



**DRAWINGS 1890-1900**

# end papers

**DRAWINGS 1990-2000**



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**DRAWINGS 1890-1900 AND 1990-2000**

Curated by Judy Collischan, Ph.D.

January 30 – April 23, 2000

Neuberger Museum of Art  
Purchase College, State University of New York

## ACKNOWLEDGMENTS

This exhibition and its accompanying catalogue, which has been curated and authored respectively by Associate Director for Curatorial Affairs Dr. Judy Collischan, acknowledges our passage into a new century and new millennium in a very special way. It brings together the drawings of a number of significant artists from the end of the nineteenth century and the end of the twentieth and examines these works of art in their historical contexts.

Special thanks go to Dr. Collischan for bringing this exhibition to fruition. In its organization she was assisted by Curatorial Assistants Michele Matusic and Jacqueline Shilkoff. Internally, I would also like to recognize Museum Registrar Patricia Magnani and Exhibition Designer Dan Gillespie and their assistants for their work on the project. My thanks also go to Claire Powers for her copy editing of the manuscript. In addition, our appreciation goes to all of the lenders to the exhibition for their generous loans of works from their collections. Their participation is, of course, crucial to its success and we are most grateful.

Lucinda H. Gedeon, Ph.D.  
Director

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cover:

top: Henri Matisse, *Nude*, 1900 (cat. no. 68)

bottom: Joel Shapiro, *untitled*, 1996 (cat. no. 91)

# time drawing on

1890–1900

## TIME KEEPER

Current thought, ideals, visions, aspirations, goals and disappointments of a people as a whole are expressed directly or indirectly through art. It is humankind's visual mode of communicating its existence. The artist functions as a medium for the whole of humanity. The universality of his/her statement lies in its reflection of a particular era. Often characterized by directness, immediacy and intimacy, drawing can provide a rich vein for feeling a contemporaneous cultural pulse.

What is drawing, then, that makes it so reflective? The answer has multiple responses dependent upon the varied hands of its exponents. In its most immediate and simple state, it can be a doodle, a mindless pastime activity. At the next level, it is a notation, sketch or reminder for the practitioner of a sight, thought or dream. A step further, and it is a study, a work that elaborates on a theme. Ultimately, it can be an independent statement, the final expression on a given subject by the artist. Thus, drawing bridges intentions from start to finish, between the casual and concentrated determination. It can exist as the closest process to thought and remain at this level of interpretation or it can complete a conceptual cycle.

There are various types of drawings, ranging from the simple contour to the shaded or hatched image. Media vary from the most traditional pencil, charcoal, chalk, ink, and pastel to the less conventional any-means chosen by an artist. Generally, drawing may be gestural or studied. It can entail applying a substance to a surface or manipulating the surface itself through incising, rubbing, scraping or adding to it. Stylistically, it can be completely spontaneous at one polarity or rigorously predetermined at the other.

As with other art formats, over the course of the past hundred years drawings have been modified. There have been changes in scale—more recent drawing tending to be larger; in media—today drawings may be products of technology, especially computer manipulation; in processes and images—contemporary drawings have become less dependent upon depiction of an external environment; and in our perception

of drawing's stature—today, there is a greater inclination to consider a drawing as an independent object in accordance with contemporary theories that have separated art on the whole as having an existence apart from ordinary functions. Many of our alterations in attitude and perception have come about as a result of art for art's sake notions established at the end of the nineteenth century and elaborated upon in our own age.

## DRAWING PARALLELS

In comparing *fin de siècles*, one is struck by common chords of anxiety, aberrant behavior, doomsday prophecies, pessimism, mysticism and an appetite for the bizarre. Though my practical focus in this essay is directed toward the end of the present and the last centuries, one can ascertain an ongoing historical pattern.

At the end of the nineteenth century, Europe had become increasingly dominant extending its influence over the world. At this time, however, there were signs pointing to a demise in the power of this region. Primarily these had to do with a lack of concerted efforts among nations and external opposition to their dominations. For example, by the 1890s, a Triple Alliance had been formed that aligned Germany, Austria and Italy against other European nations. Setting England apart was a strong monarchy represented by Queen Victoria's lavish end-of-the-century celebration of her "Diamond Jubilee." Spain was preoccupied in war with the United States over Cuba. As these nations pulled apart rather than together, they suffered external pressures. The Chinese expressed their discontent with foreign intervention via the Boxer uprisings, and the Boers in South Africa attempted to overturn British colonizing interests. Europe's concentration on external affairs prevented internal unification.

From a global point of reference, at the end of the last century there were various racial and social tensions and problems. There was the scandalous Dreyfus affair in France that picked at a scab of anti-Semitism. In America, slavery had

been abolished, but there was little equality among races. Also, in this country, the infamous mob of Tammany Hall ran New York City, introducing the concept of a “greater New York” in an attempt to extend their power and influence. Mass production and Henry Ford’s assembly line construction of the automobile was supposed to bring more comforts to the working middle class and a greater balance between rich and poor. Paralleling these promises was enthusiasm for industrial methods and achievements celebrated in international expositions (in Chicago, in 1893 and in Paris, in 1899). Positive outlooks were countered by the reality of iron and steel workers striking for their share of increased profits. Diversions from the grimmer aspects of economic and industrial changes was propaganda touting these times as a “golden age,” an abstraction backed by comparisons with ancient Greece such as in the institution of the Olympic games in 1896 and excavations in Crete beginning in 1900. Entertainment was extended in the area of sports beyond international competition (the popularity of boxing and the emergence of the first professional football team in 1895). In spite of emphasis on pastimes and the false hopes laid for an improved quality of life, there were flu epidemics particularly afflicting the less fortunate as well as speculations about the effects of crowded urban settings on the human psyche, as in Sigmund Freud’s *Studies in Hysteria*, 1895 and *The Interpretation of Dreams*, 1900.

Against this mottled background of changing circumstances fueled by hope and tempered by anxiety and despair, the arts reflected concurrent aspirations and fears. Positive effects of rapid industrial growth included architecture altered by the invention of steel-framed buildings, as well as advances in photography and the invention of film as another avenue for artistic pursuit by the Lumière brothers in Paris in 1895. Expressions of aesthetic refinement countered by physicality and exoticism were represented in dance by the elegant poignancy in ballet, including Pëtr Ilich Tchaikovsky’s, *Swan Lake*, 1895, contrasting with the earthy can-can of the Moulin Rouge and the stylized, African-inspired cake walk. Fascination with “the other” was manifested in music, in Giacomo Puccini’s *La Bohème*, 1896 and in literature in *Lord Jim* by Joseph Conrad in 1900 and Rudyard Kipling’s, *The Jungle Book*, 1894. Simultaneously, there was an aestheticism often linked with exoticism present in the Art Nouveau style of exterior and interior ornamentation in the 1890s as well as in the writings of Oscar Wilde in England, including *Salome*, 1894 and the Symbolist

poetry of Arthur Rimbaud, Stéphane Mallarmé and Arthur Verlaine. Abstract and expressive concepts also arose in music, particularly in the work of Claude Debussy, such as *Prélude à l’après-midi d’un Faun*, 1894, and Richard Strauss’s *Also Sprach Zarathustra*, 1896. Realities of modernism and its effect upon the individual were represented in literature by Henrik Ibsen and Anton Chekhov, while there was also an element of imaginative escapism present in the work of H. G. Wells’s *The Invisible Man*, 1897 and *War of the Worlds*, 1898.

Social and political issues incipient in the 1890s have reverberated through to our own millennium marker. While we have continued to embrace increased dependence on technology, there is increasing disillusionment with its effects on our environment, physical and mental well-being. The myth of economic growth is countered by the Dickensian drama in New York City alone of over 100,000 specters picking through garbage in the wee hours before others rush to offices through urban congestion. From about 500 cars in the Manhattan of 1900, the numbers have risen to hundreds of thousands of vehicles now clogging passage through the streets. In 1900, “greater New York” was being further extended by the incomplete Williamsburg and 59th Street bridges, which are now overloaded and under continual repair. Racial and other prejudices continue epitomized by the Crown Heights incident in New York City that left a Black youth dead, and with the brutal murder of a homosexual in Montana. Reinvented Ku Klux Klan, neo-Nazis and militia groups have stirred up sadistic support. Perhaps the only relief has been freedom achieved in South Africa from foreign political control, although this has been replaced by external economic domination. Wars among nations have continued with bombings and shootings in Northern Ireland and England as well as constant conflicts in the Near East between Palestinian and Israeli patriots. In our cities, skyscrapers not only have multiplied, but also have proven vulnerable, not to the natural forces of gravity, but to the threat of bombings by radical political factions. In the entertainment area, professional sports have been beset with strikes over who will make the most money—players or management, while clubs like the Limelight, the Tunnel and Danceteria in New York City seem extreme versions compared to the Moulin Rouge. Advancements made in saving lives from diseases prevalent years ago, such as tuberculosis or the flu, have been countered by new deadly bacterial strains as well as questions about when to end life. Communications and transportation tech-

nology have given rise to international travel, yet planes fall out of the sky and computerized systems are polluted by viruses, corrupted by pornography and subject to invasion of privacy issues. Our leaders, then and now, rarely withstand the temptations and vicissitudes of power, and control of news media has left us provincially focused on petty scandals rather than solutions to global problems.

In sum, the ends of the past two centuries have similarities, especially in terms of like concentrations on centralized power and economic growth at the expense of the individual and our environment. There are resultant tensions, fears and reverberations of catastrophic occurrences. Material possessions and wealth are still in the hands of a few people. Enthusiasm for an industrial revolution has become vested in a technological revolution. And, artistically, there is still an “academy” or system in place.

#### **DRAWING ROOMS**

In presenting and comparing representative drawings of the past and present *fin de siècles*, it is important to note that counter to the traditional linear art historical approach, there is constantly an overlapping and interweaving of numerous and diverse artistic styles. Responding to the insatiable need to show “progress,” proponents of the current art system have succumbed to the theory that one phase of art grows out of a former, with the latest always being the best. The contradiction in this ideology is apparent when comparing modern or contemporary western art with that of other cultures that do not adhere to a philosophy based on change. In truth, art is reflective of and inherent to the peculiarities of a given civilization, including both its dreams and its drawbacks. Each can be appreciated and understood within context, rather than in comparison.

In the nineteenth century, various guilds and accompanying apprenticeships had vanished, giving way to formal artistic education undertaken by academies. Accomplishment was judged not only according to interpretation of a theme, but also in relation to an accepted style practiced by established artists, the “masters” of their time. In nineteenth century France and elsewhere, this meant the dominance of the *École des Beaux-Arts*, its Salons and its leading exponents.

However, even a century ago, there were also changes afoot. Artists began to rebel against academic regulation and to work outside these strictures. Art became a viable profession for the young, several of whom came from noble or wealthy

families and who even had first chosen other avenues, especially law. Academicism, in a sense, fostered its opposite of Bohemianism, along with the general sense of change and leveling of class structures. Exhibitions were arranged external to the official salons, and picture dealers emerged to provide exposure for work outside the academies. Old systems of patronage by institution were undergoing gradual dissolution in favor of art created at the whim of the artist. Gradually, all of art’s facets, including subject, media, scale and style were becoming the decision of the creator as opposed to a school or benefactor.

Quite naturally, then, artistic subject matter gravitated in a secular direction, with the nude, landscape and still life genres holding sway over dwindling interest in religious and mythological themes. There was greater freedom in selection of media, with watercolor and pastel reaching new levels of respect. Technical possibilities drifted away from representation toward emphasis on formal considerations such as space, color and line. These tendencies, plus emergent respect for non-western forms of art, contributed to the rise of abstraction as a viable direction.

