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	APF	Cramer, Douglas

THE NEW YORK TIMES, FRIDAY, JULY 13, 2001

INSIDE ART

Carol Vogel

Cramer, Douglas

A Plum
To Sotheby's

Summer may be a relaxing time for most of the art world, but it is a time of high stress for auction house experts. In these critical months Sotheby's, Christie's and Phillips push to obtain property for their important fall auctions.

Right now the biggest collection is still up for grabs: more than \$125 million worth of 19th- and 20th-century art from the estate of the Los Angeles collectors Nathan and Marion Smooke. But another major collection has gone to Sotheby's.

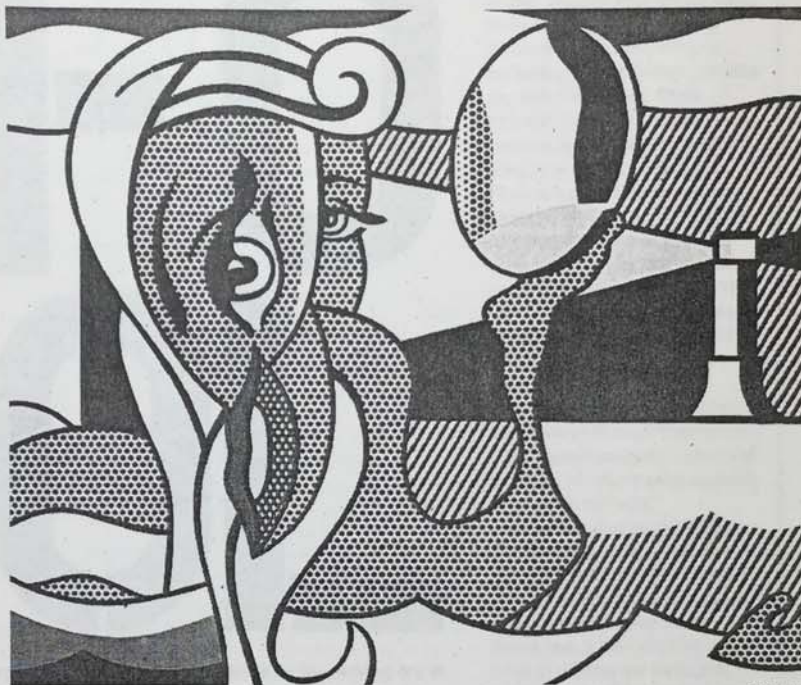
On Nov. 14 it will auction 31 works from the collection of Douglas S. Cramer, a producer of such long-running television hits as "The Love Boat" and "Dynasty." Up for sale will be works by artists including Jasper Johns, Roy Lichtenstein, Ellsworth Kelly, Brice Marden and Joel Shapiro. Sotheby's estimates the sale will total \$15 million to \$22 million.

Mr. Cramer has been buying art for 40 years and has come to know many of this country's most important artists. He is also a board member of the Museum of Modern Art and former chairman of its paintings and sculpture committee.

Over the years he has moved from California, where he had a house in Bel Air and a 400-acre vineyard in the Santa Ynez Valley, to an apartment in Manhattan and country houses in Connecticut and on Martha's Vineyard. When he moved east in 1997, he sold a group of sculptures at Christie's and donated more than 100 works to museums.

"But there was still a lot in storage," Mr. Cramer said. About six months ago he began thinking about selling part of his collection. "When word got out, the calls starting coming in," he said. The top guns at Phillips, Christie's and Sotheby's were after him for the business. "It was one of the hardest decisions," he said.

One factor was Sotheby's inventive marketing strategy, Mr. Cramer said. Besides publishing a special catalog and showing the collection in art-buying capitals like Los Angeles, San Francisco, Paris and Zurich,



Sotheby's

Roy Lichtenstein's "Swimming Figure With Mirror," to be auctioned by Sotheby's.

Sotheby's decided to market it with a focus on the artists.

"This collection is about a single generation of artists in their early and late development," said Laura Paulson, director of contemporary art for Sotheby's in America. "These are artists who came of age in the 1950's and 1960's that Doug followed throughout their careers. It's a very American collection."

The catalog will not only include photographs of all the artists, but also have essays about the art and about Mr. Cramer's involvement in building the collection. Sotheby's is also planning a dinner to honor the artists and their dealers.

Highlights of the collection include Mr. Johns's "Montez Singing" a 1987 painting of a view in the Caribbean, where both Mr. Johns and Mr. Cramer had houses at one point. It is estimated at \$4 million to \$6 million. An untitled 1986 charcoal drawing by Mr. Johns will also be auctioned. His largest since "Diver," it measures 47 by 89¼ inches and relates to his 1984 painting "Untitled (Red Yellow Blue)." It is estimated at \$1.2 million to \$1.8 million.

Also up for sale are several Lichtensteins. One is "Mirror No. 1"

(1969), the first of a series, and it is estimated at \$1 million to \$1.5 million. Another is "Swimming Figure With Mirror" (1977), one of his best-known surrealist paintings, estimated at \$1.5 million to \$2 million.

While most contemporary-art collections come to auctions because of death, divorce or debt, this one has landed at Sotheby's for different reasons.

"For Doug this is just a beginning," Ms. Paulson said. "He's still buying art and has started collecting younger artists as well as works by some of the artists in the sale. He's a committed collector."

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Cramer, D.

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CONTEMPORARY ART

NEW YORK—Andy Warhol sizzled at Sotheby's contemporary art sale on May 18 as three of the four paintings offered made the top 10 list, including his revved-up *Marlon* (est. \$1.5-2 million) from 1966, which roared to \$2,642,500, selling to an anonymous telephone bidder, with Los Angeles supercollector Eli Broad the underbidder. The image of the leather-clad biker was one of five works consigned from German collector Helmut Anton Kraetz.

But it was Warhol's early and petite-size *Campbell's Soup Can (Chicken with Rice)* (est. \$600-800,000) from 1962 that showed the great depth of his market as it shot to \$1,652,500, selling once again to a telephone bidder, bypassing New York dealer Lucy Mitchell-Innes.

Alexander Calder's *Constellation* (est. \$600-800,000), a hand-carved, painted-wood and wire wall relief from 1943, which was commissioned by architect Philip Johnson for his Hidden House in New York, sold for a huge \$1,982,500 to Gap CEO Don Fisher of San Francisco.

The market appeared perfectly normal and even thoughtful for certain pictures, such as Ellsworth Kelly's big and jaunty *Red White* (est. \$400-600,000) from 1966. Two

veteran collectors competed in the salesroom, with L.A. producer **Douglas S. Cramer** prevailing at \$662,500 over Broad.

Lucian Freud's *The Painter's Mother* (est. \$3-4 million) from 1982-84, the evening's top lot and the season's second most expensive contemporary picture (after *Two Flags*, the \$7.15 million Jasper Johns that sold at Christie's 20th-century sale), went to Richard Nagy of London's Dover Street Gallery for \$3,302,500, while Jean-Michel Basquiat's larger-than-life *Grillo* from 1984 (est. \$900,000-1.2 million), studded with nails and exhibition history, went to a telephone bidder for \$1,102,500.

By and large, the work of younger, living artists fared humbly. Two Matthew Barney works bought in: the unwieldy *Constipator Block: Shim Bolus* (est. \$250-300,000) from 1991 flopped at \$190,000, as did the cool but underwhelming *CR 4: Gob NY CREGGAN GLASSEY* (est. \$70-90,000) from 1994, at \$60,000. Perhaps the market was saving up for Christie's "youngster" sale (Part I) the following evening.

[Sotheby's: 52 lots offered; \$25,244,650 sold total; 11 percent unsold by dollar; 23 percent unsold by lot]
[Christie's: 46 lots offered; \$9,524,850 sold total; 15 percent unsold by dollar; 11 percent unsold by lot]

Indeed, Christie's sale, on May 19, was a triumph as well as a marketing coup, spotlighting high-wattage attention on artists whose careers, for the most part, only began in the early 1990s. Prices, as the New York pitchman Crazy Eddie used to scream, were insane.

Though well shy of the contempo-



"Keep that paddle raised!" seemed to be the rallying cry at Christie's contemporary art sale on May 19; as a result, Christopher Wool's 1990 *Untitled (Fool)* (est. \$40-60,000) sold for a remarkable (or ridiculous) \$420,500.

painting, *Untitled (Fool)*, was unsettling. Estimated at \$40,000 to \$60,000, it sold to Manhattan art adviser Thea Westreich, bidding on behalf of Robert Soros, son of New York-based investor George Soros, for a remarkable (or ridiculous) \$420,500.

Even Ségalot believed the painting wouldn't top \$200,000. After all, Wool's previous auction high was \$66,300 for a 1990 word painting, *Untitled* (est. \$15-20,000), set at Sotheby's New York in May 1997. Another stunning, out-of-the-ballpark price was achieved for Barney's signature video with vitrine, *Cremaster 4* (est. \$100-150,000) from 1994-95, which scored a record \$387,500.

The much-hyped talk of a connoisseur's market didn't ring true at Christie's. In fact, advice seemed limited to "Keep that paddle raised!" Even though Andreas Gursky is a bona fide hot artist, it's difficult to rationalize that an informed soul would go to \$90,500 for *Atlanta* (est. \$25-35,000), dated 1996 and from an edition of six. Another print from the same edition was available last year for \$25,000 from New York dealer Matthew Marks.

It could be that buyers who are new to this market, but accustomed to advising Impressionist/modern clients to spend millions, competed for works out of habit, as it were. Indeed, along with others like him, Geneva-based private dealer Simon de Pury—who scooped up Mike Kelley's *Number One and Number Two* (est. \$40-60,000) at Sotheby's for \$79,500 and Mariko Mori's *Red Light* (est. \$40-60,000) from 1994 for a record \$101,500 at Christie's—must view the contemporary arena as a candy store ripe for the taking.

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August 1997

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CRAMER, DOUGLAS

FEBRUARY 1999/ARTNEWS

Cramer's Choice

NEW YORK—For 30 years, Los Angeles had been very good to Douglas Cramer. Arriving in 1966 to make his way in the television industry, Cramer became one of the country's most successful producers, gaining fame for shows like *Dynasty* and *Love Boat*, as well as a number of other projects. At the same time, he established himself as a major art collector and benefactor, acquiring over 500 first-rate works by such artists as Roy Lichtenstein, Ellsworth Kelly, and Frank Stella. The collector's key purchases within the last year include an untitled Picasso drawing bought at Christie's in November; a Warhol *Jackie*, a Richard Serra sculpture from the late 1970s, and a Cy Twombly sculpture, all purchased from the Gagosian Gallery; an untitled Joel Shapiro wall sculpture bought from PaceWildenstein; a Richard Prince drawing from the Barbara Gladstone Gallery; and Robert Gober's life-size sculpture *Butter Churn*, purchased from the Paula Cooper Gallery. (Cramer declines to discuss the prices he paid for the works.) He is currently making room at his new Roxbury, Connecticut, residence for his recent acquisitions by building a "barn gallery" and clearing outdoor space for large sculptures.

"I knew I wasn't going to have as much space out east," he says, "but I was determined not to end up with lots of things in storage." He donated 34 works by Lichtenstein, Kelly, Stella, Serra, Julian Schnabel, and Eric Fischl, among others, to various museums, such as the Museum of Modern Art in New York, the National Gallery of Art in Washington, D.C., the Cincinnati Art Museum, and the Tate Gallery in London. His consignment of 22 works—15 from his personal collection and 7 from the Douglas S. Cramer Foundation, including a group of 12 large-scale contemporary sculptures—to Christie's in May

1997 brought in a total of \$2.91 million. "I had so much art, and I hated not to be able to see it," says Cramer. "It was a way of making the art available to people."

Cramer was a cofounding director of the Museum of Contemporary Art in Los Angeles and served on the museum's board until 1996. He currently serves as a member of the board of trustees at the Museum of Modern Art and is the chairman of its committee on painting and sculpture, which, among other activities, facilitates new acquisitions for the museum.

—Peter Catapano

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Cramer, Douglas

THE NEW YORK TIMES, SUNDAY, AUGUST 29, 1993

H 29

TELEVISION

A 'Soap' Mogul With an Eye for the 90's

By ANDY MEISLER

RICH? OH, YES. DOUGLAS S. Cramer is rich. The veteran—and prolific—television producer gracefully concedes the point. Not that a denial would serve any purpose: Mr. Cramer is, after all, seated in the living room of one of his several residences—a gated, columned and exquisitely furnished Bel Air mansion.

His house is fully staffed with servants. Its walls are covered with works by Roy Lichtenstein, Ellsworth Kelly, Robert Motherwell, Andy Warhol, Jim Dine and Frank Stella, among others—just a fraction of his collection of American modern masters. There is also a ranch near Santa Barbara, an apartment in New York, a beach house in St. Martin.

Filthy rich? "Oh, no," says Mr. Cramer, a compact man in his early 60's, dressed in casual pants and a sweatshirt. "I'm not filthy rich. My friend David Geffen is filthy rich. When you talk about the rest of us, we're comfortably rich."

Such a distinction might be lost on, say, a laid-off I.B.M. worker, but that bothers Mr. Cramer not a whit: he, after all, has made his fortune explaining the social stratifications of the filthy, nobly and merely rich to television audiences for the better part of three decades. And now, even in the downwardly mobile 90's, the former executive producer of "Love Boat," "Hotel," "The Colbys" and "Dynasty" is confident he can do it again.

"I think people are looking for escapism," says Mr. Cramer. "I think they're looking for romanticism. And I think they're looking for a luxurious setting without wallowing in great wealth."

Such a setting, in Mr. Cramer's opinion, is the beautiful Caribbean island of St. Martin: site of "Trade Winds," Mr. Cramer's first new series in years and the first since he split with his longtime partner, the producer Aaron Spelling.

"Trade Winds" stars a handful of television veterans (Efrem Zimbalist Jr. as a beneficent patriarch and Anita Morris as a campily scheming contessa, by marriage) and a raft of sexy newcomers. It is the story of two feuding island dynasties: the Phillips family, owners of the "multimillion-dollar Paradise Rum business," and the Sommerses, proprietors of the elegant Trade Winds Hotel.

