



DRAWINGS of CHOICE

from a New York Collection



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On the cover: Sol LeWitt, *Bordered Rectangles Within Bordered Rectangles*, 1992, gouache on paper, 11 1/2 x 9 1/2 inches each.

Opposite title page: Brice Marden, *Masking Drawing No. 20*, 1983–1986, oil, ink and gouache on paper, 14 x 32 1/8 inches.

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Exhibition Schedule

KRANNERT ART MUSEUM, University of Illinois at Urbana-Champaign
September 4 to November 3, 2002

ARKANSAS ARTS CENTER, Little Rock, Arkansas
November 14, 2002 to February 2, 2003

GEORGIA MUSEUM OF ART, University of Georgia, Athens, Georgia
February 11 to March 23, 2003

BOWDOIN COLLEGE MUSEUM OF ART, Brunswick, Maine
April 10 to June 8, 2003

CINCINNATI ART MUSEUM, Cincinnati, Ohio
August 22 to November 16, 2003

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Contents

9 · Acknowledgments

13 · **Concept, Process, Dematerialization:** Reflections on the Role of Drawings in Recent Art

18 · Carl Andre

22 · Jill Baroff

24 · James Bishop

26 · Louise Bourgeois

30 · Trisha Brown

34 · John Cage

38 · Anne Chu

40 · Marsha Cottrell

42 · Walter De Maria

44 · Dan Flavin (Sonja Flavin)

50 · Suzan Frecon

52 · Simon Frost

54 · Cheryl Goldsleger

56 · Robert Grosvenor

58 · Nancy Haynes

60 · Eva Hesse

62 · Christine Hiebert

66 · Jasper Johns

74 · Donald Judd

76 · Ellsworth Kelly

80 · Eve Andrée Laramée

82 · Sol LeWitt

90 · Glenn Ligon

92 · Sharon Louden

94 · Robert Mangold

98 · Brice Marden

104 · Tom Marioni

106 · Agnes Martin

112 · Stefana McClure

114 · Paul Mogensen

118 · Robert Morris

118 · Bruce Nauman

120 · Laurie Reid

122 · Dorothea Rockburne

124 · Winston Roeth

126 · Ed Ruscha

132 · Robert Ryman

136 · Fred Sandback

140 · Erik Saxon

142 · Carole Seborovski

146 · Richard Serra

154 · Robert Smithson

160 · Stephen Sollins

162 · Richard Tuttle

166 · Lawrence Weiner

170 · Mark Williams

Cheryl Goldsleger

Born 1951, Philadelphia,
Pennsylvania, works
in Athens, Georgia

28, top

Untitled, 1999

Wax, oil and
pigment on paper
22 1/2 × 22 5/8 inches

29, bottom

*Untitled from the
Circuitous Series*, 1997

Wax, pigment
and oil on paper
40 × 40 inches

Cheryl Goldsleger uses wax in her drawings in order to make her work more penetrable. She exploits its texture and transparency, pouring the viscous medium so that it appears soft and rubbery when dry and permits a view of what lies beneath. Wax allows Goldsleger to challenge the unstable boundaries of two-dimensional work. It dematerializes the painting with its simultaneous presence both on top of and within the paper as it covers and seeps into the porous grain of its surface. In *Untitled* (1999), the artist experiments with this medium and its characteristic penetrability. The color and thick surface of a white maze overlaying a grid causes the maze visually to separate from the darker background. The artist has poured the wax so that it not only penetrates the grain of the paper but also enters the space of the viewer as it thickens in layers atop the paper's surface. Goldsleger addresses the space of the viewer in a work like *Untitled from the Circuitous Series* (1997) as well. Instead of the picture merely entering the viewer's vision, Goldsleger invites the viewer to enter the picture's space in return.

In this *Circuitous Series* drawing, Goldsleger depicts an identical maze from multiple perspectives with each maze positioned at a different angle to the picture plane and layered one on top of the other. In an architectural space devoid of people, the drawing suggests an amphitheater or English maze garden. Goldsleger tries "to create structures that invite one to physically move through and be surrounded by the space in a tactile way."¹ The artist inserts a human

presence by encouraging the viewer visually to wander the space. In this complex system of perspectives, views from above reveal the intricacies of the maze's organization, while other perspectives engulf the viewer within its structure, suggesting the anxiety of being trapped in a labyrinth. The drawing thus incorporates a sense both of order and disorder, allowing simultaneously a view from without that is schematic and a view from within that is subjective. The experience is at once fascinating and disorienting, as the strangely linear and cyclical nature of the pattern repeatedly doubles back on itself but preserves an external appearance of order.

The subjective experience with which Goldsleger infuses her geometric forms is echoed in the marks she leaves in her drawings: the ragged edges of the paper, the variations in surface densities, even impressions of her fingers in the wax. Her drawings are unique in "their use of elementary spatial gestalts to generate a supposedly universal language—the climax of the century's rationalist non-objective art."² She uses the grid and the maze as her foundation and imbues these geometric and repetitive patterns with both her own and her viewers' presence, creating a unique spatial experience. ❖ JEM

¹ Cheryl Goldsleger, "Artist's Statement," in *Large Drawings* (New York: Bertha Urdang Gallery, 1993), unpaginated.

² Donald B. Kuspit, "Cheryl Goldsleger at Bertha Urdang," *Art in America* 73, no. 3 (March 1985): 151.

