy of scrawling shapes, and the mood expressed by a single band of color. As the title suggests, the artists in the exhibition employ many materials in the service of mark-making—not just the traditional pen or pencil, but also ash, wax, string, smoke, tape, tea, and tar.

The 74 drawings on display, dating from the 1950s to the present, are from the Kramarsky Collection in New York City. With a focus on material and process rather than narrative, the collection showcases artists' ingenuity in using unconventional media and inventive drawing techniques. It features some of the most recognized names in the art world, as well as the newest generation of contemporary artists.

The appeal of drawing derives, in part, from its intimacy—its tactile qualities, the revelation of its creation, the tracing of the artist's hand. Rather than look to the artists for meaning, visitors to *Drawn/Taped/Burned* should trust their own instincts and imaginations, their own experiences and emotions. There are discoveries to be made and adventures to be had in thoughtful, patient observation.

Ellen Keiter
Curator of Contemporary Art
Katonah Museum of Art

Visit the virtual catalogue at: www.aboutdrawing.org/drawntapedburned to:

- See color images of every artwork
- Read the curator's essay and an interview with collector Wynn Kramarsky
- Learn about the artists, their bios, and links to their websites
- Explore responses to the artworks contributed by other artists, museum professionals, and visitors.
- Add your own comments to the ongoing discussion.

List of Artists

William Anastasi

Carl Andre

Stephen Antonakos

Frank Badur

Jill Baroff

Robert Barry

Suzanne Bocanegra

Mel Bochner

Dove Bradshaw

Trisha Brown

John Cage

Anne Chu

Bruce Conner

Russell Crotty

Annabel Daou

Elena del Rivero

Mark di Suvero

Nicole Phungrasamee Fein

Dan Flavin

John Fraser

Teo González

Eva Hesse

Christine Hiebert

Jene Highstein

Kristin Holder

Roni Horn

Jasper Johns

Donald Judd

Ellsworth Kelly

Jay Kelly

Win Knowlton

Barry Le Va

Sol LeWitt

Linda Lynch

Robert Mangold

Brice Marden

Stefana McClure

Mary McDonnell

Tad Mike

Deborah Gottheil Nehmad

Jill O'Bryan

Gloria Ortiz-Hernández

Tristan Perich

Sylvia Plimack Mangold

Erwin Redl

Edda Renouf

Robert Ryman

Karen Schiff

Richard Serra

Joel Shapiro

Mark Sheinkman

Robert Smithson

Sara Sosnowy

Allyson Strafella

Hadi Tabatabai

Lynne Woods Turner

Richard Tuttle

Esteban Vicente

Ursula Von Rydingsvard

Joan Waltemath

Lawrence Weiner

Mark Williams

Christopher Wilmarth

Terry Winters

Joan Witek

Joseph Zito

GLOSSARY

ART RELATED TERMS

Asymmetrical – Not identical on both sides of a central line.

Background – The part of an image that seems furthest from the viewer.

Composition – The organization or grouping of the different parts of a work of art so as to achieve a unified whole.

Drawing – A depiction of an image using line, shape, color, and form. There are a wide variety of drawing techniques and media – tools and surface – that an artist may use.

Elements of Art – The basic components used by the artist when producing works of art.

Line - A continuous mark between points. Line defines space, and may create an outline or contour, define a silhouette, create patterns, or movement, and the illusion of mass or volume.

Shape - An enclosed space defined by line, color, or texture.

Color - An important element of art that can affect mood, feeling, balance, energy, and memory.

Texture - The characteristic surface of a material; how it feels to the touch.

Value - The relation of light and shade in a painting or drawing.

Space - The distance or area between, around, above, below, or within things.

Foreground - The part of an image that seems towards the front or closest to the viewer.

Geometric – Geometric shapes are simple curves and straight lines enclosed to form recognizable shapes such as circles, squares, triangles, etc.

Mark - A visible trace or impression on a surface, such as a line, dot, spot, stain, scratch, blemish, mar, bruise, crack, dent, or pleat.

Monochromatic – Having shades of only one, or a limited, color.

Organic – Organic shapes are of irregular contour and seem to resemble or suggest forms found in nature.

Negative Space – The space around and between the subject(s) of an image.

Pattern – The repetition of any thing – shapes, lines, or colors.

Perspective – A method used by artists to create the illusion of a three-dimensional space on a two-dimensional surface. Perspective allows objects in a drawing or painting to appear as they do in nature.