One hundred years ago, Paris was a focal point for the emergence of new art forms. Artists from other countries visited temporarily or moved to the French capital, from such cities as London, Berlin, Vienna, and New York City. Among the many Americans who gravitated toward the Parisian sphere of influence, Mary Cassatt and Suzanne Valadon remained for most of their careers and Whistler eventually settled as an expatriate in London. Maurice Prendergast, Arthur B. Davies, Louis Michel Eilshemius, John La Farge, Elihu Vedder, Ralph Albert Blakelock and Winslow Homer made the pilgrimage to Paris, but returned to the United States. Others who visited included Edvard Munch from Norway, Käthe Kollwitz from Germany, Gustav Klimt from Austria and Aubrey Beardsley from London. Paris was the primary center for the nineteenth century and continued to be into the first decades of the twentieth. At this time and henceforth, art was essentially an urban affair with the exception of individuals like Homer who sought adventure and artistic inspiration in the wilderness.

## THE ACADEMY

Toward the turn of century, the *École* still held power in Paris. This academic tendency was represented by Émile-Antoine Bourdelle, Guillaume-Adolph Bougereaux and to a degree, Pierre Puvis de Chavannes. Typically their paintings consisted of realistic, sentimental genre scenes; elaborate, large historical “war horses,” and soft-focus, semi-erotic nudes painted in the guise of mythological goddesses. Smooth surfaces and graduated tones distinguished this school. Drawings utilized by these artists were sketches and studies prepared for larger, more detailed and elaborate paintings. Pierre Puvis de Chavannes broke somewhat from this academic mode due to his personal bent toward simplified form that emphasized flat planes and stylized silhouettes. His work was not as photographically “real” or pedantic as that of other academicians, and it possessed abstract traits of flatness and simplification. In a sense, all of his work, as seen in *Seated Female Nude* (fig. 1), represented his particular view of antiquity as idyllic, peaceful, serene, pale in tone and subdued in palette.

At this time, most artists tried to attain academic approval, but there were those who reacted against these strictures. Seen as major defectors today are the Impressionist artists who concentrated on “the moment” in terms of informal subjects, effects of light and shade, apparent strokes of the brush, and abrupt breaks between hues and tones. Édouard Manet was a particularly influential painter associated with this group, as was Edgar Degas, who established a more direct and immediate means of painting. A bit younger though working somewhat concurrently were the Post-Impressionists (Georges Seurat, Paul Signac, Vincent Van Gogh, Paul Gauguin and Paul Cézanne). These individuals represented an equally radical departure from *École* standards for art. A focus on the entertainment world of the time caused Henri de Toulouse-Lautrec and Jean-Louis Forain to part company with the established system, and in three dimensions, Auguste Rodin emphasized the casual gesture and momentary flicker of light on surfaces, thereby breaking from the static drama of academic painting. Representing a more visionary mode were members of the Nabi group, especially Pierre Bonnard and Édouard Vuillard. Eventually, Henri Matisse and Pablo Picasso separated art even further from description and idealization. Although the *École* and its attendant Salons held sway over art of the time in Paris, the most important work to us today was accomplished by artists who rebelled against the contemporaneous art establishment.

## THE NUDE

A popular and major subject was woman, primarily the female nude, which was adopted by academicians and rebels alike. Among the more revolutionary approaches for the time was Hilaire-Germain Edgar Degas’ unidealized depictions of the female ballerina or nude in her bath or preoccupied with her toilette. Typically, his treatment of the figure, exemplified by *Standing Female Nude* (fig. 2), dominated the picture plane. Sometimes the body was even partially cut off by picture edges, and it was rendered in broad planes paralleling the ground and flattening illusionistic space. Often using pastel, charcoal or chalk, Degas characteristically captured the ordinary, often unglamorous moment. Instead of a pretty pose, his boyish young women unselfconsciously engage themselves in bending down or twisting away from the viewer. His selection of unusual angles or vantage points was unorthodox for his time. Instead of one point perspective, he selected an arbitrary position based on formal interpretation. Line as well as plane were emphasized in both his paintings and drawings. The objectivity and detachment exhibited by Degas caused his subjects to assume more universal significance. Lack of sentiment not only distinguished his work, but also emphasized art’s inherent abstract properties.

This artist’s association with Impressionism is loosely based on a common interest in the moment, but his concern for linear boundaries and planar definition was different from other Impressionists’ concerns for patterns of light and shadow. Also, in contrast to their predilection for *plein air* landscape painting, Degas was a studio artist frequently working from the model. His approach can be compared with that of Puvis de Chavannes, especially in terms of a shared emphasis on contour and an overall flattened picture plane. Both artists’ approaches to the female form reveal an objectivity and detachment that in Degas’ case caused him to be accused of misogyny. In actuality, Degas’ interest in their more mundane activities did not reflect a negative attitude toward women as much as it displayed his fascination with the body in motion depicted as a shape on paper or canvas.

Abstraction of form in art may be related to the more intangible nature of industrialized modern life with its emphasis on an anonymous product produced by assembly line manufacturing as opposed to the personalized handcrafted object. Also, abstraction was encouraged by a new availability and interest in Japanese prints. In 1890 a Japanese Exposition held at the *École des Beaux-Arts* exposed artists to the linear

arabesques, flattened spaces, overhead vantage points and intimate vignettes of eastern printmaking.

Perhaps Suzanne Valadon's early occupation as a circus trapeze artist and as a model for several artists caused her to frequently depict the nude female. Departing from the refined linear work of Degas, is Valadon's bold, quite masculine depiction of contour. Simply and carefully executed, this boundary by itself establishes volume, space, movement, tone and anatomical differences as demonstrated in her *Nude*, 1895 (fig. 3), a classic example of Valadon's best work featuring solid female forms. Turning inward or away from the viewer, the image is obviously a model, though Valadon's study assumes monumental presence via its portrayal of weight and gravity. A kinship with the Nabi group can be discerned in this artist's work that seems also to bear a relationship with Gauguin's treatment of the nude.

### INTIMACY

Also selecting the female form as subject was Mary Cassatt; however, her renditions were of clothed women. An American who eventually adopted Paris as her home, she was greatly influenced by both Japanese prints and the work of Degas. Her admiration was reciprocated by his interest in and encouragement of her work. Characteristically, her *Study for Young Women Picking Fruit of 1891* (fig.4), portrays her subjects dressed in the attire of the period, reaching, stretching and turning in a shallow space. A two-dimensional "table" set diagonally between the figures aids in holding the figures within a limited area. The casual gestures of working women caught in an off-guard moment are reminiscent of Degas's work, as is a content of indifference. A modern attitude of cool unconcern is apparent in this work.

Another protégé of Degas was Jean-Louis Forain, whose focus, like that of his mentor, was the informal scene. Like Degas, he often chose to portray the ballet, not from the point of view of the audience, but from "behind the scenes," such as in *In the Wings #3*, c.1890s. In a manner similar to that of Degas, his friend has chosen to portray ballerinas waiting to go on stage. Also, he has chosen a raking angle establishing near and distant space in an asymmetrical, therefore more casual mode. Forain began to receive recognition in the nineties when he was middle aged. At this time, his work took a turn more toward the social satire for which he is perhaps best known.

Inclination toward the intimate, informal instance already seen in the drawings of Degas, Cassatt, Valadon and Forain is



1. Pierre Puvis de Chavannes, *Seated Female Nude*, c.1890 (cat. no. 81)



2. Edgar Degas, *Standing Female Nude*, c.1896 (cat. no. 39)

**Art completes what Nature roughly sketches.**

—Pierre Puvis de Chavannes<sup>1</sup>

**Drawing is not form, it is a manner of seeing form.**

—Edgar Degas<sup>2</sup>



likewise found in *Colluquy in the Park*, 1900, by Pierre Bonnard. This work employs his tendency to push subjects close to the surface, where they engage attention. Like several other artists of this period, Bonnard first studied law, abandoning this profession to study at the École and then Académie Julian in 1888, where he met Vuillard, Paul Sérusier and Maurice Denis. All three became Nabis with André Derain, Aristide Maillol and Picasso. Bonnard was particularly impressed by the decorative qualities of Japanese prints causing him to be known as the “Japanese Nabi.” Like others in this association, he was also impressed by the abstract qualities in Gauguin’s rendering of the figure, and with his spiritual emphasis. The “Nabis,” meaning “prophets,” managed to attain mystery from the moment. Generally, they are associated with genre subject matter, that is depiction of an ordinary activity undertaken by ordinary people.

In addition to the female nude, an interest in everyday life constituted a second focus for artists of this period. Perhaps the new emphasis on domestic themes resulted from the fervent belief in the Industrial Revolution as a leveler of class structures. The Nabi group was especially sympathetic to genre scenes, preferring to concentrate on form rather than lofty idealization. Thus, often heads are bowed or faces partially or wholly obscured in deference to the requirements of the overall composition.

Intimacy was a hallmark trait of Nabi work as seen in *La Couture (Étude)*, 1890 (fig. 5), by Édouard Vuillard, and *Mother and Child in Park*, c.1890s, (fig. 6), by Maurice Denis. The closed circle of the Vuillard group indicates a familial closeness. His rendition of three women sewing depends primarily on curvilinear lines that define the figures, their attitudes and gestures. The eye is moved around the shallow space that concentrates attention about a center of warm hues that press outward. His work is characterized by decorative stippled and patterned surfaces.

Maurice Denis was a theorist for the Nabi group and the originator of the famous sentence that so aptly characterizes the 1890s and this decade’s impact on subsequent art. He said, “Remember that a picture, before being a war-horse, a female nude or some anecdote, is essentially a flat surface covered with colors assembled in a certain order.”<sup>3</sup> Indeed his portrayal of a mother and child in a park setting is quite abstract. The figures are situated in a position that is part of the complete design in the manner of other Nabi artists. Rather than occupying the Renaissance center-of-the-universe



3. Suzanne Valadon, *Nude*, 1895 (cat. no. 106)



4. Mary Cassatt, *Study of Young Women Picking Fruit*, 1891 (cat. no. 34)



5. Édouard Vuillard, *La Couture (Étude)*, 1890 (cat. no. 109)

position, human forms were made to blend in with an abstract composition.

The Nabis, especially Bonnard, had connections with literature, the theater and entertainment, and often their work was intended to advertise or illustrate a particular performance or manuscript. In fact, the spirit of their work was related to Symbolist writers such as Charles Baudelaire, Paul Verlaine, Stéphane Mallarmé, Paul Valéry and Arthur Rimbaud, and like these authors, the Nabis' work often appeared in magazines, notably *La revue blanche*. Also, they were employed as designers for posters, programs and set designs. Their portrayal of theatrical lighting heightens the dramatic impact of form.

Invented around 1840, photography had become increasingly important to artists. In particular, the "snapshot" effect can be found in work by Bonnard, fellow Nabis and other artists. Also, influential were Eadweard Muybridge's experiments with capturing movement via a series of separate film frames. Artists such as Degas and Eakins found echoes in Muybridge's work a sympathy with their own inclinations toward the active figure.

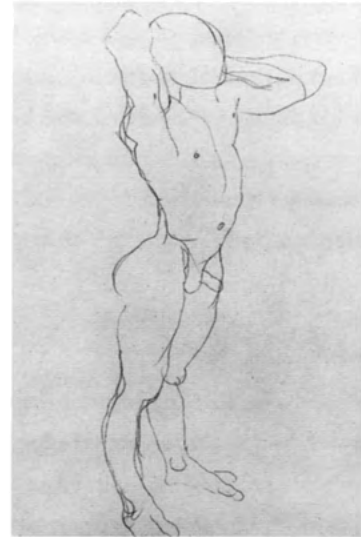
Also associated with the intimism of the 1890s was Jacques Villon. Especially in this early period of his career, his work involved fashionable Parisians in incidental poses. *Woman with Umbrella* c.1900 is illustrative of this work that emphasized an overall, irregular silhouette and flattened planes. The brother of Marcel Duchamp, Villon (originally Gaston Duchamp) was later influenced by Cubism. This was an easy transition given the abstract predilections of his work during this era.