Naturally, members of both clans plot to bankrupt each other while their respective young scions begin dangerous inter-family liaisons. Nearly everyone lugs around a load of past scandals, spurned loves and social snubs. Not quite so formulaic is the fact that members of both families have married freely with their black island neighbors.

"And nobody says anything about it," Mr. Cramer says, proudly. "It's just there and it's accepted."

Although NBC has commissioned only six episodes of "Trade Winds," Mr. Cramer and the network are confident that enough viewers will be hooked to insure a long-running serial. (The series premiere was broadcast last week, with future episodes running at 9 P.M. Fridays.) Already, says Mr. Cramer, a bible containing a full year's worth of juicy plot lines is being prepared. (One character will reveal herself to be a lesbian.) NBC Productions, which is producing the show with Mr. Cramer, has also commissioned a paperback prequel to the series and is considering licensing a "Trade Winds" clothing line.

"My perception was that this genre was absent from the airwaves and presented an opportunity," says Perry Simon, the former NBC movie and mini-series chief who, as an independent producer, is overseeing "Trade Winds" and another Cramer nighttime soap, "The Secrets of Lake Success," scheduled to have its premiere in October on NBC.

"Escapist programming has been and always will be a staple of entertainment. It's clear to me that the audience loves this stuff. And they're not getting it."

In fact, prime-time serials are enjoying something of a revival this fall. CBS has its own new nighttime soap, "Angel Falls,"

Andy Meisler has covered the television industry for 15 years.



Douglas Cramer—He made his fortune explaining the social stratifications of the filthy, nobly and merely rich.

which had its premiere on Thursday. The ratings of Fox's 20-something ensemble series, "Melrose Place," rose last season when its executive producer, Mr. Spelling, decided to leave its plot lines unresolved over several episodes.

All of which might be startling to students of the medium. It was only last May that the last of the great 80's soaps, CBS's "Knots Landing," broadcast its final episode. There was much talk that nighttime soaps—especially the escapist shows like "Dallas" and "Dynasty"—were not in tune with the times. Furthermore, it was assumed that channel-surfing viewers would not sit still for multi-week story lines.

Balderdash, says Mr. Cramer. "Dallas" and "Dynasty" worked because they were good series," he says. "And they told wonderful stories. We certainly used and played on the excesses and pitfalls and pleasures of the 80's, 'Dynasty' more than any of the others. But we did that just to make it contemporary."

During his hiatus from series television, says Mr. Cramer, he closely watched two decidedly un-"Dynasty"-like ABC serials: the hallucinogenic "Twin Peaks" and the earnest, mostly working-class "Homefront." He was not enchanted by either.

The ideal 90's serial, says Mr. Cramer, needs only to be fine tuned a bit: "The characters in 'Trade Winds' are wealthy," he says, "but they don't flaunt their wealth. They have considerable trouble maintaining their life style."

Indeed, the namesake hotel in "Trade Winds" is on the verge of insolvency, courtesy of a Miami savings and loan failure. And if no one stops a Phillips grandson from embezzling, the rum company won't be far behind.

"In 'Dynasty,' says Mr. Cramer, "everybody drove around in Corniches. In 'Trade Winds,' the best car anyone has is a six-year-old four-door Mercedes."

Mr. Cramer is planning to produce 40 or 45 episodes of "Trade Winds" and "Lake Success"

(thus eliminating reruns; serials generally get low ratings when repeated) for less per episode than he did "Dynasty" or "Dallas."

The key, he says, is to keep stars' salaries in check. "Aaron's philosophy was: 'Pay them what they want just to keep going.'"

Mr. Cramer disagrees with that philosophy. "In 'Dynasty,' you might remember, we replaced nearly a quarter of the cast. We got a lot of letters, but by and large the audience accepted it. Well, in 'Trade Winds' there'll actually be a youth clinic on the islands. People will come in for a face lift, the bandages will come off, and..."

DOUGLAS CRAMER WAS BORN IN Louisville into a non-dynastic middle-class family.

"I spent most of my early life living above my means. Because it forced me to work hard. And somehow, if I'd buy a picture or move into a house before I could afford it, things would work out."

Mr. Cramer earned a master's degree from Columbia, taught theater and English at Carnegie Tech for several years, and wrote several plays that were produced in regional theaters. Then he joined Procter & Gamble as an executive in charge of daytime shows like "Search for Tomorrow" and "As the World Turns."

In the 1960's and 70's he worked at ABC, 20th Century Fox, Paramount, Columbia and Screen Gems, with creative control over and/or profit participation in shows like "Peyton Place," "The Brady Bunch," "Batman," "The Odd Couple," "Wonder Woman" and the first mini-series "QB VII." During that time, says Mr. Cramer, he forged important friendships with other powerful men, including Mr. Geffen, Michael Eisner, Barry Diller and Michael Ovitz.

In the mid-70's he went to work for Mr. Spelling, who was dominating television in a period of enormous profits.

Company employees recall that Mr.

Yes, Douglas

Cramer's 'Trade

Winds' has money

and sex, but the cars

are six years old.

Cramer was largely responsible for creating the glitzy look that was a Spelling signature. "Douglas is a very creative man," Mr. Spelling says. "He has immaculate taste in art direction and wardrobe."

During the years that he supervised "Hotel," "Love Boat" and "Dynasty," Mr. Cramer was given a piece of Spelling Productions. It was then that his interest in collecting modern art mushroomed.

"Somehow, for me," says Mr. Cramer, "there's something wonderful in how the art is, well, frozen. At work, I'll spend two or three or four hours looking at film, at moving images. But when I come home, the images stop."

At the height of the recent art boom, his collection of post-1960 American art was valued for insurance purposes at \$100 million. Mr. Cramer was a founder and president of the Museum of Contemporary Art in Los Angeles and is on the board of trustees of the Museum of Modern Art in New York. He employs a full-time curator and a conservator; his paintings are constantly on loan to museums around the country; a 12,000-square-foot gallery he built adjacent to his ranch is open to the public.

"I started collecting prints back in New York when I was at ABC," he says. "The collecting continued when he moved to California and married Joyce Haber, the gossip columnist. They had two children and divorced in the 70's. Ms. Haber died earlier this month. 'I sold all the art when we got divorced,' he says, "which enabled me to start up again. I was able to go back and buy a lot of the artists whose prints I'd had. As I had hit after hit on the air, I bought up their work of the 70's and 80's, and then began to go back to the 60's, when they were first painting and I couldn't afford them."

He certainly can today. In 1988, when Spelling Productions went public, Mr. Cramer's stock was valued at \$50 million. In 1989, he dissolved his partnership with Mr. Spelling to form his own production company, which made a series of television movie adaptations of the novels of Danielle Steel.

"I just wanted to be independent, do my own projects, be the big boss," Mr. Cramer says, "as much as you can be in television."

In other areas, of course, his freedom is considerable. He is looking forward to the fall art auctions.

"And I'm a fiend about remodeling," he says. "I just got through doing a new serene in St. Martin, and I'm remodeling the house here and redoing the kitchen in St. Martin when 'Trade Winds' wraps next week."

Mr. Cramer, though, says he is scaling back in other areas. "I bought a little house across the street, that I'm going to live in. Not that he plans to get rid of the big house. And he sold his private jet. 'Now I charter or fly commercial,' he says. "That's one of the things that symbolize my leaving Aaron and getting out of the 80's. You have to sacrifice something along the way."

If Roseanne Confided in Joel and Darlene Met Dylan

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COVER STORY

In Both of His Worlds, It's Truly The Art of The Deal

Douglas Cramer woos dealers and artists in the way he woos stars for his TV films
By BARBARA ISENBERG



Douglas Cramer, right, and Linda Evans at a 1985 party celebrating Andy Warhol's appearance on "Love Boat." GARY FRIEDMAN / Los Angeles Times

Just inside Douglas Schoolfield Cramer's front door, a few feet from the Mark Rothko and the Jasper Johns, there's a life-size portrait of Cramer and his son, Douglas III, painted by Julian Schnabel. Cramer, co-executive producer of such TV shows as "Hotel," "Dynasty" and "The Love Boat," traded a vintage Mercedes convertible for that painting.

Cramer, 59, does not think small. His Cramer Co. and NBC are currently turning Danielle Steel's novels into TV movies, and the producer is already on his third art collection.

President of the Museum of Contemporary Art, Cramer owns more than 500 paintings, drawings and sculpture, primarily by major artists working from the '60s to the present. Works by such artists as Frank Stella, Ellsworth Kelly and Jim Dine are scattered among his Bel-Air home, his Santa Barbara-area ranch, his New York apartment and his villa on the island of St. Martin.

At the Bel-Air house, for instance, art is everywhere. Living room walls are blanketed with huge Kellys and Stellas, and covering nearly every inch of space up the stairway are prints, sketches and watercolors by everyone from Johns and Matisse to Willem De Kooning, Richard Diebenkorn and David Hockney. There's even a room packed with ceramic dogs in apparent homage to Cramer's three Cavalier King Charles spaniels.

A good chunk of his collection is also housed at his Santa Ynez Valley ranch. Next door to producer Ray Stark's art-filled ranch, Cramer's place has 29 telephones and just over 10,000 square feet of gallery space. The galleries—which he has expanded three times already—are open to art groups by appointment.

Cramer is attempting to focus in-depth—meaning more than a dozen examples each—on work by artists Roy Lichtenstein, Joel Shapiro, David Salle, Donald Sultan, Dine, Schnabel, Kelly and Stella. He's also collecting work by Susan Rothberg, Eric Fischl and Johns but concedes that because they have smaller output, it is more difficult to get their work.

He employs a curator and a part-time registrar/conservator who, he says, oversee the collection and its care, feeding and travel. At one point recently, he had 20 pieces traveling and says he never has fewer than eight pieces out on loan to museums or galleries. His new Johns

painting, for instance, occupies a prime spot in the dining room left bare first when he loaned an Ed Ruscha painting to MOCA, then when a Salle painting recently went to New York for the Whitney Biennial.

The collector says that aside from selling all his work by German artists a while ago, he "virtually never sells." He does occasionally add new artists and says in those cases he may buy a drawing first, "live with it a while, and if doesn't work, trade."

"Douglas Cramer's collection is extraordinary," says MOCA director Richard Koshalek. "He's been working with it over a very long period of time and he's very careful about selecting work of the highest quality. He has made the commitment that a major collector must make."

Gallery visits are frequent, both here and in New York. And although soft-spoken and seemingly low key in manner, the TV executive admits to stalking his art prey. Aware that whoever arrives first generally gets the pick of the lot, he has been known to have staffers watch local galleries for trucks unloading paintings by key artists.

He has, in fact, likened the art market to an arena where "the madness of collecting, the frenzy, [can be] like so many piranha fish snapping and biting. I feel somebody has stuck a stake in my heart when I hear [Los Angeles or New York collectors] get out to Roy [Lichtenstein] and Eric [Fischl]

and Julian's [Schnabel] studios on Long Island before I got there."

He woos dealers and artists like he woos film stars for his TV movies. Access to the work of major artists is only half the battle, he explains: "The other half is making sure you get the best work you can from each particular group of work. Whether [you're talking] Steve Spielberg or Roy Lichtenstein, there are high points and less-than-high points."

High-rollers such as show business mogul David Geffen or real estate developer Donald Bren are in a different league, says Cramer, because they're just too willing and able to spend incredible sums of money on individual pieces. Neighbor Stark put together an Impressionist collection at a time when that work was still somewhat affordable. And as for super-agent Michael Ovitz, Cramer says, "Michael's beyond competition. As with everything Michael does, he's so swift that nobody sees him. He's come and gone and gotten his first choice. I sometimes think of him as the Ninja master of art."

Cramer holds an annual Barn Dance at the ranch, an event that drew 180 people last year, including one-third industry people and one-third from the art world. The event is social, he says, recalling how "one Los Angeles dealer got positively livid and almost started a fistfight when a New

York dealer brought out transparencies and started discussing work for sale over dinner. As a result, I never seated two dealers at the same table again."

Most of the artists whose work Cramer collects have come to the ranch for weekends, he says, and he regularly hosts in-town dinner parties mixing stars and artists. Ellsworth Kelly and Faye Dunaway were at one dinner party, and, a few years ago, he introduced the late Andy Warhol to Joan Collins and Linda Evans; Warhol "had a vision of them getting into a cat fight," Cramer says with a laugh.

He weaves his art obsession into his work, using Hockney backdrops or developing characters who deal in art or own galleries. Fake Stellas lined the walls for one show, fake Monet's and Rothkos another. He even persuaded Warhol to appear on "Love Boat" and to do a portrait of the show's 1,000th guest star; when the star, Lana Turner, didn't like the portrait, says Cramer, Warhol kept that portrait and hid another of her.

Formerly executive vice president of Aaron Spelling Productions, Cramer started the Cramer Co. in the fall of 1989. In addition to its deal with NBC, the Cramer Co. is developing a play based on the "Grand Guignol," which Cramer hopes to produce as a workshop here before a possible New York run in the spring. □

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Cramer, D.

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November 21, 1997

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SECTION: The Guardian Home Page; Pg. 9

LENGTH: 89 words

HEADLINE: Lichtenstein wish fulfilled as patron donates painting worth pounds 1m to

BYLINE: DAN GLAISTER

BODY:

ONE of the last wishes of the artist Roy Lichtenstein, who died aged 73 in September, has been realised with the donation of his 1991 painting Interior With Waterlilies to the Tate Gallery, writes Dan Glaister. Two weeks before his death Lichtenstein told the owner, TV producer and patron Douglas Cramer, that it would give him "great pleasure" for the painting (right) to go to the Tate. Interior With Waterlilies is part of Lichtenstein's final series of interiors, which were derived from adverts in the Yellow Pages.