Sketch – A quick, simple drawing used to establish a composition. Sketches are concerned with representing the "general appearance" of a composition, not with tiny details or exact representations.

Symmetrical – The parts of an image or object organized so that one side duplicates, or mirrors, the other.

TYPES of ART

Abstract Art – A trend in painting and sculpture in the twentieth century. Abstract art seeks to break away from traditional representations of physical objects and concerns itself with designs, shapes, and colors instead of realistic images.

Conceptual Art – Works of art in which the idea or message is equally if not more important than the finished product.

Figurative Art – Art that portrays images that are clearly derived from real objects. All realistic art is figurative, but not all figurative art is realistic.

Nonobjective Art - Artworks having no recognizable subject matter (not recognizable as such things as houses, trees, people, etc.) Also known as non-representational art.

Process Art - Art created primarily as a physical record of the creative process. Jackson Pollock's drip paintings are perhaps the most famous works of this kind.

Realism – The accurate, detailed depiction of nature or life.

Still life – A work of art that depicts inanimate objects.

ART MOVEMENTS

Modernism – An art movement from the early to mid-20th century characterized by the deliberate departure from tradition and the use of innovative forms of expression. Modernism involves an interest in:

- creating abstractions, rather than depicting the visual world around us.
- expressing feelings and ideas in novel ways, e.g. through the use of color, brush strokes, or found materials.
- the acceptance of line, form, color, and process as valid subject matter by themselves.
- engaging the audience to take an active role as interpreter through careful observation, reflection, and analysis.

Post-Modernism – Art, architecture, or literature that reacts against earlier modernist principles, as by reintroducing traditional or classical elements of style or by carrying modernist styles or practices to extremes.

Abstract Expressionism – A school of painting that flourished in the 1940s and 1950s. Abstract Expressionist artists used bold paint strokes, splashes, colors, and marks to convey strong emotions without the need to represent recognizable forms.

Minimalism – An American style in painting and sculpture developed in the 1960s that celebrates the visual impact of simple forms, shapes, lines, and colors, without attempting to represent or symbolize any other object or experience.

Post-Minimalism – A style in painting and sculpture developing in the 1970s, retaining the formal simplifications of minimal art, but striving to instill works with a broad range of meaning and reference and often demonstrating a concern with craft and tribal art and sculpture.



Mark di Suvero
Untitled, 1983
Ink on paper
24 x 17 ¾ inches

ABSTRACT ART

Abstract art uses the elements of art to create something that does not look like anything we see in the real world. Abstract art celebrates the power of a line, the emotions of color, the “weight” of shapes, and dynamics of composition.

First, let’s describe this work of art – what 5 words best match the energy of it.

Now, let’s look at the elements of art in Mark di Suvero’s piece *Untitled*:

Line: Describe the mood and motion of the lines.
Are they timid? Do they wiggle?