## EROTICISM

Certainly another strong current in work of the "naughty nineties" is an eroticism present on several levels. One is the sensuousness found in the human body, another is a sense of strangeness associated with other cultures and a third consists of a fascination with animal life and the wilderness. In his sculpture and in his many sketches and studies, Auguste Rodin demonstrated his focus on momentary gesture and the unstudied stance. In this, his work is related to the approaches of Impressionist and Symbolist artists. A case in point is *Male Nude*, c.1900 (fig.7), which features a figure stretching backward in a languorous manner. Some examples of Rodin's drawings are blatantly erotic, a hint of which occurs in our specimen. Comparing this largely contour drawing with that of Valadon, one can witness the sense of the artist's active hand. Not only does the model move in space, the proliferation of



6. Maurice Denis, *Mother and Child in Park*, c.1890s (cat. no. 40)



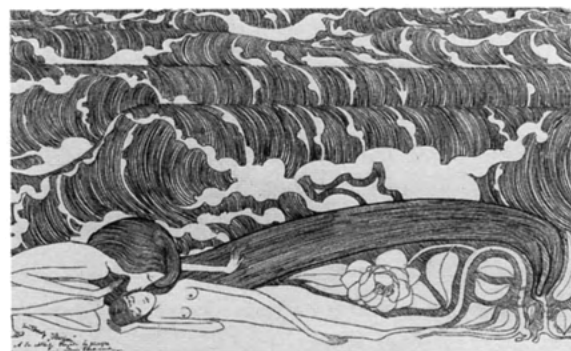
7. Auguste Rodin *Male Nude*, c.1900 (cat. no. 84)

lines sets up a rhythmic composition. There is a sense of the movement as opposed to Valadon's more static figure. His more loosely drawn version is indicative of a preoccupation with reflective surface and irregular edge.

Perhaps the epitome of erotic treatment of the human form is inherent in work by Aubrey Beardsley. His infamous collaboration with Oscar Wilde on *Salome*, 1894, illustrated both artists' proclivity toward the dark side of the pleasure principle. Lechery and lasciviousness are inherent in Beardsley's drawings that demonstrate exquisite imaginative beauty as well as technical brilliancy. This example, *Madame Réjane*, 1894 (fig. 8), is more illustrative of the latter two qualities, yet even in this portrait there is a voluptuousness and suggestion of bridled passion. It is no wonder Beardsley completed several portraits since the excellence of his technique and the degree of decorative stylization were bound to flatter sitters. Here madam reclines on a couch, her dainty feet clad in lovely little slippers, propped up on a cushion complete with fringes and sashes. Sensual, black curls surround her face, and overall there is a feeling of indolence and boredom overlaying incipient carnality. Our lady's magnificent gown is a testimony to Beardsley's facility and control of his media. It unfolds and stretches out into galaxies of tiny dots like a diagram of the cosmos.



8. Aubrey Vincent Beardsley, *Madame Réjane*, 1894, from *The Pall Mall Pictures of 1894* (cat. no. 18)



9. Jan Toorop, *Illusion*, c.1891 (cat. no. 102)

## ART NOUVEAU

The "new" in art at the century's end took the form of a streamlined approach to mostly functional objects. Straight lines and sharp edges were bent and curved in an effort to modernize functional objects that were made to look futuristic as they reflected aspects of movement and speed. Curvilinear motifs were common as recognizable imagery was incorporated into a flowing design. Stylization and decorative qualities identified this tendency in art and design.

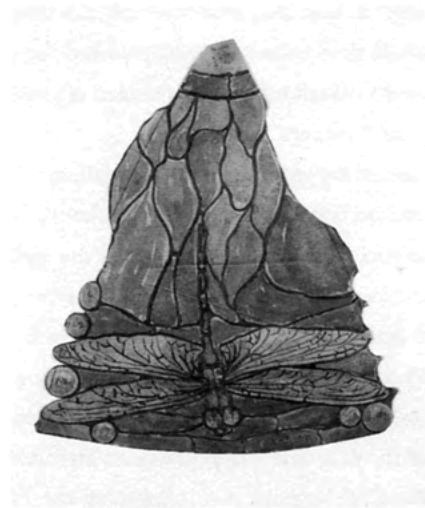
Jan Toorop represents this inclination in drawings such as *Illusion*, c.1891 (fig. 9). Born in Java, Toorop spent time in Amsterdam and then Brussels. He knew the *Lex XX* group in Belgium that practiced a stylized version of Post-Impressionism. In 1895, Samuel Bing opened his "Salon de l'Art Nouveau" in Brussels, offering the public a view of this latest style. Toorop studied with the Belgian fantacist, James Ensor and went to England in the mid-eighties where he met James Abbott McNeill Whistler and admired the work of William Morris. His work of the nineties is a blend of Art Nouveau, the Arts and Crafts movement and Symbolism.

Linear emphasis in his drawing extends onto the frame as Toorop causes drawn figures and backdrop to merge as one. His title refers to the deceptive possibilities of line that can be employed to fool human perception. In effect, Toorop's abstraction of female nudes causes them to appear ethereal and insubstantial, as though they were a mirage. One figure gazes at the other as though it might be a figment of her imagination. They are situated on a beach in front of rolling waves, repeated in the figures' hair and other natural motifs. The impact of Japanese prints is especially apparent in the white-capped waves. This artist's reductive tendencies were to influence his younger compatriot, Piet Mondrian.

The Art Nouveau style is epitomized in designs by Louis Comfort Tiffany. Drawings for dragonfly and geometric lamp shade patterns exhibit his dual predilections for stylization of nature and architectonic forms. Both appeared repeatedly in his many lamps, windows, and other glasswork. This dragonfly pattern from the Tiffany studios (fig. 10) demonstrates his manner of working, wherein patterns such as these were used to exactly define the individual shapes and colors of the multiple glass pieces that constituted a single object. Drawn, numbered and transferred to a three-dimensional wooden mold, these were working drawings allowing Tiffany and members of his studio to complete the exacting and elaborate process of producing an individual lamp.

### EXOTICISM AND ADVENTURE

The specialty of Henri Marie Raymond de Toulouse-Lautrec, was to convey a sense of society's under-belly. He represented the Bohemian aspect emergent in the late nineteenth century taken to an extreme by subsequent romanticization of the long-suffering Van Gogh and evolving into a prevalent myth about the artist's existence. Born to wealth and noble lineage, Toulouse-Lautrec studied at the École though he soon left for Montmartre. Like other artists of the era, he was influenced by the Japanese print, especially its sinuous curvilinear lines. A dwarf due to a series of crippling accidents during childhood, he was accepted among the unusual characters—outcasts from other societal groups—who inhabited Montmartre's *demimonde*. His subjects were entertainers, and he often depicted them in performance under the garish artificial glare of gas spot lights. Like Beardsley, his use of form, especially line, was exaggerated and stylized. Even more than the Englishman, however, he accentuated simplified silhouettes as seen in an untitled study (fig. 11). Toulouse-Lautrec's genius for cap-



10. Louis Comfort Tiffany Studio, 16-inch dragonfly pattern, c.1900 (cat. no. 100)



11. Henri de Toulouse-Lautrec, untitled, undated (cat. no. 103)

**I do not detail you. I totalize you.**

—Henri de Toulouse-Lautrec<sup>4</sup>

**A critic at my house sees some paintings, he asks for my drawings. My drawings? Never! They are my letters, my secrets. The public man and the private man.**

—Paul Gauguin<sup>5</sup>

sulization is also found in a pen and ink drawing of writer Felix Fénéon. Toulouse-Lautrec encapsulated for posterity, the lively, colorful entertainment of Parisian nightlife in drawings, paintings and posters.

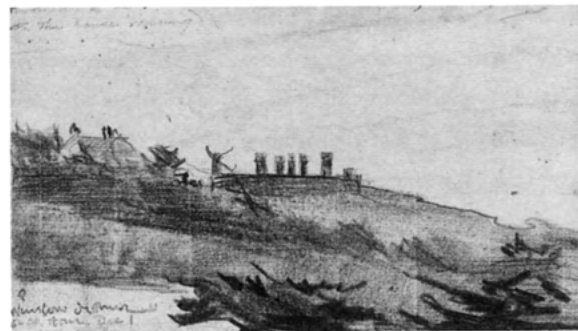
In part, driven by the rampant colonialism of European nations that created enthusiasm for foreign lands, products and peoples, artists too experienced a thirst for the sight not yet seen. Representing that quest for exotic and foreign locales is the life and work of Paul Gauguin who might be compared to Degas in his handling of form and influence on other artists. Like Degas, he was interested in the pattern and flattened space of the Japanese print. Gauguin attended Symbolist meetings at the Café Voltaire and influenced the Nabis. Part of the contemporaneous mystique surrounding Gauguin is dependent upon his travels to Pacific islands and his liaisons with young native maidens. His search for primary truths and humanity unspoiled by civilization took him to remote regions. The work he completed there possesses a sense of awe as well as mystery. His drawings display the flat, decorative effects that define a relief-like frieze across the surface.

Among Gauguin's followers at Pont Aven, was Émile Bernard, who was particularly interested in the people of Brittany, their history and spirituality. A trip to the Middle East in 1893, heightened Bernard's focus on religious themes couched in decorative terms. His *Portrait de Paul Sérurier* (fig. 12) of the same year illustrates his reductive methods.

In America during the last decade of the 19th century, an urge for adventure and the desire to visit the outbacks was manifested in artists' travels into the wilderness. Entirely different from Gauguin is Winslow Homer's forays into Maine and the Adirondack mountains. Like the Frenchman, he was virtually untrained in art on formal levels, but he possessed tremendous skill. His stint as an illustrator probably had the greatest bearing on his mature style. In contrast to the stylized tendencies prevalent in England and Europe, Homer favored "naturalism." Although he traveled south to islands including Bahamas and Bermuda, as well as into relatively remote locations in northeastern United States, his stylistic pull was toward down-to-earth reality as opposed to sensual or mystically bent abstraction. A quintessential draughtsman, Homer concentrated on hunting and fishing scenes. To a large extent like his older countryman, Walt Whitman, Homer celebrated what was indigenously American. *House Raising at Prout's Neck*, 1901 (fig. 13), exemplifies his depictions of rural life in Maine. Figures are dwarfed by his concentration on the power



12. Émile Bernard, *Portrait de Paul Sérurier*, 1893 (cat. no. 19)



13. Winslow Homer, *House Raising at Prout's Neck*, 1901 (cat. no. 51)



14. John White Alexander, *Old Faithful*, undated, from the *Yosemite Studies* portfolio, c.1890s (cat. no. 4)

and majesty of nature. Other Americans venturing afar were John White Alexander and John LaFarge. The western United States was a destination for Alexander, who recorded the spectacular wonders of what is now Yosemite National Park. His *Old Faithful* (fig. 14) is expressive of his romantic vision as well as the effect natural phenomena had on early explorers. John LaFarge visited Samoa, where he made a number of studies, including *Samoan Lady*, 1891 (fig. 15), that represents his romantic view of native peoples and their daily existence.

Another traveler was American Maurice Prendergast, whose artistic approach was closer to Parisian styles, especially Neo-Impressionism. His travels in Italy and especially France influenced his development of an idiosyncratic style based on that of the Post-Impressionist Seurat. *Spanish Steps, Rome*, 1898 (fig. 16), is indicative of his daubing method, his colorful palette, his interest in intimate and leisure subjects, as well as the sense of pageantry and procession that permeate his oeuvre. In general, his work is representative of early American inclinations toward portraying light effects, temporary and contemporary topics.

