

NEW YORK STUDIO SCHOOL OF DRAWING, PAINTING AND SCULPTURE

8 WEST 8TH ST. NEW YORK, NEW YORK 10011 212 673-6466 FAX 212 777-0996

**Media release
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Thomas Nozkowski Drawings

January 23 through March 1, 2003
Gallery open Monday through Saturday, 10 am to 6 pm
Admission Free

www.nyss.org/NOZKOWSKI

The New York Studio School is honored to present the first full-scale drawings retrospective of Thomas Nozkowski, one of America's leading and most distinctive abstract painters. This survey of more than fifty works in a variety of media, which was selected by the artist himself, covers drawings of a quarter century, from 1977 to the present. Not only do they chart his evolution, but they demonstrate a consistent inventiveness, freshness, and honesty towards experienced and observed phenomena in the world. As the poet John Yau writes in the December 2002 issue of *Art on Paper*, in anticipation of this exhibition, "For Nozkowski, the improvisational freedom that is possible with drawing provides the means of discovering what is not apparent, of not repeating himself."

A special website for the exhibition with an essay by Barry Schwabsky, an interview by David Cohen, an ongoing interactive dialogue between artists James Hyde and Alexander Ross, and other features will be viewable at www.nyss.org/NOZKOWSKI.

The entire exhibition is ready for view at the website. Any image viewable in the "catalogue" section there is available to the press from David Cohen, Gallery Director, at 212 673 6466, or dcohen@nyss.org.

"Thomas Nozkowski has been painting some of the most satisfying- and satisfyingly curious- paintings of our times."

- Mario Naves, "Persevering In Paint",
in The New Criterion, December 1997

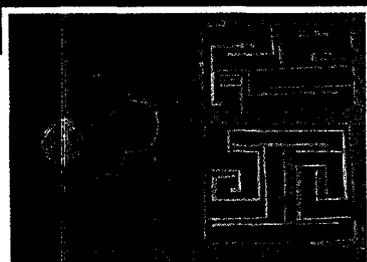
"Viewing any very large group of Nozkowskis [is] a notably eventful, exciting, and grueling occupation."

- Peter Schjeldahl, "Hard Bliss: The Indispensable Thomas Nozkowski", catalogue essay, Corcoran Gallery of Art, Washington DC 1997

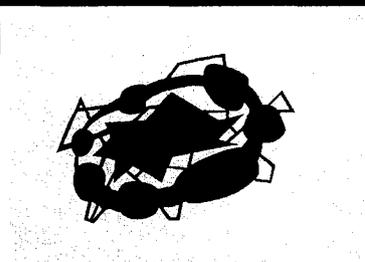
"Nozkowski's works, so ambitious and so large in conception and generosity, make most contemporary art seem sterile and academic. It is here that the great tradition of American painting is maintained."

- David Carrier, "Extending the Language of Abstraction" in Art International, Autumn, 1990

Untitled [Q-20] 1977
gouache and ink on paper
22 1/2 x 30 inches



The Dressed House [S-76] 1989
ink on paper
14 x 16 7/8 inches



Untitled [W-72] 1992
graphite and ink on paper
9 x 12 inches



For two or three years, I would sit down every day and try to make a simple flat image from something I read or said or did or saw. The blue drawings at the beginning of the show came out of sitting down at night, reading a book, and for every part or element in that book, trying to come up with a visual image.

Which book was it?

Steven Runciman's *A History of the Crusades*. At about the same time, I did a group of drawings based on John Ford's movie, *Rio Grande*. A group of black and white drawings was born when I bought a few years worth of the *Journal of Architectural Historians* at a library sale in upstate New York, and decided I would do one drawing for every article.

This really smacks of the 70s obsession with system and process.

It also has a lot do with trying to develop a discipline in myself that at root was meant to be anti-formalist.

cover: *Untitled [W-98] 1993*
pen, colored pencil on paper
11 x 15 inches

— from a dialogue with David Cohen

All images courtesy the artist and Max Protetch Gallery, New York