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HOW TO
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December 1997 ARTnews

Buying Smart: Top Collectors Share Their Secrets

"Collecting is not just buying objects," says Los Angeles businessman Eli Broad. "It is really a learning experience you have to have a passion for." Most collectors would agree that esthetics, rather than economics, is the guiding principle when assembling a great art collection. Few would admit that money even plays a role.

However, in the late 1990s, new collectors face a bewildering array of choices. Not only do they have to choose a focus—which medium, which period, which artists—in the increasingly fragmented arena of fine art, they must also make decisions about budgets and value in an ever-fluctuating market. Where does a novice begin to get this knowledge? Who do you listen to? And how do you get dealers, curators, and auction-house specialists to help? ARTnews invited a group of experienced collectors to offer their advice to those entering the world of collecting today.

BY BARBARA POLLACK



DOUGLAS CRAMER, film producer and a founder of the Los Angeles Museum of Contemporary Art, has built a collection of over 600 contemporary works. Earlier this year, he sold a number of important pieces and began donating others to major museums

ELI BROAD, chairman and chief executive officer of SunAmerica Inc. and another founder of the Los Angeles Museum of Contemporary Art, has amassed an important personal collection—as well as collections for his family foundation and his company—focusing on contemporary art

AGNES GUND, president of the Museum of Modern Art, New York, collects contemporary works

ALVIN HALL, director of executive training programs on Wall Street, began collecting in the late 1980s and now has a top collection of contemporary Conceptual art and photography

STEVEN BILTEKOFF, private investor and board member of Buffalo's Albright-Knox Art Gallery, has assembled

with his wife, Cecilia, a consultant, a contemporary-art collection ranging from Larry Poons to Tony Oursler

STEVE SHANE, physician, has built an extensive collection of emerging artists by buying out of artists' studios, rather than going through dealers or buying at auction

WILLIAM EHRLICH, real-estate developer, started collecting 40 years ago with Impressionist prints and color-field painters. Since then, he says, he's bought a little of "everything, from Pop art on"

SEAN GELB, physician, is developing a collection of quirky contemporary works by artists such as Jim Anderson, Roxy Paine, Carl Fudge, and Fred Tomaselli through close relationships with a select group of SoHo dealers including Ronald Feldman, Jack Tilton, and Anna Kustera

WERNER KRAMARSKY, retired stockbroker and heir to the great Kramarsky collection of Impressionist paintings, has focused his buying on drawings by Minimalist artists

Where should a collector begin?

"Spend a lot of time looking," suggests Werner Kramarsky. "Look at lots and lots of different work. Make the rounds of the galleries and, if they are available to you, alternative spaces or the museums in your city. Drawings are shown even less than other material, and curators will be thrilled to meet with you."

Douglas Cramer agrees: "Go slow. Look around, ask questions, and be sure you can't live without it."

"Visual literacy takes some doing," says Agnes Gund. "We all know icons, like van Gogh's *Irises*, but if you want an icon, you have to spend a lot of money. The images that are icons get rather old sometimes, and anyway, you can see the icons for real for free at museums. As you learn more, you learn to get comfortable with different kinds of images."

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How can you meet more experienced collectors?

"It's always nice to have a friend or a mentor. Find someone who has been through it, who can lead you along," says Broad, who relates how his first contact with collecting came through a colleague—the late Taft Schreiber, then head of MCA—who introduced him to Edward G. Robinson and other Hollywood art types. "I don't mean a professional adviser. Just someone that's done it and lived in [the art world]."

Steven Biltekoff, who began his collecting experience with loans from the Albright-Knox lending library, advises new collectors to join museum groups. "Museums today, because of the funding situation, realize that they are not going to be able to depend forever on the old guard for supporting the institution. They are putting together new groups, calling them 'young collectors' associations. Try getting involved with those organizations. Of course, in smaller communities that's far easier to do."

But even a major institution like New York's Museum of Modern Art, according to Gund, is making itself far more accessible to new collectors. "If you join one of these groups," she notes, "or become a fellow in one of the auxiliary groups, you not only meet other members of the committee, you can see the way the museum makes its selections."

How about professional advisers?

Alvin Hall credits photography-book publisher Marvin Heiferman with getting him started in collecting. "He was so passionate. If someone has that kind of passion and excitement that is coming from the heart, I can relate to them." He advises new collectors to seek out individuals with similar gusto and commitment.

Steve Shane disagrees about relying on art consultants. "I get around more than people in the business, so I really don't ask for advice."

And William Ehrlich warns, "Don't fall into the clutches of a given dealer, critic, or curator because the pleasure of collecting is to explore the possibilities and find your personal path."

How do you find a dealer you can trust?

"The dealers who made my collection possible went out of their way to make artwork available to me," relates Sean Gelb. "The best way to find a dealer you trust is to find a dealer who makes himself available. I trust [mine] because he gave me every opportunity to build a collection without giving me a hard time about it. Find someone who will work with you and who will teach you to trust yourself."

Good dealers "should steer collectors toward the best pieces," states Hall. "As a new collector you may respond to something out of emotion, but not with as much education as you really need. A good dealer makes sure you take home the piece with a resonance that will always be there."

"I find that the best dealers are always good counselors, but you have to develop a relationship as you would with your stock-broker or interior designer. The same rules apply," adds Cramer.

"Basically, it takes time to find someone where there's some kind of simpatico, where they appreciate your interest and you

[like] what they are showing. Maybe there are still places where you cannot get your foot in the door unless you are prepared to spend huge bucks, but those places are few and far between," says Biltekoff.

"I don't know if that is a smart way of approaching the process of collecting, because if you have a personal relationship with a dealer you may be unduly influenced by them or their stable," counters Ehrlich.

"The more you know, the less it is a matter of trust," says Broad.

When should you run the other way?

"There is something about a dealer who is talking on the telephone in front of you," says Gelb. "I mean, this isn't surgery, they can put someone on hold. I do not like to chase a dealer to have him sell me something."

Hall jokes that he needs to find at least the level of respect he finds on Wall Street. "Some dealers never make eye contact. Some will dismiss you immediately. I walked into a gallery recently that had a piece I was interested in, and I knew it hadn't sold. The dealer dismissed me immediately. I will never go in there again."

How do you spot a "hard sell" sales pitch?

"I am turned off by those dealers who are sales people trying to sell a commodity they know nothing about," asserts Gelb. "Salability is not the goal, and trust comes from believing in the artwork," he explains. "A dealer who trusts their own choices doesn't justify the work by the resale market but by art history."

Hall concurs, noting certain hard-sell tactics, such as "the last great bargain" syndrome. "Never buy simply because the dealer says this is the last one or the prices are going up. Prices may or may not increase, but in either case, that never means anything." Gelb and Hall also warn about dealers who hold the best works in a show as "NFS"—not for sale—holding out for an institution or better collector or even keeping the work for their own collection.

Gund counsels new collectors never to buy simply because they are told that something will increase in value. "You will never get a great collection. You will only get a record of what other people thought was going to go up in value."

What to buy first?

"Start with drawings or prints by artists you like," says Cramer, adding that he seldom begins with a monumental work by a painter or sculptor, but starts with drawings to develop an understanding of the artist's process.

"You have to go and see what there is first. Get posters and postcards. I put postcards all over the walls of my kitchen. It trains you to look. You can learn even from a poster whether [a work] is the kind of thing you must have. You learn what you love and what is forgettable," says Gund.

"If you look at the great collections of the world, they never spent more than several thousand dollars to start," observes Broad. "It's an evolutionary process."

"I started fresh from college on the way to medical school, and dealers were willing to work with me, with payment

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schedules and for smaller works," offers Gelb.

"I didn't have much money when I started, but I was not shy asking about having three months to pay," says Hall. "I couldn't do it, but I recommend starting with a focus, such as photography, then broadening gradually."

"If you look at it as an investment of time, not money, you can find great works in artists' studios or at charity auctions," says Shane.

"People who race around and expect to get a masterpiece in a minute don't," concurs Cramer.

How do you get the right price?

"Look at what things have been selling for at auction or at past shows [about which you can discreetly inquire]. If you deal with reputable dealers, you're not going to be taken advantage of. They will give you good advice. It's not as objective as others, but it can be very solid advice," recommends Broad.

"When I first started collecting, I was buying Pop artists [from] the Pop period. This was a big mistake. I wasn't getting the art I wanted, I was just getting the names I wanted," recalls Gelb. "Everyone wants to own a piece of a famous artist, but the right way to collect is to buy the best piece by an artist at the best time."

"No one wants to lose money, so talk to the dealer and ask if you can exchange the work in the future, or if they will be able to resell it if you later want to buy something else or something better by the artist," advises Gund.

But Shane laughingly admits that "sometimes it is okay to get the wrong price, because I don't want to insult somebody. In this market, let's face it, this may be the first show by the artist, or the gallery can go out of business, so the work may have no real market value. Sometimes, it is better to chalk it up to being a patron of new art."

How do you begin a relationship with the auction houses?

"Go to the auction houses and introduce yourself to the representatives in your field of interest," suggests Cramer. "You should know the people at the house as well as you know your favorite dealers."

Kramarsky, however, offers this warning to new collectors: "Auctions are not the best way to get started because the beginning collector doesn't have expertise and experience to separate the wheat from the chaff. After you have seen several hundred works of art, and having looked at all the material before the auction day, you can try. But I personally wouldn't recommend it."

"Charity auctions are a great place to get experience with [the bidding process]," says Biltekoff.

On the other hand, says Cramer, "certainly anyone who buys at auction without looking at condition [of the work] and talking to the dealer who handles the artist, or even something as simple as taking it off the wall and looking at the back of it, is not ready."

What are the hidden costs of assembling an art collection?

"People don't often think about condition, the costs of restoration, and framing is another real financial problem, and insurance is vital. If you live in California, you have earthquakes and 30,000 natural disasters to take into account. I moved to avoid those problems, and my new house was struck by lightning, so you definitely need a good insurance broker who understands," says Cramer.

"If you are buying works on paper, no direct sunlight. Not even indirect sunlight," adds Kramarsky. "If the works are going to be on a wall, they need to be framed, matted, and glazed according to museum standards with acid-free matting and ultraviolet light-resistant glass. If the work is more than ten years old, you have to have a conservator look at it before it gets framed."

"One of the things you don't realize when you are first getting into this is that you are buying objects that have a life of their own," says Biltekoff. "You have to maintain them; you have a strong obligation to loan them if the dealer or artists want them for a show. It is almost a moral obligation. After all, these objects are not like a piece of silverware that can be easily reproduced."

"The biggest pitfall is running out of space. The apartment next to me is becoming vacant and I am considering buying it. I don't need the space for living, but I am running out of space [for my collection]. I find myself calling museums to see if they will take my huge Julian Schnabel work on paper," says Shane.

"The conservation side of works of art [is the greatest hidden cost]. It is very important to do your homework," notes Gund. "You have to care enough to put in some extra money and get advice on keeping the work of art. You need to think about, even with contemporary art, what is going to happen to them over time, especially if you are considering selling in the future. In some cases, I would have bought the piece anyway. In other cases, I wouldn't."

What are the biggest mistakes a collector can make?

"If you are not well informed, you buy something that doesn't have the kind of depth a work of art should have. Unless you've honed your eye it won't have that lasting quality," says Ehrlich.

"Most of my mistakes have been being too conservative," says Hall. "Sometimes you pass on something and later you realize you should have gotten it. But it always comes back [on the market] later. It is better to take chances. If you buy something you really regret, you can always get rid of it or donate it to a benefit auction."

"People who buy art like commodities wind up with stock certificates on their walls. They have things they can't live with," observes Gund.

"I have made lots of mistakes, so my advice is only as good as someone who has been at it a fairly long time and is really not afraid of making mistakes. In fact, I'm glad I made mistakes because it made me more careful after that. Above all," says Kramarsky, "you should buy what pleases you." ■

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November 21, 1997, Friday

MOMA
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FILE

SECTION: FEATURES; Page 18

LENGTH: 185 words

HEADLINE: US art collector gives Tate pounds 1m Lichtenstein

BYLINE: David Lister

BODY:

An American art collector has given the Tate Gallery in London a pounds 1m painting by Roy Lichtenstein, the quintessential American pop artist who died last September.

The work, called Interior with Waterlilies 1991, belongs to Lichtenstein's final thematic painting series of interiors, which he began in 1991. Derived from the style of advertisements used in the Yellow Pages directory, the images are presented in Lichtenstein's familiar style which employs striped diagonal lines, black outlines and flat areas of colour. The waterlilies of the title are part of his continuing homage to Claude Monet.

The painting will be the centrepiece of a memorial display at the Tate, which was an early supporter of Lichtenstein, from tomorrow until March next year.

The benefactor is Douglas Cramer, a collector and television producer. Mr Cramer said: "Interior with Waterlilies was the only one of Roy's works owned by the Cramer Foundation and Roy specifically told me it would give him and Dorothy Lichtenstein's wife great pleasure to have it find a home at the Tate Gallery."

LANGUAGE: ENGLISH

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November 2, 1997, Sunday, Home Edition

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FILE

SECTION: Calendar; Page 8; Calendar Desk

LENGTH: 3350 words

HEADLINE: COVER STORY;

L.A.'S CULTURAL GIVING GAP: CHASING A HOLLYWOOD DREAM;
THE INDUSTRY AND L.A.'S ARTS COMMUNITY HAVE KEPT A CHILLY DISTANCE FOR DECADES.
BUT NOW THERE ARE SIGNS OF A THAW.

BYLINE: Elaine Dutka, Elaine Dutka is a Times staff writer

BODY:

In the 1970s, Gordon Davidson, artistic director of the cash-hungry Mark Taper Forum, delivered his best fund-raising pitch to a trio of potential Hollywood benefactors--television heavyweights Norman Lear, Grant Tinker and Lee Rich. But rather than eliciting offers of help, his plea triggered a litany of complaints about rising star salaries and production costs. "At the end of the meal," he recalls, "I was ready to write them a check."