## REALISM

Not unexpectedly, America was a center for realism in the nineteenth century, given its full acceptance of and enthusiasm for industry and all of its social ramifications. In the last decade, an important artistic center was Philadelphia, with New York City coming into prominence. At the Pennsylvania Academy of Art, Thomas Eakins held his classes that were based on his own staunch devotion to anatomy as a prime focus for artistic study. His drawings and paintings of physicians, athletes and other individuals were couched in the direct realism of his style that portrayed aspects of the workaday world with emphasis on stark light and shadow.

His pupil and successor at the Academy was Thomas Anshutz, who followed his teacher's predilection for figurative work. *Nude with Moustache* (fig. 17), by Anshutz from the nineties, indicates his academic approach to the subject. As such, it is characterized by softened and often sinuous contours. Like Eakins, Anshutz chose subject matter for his paintings from everyday life with the figures based on rigorous study of the human form. His attention to ordinary themes may be related to what was espoused by artists belonging to the group that was to be known first as The Eight and later as the Ashcan School. An Anshutz student was Robert Henri, a leader of this group. Thus, there is a connection among



15. John La Farge, *Samoan Lady*, 1891 (cat. no. 59)



16. Maurice Prendergast, *Spanish Steps, Rome*, 1898 (cat. no. 80)



17. Thomas Pollock Anshutz, *Nude with Moustache*, undated, from the *Academic Studies* portfolio (cat. no. 12)

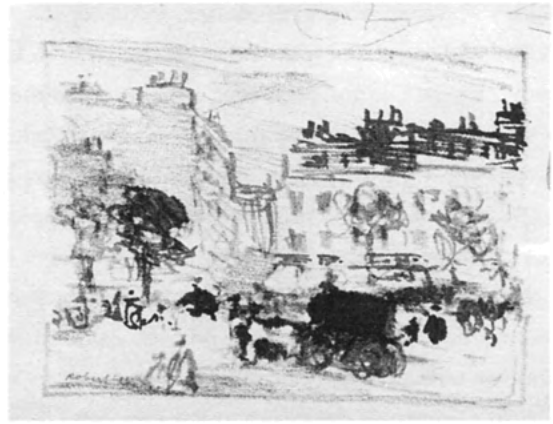
American spheres of influence that are commonly linked by mutual concern with a style based on the figure and their immediate environment.

Born Robert Henry Cozad, this budding artist took the French spelling of Robert Henri after his family moved to avoid disgrace brought by his father's business dealings that resulted in the murder of a neighbor. Attracted by art, he journeyed to Paris first in 1888, where he studied at the *École des Beaux Arts* with Adolphe William Bouguereaux. Returning in 1891, he settled in Philadelphia, where he held weekly Tuesdays—an open house for fellow artists following the examples of both Bouguereaux and Stéphane Mallarmé. In the early 1890s, he met John Sloan, William Glackens and eventually Everett Shinn as well as others who were to make up The Eight group. Henri possessed natural qualities of leadership, plus he was worldly and cosmopolitan. At first he employed a darker palette inspired by the work of Édouard Manet and Frans Hals. His drawing, *Street in Paris*, 1894 (fig. 18) is indicative of his inclination toward commonplace scenes. Moreover, he was concerned with urban life rendered in terms of defined contrasts between light and dark areas.

John Sloan met Henri at the Pennsylvania Academy where he also studied under Anshutz. At the time, in 1892, he worked for the Philadelphia *Inquirer* as a designer and illustrator. It was Sloan who inaugurated the Charcoal Club in 1893, in open revolt to academic methods of drawing. In *The Couple*, 1894 (fig. 19), Sloan's use of curvilinear line and silhouette, coupled with stark contrasts of dark and light and reduction of the figure to simplified planes paralleling the picture surface, is exemplary of Art Nouveau tendencies.

William Glackens, a native Philadelphian, visited Paris with Henri in 1895. Glackens shared with Henri and Sloan a fascination with daily city life as subject realized through light effects inherited from the French Impressionists. *Café Scene*, 1894 (fig. 20), utilizes the effects of artificial lights and unusual vantage points. Originally intended as a magazine illustration, the work provides one instance of artists' importance in providing visual material for newspapers and journals of the time.

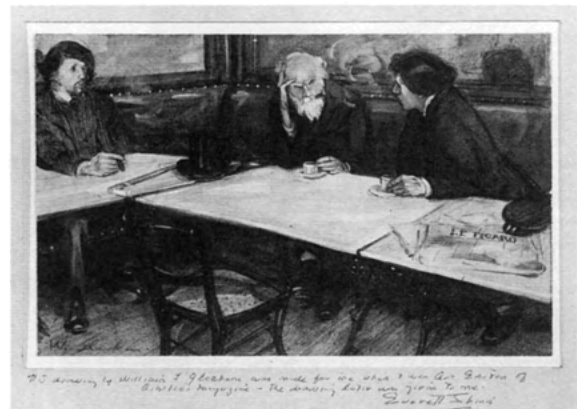
Everett Shinn, too, studied at the Pennsylvania Academy, meeting the others late in the 1890s at Henri's weekly open house. Also, he worked for the newspaper, an occupation that caused him to join Glackens and George Lux in New York City. Much of his most progressive work was done in pastel, a medium favored by Degas, Toulouse-Lautrec and others. Like these Europeans, he was drawn to the commonplace as



18. Robert Henri, *Street in Paris*, 1894 (cat. no. 48)



19. John Sloan, *The Couple*, 1894 (cat. no. 97)



20. William Glackens, *Café Scene*, 1894 (cat. no. 46)

well as the world of entertainment, finding subjects in the theater, vaudeville and dance halls. *Sixth Avenue Elevated*, 1899 (fig. 21), demonstrates his concern with city life held in common with other artists in his group. Typically, the angle he chose provided a glimpse, emphasizing a fragmentary view and momentary glance.

Shinn, like other young artists of the time, was a reporter. A particular phenomenon of the period 1890-1900, was the artist reporter. Photographic processes had not yet progressed to the point of possible journalistic use. Thus, to have a visual description of an event or relief from columns of print, artists were hired to provide documentary pictures which were engraved for publication in various periodicals of the period. Quite naturally, this caused artists to be involved in the here and now and to adopt a style that was suited to graphic display.

These American artists under discussion were part of an early core who provided a connection between European art developments and those of the future in this country. Their accomplishments might be compared with those of the Nabi group in that subject matter was both common and casual, light and shadow effects were emphasized and color planes were broken rather than modulated to better relate form to the picture surface. Even more than the Nabis, members of The Eight and the Ashcan School chose urban, topical themes. Early in the next century, these artists moved to New York City where they became a nucleus for the next emerging center for art.

In Europe, outside of prevalent enthusiasm for aestheticism, there was a strong current of realism, represented in the work of Käthe Kollwitz. Her strong social conscience was given vent in dramatically expressive drawings. Her "Weavers" series of the 1890s was inspired by their rebellion at mid-century and a contemporaneous play of the same title by Gerhart Hauptmann. Socialistic in her political views, Kollwitz was also a pacifist. The tragedy and empathy expressed in her work was unusual. Kollwitz's concentration on the plight of peasants is represented by our example of (fig. 22). This piece is unique in that the figures seated at a table are set in raked perspective and bathed in Baroque, dramatic lighting. The effect recalls Caravaggio and the genre works of Georges de la Tour. Her conceptions of the life of common laborers is in marked contrast to the elegant and at times decadent beings found in work by Beardsley or Toulouse-Lautrec.



21. Everett Shinn, *Sixth Avenue Elevated*, 1899 (cat. no. 92)



22. Käthe Kollwitz, *The Weavers*, c.1894 (cat. no. 56)



## REPRESSED EROTICISM AND ANXIETY

Vienna was also a focal point for art at this time. Architecturally there was the work of Otto Wagner, Adolf Loos and Josef Hoffmann, characterized by greater economy of form based on symmetry, repetition and rectangular planes. In the realm of fashion, the Viennese invented “Reform” dress that did away with the bustle and corset and emphasized straight lines. Vienna was the city of Sigmund Freud and his psychological theories of repressed sexuality. Gustav Klimt who was first involved in a decorating business, became one of the founders of the Vienna Secession in 1897, a reaction to academic rigidity. His murals for the Vienna University building in 1899 were controversial because of their erotic connotations. Work by Pre-Raphaelite artists and a master of the Italian Renaissance, Sandro Botticelli, compare with the languor and ennui found in the elongated, flat and ornate figurative work of Klimt. Although his sketch, *Brustbild eines Mädchens von vorne*, 1890–91 (fig. 23), is somewhat conventional, there are this artist’s characteristic simplified lines and planes, a stiff form rendered frontally. The *angst* of the era is represented in the solemn, quite grim facial expression. The whole composition of a confrontational woman conveys a disturbing and apprehensive tone.

Expressive of a proclivity for themes of death/dying, as well as repressed sexuality, was the work of Norwegian, Edvard Munch. Tuberculosis, drug addiction and venereal disease were all specters at the edges of his fragile and impressionable psyche. As tuberculosis affected members of his family, who became ill and died, Munch was drawn further into a morbid abyss. Like other artists of the period, he was drawn to Paris, where he studied and was influenced by the Impressionists, namely Monet and by Post-Impressionists, especially Gauguin. By the nineties, he had developed an eccentric personal style. He portrayed women, but inherent in his conceptions were psychological conflict and tension, perhaps due to his relationships with his mother, sister and an unwilling love interest. To Munch, women were the personifications of a sinner–saint conflict. Fear and jealousy tainted his realizations of the feminine. Typically, his style is described by curvilinear line surrounding unrelieved planes of dark, dissonant tonalities. The overall impact is one of introversion and fear mixed with longing.

Although Munch’s work is unique during its time, there are relationships with creative individuals active in other disciplines. His personal isolation, loneliness, morbid sensitivity

and nervousness seem textbook copy for Freud’s explorations into human sexuality, emotions and familial relationships. The painter was a friend of August Strindberg and a contemporary of Heinrich Ibsen and Anton Chekhov, all of whom displayed a psychological intensity through their fictional characters. Also, the existential isolation delineated by philosopher Friedrich Nietzsche might be compared to that feeling portrayed by Munch in the visual arts. In spite of its connection with other spirits of the nineties, Munch’s work was generally considered then as now, disturbing and even shocking, not so much for its subject matter but for its expression of neurosis, tension and intensity.

## VISIONARIES

In France, this current was represented by Odilon Redon, an artist who blended spirituality, religiosity and hermeticism in work that was at once fantastic, hallucinatory and often macabre. He termed work of the 1880s and ’90s his “noirs,” that took the form of lithographs and charcoal drawings. Decadence and symbolism are traits as well as a literary bent that finds parallels in the work of contemporary Edgar Allan Poe plus the earlier paintings and graphic work of Francisco Goya. In 1885, he met Stéphane Mallarmé while both had associations with the mystical Rosicrucians and their salons.

An artist associated with the Symbolist movement was Eugène Carrière. Prior to attending the École, he studied lithography. In the 1880s he knew Rodin and in 1886 began attending monthly dinners held by a group of Symbolist writers and artists. In this context, he met Redon, and during the next decade, Paul Verlaine and Mallarmé, and Gauguin. At this time his mature style, represented by *Sleeping Woman*, was characterized by an evocative combination of light and shadow. A commonplace scene is transformed by suggestive meaning. Mostly, he portrayed family or friends, especially women. The content is always one of dreamy nuance.

Interestingly, other visionaries of this era were working in America—this country’s last millennium being characterized by a dichotomy between one band of artists pursuing realism and another caught up in fantasy, one facing the reality of industrialization and urbanization while the other longed for transcendence. Unlike The Eight, the visionaries, as one might expect, did not come together in a formal association. Among these individuals were Elihu Vedder, Ralph Blakelock, Louis Eilshemius and Arthur B. Davies. Notably, this is the era of prominent romantic authors such as Poe and Washington

Irving, whose works with words were expressive of that edge of life where reality merges with fantasy. Also at work was Albert Pinkham Ryder, a painter of the mystical powers of the sea. Though each practiced their craft alone, there is a shared subjective mood of symbolic, subtle poetry.