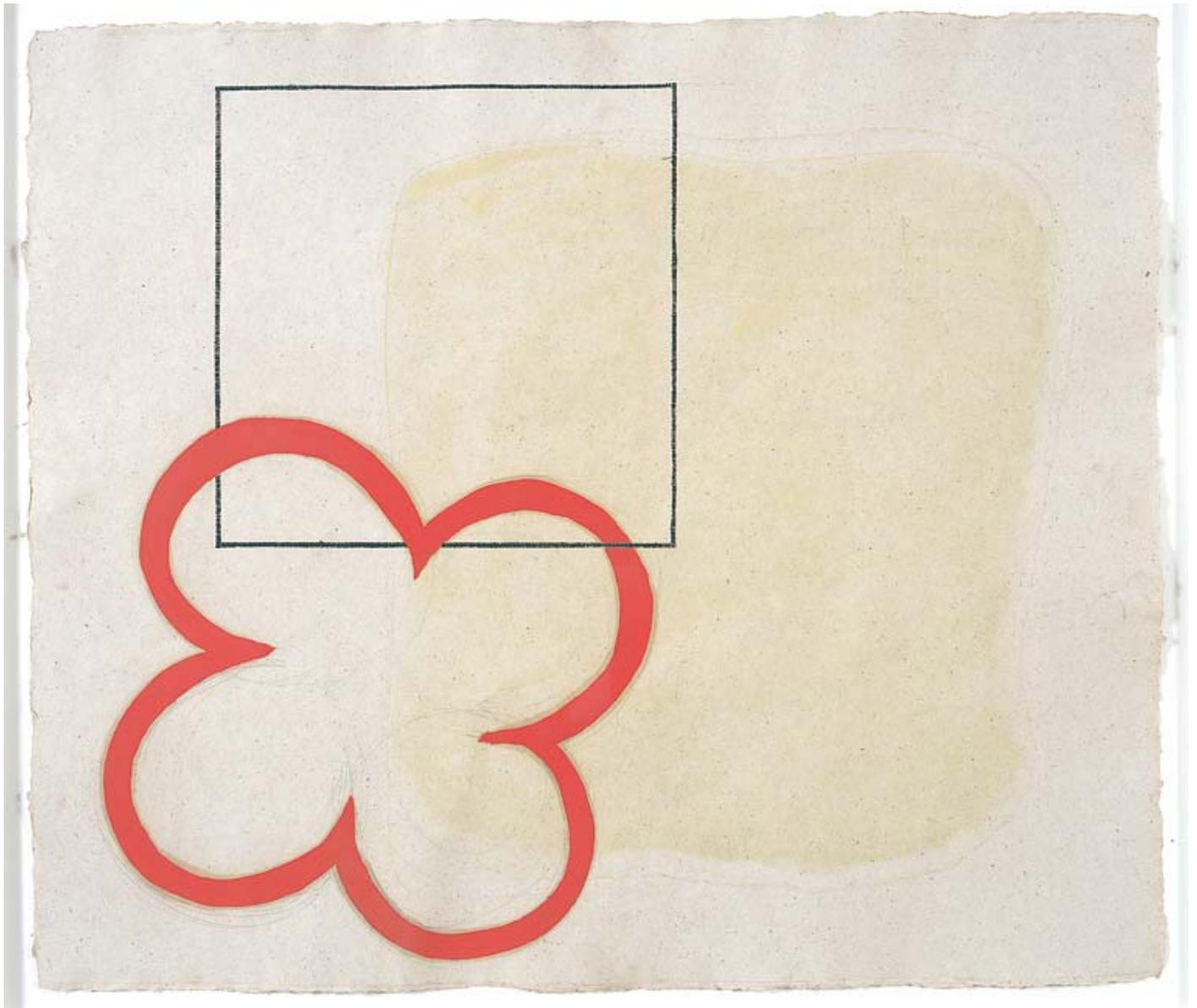
Color: What colors do you see? Why do you think di Suvero chose those colors?

Shape: How many triangles can you find? How do the triangles interact with each other?

Composition: What is in the center of this piece? What surrounds the center? Do you see any shapes that balance each other?

ABOUT THE ARTIST: Mark di Suvero was born in Shanghai, China in 1933, and grew up in San Francisco, California. He lives in New York City today. Di Suvero is considered to be one of the most important sculptors of his generation. His work bridges the gap between Abstract Expressionism, with its emphasis on the direct expression of emotion through line and color, and Minimalism, with its spare, reductive structures. Di Suvero pioneered a new form of muscular sculpture that embraces the materials and technology of a modern age. The soaring scale of his sculptures engages space in new and active ways. Upon seeing di Suvero’s work in a 1960 exhibition at the Green Gallery, critic Sidney Geist responded, “From now on nothing will be the same.” That same year di Suvero was paralyzed in an elevator accident; he now uses a crane to “draw” in space with monumental steel I beams and other industrial materials.

In this drawing, Mark di Suvero uses line to convey energy and motion, similar to the way he uses steel in the monumental sculptures for which he is famous. In *Untitled*, a series of angular lines explode from the center of the drawing. Bold black brushstrokes are overlaid with a skein of silver lines, creating lively juxtapositions of dark and light, thick and thin. Triangular shapes multiply and move in every direction. Di Suvero’s marks are distinctively his own, the strength of his sculptures poetically translated into two dimensions.



Anne Chu

Listen, 1994

Acrylic, pigment, pencil and embroidery on paper
24 ¼ x 28 ¼ inches

COMPOSITION: SYMMETRY & ASYMMETRY

Symmetry: The parts of an [image](#) or [object](#) organized so that one side duplicates, or [mirrors](#), the other.

Asymmetry: Uneven or lacking balance. When a form has elements that vary in size and shape, it is asymmetrical.

Can you find examples of symmetry and asymmetry in your classroom?
(What about a book or the chalkboard? What about a plant?)