The relationship between show business and high culture in L.A. remains a complicated one--undercut by differing rhythms and visions, plus a somewhat prickly past. Show-business executives say the arts leadership has been elitist, even anti-Semitic, in its dealings with the industry--a reflection of the city's traditional divide between old guard and new wealth. The arts world counters that Hollywood is apathetic when it comes to nonprofit culture in its own backyard, an attitude particularly frustrating in light of the arts' limited resources and the depth of the industry's pockets.

Some moguls have been generous, such as David Geffen, who gave \$ 5 million to UCLA's Westwood Playhouse (now the Geffen Playhouse) and the same sum to the Museum of Contemporary Art (whose Temporary Contemporary became the Geffen Contemporary). But when it comes to hands-on personal involvement and leadership, arts officials agree, no one has claimed the mantle of Lew Wasserman, the former chairman and chief executive officer of MCA/Universal. For decades he bridged the gap between downtown and the Westside, helping Dorothy Chandler make the Music Center a reality and serving as the first president of the Center Theatre Group.

The lack of industry support has been a constant frustration for 40 years, acknowledges Peter Hemmings, general director of the Los Angeles Opera.

"The film business is like a sponge," he says. "It draws in the talent developed in live theater, music and opera but, like TV, believes that the world only exists for itself."

On the face of it, the two communities should be joined at the hip--codependent if aesthetically different members of the same clan.

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In recent years, the Walt Disney Studios hired a host of Mark Taper Forum staff producers, stage managers and technical directors who have worked their way up the corporate ladder. A 20th Century Fox tribute was among this summer's offerings at the Hollywood Bowl. And, at the Academy Awards, actors have begun to invoke the name of the beleaguered National Endowment for the Arts nearly as often as "Mom" and "God."

Still, only five of the 62 governors of the Music Center have entertainment credentials--and four of them came aboard during the past year. And, while the Center Theatre Group and the Museum of Contemporary Art have better industry representation, only two members of the board of the L.A. Opera and one each at the Los Angeles County Museum of Art and the L.A. Philharmonic are from show business.

The controversial Walt Disney Concert Hall represents a microcosm of the problem. Though the Disney family came up with a \$ 50-million grant to build the hall in 1987, no studios--including Disney--have committed money to date. Spaces in the facility are being named not for entertainment companies but for Arco, Wells Fargo Bank and Ralphs/Food 4 Less. (A spokesman for Disney said the company had no comment.)

"What's missing is a charitable attitude," says Davidson, now artistic director/producer of the Center Theatre Group, composed of the Taper and Ahmanson theaters. "The entertainment industry doesn't think of itself in the same way that a B of A Bank of America or a Boeing might. Corporately, they don't regard themselves as participants in the cultural life of the community."

Marilyn McAvoy, the Taper's director of development, has experienced this firsthand. "A very small portion of the \$ 4 million we have to raise each year comes from entertainment folks," she says. "Last year's \$ 340,000 grant from DreamWorks for new play development was our first show-business gift in the six-figure range."

Industry higher-ups acknowledge the chasm but refuse to shoulder all the blame. The business, with its sizable Jewish population, has never been made to feel welcome by some patrons of the arts, they say--despite the fact that many in the arts community are Jewish as well. In the early 1960s, a civic leader was invited to a fund-raiser for the Music Center, then in the planning stage. Informed that each of the invitees--like himself--was Jewish, he chose to stay away. Even today, the Fraternity of Friends of the Music Center, a support group for the institution, unofficially alternates leadership between the "Westside" and "downtown."

"Everyone wants entertainment people involved, but no one can figure out how to cross the long-standing gulf," said Creative Artists Agency agent Bob Bookman, president of the Fraternity of Friends and a board member of the Music Center, the L.A. Opera and the Los Angeles Philharmonic. "It's very complicated--the problems go back 75 years."

When it comes to corporate giving, accusations of tightfistedness are way off the mark, entertainment insiders say. Though Sony Pictures Entertainment, Warner Bros. and 20th Century Fox--the only studios that agreed to respond to questions posed by The Times--declined to provide dollar totals, they reported that between 20% and 30% of their annual charitable donations are channeled toward the arts. The numbers would be higher, says Janice Pober, Sony Pictures vice

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president of corporate affairs, "if only we were approached."

Power brokers in the arts community concede that, unfamiliar with industry practices and players, they've reined themselves in.

"We'd love to build stronger ties with the entertainment community," says Connie Morgan, director of development for the L.A. Opera. "What we need is a road map."

Richard Koshalek, director of the Museum of Contemporary Art, recently approached French entertainment company Canal Plus about sponsoring a major architecture exhibition.

"We have to be proactive, to build bridges to the corporations," he says. "There's been a certain reluctance, a fear of rejection based on history."

Though it's premature to hail the dawn of a new era, there are recent rays of hope:

* The Ahmanson's first official industry outreach--a Sept. 19 "Rent" benefit hosted by Tom Hanks, Rita Wilson, John Travolta and Kelly Preston and sponsored by the Entertainment Council of the Center Theatre Group--took in \$ 250,000 before expenses.

* The Mark Taper Forum is in serious negotiations to develop material for the Showtime cable network and, in November, will hold its annual New Work Festival at the new Falcon Theatre, built by producer-director Garry Marshall ("Pretty Woman").

* A major studio is in discussions with the L.A. Opera about filming a production that could find its way to television.

* Paramount Pictures is planning to hold an April fund-raiser for the Music Center tied to the premiere of "The Odd Couple II."

* Next spring, the L.A. Philharmonic is scheduled to initiate its Filmharmonic program featuring 16- to 20-minute movies co-created by film directors, including Renny Harlin ("Cliffhanger") and Tim Burton ("Beetlejuice") and composers such as Jerry Goldsmith ("Air Force One").

* The Geffen Playhouse is organizing "industry nights" in an attempt to build its subscriber base.

Arts organizations always start out in a hole when it comes to charitable donations, says Jack Shakely, director of the California Community Foundation--a nonprofit umbrella organization administering gifts from 700 charities including those of Paul Newman, Johnny Depp and Annette Funicello. In 1995, the last year for which statistics are available, arts and culture received only 6.9% of all private-sector giving.

According to the American Assn. of Fundraising Council, most of these donations went to religion, which received 44%. The remainder was split among education (12.5%), health (8.8%), human resources (8.1%), public and social benefits (4.9%), environment and wildlife (2.8%) and international affairs (1.4%). And things are getting worse for the arts, a study just released by

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the NEA concludes. Between 1992 and 1995, contributions declined--a first in the 31 years that records have been kept.

"If you have \$ 100 to hand out, do you give it to breast cancer or to a production of 'Richard III'?" asks Gilbert Cates, a TV and film producer who serves as producing director of the Geffen Playhouse. "Our challenge is to identify areas of commonality and play to that. Self-interest is the grease that makes everything work."

VISUAL ARTS

Tapping commonality and self-interest has given art institutions a leg up. MOCA's "Hall of Mirrors: Art and Film Since 1945," a 1996 movie-related art exhibition organized the museum's former curator, Kerry Brougher, received a \$ 100,000 donation from Universal Studios, as well as hefty personal contributions from producer Steve Tisch (\$ 50,000), News Corp.'s Rupert Murdoch and Peter Chernin (\$ 50,000), Viacom's Jonathan Dolgen (\$ 40,000) and New Line Cinema's Michael Lynne (\$ 25,000). CAA has held several MOCA fund-raisers. Director Ivan Reitman ("Ghostbusters"), Universal Studios President Ron Meyer and producer Dan Melnick ("L.A. Story") are among those who have served on the board.

Though LACMA depends less on Hollywood support, galleries have been named for Geffen and board member Steve Martin, who donated \$ 250,000 apiece. Among those contributing major works of art to the museum: director John Landis ("Trading Places"), TV producer Doug Cramer ("The Love Boat") and former CAA President Michael Ovitz. Last year's "Exiles and Emigres" exhibition was funded, in part, by the foundations of Steven Spielberg and Sharon Stone.

Providing Hollywood's art collectors with guidance on purchases and painting conservation has been an effective means of engendering fealty, says LACMA President Andrea Rich--far more so than the short-lived Entertainment Alliance, an outreach program set up in 1985 to raise money for acquisitions. Though Hollywood is a generous community, she points out, it tends to support its own.

"Entertainment industry charities are insular and self-referred," Rich says. "Power brokers get behind a cause or two or three and get their buddies to chair an event. Unlike other cities, power and prestige don't derive from sitting on the board of the opera but by how many stars they can bring in."

PERFORMING ARTS

L.A. Opera and the Philharmonic are taking baby steps--the former seeking to get some of its productions on screen, the latter hoping the 1989 hire of Music Director Esa-Pekka Salonen and the recent appointment of managing director Willem Wijnbergen, both 39, will lure the increasingly youth-oriented entertainment world.

"The industry's never made a connection with the Philharmonic," says Ernest Fleischmann, the group's retiring managing director. "In the early '70s, I naively tried to put together an event with the Academy of Motion Picture Arts and Sciences in which Oscar-winning composers would conduct. Just getting permission to put statuettes at either side of the stage was like getting the crown jewels out of Britain."

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The good news, Fleischmann says, is that the East-West schism is beginning to erode: "There's been a perception that the Music Center has been supported by Hancock Park and Pasadena--and, though slightly exaggerated, it's true that the Jews weren't very involved. That's all changing, however. Maybe half my board is Jewish."

Davidson is more successful than most at currying favor with Hollywood. Even so, it's one step forward, two steps back. Between 1983 and 1986, the now-defunct Taper Media Alliance developed plays and writers that could make the transition to film. The reality, however, didn't pan out. Actors asked to be let out of their theater commitments if a film came up--and playwrights were reluctant to come back.

This summer, film producer and former studio executive Sid Ganis, co-chair of the Center Theatre Group's Entertainment Council, encountered resistance working the phones for the "Rent" benefit.

"In such a fast-paced industry, there's zero awareness of the sweat and money it takes to get something onstage," he said. "We have to get show-business executives out of their own little worlds. That means turning the big, bad Music Center--a place the so-called Westside crowd finds daunting and imposing--into the friendliest, hippest artistic venue in town."

Part of her mandate is to rope Hollywood in, acknowledges Andrea Van de Kamp, chairwoman of the Music Center since June 1996. After seeking advice from her friend Sherry Lansing, chairman of Paramount's motion picture group, she named Lansing, International Creative Management President Jim Wiatt, producer-director Lili Fini Zanuck ("Rush") and Sony Pictures Entertainment Executive Vice President Ken Williams to the board.

Wiatt says he was unaware of how marginalized Hollywood had been in Music Center affairs.

"Purposefully or not, we were nowhere to be seen," he says. "We probably took for granted that the Music Center is a well-funded operation when, in fact, the New York arts scene is far more organized and aggressive. Except for small yearly sums from the Music Center's fund-raising arm, each of the resident companies must fend for itself."

No one questions that some progress has been made. For starters, the Entertainment Council of the Center Theatre Group has ballooned from 30 to 130 in recent years. ICM Chairman Jeff Berg, actors Tony Danza and Sally Field and Universal Motion Picture Group Chairman Casey Silver are among those contributing \$ 1,000 a year for new play development--and their pick of choice seats. For those who remember the slights of the past, however, it's a case of too little, too late.

"The Music Center was built by an elite for an elite having nothing to do with serving the needs of the general population," one insider says. "No one gave a damn about the industry until they realized its firepower. But entertainment people are on their own planet . . . you've got to get in your rocket ship and go there."

DISNEY HALL

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Van de Kamp, for one, is on the launching pad--set to approach Hollywood about contributing to Disney Hall. If some are critical of the fact that Hollywood has been slow to chip in, the Music Center executive is not. When the initial grant was awarded 10 years ago, she explains, everyone assumed it would cover the costs. Now that between \$ 50 million and \$ 100 million still must be raised (depending on who's doing the accounting), she's taking her case to the Walt Disney Studios, whose hoped-for contribution, she says, should "loosen the others up."

There are some, however, who view Disney Hall as a microcosm--evidence of Hollywood's civic tunnel vision. That point is underscored by the composition of Los Angeles Business Advisors, a group of 24 CEOs helping to shape the city that has taken a special interest in raising funds for the concert hall. In what many have called a company town, not a single member hails from the entertainment industry.

Sam Bell, president of the group, says he has direct correspondence with entertainment CEOs in the last few months and is confident they will come aboard. "You can always drag up the rumors and dragons of the past, but this is a new day," he says.

Stephanie Barron, LACMA's vice president of education and public programs, is less optimistic: "Hollywood floats above most civic causes because its market isn't L.A. but the world. There's less local identification since it's an international brand."

When theater and opera director Peter Sellars ("Nixon in China") staged the citywide, multidisciplinary L.A. Festival in 1990, it drew tepid industry attendance and no entertainment dollars--except for a donation from Barry Diller's 20th Century Fox.

"Show business is focused on day-to-day survival and getting something tangible in return for investments," Sellars says. "Like raising children, the arts require a longer-term approach--payoff may not come for generations."

Los Angeles' geography compounds the problem, veterans in the arts world say.

"Our 5 o'clock rush hour starts at 3 and ends at 8," says Michael Blachley, director of the UCLA Center for the Performing Arts. "Getting anywhere is an ordeal."

Adds Elizabeth Connell, public relations manager for of the L.A. Opera: "Stars who've arranged for tickets often call an hour before an event wondering how to get downtown."

The unpredictable hours and hairpin turns in show business, moreover, discourage subscription buying and cross-pollination between the arts. After getting Herb Ross ("The Turning Point") to direct "La Boheme" in 1993, the L.A. Opera went after others such as John Schlesinger ("Midnight Cowboy") and Bruce Beresford ("Driving Miss Daisy"). But since the Opera requires commitments three years in advance, each declined. Davidson faces a similar hurdle signing a star for the last play of the Ahmanson's current season. "Everyone is hedging their bets," he says. "I can't get a contract today for next June."

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Los Angeles Times, November 2, 1997

Even so, entertainment insiders say, they've stood up and been counted where the arts are concerned.