Vedder, a descendent of early Dutch immigrants, studied art abroad. He returned to New York, only to leave again and spend most of his life in Italy. Some of his drawings, *Angel*, c.1891-92 (fig. 24), for instance, demonstrate the strong figurative influence of Italian Renaissance masters, especially Michelangelo. Our figure appears indebted in part to the crouching, sitting and turning sybils of the Sistine Ceiling. In other works, he combined landscape with strange and threatening creatures attaining a sense of sinister presence. A project perfect for his sensual bent was the illustrations he produced for *The Rubáiyát of Omar Khayyám* in the 1859 translation by Edward FitzGerald.

Blakelock, on the other hand, was drawn to the American west. His trip to the wilderness provided inspiration for his landscapes characterized by their haunting romanticism. Typically, twilight and moonlight illuminated his tranquil and haunting woodland scenes. Silhouetted trees provide lacey patterns relative to Art Nouveau stylization amid an overall poetic darkness. His quiet, largely tonal pictures, such as *Landscape* (fig. 25) portray the isolation and stillness of unsettled nature. Unfortunately, he was not able to support a large family with his work, and the pressures this exerted on a sensitive mind drove him insane. He spent most of his mature life in an asylum, released directly before his death.

In contrast to the tragic life of Blakelock is that of Louis Eilshemius. Wealth in his family supported his artistry, allowing him to follow a singular path that interested prominent collectors of the era, including Duncan Phillips, Joseph H. Hirshhorn and Roy R. Neuberger. Well-traveled and possessive of a strong ego regarding his artistic stature, Eilshemius's style was nonetheless personal, naive and eccentric. Typically, *Maine Landscape*, 1899 (fig. 26), demonstrates his lyrical juxtaposition of a nymph in a murky landscape. Voyeuristic in tone, his rendition can be described as a stylized and fantastic pastorelle. The eccentricity of his work later attracted Marcel Duchamp who helped keep interest in Eilshemius alive well into the next century.

Paintings of the female nude in a landscape setting was a theme shared by Arthur B. Davies. Born in New York, Davies studied in this country and in Europe. His travels introduced



23. Gustav Klimt, *Brustbild eines Mädchens von vorne*, 1890-91 (cat. no. 55)



24. Elihu Vedder, *Angel*, c.1891-92 (cat. no. 107)



25. Ralph Albert Blakelock, *Landscape*, undated (cat. no. 21)

him to the art of Pre-Raphaelite artists, to Whistler and to Puvis de Chavannes. His interest in mythology prompted him to place figures in idyllic Arcadian landscapes. Our example *French Landscape* (fig. 27), demonstrates the mood of interlude found in his work. Romantic and fabulous, his work is possessive of a rhythmic lyricism. This artist who was called a “Designer of Dreams” by Duncan Phillips, later demonstrated a bold assertiveness in his organization of the Armory Show of 1913 that introduced European modernism to this country.

### SEEDS OF MODERNISM

Like Degas and others of the period, Henri Émile Benoît Matisse first studied law, leaving this pursuit to attend the École des Beaux-Arts and the Académie Julian. His teachers were Bouguereaux and more importantly Gustave Moreau. The latter’s use of color and the orientalist cast to his work were to have an impact on Matisse. Also important to him were the paintings of Jean Baptiste Siméon Chardin and Jean Baptiste Camille Corot. His powerful drawing, *Nude*, 1900 (cover), is demonstrative of the early expressionist bent in his work. Sculptural in its rendition of connecting volumes, this work prefigures the artist’s directions in painting and sculpture. *Carmelina*, of three years later, is possessive of the same bold portrayal of the figure. Unlike others’ treatment of the nude, that emphasize softness, sinuous grace, or eroticism, Matisse endows the figure with weight and mass. The serpentine curve of the spine suggests later work in bronze, including his monumental series of backs. In this drawing, there is an indication of the simplification of form that characterized Matisse’s later work and his relationship to modernism.

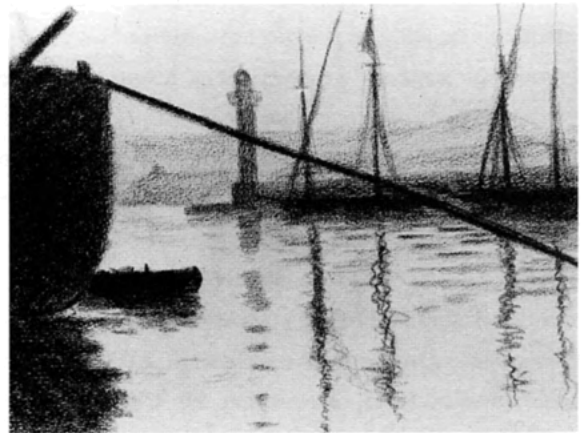
Although he is not as well known for his contributions to future developments in art, Paul Signac played an active role in the Neo-Impressionist movement that was to have an impact on Matisse in terms of freeing color from reality. Almost self-taught, Signac’s financial independence allowed him to follow his artistic and political inclinations. In the 1880s, he met Seurat, introduced a series of soirées in his Montmartre studio, adopted a technique of divided strokes in his own work and became a kind of publicist for Neo-Impressionism. During the next decade he began to visit Saint-Tropez on the Mediterranean coast where he had a villa. His conté crayon drawing, *St. Tropez*, of 1892 (fig. 28), demonstrates his reduction of forms to planes, an accentuated division of light and dark areas and his use of textured paper to produce a stippled effect. In 1904, he spent a Mediterranean summer with Matisse, who



26. Louis Michel Eilshemius, *Maine Landscape*, 1895 (cat. no. 43)



27. Arthur B. Davies, *French Landscape*, c.1890s (cat. no. 38)



28. Paul Signac, *St. Tropez*, 1892 (cat. no. 94)

likewise adapted the divided stroke of the Neo-Impressionists, coupling this tendency with intense, arbitrary color.

Signac was a writer as well as a painter, and in words he expressed his strong anarchist as well as his artistic sympathies. One of his most famous paintings is of a fellow writer, Félix Fénéon. Our drawing, *Portrait of Maximilien Luce*, c.1890 (fig. 29), depicts his artist friend who was known as an Anarchist-Communist. This ink drawing reflects Signac's own simplified means of suggesting a figurative motif. Lines alone provide an attractive pattern as well as a penetrating likeness.

Essentially, it was the work of a few artists, including Matisse and Signac who were summering at the sea while sowing the seeds of Fauvist art. The Fauves were important to incipient modernism due to their employment of abstract form, especially color and plane, and their extension of emotional expression in art via an abstract vocabulary.

Also, relevant to art of the next century was the pioneering work of Paul Cézanne. Accorded special attention in the 1905 Salon d'Automne, Cézanne's work was of special interest to younger artists who were to become innovators in the next century. Moving from a heavy Baroque version of Impressionism in the 1870s, Cézanne evolved a style based on dynamic interplay of advancing and receding planes of color. These building blocks infused his architectonic compositions that predicted Cubism. Movement is present in planar shifts and slides around the picture plane that is enhanced by juxtaposed cross-hatchings indicating volume. His formal concerns are apparent in *Group of Trees*, c.1895-1900 (fig. 30). Instead of mass and light effects achieved through graduated color and tone, he achieves these sensations through juxtaposition of individual patches of pigment. With plane and hue, he depicted a sense of intellectual equilibrium and balance akin to the approach of Baroque artist Poussin, whom he admired. Increasingly, Cézanne's landscape and figurative compositions grew into highly abstract dissections paralleling nature.

Matisse and Cézanne, representing the expressive and intellectual emphases in art of the past and future exemplify a turning point in western art when artists focused their attention to abstract equivalents for nature. This direction informed art of the entire twentieth century.



29. Paul Signac, *Portrait of Maximilien Luce*, c.1890 (cat. no. 93)



30. Paul Cézanne, *Group of Trees*, c.1895-1900 (cat. no. 35)

**Pure drawing is an abstraction. Drawing and colour are not separate and distinct, as everything in nature has colour.**

—Paul Cézanne<sup>6</sup>

**DRAWING NIGH**

The aestheticism of the late nineteenth century provided a powerfully influential base for the theoretical, formal and philosophical trends of the next hundred years of western art. The openness of nineteenth-century artists to Japanese prints perhaps opened the door for influences derived from African art. The abstract traits of both were emphasized over any religious or social function non-western art may have possessed. Belief in art-for-art's sake mushroomed to declare the independence of the art object from all other things. The esotericism of the previous *fin de siècle* has been evolved to extreme ends. An elitist attitude about art evolved hand-in-hand with marketing strategies promoting the unique one-of-a-kind item presenting a continual, artificial need for the "new."

At mid-century, Abstract Expressionism in painting became a strong and influential form of art through the efforts of writer-critics, proliferated publications and extended vehicles for marketing art. Meanwhile, nationalistic urges in Europe resulted in its political demise. In place of Paris for study purposes, the point now is to "make it" in Manhattan.

After the grand success of Abstract Expressionism, American writer-critics continued to create and advance movements. Subsequently, there was Pop, Op, Assemblage, Happenings and Performance Art, Minimalism, Conceptualism, Installation art, Neo-Realism, German, Italian and French "waves," Pluralism and Neo-Expressionism, among others. The appetite for "isms" has persisted remaining strong for years even though it meant little in consideration of the work of individual artists. The linear way of considering art has been retained and augmented by marketing akin to the fashion industry. In other words, there must be a periodic "new line" with seasonal regularity. A so-called "Pop" artist, Andy Warhol may go down in the annals of history as a social philosopher for his statement about fame fleeting after 15 minutes.

At the end of the twentieth century, although drawings are still primarily created with pencil, charcoal, chalk, pastel and ink, the materials have been expanded to accommodate any of the creator's whims and desires. There has been more attention paid to chance effects and to manipulation and disruption of the surface material.

In the 1990s—a period of welcome respite from dominating categories or "trends—" there are a variety of co-existent

styles and approaches. Art involving the human form has fallen behind abstraction or non-objective formats. Figurative art in general now serves to express social or psychological realities. In a sense abstraction can be seen as replacing a visionary, religious or spiritual focus. It has even challenged reality as art has laid claim to itself as a separately identifiable existence. In place of exotic or erotic artistic inclinations are blatantly sexual, even pornographic statements.

Even though there has been a shift in emphasis toward art as a thing in itself, there are comparisons that may be made regarding the portrayal of humanity at the end of a century. Millennial mankind is a nervous, insecure lot, who are inclined toward mannered expression, focused proliferation of certain forms and extremities in behavior, attitude and socio-political beliefs.

**FIGURATIVE WORK**

Interestingly, the figure, particularly the female nude, remains the focus of academic attention within drawing classes in every American college art program. It is considered a foundation, a basis for painting and sculpture, much as the nude was studied in nineteenth-century French academies. However, this regard for the nude figure is currently relegated to the university experience. Before and after graduation, budding artists turn to other forms and subjects.

In our selection, closest comparison of nineteenth with twentieth-century work can be made via the work of Jim Nutt. Paralleling the stylizations of Beardsley, Toulouse-Lautrec and Klimt are his bust drawings of clothed women. One of the founders of the "Hairy Who" in the mid-sixties, Nutt was a leader in establishing a figurative expressionist mode associated with Chicago. For the last ten years, he has devoted attention to portraiture. An untitled work of 1999 (fig. 31), is representative of his elaborated linear definition of the figure. The mannerist qualities of his work are formulated through his subtle, sophisticated play with line. There is an *art nouveau* aspect to the way he depicts the woman's hair and hat. Slight exaggerations produce an arch attitude as well as a crisp, lively rendition of form.