Like many artists in this exhibition, Anne Chu uses symmetry and asymmetry to create feelings of stability as well as feelings of movement.

What symmetrical shapes do you see in her artwork?

How would you describe the feeling of these shapes?

How do the symmetrical shapes interact with each other?

What is asymmetrical in this work of art?

Why do you think she did that?

ABOUT THE ARTIST: Many things inspire the artist Anne Chu – classical sculptures, medieval friezes, Southasian banners, photographs of birds. These wide-ranging sources trigger her imagination. In *Listen*, Anne Chu is inspired by simple forms. She establishes a hierarchy of form: the pale yellow wash of an amorphous square supports an embroidered black box that, in turn, interlocks with a red painted flower form. These three simple shapes are a study in contrasts: machine made/handmade, analytical/passionate, rigid/fluid, exact/approximate, dark/vibrant. And yet all elements harmoniously coexist. Indeed, the vibrant red flower playfully swings from the dark, rigid square. Chu sewed the square to convey a feeling of time. Her mixed-media composition is on handmade paper as thick as cardboard. Anne Chu lives and works in New York City.



Tad Mike

Bonyon Preserve, Westport Island, Maine, October 1, 2007

Walnut ink on paper, drawn with hemlock new growth and needles

18 x 22 ¼ inches

MATERIALS

Artists explore different materials all the time because almost anything can be used to make marks on paper.

Can you imagine using a cotton ball to paint with? What would that look like?

Can you imagine using a shoe to draw with? What kind of mark would it make?

What else could you use to make marks?

Tad Mike uses materials that he finds in nature. He uses these tools to explore the landscape that he sees.

Describe the kind of marks you see in this artwork

How do you think they got on the paper?

What movements did the artist make?

What direction are they going in?

What moods and sensations do these marks express to you?

ABOUT THE ARTIST: Tad Mike is an artist who works primarily outside, using found media and materials in nature to create his drawings. His process begins with a walk deep into the woods. The two drawings in this exhibition were created in a nature preserve after a four mile hike, with ideas forming en route.

Every outdoor place offers different vegetation, and Mike refines the natural objects that he finds into functioning hand-tools. He says,

In Maine, I used Hemlock and Lichen as the primary instruments to create the drawings in the exhibition. The needles of the hemlock almost became like a scoring device for music manuscript paper. In the drawings made with lichen I was more interested in creating a work that felt like both music and a specific garden I love in Tokyo that few ever visit. I was not trying to represent this garden but instead remind myself how it felt.

The walnut ink is hand-made from ground shells that have been charred and dried. He worked directly on a creamy yellow paper; he later mounted his drawings onto a heavy paper using a technique called Chine-collé (A process used for adhering a thin paper of a different color or texture onto a larger, heavier sheet during the printing process). His work is non-representational yet he wants his audience to feel something musical, such as chamber music. He is interested in work that is quietly intense, restrained but emotionally complete in its character.

Visit: www.tadmike.com

Pre-Visit Activity: Elements of Art

Abstract art does not try to represent realistic images, but instead concerns itself with the basic visual elements of art and design: line, shape, color, texture, and composition. Use the spaces on the next few pages to explore these ideas.

LINE

Can a simple line express movement, mood, or sensation? In the spaces below draw a line that represents the word next to it.

Quiet

Explosive

Nervous

Drippy

Heavy

SHAPE

Shapes are made when lines meet to close a space. **GEOMETRIC** shapes such as circle, square, triangle can be measured with a ruler or compass. **ORGANIC** shapes do not have specific names; they are free-flowing and often resemble forms found in nature.

What shapes can you find in the classroom?

Draw **GEOMETRIC** shapes here:

Draw **ORGANIC** shapes here:

COLOR

Artists use many kinds of colors in their art works. Some are dark or light, bright or dull, pure or mixed. Choose one colored drawing material and use it to make different values of color from light to dark. Hints: try drawing gently or layering the color.

Light:

Medium:

Dark:

TEXTURE

Texture is the characteristic surface of a material; how it feels to the touch. Artists make marks on paper that create the *illusion of texture* and atmosphere, such as rough, misty, prickly, and soft. Use a pencil to create marks that resemble the textures listed below.