"Over the last five years, we've channeled some of our social service activities to the arts," says Lisa Paulsen, president and CEO of the Entertainment Industry Foundation/Permanent Charities. The fund-raising umbrella has given out more than \$ 150 million since it was established in 1942. September's "Tribute to Style" raised more than \$ 1 million for the California State Summer School for the Arts and MOCA's community and educational outreach programs.

On the corporate side, the industry has also marshaled its forces: Sony not only makes an annual donation to LACMA and the Museum of Television and Radio but recently awarded L.A. Theatre Works \$ 10,000 to put their radio-play cassettes in schools. Walt Disney founded CalArts, which with studio support has become a prime training ground for up-and-coming animators. Time Warner sponsored MOCA's "Art and Film" exhibition and is a founding sponsor of the National Hispanic Foundation for the Arts.

Fox Broadcasting and the Fox Studios just came up with a \$ 100,000 endowment for an artists-in-residence program at six L.A. public schools. And DreamWorks' \$ 340,000 gift to the Taper was noteworthy in that there was no quid pro quo--unlike Spielberg's controversial 1994 deal with Manhattan's Playwrights Horizons in which he paid a commission for a first look at material that could be developed into films.

Ticket sales cover only part of their budget, arts officials note. The Philharmonic has to raise \$ 5 million and L.A. Opera \$ 6.8 million a year just to make ends meet. NEA funding to most Music Center institutions, moreover, has been cut by about two-thirds. Whether Hollywood has an obligation to pick up the slack is a matter of debate.

"It's not carved in stone that every artist needs to support every art," says actor Charlton Heston, who is a member of the Center Theatre Group board. "There's a marvelous Shakespeare theater in Alabama that's more important to me than Disney Hall. And I suspect that any effort on the part of the opera to build up entertainment industry support will have limited success. Disney's not going to make a series on the "Ring" Cycle any time soon--and all giving stems from self-interest."

Maybe so, says Serena Tripi, general manager of the Southern California Theater Assn., which just presented a financially disastrous summer season of dance at the Music Center. But "self-interest" can be defined in a lot of ways.

"No offense to Arnold Schwarzenegger," she said, "but the next generation should grow up with the arts. Culture, after all, isn't 'The Terminator' . . . which, unfortunately, is all young people know. What they pay Tom Cruise for one movie would bring 20 dance companies to town."

GRAPHIC: GRAPHIC-DRAWING: (Cover) Movie executive and L.A. arts executive, LESLIE COBER-GENTRY / For The Times PHOTO: ARTS MAVENS: Center Theatre Group's Gordon Davidson, Diane and Neil Simon, Garry Marshall at benefit. . . . PHOTOGRAPHER: LEE SALEM PHOTO: Actors Neil Patrick Harris and Tom Hanks at a CTG industry outreach fund-raiser. . . . PHOTOGRAPHER: LEE SALEM PHOTO: Director Billy Wilder and former MOCA curator Kerry Brougher at the Geffen

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Los Angeles Times, November 2, 1997

Contemporary. . . . PHOTOGRAPHER: LEE SALEM PHOTO: The Philharmonic's Ernest Fleischmann with Walter Matthau at a Music Center benefit. . . . PHOTOGRAPHER: Copyright, DAVID WEISS PHOTO: Director Gilbert Cates, benefactor David Geffen and UCLA's Charles Young at the Geffen Playhouse. . . . PHOTOGRAPHER: LEE SALEM PHOTO: Nicolas Cage with a Robert Williams painting he loaned to the "Helter Skelter" exhibition at MOCA in 1992. PHOTOGRAPHER: LEE SALEM GRAPHIC-DRAWING: (Figure representing the motion picture industry in Los Angeles), LESLIE COBER-GENTRY / For The Times GRAPHIC-DRAWING: (Figure representing the arts in Los Angeles), LESLIE COBER- GENTRY / For The Times

LANGUAGE: English

LOAD-DATE: November 2, 1997

2. Dick Sanchez's Star Ventures

— Since de Pury, Sanchez's tall, thin, confident and life chairman in Europe, designed this week. He did recently launched, Deputy Chairman of Sanchez's Switzerland, who opened Sanchez's offices in Tel Aviv in 1991. The two plan to form a company that will buy and sell works of art for a group of unidentified collectors. The new venture will function as an art fund, not, investing in art as a long-term asset. The company, to be named de P. L., will be based in Geneva but will eventually have offices in New York as well, Mr. de Pury said.

The new venture comes in the art world after 1994 when Sanchez's chief collection, started in 1974, and Mr. de Pury began flying to New York from Geneva as a collector Sanchez's work important like art auction house. He has gained a reputation as a dynamic entrepreneur and one of the company's best business partners.

Like the organizers of other art funds being formed these days, Mr. de Pury would not say where the money was coming from to start the company, how much it raised or which collectors he would work with. He said the new venture would handle all kinds of art but would emphasize 19th- and 20th-century paintings.

— From de Pury, Sanchez's chief executive worldwide, quickly named Betty Sanchez, Sanchez's assistant in Britain, to replace Mr. de Pury.

This will leave Sanchez's without a star auctioneer, raising the question of who will conduct the important auctions of Impressionist and modern art in November. Mrs. Sanchez said Mr. Sanchez, along with Tobias Meyer, head of Sanchez's contemporary art worldwide, and William F. Sargents, Sanchez's managing director in North and South America, would handle the sales.

The new venture comes as still up in the air, however, in the collection of 25 paintings and sculptures from the estate of Evelyn Sharp, the English-born widow, which Sanchez's is to sell in New York on Nov. 11. Mr. de Pury was to conduct the sale. In 1995, Mary Shady (Sharp), Mrs. Sharp's daughter, made a special trip to London to meet at Sanchez's expense just to catch Mr. de Pury on camera. "There's still the decision as to how to sell," Mrs. Sanchez said.

Being from the same place

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Cramer, D.

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SECTION: Section E; Part 2; Page 34; Column 3; Leisure/Weekend Desk

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BYLINE: By Carol Vogel

BODY:

2 Quit Sotheby's For a Venture

Simon de Pury, Sotheby's trilingual auctioneer and its chairman in Europe, resigned this week. So did Daniella Luxembourg, deputy chairman of Sotheby's Switzerland, who opened Sotheby's offices in Tel Aviv in 1984. The two plan to form a company that will buy and sell works of art for a group of unidentified collectors. The new venture will function as an art fund, too, investing in art on a long-term basis. The company, to be named de P. L., will be based in Geneva but will eventually have offices in New York as well, Mr. de Pury said.

The news surprised many in the auction business. Mr. de Pury became a highly visible figure in the American art world after John Marion, Sotheby's chief auctioneer, retired in 1994, and Mr. de Pury began flying to New York from Geneva to conduct Sotheby's most important fine art auctions here. He has gained a reputation as a dynamic auctioneer and one of the company's best business getters.

Like the organizers of other art funds being formed these days, Mr. de Pury would not say where the money was coming from to start the company, how much it totaled or which collectors he would work with. He said the new concern would handle all kinds of art but would emphasize 19th- and 20th-century paintings.

Diana D. Brooks, Sotheby's chief executive worldwide, quickly named Henry Wyndham, Sotheby's chairman in Britain, to replace Mr. de Pury.

This still leaves Sotheby's without a star auctioneer, raising the question of who will conduct the important auctions of Impressionist and modern art in November. Mrs. Brooks said Mr. Wyndham, along with Tobias Meyer, head of Sotheby's contemporary art worldwide, and William F. Ruprecht, Sotheby's managing director in North and South America, would handle the sales.

The one auction that is still up in the air, however, is the collection of 45 paintings and sculptures from the estate of Evelyn Sharp, the Manhattan hotel owner, which Sotheby's is to sell in New York on Nov. 12. Mr. de Pury was to conduct the sale. In fact, Mary Sharp Cronson, Mrs. Sharp's daughter, made a special trip to London in June at Sotheby's expense just to watch Mr. de Pury in action. "That's still one decision we have to make," Mrs. Brooks said.

Suing Over SoHo Space

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The New York Times, September 26, 1997

The atmosphere isn't exactly friendly at 420 West Broadway, a building that for 27 years has played a crucial role in SoHo and contemporary art. It has become the focus of a battle, one that has ended up in New York State Supreme Court.

The five-story 1890's building, just north of Spring Street, is currently run by a corporation owned by three dealers -- Leo Castelli, Ileana Sonnabend and Charles Cowles -- and two real estate investors, Wouter F. Germans and Frits deKnecht. Each dealer owns one floor of the building; Mr. Germans and Mr. deKnecht jointly own the first and fourth floors.

Last spring, Mr. deKnecht and Mr. Germans received an offer from Esprit de Corps, the San Francisco clothing company, to lease the first floor for a store. The developers agreed to lease the space to Esprit for \$637,500 a year from Sept. 1, 1997, through Aug. 31, 2002, and for \$733,125 a year from Sept. 1, 2002, through Aug. 31, 2007, according to court papers. In addition to renovating the 5,000-square-foot space, the agreement called for alterations to the building's lobby and facade.

The art dealers object to the plan, the court papers reveal, and say that the lease is invalid because, as a corporation, the building has the right to decide on its tenants.

On Sept. 16, Mr. Germans and Mr. deKnecht sued the 420 West Broadway Corporation and its three other shareholders, saying that the building had never acted as a corporation. The developers contend that the corporation has never held annual meetings at which proper minutes were taken, nor held elections. Since the corporation was formed in 1970, the suit says, each member has acted independently. The two men are asking for at least \$6 million in damages in the event they lose Esprit as a tenant.

"The dealers are taking the position that they don't want Esprit under any circumstances," said Howard B. Adler, the lawyer for Mr. Germans and Mr. deKnecht, "but if the money is right, they might change their minds."

Perry M. Amsellem, the lawyer for the 420 West Broadway Corporation, declined to comment, as did Mr. Castelli, Ms. Sonnabend and Mr. Cowles. But dealers who spoke on condition of anonymity say the gallery owners' biggest fear is that the building will become a shopping destination rather than a place to see art.

A temporary restraining order to prevent the dealers from interfering with the Esprit lease was denied by the court earlier this month. A court date is set for Monday.

A Collection Disperses

Douglas S. Cramer, the television producer famous for "The Love Boat" and "Dynasty," is an active collector, as well as the head of the painting and sculpture acquisitions committee at the Museum of Modern Art.

He recently sold his Santa Ynez Valley ranch in California, where the Douglas S. Cramer Foundation operated a 14,000-square-foot gallery and sculpture pavilion. His foundation will still help underwrite exhibitions, but Mr. Cramer is giving much of its collection to museums, including the Tate Gallery in London, the Museum of Contemporary Art in Los Angeles, the Los Angeles County

and sculpture at MUMMA, WOODS BERRY COLLECTION

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THE NEW YORK TIMES, FRIDAY, SEPTEMBER 26, 1997

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INSIDE ART

Carol Vogel



Museum of Modern Art

A large detail from Eric Fischl's "Portrait of a Dog," given to the Museum of Modern Art.

A Collection Disperses

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As he is particularly active at the Modern, the museum got first pick. Among the art it was given are works by Joel Shapiro, Ellsworth Kelly, Jim Dine and Eric Fischl.

Other museums were able to fill some gaps, too: the National Gallery received its first Julian Schnabel.

and sculpture at MOMA, was what was...

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MAY 16 1997

THE NEW YORK TIMES, FRIDAY, MAY 16, 1997

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New Buyers Turn Art Sales Into Expensive Parties

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THE NEW YORK OBSERVER

MAY 19, 1997

JEFFREY HOGREFE

MoMA Says 'No Thanks'
To Trustee's Collection

Along with Michael Ovitiz, Douglas Cramer was an important factor in the Hollywood invasion of the Museum of Modern Art's board of trustees in the early 90's, when the museum reached out to the West Coast to bring in a different kind of influence and wealth. A familiar face in SoHo galleries and uptown auction rooms, Mr. Cramer, the producer of such hit TV shows as *Love Boat* and *Dynasty*, is currently chairman of the museum's powerful paintings and sculpture committee, which helps curators acquire works of art. But last fall, when Mr. Cramer decided to leave Los Angeles and move to New York, he discovered that MoMA did not want most of the pieces in his own art collection.

ART
DIARY

In an interview at the end of an auction of "Contemporary sculpture from the Douglas S. Cramer collection," which was held at Christie's on May 7-8, Mr. Cramer admitted that he would have rather seen all of the 22 artworks in the sale go to MoMA. The selections in the sale, which were sold for a total of \$2.9 million, included unique sculptures by artists such as Joel Shapiro, Roy Lichtenstein and Ellsworth Kelly, who also happen to be personal friends of the prime-time soap-opera mogul. The sculptures had been exhibited on the grounds of La Quinta Norte, Mr. Cramer's 400-acre ranch in Los Olivos, north of Santa Barbara, Calif. Back in the 1980's and early 90's, Mr. Cramer was known for throwing an annual "barn dance" at his spread, where he mixed figures in the New York art world with Hollywood *machers* in legendary social weekends.

"It's extremely painful for me to see works by friends be sold like this," said Mr. Cramer, who is in his early 60's. "I offered it all to MoMA, but they only wanted a few pieces."

Kirk Varnedoe, chief curator of paintings and sculpture at MoMA, was unavailable for

comment. But a frequent complaint among museum trustees, echoed by Mr. Cramer, is that MoMA is getting pickier and pickier about the kinds of artworks it will accept as gifts. In earlier generations, the museum generally took any artwork by a major artist that was given to it by a trustee and seemed to be grateful for what it received. Referring to Mr. Cramer's generosity, Mr. Varnedoe told *The New York Times* in March that the TV producer has been sensitive to the museum's needs. Almost too sensitive, apparently. During the four years that he has been a trustee of the museum, Mr. Cramer has donated a Joel Shapiro sculpture, an Ellsworth Kelly sculpture and a Warhol soup-can box from the 60's, among other artworks. All of those were reportedly picked by Mr. Varnedoe.