Also, close to earlier forms of expressionism is *Searching*, 1990 (fig. 32), by Alexander Rutsch. Significantly, he began to exhibit in Vienna in 1949. Some of the dark, dream-like

content of Klimt as well as later artists such as Egon Schiele and Oskar Kokoschka may have provided a basis for the work of Rutsch. His drawing is indicative of his bold statement of internal feeling.

The figure is suggested by Alice Maher's *Ombre* (fig. 33). This Irish-born artist has used long human hair as an image. This over life-size drawing is attached to the wall, and curls out onto the floor. It creates an imposing, mysterious and somewhat foreboding presence. There is an animate quality established without rendering of other human features.

### THE FOMENTIVE FIGURE

Other artists have used the human form in expositions on the social ills of our society. Sue Coe, born in England, is a singular exponent of the contemporaneous evils of our civilization. Coe has used the figure to express the omnipresent problems of racism, sexism and ethnic domination. Recently, her emphasis has been on cruelty to and neglect of animals. Works such as *Live Male Baby Chicks Plowed into Field of* 1991 (fig. 34), conceived in graphite on paper, illustrate her discomfiting expressions. Graphically realistic, her drawings are hard to look at as they depict real instances of our disregard for life. Male chicks are a deficit and a donkey can be enslaved to work if it satisfies the greater goal of making money. Typically, Coe's work is tense, terse and terrible in its message of rampant disrespect for the coexistence of life forms. She is primarily a drawer of actual situations that appear nightmarish in their awful and blatant cruelty and disregard for animals.

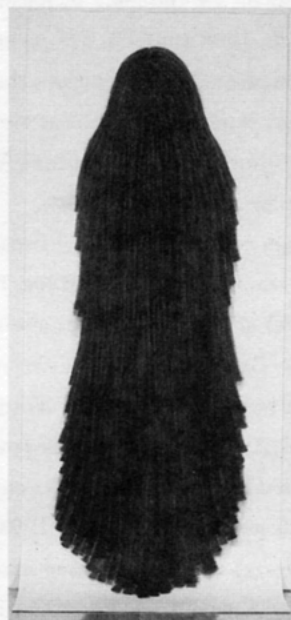
Perhaps not unexpectedly, minority artists frequently use the figure to portray racial stereotypes and prejudices. Heritage and origins play a central role in the work of Brad Kahlhamer. Born in Arizona, this Native American artist was adopted and raised amid the Anglo-American culture of the west and Midwest. Typically his style has a cartoon-like aspect, perhaps because of his earlier commercial experience in creating packaging concepts for a bubble gum company. Line is important as it skitters about the paper surface independently and in definition of figures and objects identifiable with his Indian heritage and the Southwest. In some ways his work can be related to previous Native American art due to its schematic definition of forms, reliance upon linear demarcation and the sense of signs and symbols guiding meaning. However, the stiff, rigidity characterizing most of the two-dimensional achievements of his ancestors are not present in Kahlhamer's moving, flowing, curvilinear lines. Representing his most



31. Jim Nutt, *untitled*, 1999 (cat. no. 75)



32. Alexander Rutsch, *Searching*, 1990 (cat. no. 86)



33. Alice Maher, *Ombre*, 1997 (cat. no. 66)

**Sometimes I'm amazed at how small a change in a line is necessary to satisfy me.**

—Jim Nutt<sup>7</sup>

recent efforts is *Funny People USA*, 1999 (fig. 35). In this and other recent works, there is a frenetic feeling to the multiplied human heads and birds flying about the picture plane. Some of the birds, like the heads have pig tails—his whimsical reference to a stereotype. His work occupies a potent imprecise position between abstraction and figuration that contributes to the ambiguous, enigmatic nature of his message.

A tendency toward caricature describes the drawings and paintings of Benny Andrews. Linear definition dominates as it expresses pointed criticism about the situation of African Americans. In certain instances, his work comments on the hostility experienced by Blacks in this country; in other work, he delineates the customs and beliefs of his own people.

*Beneath the Book*, 1994 (fig. 36), represents the artist's view of Christianity as an oppressive force in the Black community causing people to bow down to authority and be enslaved by it. This work also represents Andrews' distinctive ability to use a singular outline that defines a body and its soul. His is not a weak line; it's a taut wire.

Depicting his immediate family via the figure is John Wilson. Living in Boston, Wilson is primarily a drawer and printmaker whose work is characterized by a monumentalized realism. Figurative forms are modeled establishing volume and weight as in *Gabrielle*, 1998 (fig. 37), a portrait of his granddaughter. The frontal and sober visage gives the work a solemn dignity as the subject stares directly out at viewers engaging their attention. A consummate draughtsman, Wilson depicts his people with clarity and pride.

Ida Applebroog's portrayals of social situations have centered more on the seamy, steamy side of life. Feminist issues are part of this artist's sharp observations about interrelationships among people. Born in the Bronx, she married and bore three children before pursuing her artistic inclinations. In the late seventies, Applebroog began to produce books as art objects and joined the feminist *Heresies* consortium. Her multi-part piece, *Monet Drawings (Set B)*, 1994 (fig. 38), exemplifies Applebroog's use of juxtaposed images from which the viewer ascertains a personalized content. Typically, it is largely in grisaille or an almost monotone color scheme, that heightens the importance of linear definition. Characterizing the content of her work is a cool calculation that provokes emotional identification.

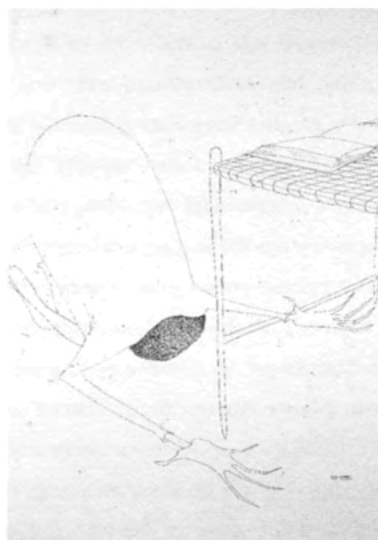
Detachment is a hallmark of Applebroog's approach and that of Richard Artschwager. His recent drawings, such as



34. Sue Coe, *Live Male Baby Chicks Plowed into Field*, 1991 (cat. no. 37)



35. Brad Kahlhamer, *Funny People USA*, 1999 (cat. no. 53)



36. Benny Andrews, *Beneath the Book*, from the *Revival Series*, 1994 (cat. no. 9)

*Untitled (Trailer Park Flood)*, 1997 (fig. 39), typifies his exploitation of the softness of charcoal applied to textured paper. The overall texture and tonality tempers his portrayal of disaster.

In contemporary times, then, the figure has been used to portray some of western society's problems and issues. Underlying specific imagery is a tension resulting from recognition of the ongoing negative aspects of people coexisting on earth. Social criticism and/or reflection has become a dominant direction for several artists working today. To a degree, this content was found in work by Degas, Klimt, Toulouse-Lautrec and especially in the drawings and prints of Kollwitz. Today, this type of subject matter has assumed greater importance.

### THE OBJECT

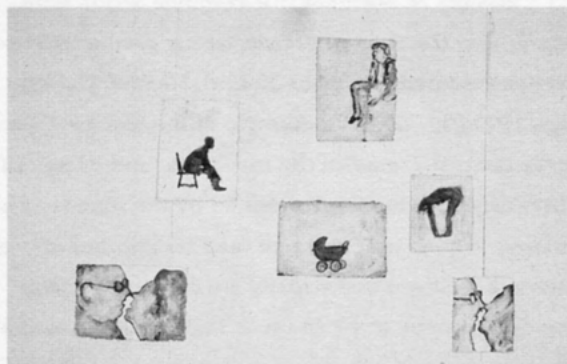
Still life, essentially a representation of grouped objects, was a genre important to the Baroque seventeenth century, retaining prominence into future centuries. With the introduction of the ready-made material and object into art, and as art itself was considered more of an independent object, traditional still life has given way to depictions of things as they signify contemporary times. Artists use an object to symbolize a larger social context. Pop artists in particular utilized packages as subject. Though their approach was cool and objective, the products they depicted quite naturally suggested commentary. Surfaces of an object or its container were flat and unmodulated providing an abstracted form.

James Rosenquist, an artist long associated with the Pop movement, has continued to explore and expand upon his juxtaposition of object and color both reduced to silhouette and plane. His flattened collage of juxtaposed imagery, seen in *No Guns, More Color 2000*, is characterized by impersonal distance. A billboard painter in the fifties, he has used a Cubist fracturing of subjects to create a kind of simultaneity of images influenced by the fragmentation and shiny surface of advertising.

Linear definition serves German artist, Olav Westphalen in his satire of cultural clichés via performance and drawing. His untitled work (fig. 40) is characterized by simple outlines augmented with the words "sacred and scared". Deliberately, he sets about creating imagery that hovers between a cartooning technique—that he also practices on a commercial level and so-called "fine art." The idea is to achieve an area between the two, so that there seems to be an ambiguity of intention. In this gap, Westphalen creates a humorous spot for himself, one that exposes some societal nerves. Westphalen's work is related to Pop and the aesthetic of "Happenings," but he has established



37. John Wilson, *Gabrielle*, 1998 (cat. no.114)



38. Ida Applebroog, *Monet Drawings (Set B)*, 1994 (cat. no. 13)



39. Richard Artschwager, *Untitled (Trailer Park Flood)*, 1998 (cat. no. 14)

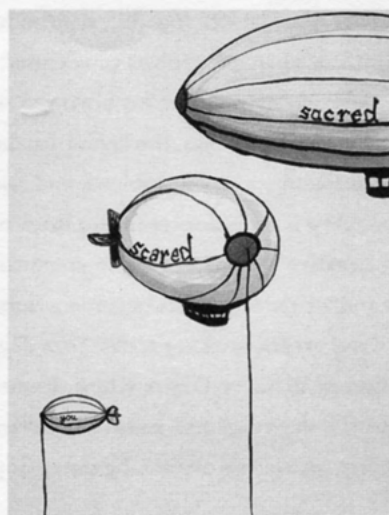


his own niche, teasing the sublime with the mundane.

Words as well as phallic forms have been the subject of Judith Bernstein's frenetically dynamic drawings. A flurry of strokes define the words "black rhino" in a drawing of the same name finished in 1995 (fig. 41). Indeed, the words do seem a focal form for the thunderstorm of lines that coalesce into words. According to the artist *Black Rhinos* is associated with an endangered species and with a deadly brand of bullet. In either case, the statement is one of social commentary couched in an aesthetic vocabulary of obsessively repeated gestural lines. The mechanics of movement materialize into an image of pain, fear and desire.

The frenzy found in Bernstein's work has a calmer counterpart in the work of William Anastasi. These two artists share in utilization of obsessive mark-making. Combining Conceptualism with performance and politics, Anastasi has realized a number of drawings that combine action with activism. Within the current decade, he has produced a series of drawings executed while blindfolded. *Untitled (Subway Drawing)*, 1993 (fig. 42), is an example of this process. Characteristically there is a sense of the movement and energy of the artist's hand moving freely, inspired by the sounds of his surroundings. The grating noise of mass transportation—its stops, starts, hesitations and velocity are contained in this drawing done exactly at 13:48 on 3/18/93. All of Anastasi's drawings are precisely noted in a record keeping fashion that mixes spontaneity with exactitude and links time with spatial definition. For several years, he has worked with Merce Cunningham and John Cage, kindred spirits with his own attainment of a studied reduction. *Biped* was created at a performance of the same name given by Cunningham and Mikhail Baryshnikov with Anastasi sitting in the audience drawing. His work, then, was synchronized with figurative movements. *Ich bin Jude* demonstrates the more socio-political side of Anastasi's work. Using graphite on plaster, he uses words as form and as vehicles for emotional reaction. Selection of monochromatic dark tones represent the loaded nuances of racism and alienation. Anastasi's latest work is exemplified by *Right Brothers*, consisting of repeated circular lines executed in ink on paper. The title indicates the whir of an airplane propeller and the repeated circles suggest contained energy and dynamism. Mesmerizing duplication of ink lines on paper ultimately suggests a metallic disc.