(hints: try using the point and side of the pencil; try pressing gently and heavy)

Smooth

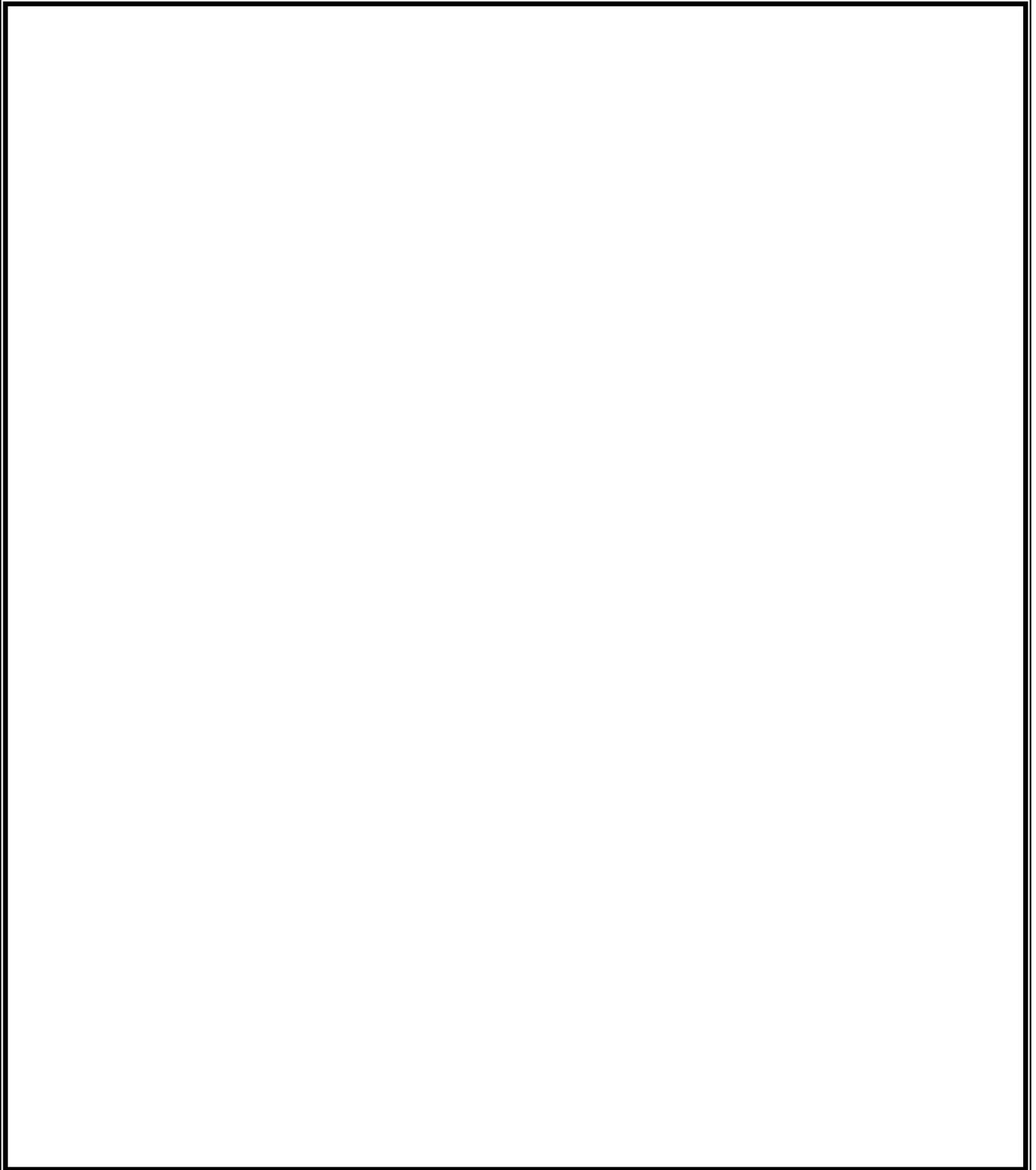
Furry

Bumpy

COMPOSITION: The plan, placement, or arrangement of the elements of art in a drawing.

In the space below, use lines, shapes, colors, and textures from the previous sheets to create an abstract work of art.

Consider various sizes, darks and lights, overlapping shapes, and the edges of the picture.



Nametag Activity Sheet

DRAWN / TAPED / BURNED: Abstraction on Paper

On your visit to the Katonah Museum of Art you will see original works on paper by 66 different artists. Use the outline below to create a decorated nametag to wear on your visit. Please make sure your name is clearly written.