Mr. Cramer, who emphasized that he does not need the money that the sale brought to him, said he intended to donate part of the proceeds to the Douglas S. Cramer Foundation, which will benefit art exhibitions. He is also going to use the proceeds to purchase a work of art he has been asked to buy for MoMA, but he declined to reveal the name. He said that he was forced to sell his artwork because he has put La Quinta Norte on the market—which Christie's has listed at \$8.5 million—and was informed by a conservator that the large pieces of sculpture, which were displayed on the grounds, would not be able to withstand the harsh winters on the East Coast. Currently, Mr. Cramer divides his time between an apartment in New York and a farm in Roxbury, Conn., though he also has houses in Bel-Air, Calif., and on the island of St. Martin.

"I've never been the type of collector to sell," said Mr. Cramer, whose collection was exhibited in a 14,000-square-foot museum he had built in the mid-80's at La Quinta Norte and still includes more than 600 additional works in storage in Los Angeles. "I'm

the kind of collector who gives."

From a modest beginning as a print collector in the 70's, Mr. Cramer started to buy major works of art in the mid-80's, when he was flush with earnings from *Dynasty*, which he co-produced with Aaron Spelling. He quickly became a regular in New York at exhibitions at Castelli Gallery, Gagosian Gallery, Pace

Wildenstein gallery and Mary Boone Gallery. Mr. Cramer was also a founding trustee of the Los Angeles Museum of Contemporary Art, but has since had a falling out with the museum. Dressed in a camel-hair sportscoat with an opened shirt collar, Mr. Cramer talked passionately about his collection at Christie's. He held an auction catalogue and a plastic bidding paddle with the number 222 and stood in the back of the sales room during a break.

"I am still collecting art," he said. "I even bid on a few things today, which I didn't get." Then he cautioned: "You have to be careful not to pay too much."

URSULA ADDRESS EMOTES
FOR MATTHEW BARNEY

The Art Diary caught up with Ursula Address at the Film Society of Lincoln Center's tribute to Sean Connery on May 5, where she said a few sincere words about her work as a "Bond girl," starring opposite 007, the character that Mr. Connery played in the 1960's and 70's. The statuesque, blond, Swedish-born sex goddess is famous for having been the first of the many sensual Bond heroines. She played Honey Ryder in *Dr. No*. Ms. Address, who currently lives in Rome, revealed that she has been rediscovered

by the artist Matthew Barney. The darling of the downtown art world, Mr. Barney, a former J. Crew model, makes a habit of focusing on gender identity in his work and has used Ms. Address in *Cremaster 5*, his latest video in an ongoing series, which will open in Frankfurt, Germany, in June and in New York in the fall.

In a way, Ms. Address and Mr. Barney are

an inspired union. Neither likes to talk about the work, which is highly visual, iconographic, mythological and charged with a sexual current that defies easy description. In *Cremaster 5*, which is said by those who have seen it to be Wagnerian in scope, Ms. Address, the first movie star to be used by Mr. Barney in one of his videos, makes a cameo dressed in an elaborate black costume. *Cremaster 5* is set in Budapest, the birthplace of Mr. Barney's hero Harry Houdini. It also incorporates one of Mr. Barney's signature cast of characters—in this case, magicians, fairies, a giant and an opera diva. They are



PHOTOGRAPH BY

Ursula Address, here in a scene from *Dr. No*, will prance around in an elaborate black costume in Matthew Barney's upcoming art video, *Cremaster 5*.

used to tell a nonnarrative story that follows its own circular line of thinking.

What was it like to work with Mr. Barney? "Matthew was very nice," Ms. Address said breathlessly. Asked the same thing about Mr. Connery, she said, "He was very professional."

Clarification: In the May 12 Art Diary, a list of descriptions of recent exhibitions at Deitch Projects should have been credited as having come from the art journal *Coagula*. The Art Diary regrets the error.

selling to an unidentified telephone bidder for \$18.7 million.

The prices of the Cézanne and the Manet were the second highest paid for works by these artists. But Toulouse-Lautrec's "Seated Dancer in Pink Stockings" (1890), which was bought by another unidentified telephone bidder for \$14.5 million, set a

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MAY 16 1997

THE NEW YORK TIMES, FRIDAY, MAY 16, 1997

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New Buyers Turn Art Sales Into Expensive Parties

By CAROL VOGEL

The feel-good factor that economists and real estate brokers keep talking about has infected the market for Impressionist, modern and contemporary art at virtually every price level. For the last two weeks, bidders at the important spring sales at Sotheby's and Christie's in Manhattan spent staggering sums on everything from ultra-sweet Impressionist paintings to hard-edged modern ones. There were even takers for the tough subjects tackled by avant-garde contemporary artists in the late 1980's and early 90's.

One reason the atmosphere at the auctions was so buoyant was that many new collectors showed up at the Sotheby's and Christie's salesrooms. This new breed buys in new ways. Its members are not like the successful businessmen in the 1980's who made conspicuous consumption part of the fun by wanting to be seen. Nor are they like the buyers of the far quieter early 1990's, who simply stayed home and bid by telephone or through a dealer.

Today's buyers, still business tycoons for the most part, like to be seen, and they treat these sales as parties with a highly selective guest list. But they don't necessarily want to be known as big spenders. They come to the sales, cellular phones in hand, and sit in one part of the room instructing an agent in a different part of the room, also using a cellular phone, on how much to spend.

And spend they do. At all levels. Several years ago it was only the top-notch works that had a lot of competition, but the market has expanded. Even middle-range paintings, drawings and sculptures, in the \$100,000 to \$1 million range, often had several interested buyers.

Of the two auction houses, Christie's was the winner this spring. Its sales of contemporary art totaled just under \$30 million and for Impressionist \$23.5 million, the highest total since 1990. Sotheby's contemporary sales brought in \$21.9 million and its Impressionist sales \$100.5 million.

"There's a broadening of the market worldwide," said Christopher Burge, Christie's chairman in Amer-



Christie's New York
"Madame Cézanne Seated in a Yellow Chair," by Cézanne, which sold for \$23.1 million at Christie's.

ica and the company's star auctioneer. "The money's been stockpiled. All these people buy things like luxury cars, and now it's filtering down to us and they're buying art. We all feel it."

Diana D. Brooks, Sotheby's chief executive worldwide, called the current market healthy. "When you have as much material as we did selling so well, it's a good sign for days ahead," she said. "Still, it's a selective market."

Collectors today do their homework: they know when the condition of a work of art presents problems, if it has been around the market or simply isn't a good example of an artist's work. They are scared by what happened to the speculators of the 1980's, who paid too much in moments of passion and later were burned when they tried unsuccessfully to sell for the same high prices. Value and quality mean a lot today.

"Today's buyer keeps getting smarter and smarter," said Ernst Beyeler, a dealer based in Basel, Switzerland, who bought several important works this week for clients.

Mr. Beyeler was an important presence at what was the most anticipated sale of the last two weeks, the auction of 29 Impressionist and Post-Impressionist paintings, drawings and sculptures from the collection of John Langeloth Loeb and Frances Lehman Loeb. The 66-minute sale made \$2.7 million, above Christie's \$80 million estimate.

Mr. Loeb, a Wall Street investor, and his wife, a philanthropist, had been serious collectors since the late 1950's, often buying from well-known galleries like Knoedler & Company in Manhattan or at auctions in the United States and abroad. Mr. Beyeler bought the most expensive work of the spring sales, Cézanne's "Madame Cézanne Seated in a Yellow Chair" (1888-1890), a powerful portrait of the artist's wife in a red dress; it was a star of the Loeb's collection. Mr. Beyeler paid \$23.1 million, less than Christie's estimate of \$25 million.

Another big-ticket painting from the Loeb collection was "Manet With His Palette" (1878). Christie's had estimated the self-portrait would fetch \$15 million, but it did better, selling to an unidentified telephone bidder for \$18.7 million.

The prices of the Cézanne and the Manet were the second highest paid for works by these artists. But Toulouse-Lautrec's "Seated Dancer in Pink Stockings" (1890), which was bought by another unidentified telephone bidder for \$14.5 million, set a

record for his work. The price was well above Christie's \$10 million high estimate. (Final prices include the auction house's commission, 15 percent of the first \$50,000 and 10 percent of the rest. Estimates do not reflect commissions.)

The Loeb's art was the most important private collection to be sold at auction this spring, but it was not by any means the only one. Christie's also offered eight works that had belonged to Jacques Koerfer, a German businessman whose heirs have been selling his collection at Christie's for three years. These works got off to a tough start, with some not selling at all. Among them was Braque's "Bottle of Rum" (1912), an oval Cubist painting estimated at \$3 million to \$4 million, for which no one was willing to pay more than \$2 million.

But Mondrian's "Composition No. 3 (Composition With Red, Blue, Yellow and Black)" (1929) brought \$4.1 million, just above its \$4 million estimate, from Thomas H. Lee, the leveraged-buyout specialist. A small painting (19 1/2 inches square) in pristine condition, with the artist's original frame, it drew bids from several New York dealers, including Larry Gagostian and Robert Mnuchin.

There was still more competition for "Gauguin at His Easel" (1884-1885), a self-portrait. Bids hoppedscotched from one end of the sales room to the other, finally landing at the telephone bank. An unidentified telephone bidder paid \$3.8 million, more than twice the painting's high estimate of \$1.5 million.

Sotheby's had its share of estate property, too. And because these works had not been on the market, they tended to fare the best. Its top seller, Klimt's "Tavern at Litzberg" (1915-1916), sold for \$17.4 million to an unidentified telephone bidder. It was from the estate of Serge Sabarsky, a New York dealer and a pioneer in supporting 20th-century German and Austrian art, who died in February 1996.

Another fresh work that brought Sotheby's a large price was a Degas pastel, "Dancers" (1899), which set an artist's record by fetching \$11 million, above its estimate of \$7 million. The unknown buyer bid through Alexander Apsis, head of Sotheby's department of Impressionist and modern art in New York. The work was sold by the heirs of the French dealer Paul Durand-Ruel.

Contemporary art generally does not have great estate property, but it does benefit from brand names. Take Christie's sale, where sculptures being sold by Douglas S. Cramer, a television producer best known for "Dynasty" and "The Love Boat," brought high prices. Among the most popular was Ellsworth Kelly's "Untitled," a stainless-steel wall sculpture from 1986 in the shape of a flying arch. Estimated at \$200,000 to \$300,000, it sold to a telephone bidder for \$442,500.

Sotheby's was selling art from the

CBS corporate collection, about 100 works, primarily paintings and prints, purchased since the 1960's. The collection's artists included Jean Dubuffet, Franz Kline, Jackson Pollock and Henry Moore. Among the best was Kline's "Crosstown" (1955), a black-and-white abstract work bought by William C. Paley, the founder of CBS, more than 30 years ago. It sold to an unidentified bidder for \$2.2 million, above its \$1.5 million estimate.

But by far the most exciting part of the sale was a group of 11 works sold by the Boston Children's Heart Foundation. The collection was assembled by Dr. Bernardo Nadal-Ginard, a Boston cardiologist now serving a one-year sentence for misappropriating money from the nonprofit research foundation. In his buying days, Dr. Nadal-Ginard was offered

Christie's is the season's big winner, taking in \$264 million.

the best of the newest artists, and buyers at Sotheby's knew it.

Robert Gober's untitled wax leg of a girl, for example, was expected to sell for \$50,000 to \$70,000. It went for \$96,000. While Mr. Gober's work has brought higher prices at auction, this was one of the most sought-after pieces. So was Kiki Smith's sculpture of a woman crouched on the floor, urinating. Several people tried to buy it, but it finally went to Anthony D'Offay, a London dealer, for \$223,500, almost three times its high estimate of \$80,000 and a record for the artist.

This is tough art that appeals to a small but passionate group of collectors. But it is what Tobias Meyer, director of Sotheby's contemporary art worldwide, called "the art of our day," the kind of work buyers in 10 years will wish they had had the nerve to buy.

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MOMA ARCHIVES PAMPHLET FILE

THE NEW YORK TIMES, FRIDAY, MARCH 21, 1997

Inside Art | Carol Vogel

- Unexpected gifts fill holes at the Modern ■ Top
- Renoir wasn't cremated and is looking for a home
- A woman of many guises aids another.

A Donor From Television

Douglas S. Cramer, the producer of such long-running television hits as "Love Boat" and "Dynasty," is also a well-known collector of contemporary art. Not only is Mr. Cramer a founder and board member of the Museum of Contemporary Art in Los Angeles, but he is also head of the paintings and sculpture committee at the Museum of Modern Art in Manhattan, where he is on the board.

So word that Mr. Cramer is planning to sell his 400-acre Santa Ynez Valley vineyard and ranch in California drew attention in the art world. The ranch is home to the foundation Mr. Cramer started in 1986 to support museum acquisitions, exhibitions and other projects. Spread over five acres, the Douglas S. Cramer Foundation's quarters also have 14,000 square feet of gallery space, including a sculpture pavilion, that is open to the public by appointment two days a week.

In addition to the real estate, whose sale Christie's Great Estates is handling, Mr. Cramer is either selling or donating about a third of his art holdings, some of which are his personal property and some of

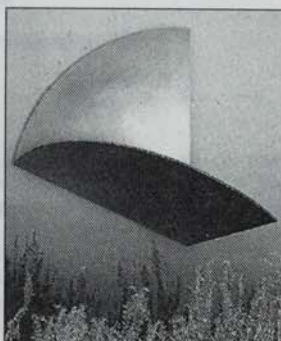
which are owned by his foundation. The collection has more than 600 works by artists including Ellsworth Kelly, Donald Judd, Joel Shapiro, Jim Dine and Alexander Calder. Most were bought directly from the artists' studios.

"I'm selling the ranch because I'm never there," Mr. Cramer said in a recent telephone interview. "I'm planning to spend more time on the East Coast." He said he intended to continue his foundation for now but probably not in such grand headquarters. And once he sells the ranch, he won't have room for all his art.