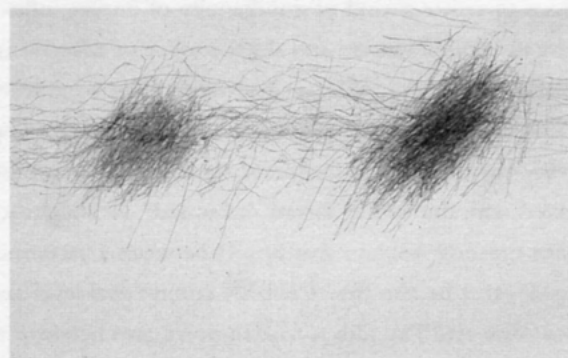
Words play another role in work by a Canadian artist, Shelagh Keeley that combines collage, wax, pigment and



40. Olav Westphalen, *untitled*, 1998  
(cat. no. 112)



41. Judith Bernstein, *Black Rhinos*, 1995  
(cat. no. 20)

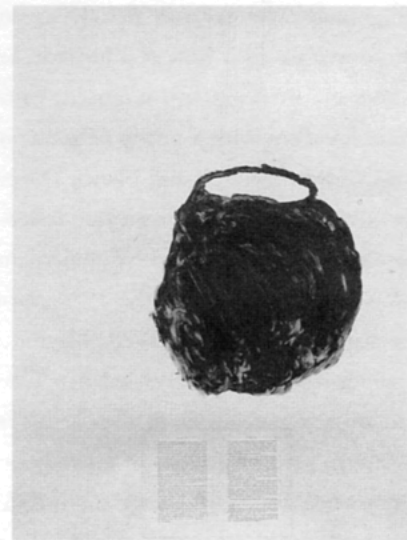


42. William Anastasi, *Untitled (Subway Drawing)*, 1993  
(cat. no. 7)

crayon on vegetable parchment. This artist's interest in nature pervades *Pline L'Ancien / Natural Histories*, 1996 (fig. 43) in terms of collaged pages from old natural history books, her choice of organic form and the paper ground that itself has a natural base. Often her drawn forms suggest plants, vessels or body parts. There is a subtle tactility resulting from the combination of materials, heightened by her selection of earth tonalities. Often the found pages Keeley uses have to do with the healing properties of plants. There is a spiritual as well as a physical aspect to Keeley's work due to its merger of past with present time, verbal delineation with organic form and a naturalist bent with modernist aesthetics.

Organicism has always played a role in work by Claes Oldenburg. Once associated with Pop art, he has diverged from its commercial overtones emphasizing his innate sense of humor and poetry. His keen intelligence has been influenced by Dada, especially Duchamp's elevation of the banal. Since the mid-sixties, Oldenburg has been a prolific drawer. In general, his drawings have the facility and fluidity of Rococo masters such as Giovanni Tiepolo, Jean Antoine Watteau or Jean Honoré Fragonard. Oldenburg speaks of drawing as being "uninhibited." In 1992, he created a series of "Leaf Boat" drawings that connect nature with manmade vehicle. In *Leaf Boat Study: Storm in the Studio I* (fig. 44), the delicate bark is beached along with its cargo of an apple core, a peanut, a pine cone and another small object. This series is indicative of his facility with fluid line and transparent color as well as his connection of the mundane with the meaningful.

Objects also preoccupy Ellen Phelan, who has been able to produce engaging work in two traditional genres, namely still life and landscape. Early on in her career, she concentrated on landscape paintings that were surprisingly perforated with an opening in the middle of the picture field. Following these, she embarked on the doll as subject and surrogate human being. Most of her work is relatively small and intimate, often limited to a single figure usually depicted in the wash of stage lighting. The soft texture and tonality in her work is the result of layers of watercolor and gouache applied to paper. *Family II*, 1994 (fig. 45), is a relatively large work consisting of a group of dolls, frontally posed and staring out at the viewer. The engaging aura of this artist's work lies in the sense of materialization of forms from an atmospheric environment and the animation inserted into inanimate objects. This assemblage of dolls is related to a family portrait, each figure assuming a role in the intricacy of familial inter-



43. Shelagh Keeley, *Pline L'Ancien / Natural Histories*, 1996 (cat. no. 54)



44. Claes Oldenburg, *Leaf Boat Study: Storm in the Studio I*, 1992 (cat. no. 76)

**Each drawing contains a massive force of energy that creates its individual icon.**

—Judith Bernstein<sup>8</sup>

**...you could say everything that moves leaves a "drawing," like a slug, or the vectors of a cab making its way up Sixth Avenue.**

—Claes Oldenburg<sup>9</sup>

**I'm sure I'm the only one who looks like they could be nineteenth century.**

—Ellen Phelan<sup>10</sup>

relationships. Her landscapes, such as *Tree (Westport)*, 1996 are highly abstract with only a hint of a horizon line. In all of her work, there is a surrealist and symbolist cast.

At one time involved with a group of artists including Cindy Sherman, Charlie Clough and Nancy Dwyer that established the adventurous alternative space called Hallwalls in Buffalo, New York, Robert Longo has also created performances, video work and films. In the 1980s, he gained recognition for a series of drawings called “Men in the Cities,” that featured falling figures caught off-balance. His use of asymmetry and cropping recalls *fin de siècle* artists who also used these devices to achieve a sense of movement and of a figure caught momentarily in art. Longo intensifies the energy via a startling contrast of black against white. The stark effect heightens the dynamism of his depictions. Silhouetted forms and an enlarged format serve his assertive imagery.

His larger-than-life work is represented here by *Bodyhammer: .38 Special*, 1993 (fig. 46). This drawing of a gun is loaded with meanings for contemporaneous society at a time when ownership, shooting incidents and protest against easy access to firearms have all proliferated. Practically anyone, child or adult, can pack a pistol. This has led to a situation where the children of our time are killing each other. With this image, Longo has tapped into a pulsating vein of current reality and controversy.

#### ORGANIC ABSTRACTION

Since Cézanne’s reduction of nature to parallel strokes and planes of pigment, the impetus toward abstraction has proven to be a fertile field. Some artists have retained a semblance of reality, while others have chosen complete divergence from named subjects preferring free association of formal elements on a picture plane. This was, in essence, the foreseeable end of Maurice Denis’ prophetic statement. Much of organic expressionism also relates to the theoretical basis of Abstract Expressionism, to the late nineteenth century explorations of northern European artists such as Emile Nolde and Edvard Munch and to twentieth-century Expressionism practiced by *Die Brücke* and *Der Blaue Reiter*.

Intensely emotional is the work of David Hacker. Conveying velocity, strength and physicality, this artist relies upon a totally abstract format to achieve expressive feeling. Also a sculptor, Hacker’s welded work bears a resemblance to his drawings in its counterbalanced thrusts in space. Largely executed in black and white, his drawings consist of a force



45. Ellen Phelan, *Family II*, 1994 (cat. no. 78)



46. Robert Longo, *Bodyhammer: .38 Special*, 1993 (cat. no. 65)



47. David Hacker, *Du Dancer*, 1996 (cat. no. 47)

**Drawings were always intimate. But to take them and make them the size of the movies, that’s something else. Also, they’re like chord changes in music. They’re high impact movements, and then move quickly.**

—Robert Longo<sup>11</sup>

field. Almost bursting with energy, a work like *Du Dancer* (fig. 47) conveys a sense of forcefulness that is barely contained by the welded steel frames Hacker fashions around his drawings. Raw vitality literally explodes across the surface.

The ink and graphite drawings by Barry Le Va (fig. 48) consist of a gathering of forms near the center of a smallish sheet. These appear almost like magnetic particles, attracting one another to form a cluster. The sensation of movement here is one of short staccato starts and stops. These works appear like architectural plans for a closely associated complex of buildings, but they also reflect seeds associated in a pod. The concentration of energy has an organic aura.

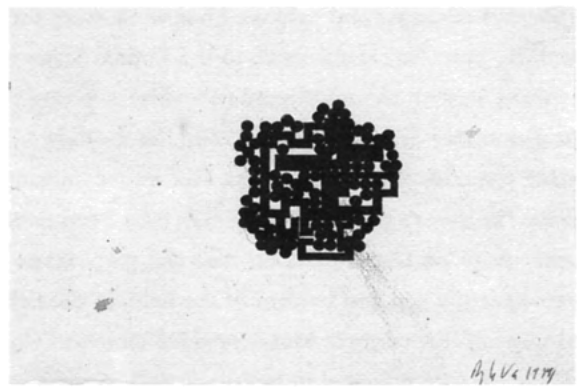
Cyrrilla Mozenter's largely monochromatic work (fig. 49) is generally rectilinear in shape, though touches of irregularity add a human element of subjectivity. Her unusual materials that include found popsicle sticks, a toothpick or wooden ice cream spoons, suggest the margins of life that are erratic, unpredictable and capricious occurring in spite of our continual attempts to maintain order.

A parallel naturalism is found in Carroll Dunham's untitled drawing of 1990 (fig. 50). This pencil and ink on paper work has the look of an inbred organism. The amoebic structure presented by Dunham suggests a view through a microscope. Cellular forms are connected like Tinker Toys, each link dependent upon the other. There is a sense of animism and molecular separation and aggregation in his work that also intimates a form of space creature.

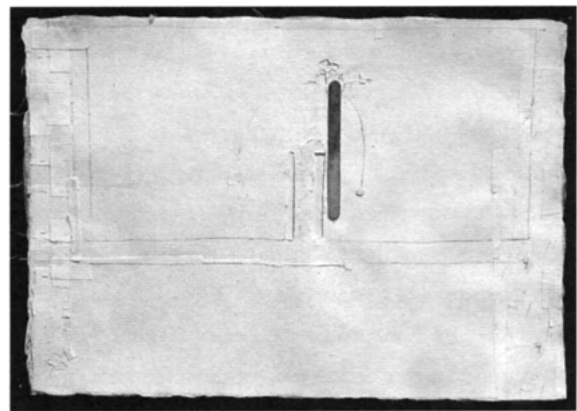
Creighton Michael's drawings have a ritualistic feeling that sometimes assumes the form of a shield. Akin to his wood and paper sculptures, they appear to define space. Transparency and density are interwoven to suggest a cosmic sense of movement, of substance congealing and separating as a nebula of stars in space. *B/W*, 1997 (fig. 51), is exemplary of Michael's ability to suggest the significance of abstract structure as it is a reflection of nature.

Cuban-born Ramòn Menocal's work *Raíces* (fig. 52) occupies a position between organicism and figuration, as it suggests a natural animation. There is also a fantastic strain, an elaboration of organic shapes suggestive of both figure and landscape. Especially interested in his roots that contain a rich mix of African and Spanish influences, he is interested in cross-cultural fertilization. Indebted to American Expressionism, his work also betrays the influence of Paul Klee and Wilfredo Lam.

Emphasis upon concept combined with an obsessive fixation on dots has been the forte of Yayoi Kusama. Born in



48. Barry Le Va, *Elements compressed by pushing from various directions* [version 2], 1994 (cat. no. 61)



49. Cyrrilla Mozenter, *untitled*, 1999 (cat. no. 71)



50. Carroll Dunham, *untitled*, 1990 (cat. no. 42)

Japan, she was educated and exhibited her work there for almost thirty years before she came to the United States in 1957. Fitting in with the rebelliousness and questioning of the status quo that occurred in the 1960s, her specialty was fixing the nude into a sea of dots. Her recent drawings, including *The Yangtze River*, 1991 (fig. 53), have been created with spray paint on board. The dots here are openings in a net that appears at top and bottom of the field. In the center are red splashes that connote blood, possibly violence. The remarkable tenacity reflected in her work leads down a side road segueing into the whole of contemporary art.