Before he decided which artworks to sell, Mr. Cramer asked several museums what works in his collection they needed. The institutions that are to receive works from him are the Tate Gallery in London, the Museum of Contemporary Art in Los Angeles, the Santa Barbara Museum of Art and the Museum of Modern Art. Others may be added later.

Kirk Varnedoe, the chief curator of paintings and sculpture at the Modern, said that among the works promised are Mr. Kelly's "Three Panels: Orange, Dark Gray, Green" from 1986.

"It's exactly the kind of Kelly we



Christie's New York

"Untitled," a flying arch by Ellsworth Kelly, on the outside wall of a building. It is to be sold by Douglas S. Cramer at Christie's.

didn't have," Mr. Varnedoe said, adding that Mr. Cramer had been sensitive to the museum's needs. The curator also asked Mr. Cramer for a Warhol Campbell Soup box from the 1960's.

"We have the great 'Campbell Soup Cans' and a gold 'Marilyn,'" he explained, "and it's just the kind of work that will greatly build up our Warhol holdings."

Mr. Cramer is also selling 22 sculptures at Christie's in New York on May 7 and 8, with the proceeds going to the foundation. This will be the

first single-owner collection of contemporary sculpture to be offered at Christie's in nine years.

Christie's estimates the collection will sell for \$2 million to \$3 million. Among Mr. Cramer's personal works are an untitled three-piece bronze by Mr. Shapiro, estimated to bring \$300,000 to \$400,000; a classic 10-piece stainless-steel stack work by Judd, with an estimate of \$150,000 to \$250,000, and a Calder mobile estimated at \$200,000 to \$300,000.

Works from the foundation include an untitled Ellsworth Kelly sculpture, a flying arch of stainless steel estimated to bring \$200,000 to \$300,000; Mark di Suvero's "Ring," estimated at \$100,000 to \$150,000, and Claes Oldenburg's "Fagend Study," a 1975 steel and lead sculpture in the shape of a cigarette butt, with an estimate of \$80,000 to \$120,000.

"We worked together to figure out what was appropriate for auction," meaning what would sell best, said Neal Meltzer, the head of Christie's contemporary art department. "Doug is one of the great American collectors of contemporary art, and no one thought any of his works would be up for sale."

Orphan for Sale

Auction houses hold what they call "private treaty sales," in which experts find a buyer for a work of art without putting it up for public auction. It's a way of doing business quietly and behind closed doors. But when Sotheby's or Christie's gets a

major masterpiece to sell secretly, word inevitably leaks out.

Such is the case with Renoir's "At the Moulin de la Galette," a cafe scene from 1876. It was bought in 1990 by Ryoei Saito, the Japanese industrialist, for \$78.1 million at Sotheby's in New York. (Two days earlier, Mr. Saito had bought van Gogh's "Portrait of Dr. Gachet" at Christie's in New York for \$82.5 million, still the highest sum paid for a work sold at auction.)

At the time, Mr. Saito said he was borrowing against his company's land holdings to finance the purchases. Mr. Saito was the president of Daishowa Paper Manufacturing Company until 1982, when he resigned, taking responsibility for the company's poor earnings. He became its honorary chairman in 1986, but resigned seven years later after his arrest on bribery charges. (He received a three-year suspended sentence.)

The collector startled the art world when he bought the paintings by announcing that when he died he wanted the works to be cremated along with his body to save his heirs from paying inheritance taxes. That led to such an uproar that he later said his paintings would go into storage or to museums at his death.

Mr. Saito died nearly a year ago. Creditors now own the Renoir and have given Sotheby's 90 days to sell it. The price is \$40 million to \$60 million, art experts say. A spokesman at Sotheby's said the auction house had no comment on the sale.

Caan, 57, became prominent as an actor in the 1970s when he starred in the TV movie "Brian's Song" and played Sonny, the hot-tempered eldest son, in "The Godfather."

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	APF	Cramer, Douglas

Cramer, D.

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1ST STORY of Level 1 printed in FULL format.

Copyright 1997 Times Mirror Company
Los Angeles Times

March 9, 1997, Sunday, Home Edition

SECTION: Real Estate; Part K; Page 1; Real Estate Desk

LENGTH: 875 words

HEADLINE: HOT PROPERTY;
SHE'S GOT LOTS OF CLOSET SPACE

BYLINE: RUTH RYON, TIMES STAFF WRITER

BODY:

ELLEN DeGENERES, who started work last week on the episode in which her title character in the ABC sitcom "Ellen" comes out as a lesbian, has purchased a Beverly Hills-area home for about \$ 3 million, sources say.

DeGeneres, 39, has starred in the sitcom since 1994. The much publicized episode, expected to air April 30, would make the series the first during prime time to feature an openly gay lead character.

DeGeneres, who hosted the Grammy Awards in February, made her feature-film starring debut last year in the comedy "Mr. Wrong." She was also in "Coneheads" (1993) and played herself in "Wisecracks" (1991).

Known for her talent in finding humor in the commonplace, DeGeneres was a successful comic before she had her own series. The cable network Showtime named her "Funniest Person in America" one year after she made her first stand-up comedy club appearance in 1981.

DeGeneres bought a three-bedroom, nearly 5,000-square-foot house on a gated three-acre site with a long, private drive and a pool, sources say. The house was built in the 1930s but was recently refurbished.

The sellers, a couple with children, own a Santa Barbara estate and are leasing in the L.A. area, sources say.

*

JAMES CAAN, who co-starred with Arnold Schwarzenegger in the film "Eraser" (1996), has sold his Bel-Air home of nearly 20 years for about \$ 1.2 million, sources say.

Caan, 57, became prominent as an actor in the 1970s when he starred in the TV movie "Brian's Song" and played Sonny, the hot-tempered eldest son, in "The Godfather."

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	APF	Cramer, Douglas

Los Angeles Times, March 9, 1997

He and his wife, Linda, were planning to remodel the five-bedroom English country-style house, built in 1936, but they changed their minds after starting the work, sources say.

When the home sold, it consisted of an 8,000-square-foot house in the framing stage plus a completed guest house, basketball court and lagoon, a source said.

The couple and their young son have been leasing in Pacific Palisades for the last year at \$ 12,000 a month, sources say.

Paul Czako of Hilton & Hyland, Beverly Hills, represented the Caans in their lease, and Jim and Ann Scarborough of the Prudential-Jon Douglas Co., Pacific Palisades office, had the lease listing, said sources not involved in the transaction.

*

DOUGLAS CRAMER, former co-executive producer of such TV series as "Dynasty" and "The Love Boat," has sold one of his two Bel-Air homes for just under \$ 3 million, according to public records.

"This house has been vacant for a while," a source said. The buyers were described as an immigration attorney and his wife.

The house has six bedrooms and nine baths in about 7,000 square feet. It has city-to-ocean views, a greenhouse and a pool.

The home was built in 1937 but has been completely refurbished, sources say. Cramer, in his early 60s, has said that he is "a fiend about remodeling."

A founder of the Museum of Contemporary Art in Los Angeles and a member of the board of trustees of the Museum of Modern Art in New York, Cramer is also a collector of post-1960 American art, which he keeps in several locations, including a 12,000-square-foot gallery he built adjacent to his 110-acre Santa Ynez Valley ranch.

Cramer also recently put his ranch on the market. Listed at \$ 8.5 million, it has a five-bedroom main residence, three guest houses, a cabana, barn, tennis court, waterfall and 17-acre vineyard.

Once a partner of Aaron Spellings, Cramer has been scaling back some since becoming independent, but he has remained an active producer through his North Hollywood company, the Cramer Co. Last year, he was executive producer of three TV movies and a miniseries, all based on Danielle Steel novels, and this year, he was executive producer of the CBS movie "Breach of Faith: Family of Cops II."

Joe Babajian and Linda May of Fred Sands' Estates Directors office, Beverly Hills, listed the Bel-Air home with Edith Winston of Coldwell Banker, Beverly Hills; Ron De Salvo, the Prudential-Jon Douglas Co., Beverly Hills, represented the buyers; W.T. Hayer, T. Hayer & Associates, Solvang, has the ranch listing, other sources said.

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Los Angeles Times, March 9, 1997

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Billionaire businessman DAVID MURDOCK, 73, and his wife, Maria Ferrer (daughter of actor Jose Ferrer and singer Rosemary Clooney), have bought a 50-acre horse ranch in the Santa Ynez Valley for just under \$ 3 million, sources say.

Murdock, CEO of Castle & Cooke, is a major commercial and residential real estate developer also known for breeding Arabian horses at his 2,000-acre Ventura Farms ranch near Lake Sherwood and Thousand Oaks.

*

A 3.5-acre home site in the Hollywood Hills, owned once by actor ERROL FLYNN and later by singer-actor RICK NELSON, has been listed at \$ 2.5 million.

Flynn held many parties there from the time he built the house in the 1940s until he died in 1959. Nelson's estate sold the house after he was killed in a plane crash in 1985.

The house was razed in 1988, and the grassy site, which has a tennis court and a pool and overlooks the San Fernando Valley, was sold last year to an investor who was thinking of building another house there but changed his mind.

Bruce Nelson and Raymond Bekeris, both of John Bruce Nelson & Associates in Bel-Air, share the listing.

GRAPHIC: PHOTO: Ellen DeGeneres PHOTOGRAPHER: BOB D'AMICO

LANGUAGE: English

LOAD-DATE: March 9, 1997

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Cramer, D.

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1ST STORY of Level 1 printed in FULL format.

Copyright 1997 Times Mirror Company
Los Angeles Times

April 27, 1997, Sunday, Home Edition

SECTION: Calendar; Page 58; Calendar Desk

LENGTH: 1439 words

HEADLINE: ART;

DOUGLAS CRAMER STRIKES HIS SANTA YNEZ SET;
WITH HIS RANCH AND WINERY SOLD AND HIS ESTATE FOR SALE, THE NEW YORK-BOUND TV
PRODUCER AND 'DISENCHANTED' EX-TRUSTEE OF MOCA HAS PUT 22 SCULPTURES ON THE
BLOCK.

BYLINE: Suzanne Muchnic, Suzanne Muchnic is The Times' art writer

BODY:

"It's sad to lose art that you've loved and been close to," said television producer Douglas S. Cramer, wistfully winding up a conversation about his life as a collector. Nonetheless, he has consigned 22 sculptures--valued at a total of \$ 2 million to \$ 3 million--to Christie's New York, to be offered May 7-8 in the auction house's big spring sale of contemporary art.

The sculptures were taken from the 500-plus pieces in his personal collection and the 150 or so owned by the Douglas S. Cramer Foundation. The auction is not a signal that he has stopped buying art, visiting studios or looking for new talent, but it is an indicator of a major change in his life that represents a loss to Southern California. After 30 years in Los Angeles, Cramer is relocating to New York.

A longtime collector and trustee of Los Angeles' Museum of Contemporary Art, Cramer has been one of the city's most visible art patrons. At MOCA alone, he has spearheaded art auctions, donated major artworks and provided funds for the current Ellsworth Kelly retrospective.

"Doug has played an extremely important leadership role and he has been very generous," MOCA Director Richard Koshalek said.

Cramer also has established an art foundation and galleries on his 420-acre ranch in the Santa Ynez Valley, near Los Olivos, where the sculpture has been displayed. The ranch, called La Quinta Norte, is an idyllic retreat. It's also a showplace that has been a destination of art tours and the site of exclusive art world gatherings.

Cramer plans to keep a house in Bel-Air, but he is letting go of the ranch. About 200 acres--including a horse ranch, winery and the galleries--have already been sold to his neighbor, Firestone Vineyards. He is still using the galleries--and even plans to present a couple of temporary exhibitions of local artists' work there. But the rest of the property--including his luxurious house

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	APF	Cramer, Douglas

Los Angeles Times, April 27, 1997

and entertainment areas--is on the market. Christie's Great Estates has listed La Quinta Norte at \$ 8.5 million.

"The auction really came down to the fact that I've put the ranch on the market," Cramer said in a telephone interview from his New York apartment. "The ranch house itself, the galleries there and the foundation all grew out of an excess of collecting, the fact that I had filled the house in Bel-Air with art and I wanted more room.

"The ranch house started out as a simple set of cottages and ended up as 25,000 square feet of house. When the art overran the place, I built the galleries. By the mid-'80s, the original 66 acres had grown to about 420 acres, which included the land where I put up the first two galleries. In the next few years I kept adding and ended up with two buildings and five different exhibition spaces.

"But as my children grew up and left home, I was alone," he said. "And I was spending more and more time in the East. Part of the decision to move came out of my business and television production. In the last three years, I shot two miniseries and 10 two-hour movies and a feature. One two-hour picture was shot in L.A. The rest were in New York, London, Toronto, Montreal, Paris and Prague. I decided last summer to sell the ranch and look for a place in Connecticut or the Hamptons, where I was spending more and more time on the weekends."

He looked at warehouses and old buildings to create an East Coast version of his California ranch. "But I finally decided to go through all that--having done it once and knowing this is the '90s, not the '80s--didn't make that much sense," he said. Now he's looking for a larger apartment in Manhattan and a smaller weekend place in the country.

In preparation for the move he began thinking about selling three or four of the larger artworks.

"Then I had lunch with Martha Baer," he said, referring to the Christie's contemporary art specialist, "and she convinced me to sell enough of the sculpture to make it a representative group. So it just grew like Topsy."

The most valuable piece--valued at \$ 300,000 to \$ 400,000--is Joel Shapiro's untitled bronze sculpture, composed of three rectangular-block figures, one diving, one reclining and one crouching. Other major works include a wall-mounted stainless steel piece by Ellsworth Kelly that resembles a crisply folded half-circle (\$ 200,000 to \$ 300,000); Roy Lichtenstein's painted bronze sculpture "The Conversation," (\$ 150,000 to \$ 200,000); Mark di Suvero's "Ring," a massive mobile sculpture composed of cast-off pieces of rusted and stainless steel (\$ 100,000 to \$ 150,000); and Jim Dine's "Column With Rock and Axe," an 8 1/2-foot-tall bronze (\$ 70,000 to \$ 90,000).

Proceeds from sales of foundation-owned works will go back into the foundation to underwrite exhibitions and other projects. Money from sales from his private collection will be used to buy "more manageable art" for his new homes, he said.

The art market has slowly rebounded from the crash of 1989-90, so he thinks this spring is a good time to sell.

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Los Angeles Times, April 27, 1997

"We've had a few bad years, but I think the market has solidified, especially for very good work and work that hasn't been available or seen," he said. "All the pieces I'm selling were bought out of artists' studios or at galleries when they were first shown, or they were done specifically for the ranch. Short of--God forbid--a major downturn in the market, I think these auctions in May are going to be very good. I think it's going to be an exciting month."

Cramer grew up in Ohio and started his career in New York. "With a lot of reluctance I moved to California, in 1966, when that was what the business was about," he said. Now back in New York, he is indulging his love of the theater and is already entrenched at the Museum of Modern Art, where he has served as a trustee since 1993 and chairs the board's painting and sculpture committee.

MOMA, not MOCA, is his museum home now. He ended a 13-year tenure at MOCA last fall, rotating off the board in accordance with a policy enacted in 1993. Trustees now serve three-year, renewable terms and rotate off after six years. Although Cramer voted for the policy, he thinks it is "rather ridiculous" because major supporters can be lost, even though they are generally invited to return after a year.

The policy was enacted "to bring new blood on the board, give new people an opportunity to serve and provide trustees with a chance to assess their board life and see if they want to come back," said David Laventhol, chairman of MOCA's board and editor at large of Times Mirror, parent company of The Times. Four longtime trustees--Beatrice Gersh, Leonore Greenberg, Frederick Nicholas and Los Angeles City Councilman Joel Wachs--have returned after taking a break, he said.

Founding trustee Eli Broad, who left MOCA and became a trustee at the Los Angeles County Museum of Art before the rotation policy went into effect, has declined an offer to return to the downtown museum. But Koshalek said that he hopes Broad will rejoin the board, and Cramer definitely will be invited back.

The tenuous relationship has compounded a sensitive situation regarding Cramer's gifts of artworks in conjunction with his move, however. He has given the Museum of Modern Art a triptych and a large black-and-white painting by Kelly, a Joel Shapiro sculpture and an Andy Warhol Campbell's Soup box. The Tate Gallery in London is receiving sculptures by Anthony Caro and Richard Serra. Works by Guy Dill and Peter Shelton are going to the Santa Barbara Museum of Art.

MOCA would seem to be a likely recipient of pieces being moved off the ranch. But no decision has been made as to which--if any--works will go there. Cramer said he is "disenchanted with certain aspects of MOCA" but declined to discuss the matter in detail.

The museum has been slow to respond to his offers, he said, and it has turned down some artworks. Like most museums, MOCA screens gifts to build a coherent collection, enhance its quality and avoid duplication, said Gersh, who heads the acquisitions committee.

"They finally gave me a list of some things they wanted. And hopefully I'll work something out," Cramer said. Meanwhile, he's looking at art in New York.

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Los Angeles Times, April 27, 1997

"The art world has gone through a few years where there was nothing very exciting happening," he said. "But I think a lot of artists who were a little stagnated are now really doing fabulous work. I recently bought another big Lichtenstein, a Joel Shapiro and I bought a Kelly last year. I just saw a show of David Salle's work that's opening at Larry Gagosian's, and I think he's doing the best work of his career."

GRAPHIC: PHOTO: BID BY BID: Cramer, above, is auctioning off several noteworthy pieces, including PHOTOGRAPHER: TIMOTHY GREENFIELD-SANDERS PHOTO: Mark di Suvero's "Ring," left, which is valued at \$100,000 to \$150,000. PHOTOGRAPHER: Christie's New York

LANGUAGE: English

LOAD-DATE: April 27, 1997

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The New York Times

May 9, 1997, Friday, Late Edition - Final

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SECTION: Section C; Page 28; Column 5; Weekend Desk

LENGTH: 656 words

HEADLINE: A \$3.5 Million 'Soup Can' Leads Christie's Auction

BYLINE: By CAROL VOGEL

BODY:

There wasn't an exposed body part to be seen at Christie's Wednesday night, unless you count the foot with highly polished toenails in Tom Wesselman's "Bedroom Painting." Yet the more conventional offerings by tried-and-true artists like Andy Warhol and Roy Lichtenstein, Jasper Johns and Mark Rothko still managed to excite a salesroom crowded with contemporary-art buyers, even if a work had a recent history at auction.

Of the 64 lots, 11 failed to sell. The auction totaled \$23.3 million, just under Christie's low estimate of \$24.1 million.

Pop Art was the strongest seller: four of the five most expensive paintings were from the late 1950's and early 60's. Warhol's "Big Torn Campbell's Soup Can (Pepper Pot)" from 1962 was perhaps the biggest surprise of the evening. After a fierce round of bidding, it finally sold to an unidentified telephone buyer bidding through Michael Findlay, director of Christie's Impressionist and modern painting department in New York, for \$3.5 million, well above its \$2.5 million high estimate. The painting had been damaged in transit between Paris and New York and later restored, and experts said after the sale that the low estimate took this into account.

Another Pop star was Roy Lichtenstein's "Blang" (1962), one of the artist's war images. Eli Broad, a Los Angeles collector and the chairman of Sun America, a large financial services concern, bought it for \$2.8 million, just under the low estimate of \$3 million.

Wayne Thiebaud's "Bakery Counter" from 1962 is one of his largest early still lifes. Five telephone bidders were clamoring to buy it, but the painting, which shows rows of multicolored pastries, sold to Barney Ebsworth, a St. Louis collector, for \$1.7 million, twice its high estimate of \$850,000 and a record for the artist.

(Final prices include the auction house's commission, 15 percent of the first \$50,000 and 10 percent of the rest. Estimates do not reflect commissions.)

The evening produced a few serious casualties. Willem de Kooning's "Amityville," a 1971 painting with brilliant scoops of color and wide brush strokes, failed to sell. Despite an estimate of \$2 million to \$2.5 million, no one would go higher than \$1.4 million. On Tuesday night, Sotheby's sold a 1947 de Kooning, "Untitled," for \$1.7 million, although it had expected it to sell for \$2 million to \$3 million. It was the first test of the market for de Kooning's work since his death in March, and after the sale many experts said

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The New York Times, May 9, 1997

collectors were nervous about how much art is left in his estate.

Wednesday night's offerings included several paintings with recent histories at auction. Many of them managed to sell, but for less than their estimates. Franz Kline's "Abstraction" (1950-51), with its large swirls of black against a white canvas, had been on the cover of Christie's catalogue in May 1990. Seven years ago, it was expected to sell for \$2.5 million to \$3.5 million but brought only \$1.76 million. In May 1994 the painting was up for sale again at Christie's; estimated at \$1.5 million to \$2 million, it sold for \$1.2 million. Wednesday night, with an estimate of \$800,000 to \$1.2 million, it was sold to Klaus Kertess, a curator and writer, for \$794,500.

The sale also included 12 sculptures being sold by Douglas S. Cramer, a television producer best known for "Dynasty" and "Love Boat." Some were being sold from Mr. Cramer's personal collection, others by a foundation he started to support the arts. And they sold well, many for more than their estimates. Among the most popular was Ellsworth Kelly's "Untitled" (1986), a stainless-steel wall sculpture from 1986 in the shape of a flying arch. Estimated at \$200,000 to \$300,000, it sold to a telephone bidder for \$442,500.

Another untitled work, a 1982 three-part bronze by Joel Shapiro, was expected to bring \$300,000 to \$400,000. It set a record for the artist, going to a telephone bidder for \$607,500.

LANGUAGE: ENGLISH

LOAD-DATE: May 9, 1997

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	APF	Cramer, Douglas

THE NEW YORK OBSERVER

MAY 19, 1997

JEFFREY HOGREFF

MoMA Says 'No Thanks'
To Trustee's Collection

Along with Michael Ovitz, Douglas Cramer was an important factor in the Hollywood invasion of the Museum of Modern Art's board of trustees in the early 90's, when the museum reached out to the West Coast to bring in a different kind of influence and wealth. A familiar face in SoHo galleries and uptown auction rooms, Mr. Cramer, the producer of such hit TV shows as *Love Boat* and *Dynasty*, is currently chairman of the museum's powerful paintings and sculpture committee, which helps curators acquire works of art. But last fall, when Mr. Cramer decided to leave Los Angeles and move to New York, he discovered that MoMA did not want most of the pieces in his own art collection.

In an interview at the end of an auction of "Contemporary sculpture from the Douglas S. Cramer collection," which was held at Christie's on May 7-8, Mr. Cramer admitted that he would have rather seen all of the 22 artworks in the sale go to MoMA. The selections in the sale, which were sold for a total of \$2.9 million, included unique sculptures by artists such as Joel Shapiro, Roy Lichtenstein and Ellsworth Kelly, who also happen to be personal friends of the prime-time soap-opera mogul. The sculptures had been exhibited on the grounds of La Quinta Norte, Mr. Cramer's 400-acre ranch in Los Olivos, north of Santa Barbara, Calif. Back in the 1980's and early 90's, Mr. Cramer was known for throwing an annual "barn dance" at his spread, where he mixed figures in the New York art world with Hollywood *machers* in legendary social weekends.

"It's extremely painful for me to see works by friends be sold like this," said Mr. Cramer, who is in his early 60's. "I offered it all to MoMA, but they only wanted a few pieces."

Kirk Varnedoe, chief curator of paintings and sculpture at MoMA, was unavailable for

comment. But a frequent complaint among museum trustees, echoed by Mr. Cramer, is that MoMA is getting pickier and pickier about the kinds of artworks it will accept as gifts. In earlier generations, the museum generally took any artwork by a major artist that was given to it by a trustee and seemed to be grateful for what it received. Referring to Mr. Cramer's generosity, Mr. Varnedoe told *The New York Times* in March that the TV producer has been sensitive to the museum's needs. Almost too sensitive, apparently. During the four years that he has been a trustee of the museum, Mr. Cramer has donated a Joel Shapiro sculpture, an Ellsworth Kelly sculpture and a Warhol soup-can box from the 60's, among other artworks. All of those were reportedly picked by Mr. Varnedoe.

Mr. Cramer, who emphasized that he does not need the money that the sale brought to him, said he intended to donate part of the proceeds to the Douglas S. Cramer Foundation, which will benefit art exhibitions. He is also going to use the proceeds to purchase a work of art he has been asked to buy for MoMA, but he declined to reveal the name. He said that he was forced to sell his artwork because he has put La Quinta Norte on the market—which Christie's has listed at \$8.5 million—and was informed by a conservator that the large pieces of sculpture, which were displayed on the grounds, would not be able to withstand the harsh winters on the East Coast. Currently, Mr. Cramer divides his time between an apartment in New York and a farm in Roxbury, Conn., though he also has houses in Bel-Air, Calif., and on the island of St. Martin.

"I've never been the type of collector to sell," said Mr. Cramer, whose collection was exhibited in a 14,000-square-foot museum he had built in the mid-80's at La Quinta Norte and still includes more than 600 additional works in storage in Los Angeles. "I'm

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the kind of collector who gives."

From a modest beginning as a print collector in the 70's, Mr. Cramer started to buy major works of art in the mid-80's, when he was flush with earnings from *Dynasty*, which he co-produced with Aaron Spelling. He quickly became a regular in New York at exhibitions at Castelli Gallery, Gagosian Gallery, Pace Wildenstein gallery and Mary Boone Gallery. Mr. Cramer was also a founding trustee of the Los Angeles Museum of Contemporary Art, but has since had a falling out with the museum. Dressed in a camel-hair sportscoat with an opened shirt collar, Mr. Cramer talked passionately about his collection at Christie's. He held an auction catalogue and a plastic bidding paddle with the number 222 and stood in the back of the sales room during a break.

"I am still collecting art," he said. "I even bid on a few things today, which I didn't get." Then he cautioned: "You have to be careful not to pay too much."

URSULA ADDRESS EMOTES
FOR MATTHEW BARNEY

The Art Diary caught up with Ursula Address at the Film Society of Lincoln Center's tribute to Sean Connery on May 5, where she said a few sincere words about her work as a "Bond girl," starring opposite 007, the character that Mr. Connery played in the 1960's and 70's. The statuesque, blond, Swedish-born sex goddess is famous for having been the first of the many sensual Bond heroines. She played Honey Ryder in *Dr. No*. Ms. Address, who currently lives in Rome, revealed that she has been rediscovered by the artist Matthew Barney. The darling of the downtown art world, Mr. Barney, a former J. Crew model, makes a habit of focusing on gender identity in his work and has used Ms. Address in *Cremaster 5*, his latest video in an ongoing series, which will open in Frankfurt, Germany, in June and in New York in the fall.

In a way, Ms. Address and Mr. Barney are an inspired union. Neither likes to talk about the work, which is highly visual, iconographic, mythological and charged with a sexual current that defies easy description. In *Cremaster 5*, which is said by those who have seen it to be Wagnerian in scope, Ms. Address, the first movie star to be used by Mr. Barney in one of his videos, makes a cameo dressed in an elaborate black costume. *Cremaster 5* is set in Budapest, the birthplace of Mr. Barney's hero Harry Houdini. It also incorporates one of Mr. Barney's signature cast of characters—in this case, magicians, fairies, a giant and an opera diva. They are used to tell a nonnarrative story that follows its own circular line of thinking.

What was it like to work with Mr. Barney? "Matthew was very nice," Ms. Address said breathlessly. Asked the same thing about Mr. Connery, she said, "He was very professional."

Clarification: In the May 12 Art Diary, a list of descriptions of recent exhibitions at Deitch Projects should have been credited as having come from the art journal *Coagula*. The Art Diary regrets the error.



Ursula Address, here in a scene from *Dr. No*, will prance around in an elaborate black costume in Matthew Barney's upcoming art video, *Cremaster 5*.

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