Although his work is computer generated, John F. Simon Jr.'s drawings appear hand-drawn and organic. A programmer for projects by Jenny Holzer, Larry Weiner and Komar and Melamid, Simon's own work created on a Web-site as well as on paper, starts with a grid formation. Using the latest manifestations of technology, Simon achieves a quite human result. Two of these, *Face* (fig. 54) and *Gear II*, reflect both a sense of the artist's hand movements and complex computer processes. From the intricate mesh of computer circuitry, he pulls up an image that appears handmade.

A drawing by Richard Serra, *Forged Rounds I*, 1993 (fig. 55), represents this artist's powerful statements in two dimensions. Well-known for his steel sculpture emphasizing factors of weight and gravity, Serra has propped sheets of metal that spectators must traverse with not a little trepidation. His sculptures touch, bend, round and lean. Indeed this is art as an active verb. The giant, often bent and turning planes have been described as evoking "a theater of space." It is sculpture of a threatening nature, not allowing viewers to complacently stare. This artist's drawings have the same physicality and tension as his three-dimensional work. In the seventies and eighties they were executed in oil stick on unstretched canvas that was stapled to the wall. They were literal demonstrations of the urge for flatness. The drawing shown here is asymmetric in form, conveying tension and the assertive aggressiveness that characterizes Serra's work as a whole.

#### GEOMETRIC STRUCTURE

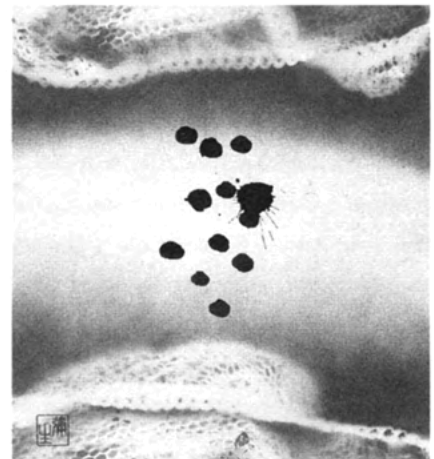
Even more closely related to Cézanne is work by artists emphasizing geometric forms. In recent art this direction has taken both romantic and intellectual directions. There are obsessive manifestations, architectural fantasies and form presented as an end in itself.



51. Creighton Michael, *B/W*, 1997  
(cat. no. 70)



52. Ramòn Menocal, *Raices*, 1997  
(cat. no. 69)



53. Yayoi Kusama, *The Yangtze River*, 1991  
(cat. no. 58)

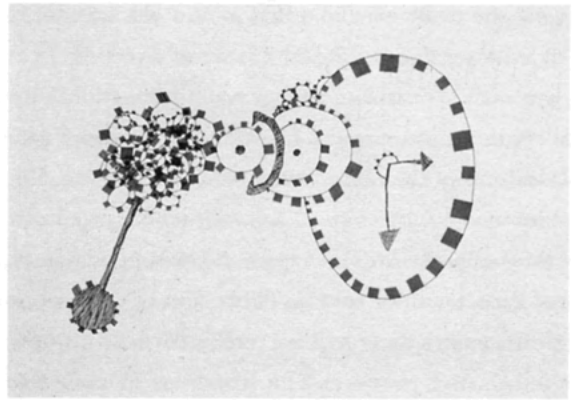
Employing geometry and abstraction toward a private end is Carole Seborovski. Emerging in the eighties after graduation from Hunter College, her early work consisted entirely of drawings that were created through literally brutalizing the paper. She creased, rubbed, scraped, cut through, perforated and otherwise mishandled a heavy paper. These works were largely a monochromatic gray. Since that time, she has worked more on top of the surface, realizing effects that are almost metallic in character. Exemplary is *Cascade/Mist* of 1996 (fig. 56). Using graphite, acrylic, pastel and paper collage, she builds up the picture plane. Quite naturally, she has also fashioned more three-dimensional relief works and has worked in the realm of photography. Nevertheless, drawing remains a central part of her production.

Likewise, austere but more minimalist is Jill Baroff's *Squarings*, 1997. Multiple panels of a light, warm tone create an impression of quietude. Baroff, whose work in the early eighties was simple and enigmatic, has evolved a style blending conceptual with formalist art in work that ultimately feels meditative.

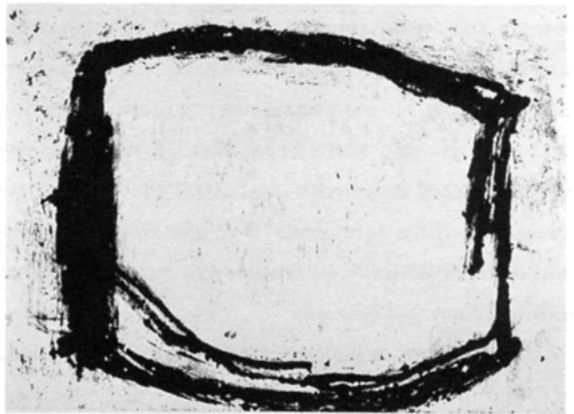
Line is the forte of Fred Sandbeck who has created drawings in three-dimensional space as well as on paper. Pristine and spare, his work concentrates on a single trajectory or a minimum of linear paths, creating a sense of both the abstract and palpable, physical properties of the concept of line. As a figment of geometry, line exists as a mathematical attribute; while as an artistic element it is a formal purveyor of content. In Sandbeck's work there is a convergence of theory and substance in work that is often lyrical in feeling. His untitled drawing, (fig. 57), for instance, is ascetic, yet reflective of an idealized reality. Sandbeck's emphasis on form as concept is so stringent that it enters the realm of imagination.

Elana Herzog's *Untitled #1* (fig. 58), an installation drawing, consists of lines formed by staples and staple-marks plus the warp and woof of loosened fabric. She has stapled a dishtowel to the wall of her studio. To display this work, she cuts out the rectangle of sheetrock, carves a similar shape out of a museum or gallery wall, and inserts the "drawing."

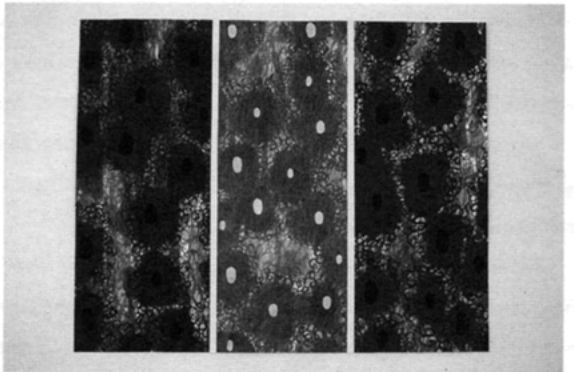
Using an abstract and architectural structuring in the service of imaginative constructions is Alice Aycock. Perhaps influential on her direction was the fact that her father, who studied architecture and engineering, owned a construction company. Early on, Aycock's wooden sculpture was surrealistic in feeling as steps and ladders lead nowhere, and one enclosure was associated with another in a conspicuous manner. Sub-



54. John F. Simon, Jr., *Face*, 1998 (cat. no. 95)



55. Richard Serra, *Forged Rounds I*, 1993 (cat. no. 90)



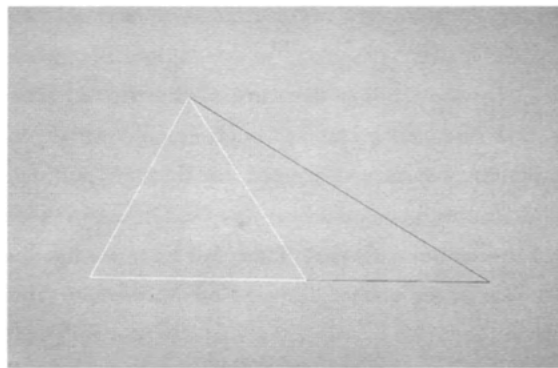
56. Carole Seborovski, *Cascade/Mist*, 1996 (cat. no. 88)

sequently she made machines that moved like carnival rides as well as mazes that befuddled a sense of direction. In every case, her work appeared to be, but was not functional. Instead, it was made-up and magical. Likewise, her drawings appear as fabrications of the mind. *Project for a Fountain* (fig. 59) was commissioned by drawings patron, Werner Kramarsky in 1998 for the Public Art Fund space at Doris Friedman Plaza in Central Park. Here we have an illustration of outrageousness as opposed to strictly functional intent. Form swirls upward in an imaginative construct. This wondrous, fantastic frame is intended to amaze, astonish and evoke wonderment.

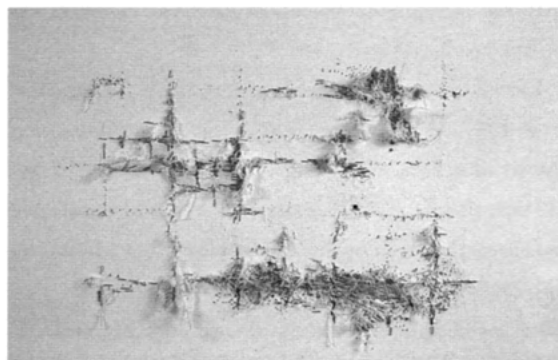
Mel Bochner's untitled work of 1994 (fig. 60) presents another type of dynamism. His use of principles of measurement are based on the theoretical certitude of mathematics. In the mid-sixties, Bochner's work was associated with Minimalism, especially his use of grids and numbers. An influence was the photographic works of Muybridge. Within the next decade he worked more with conceptual theory associating sculpture with visual equivalents of weight and painting with a ground or field. Basically, he utilized the anonymity inherent in both Minimal and Pop art.

Also suggestive of mathematical constructs, especially those found in geometry, is the work of Robert Mangold. His *Brown/Black Zone Drawing*, 1998 (fig. 61), in conté crayon, graphite and black pencil on paper, is a large statement of juxtaposed fields of subtle tonalities qualified by linear ellipses. In his work as a whole, he is able to integrate elements of drawing and painting that are reflective of the simplicity of later work by Matisse. The rigorous reductive qualities found in his work define biomorphic and geometric shapes. There is no illusionism, but an achievement of classical balance based on non-referential form.

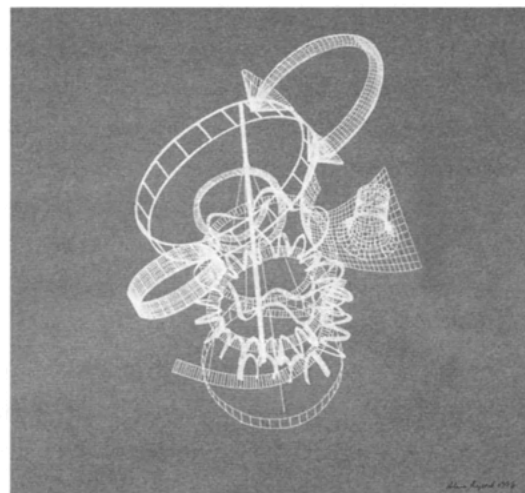
The serenity of Mangold is conveyed in a different manner by the linear emphasis of Sol LeWitt. "Avoiding subjectivity" was LeWitt's intention in working with a "preset plan." Impersonal execution through hired assistants is a part of his process that, in effect, entails repetition, multiplication and permutative forms. Utilizing a modular system, his work is primarily based on serial calculation. Once this basis is laid, assistants realize his sculpture, wall drawings and other works. Geometric and flat, his work illustrates the importance placed on idea in contemporary art. His study of graphic design may have had a bearing on his eventual conception of serial work. Qualities of self-effacement as well as predictability characterize his work. He has been interested in the photo-



57. Fred Sandbeck, *untitled*, 1990 (cat. no. 87)



58. Elana Herzog, *Untitled #1*, 1999 (cat. no. 50)



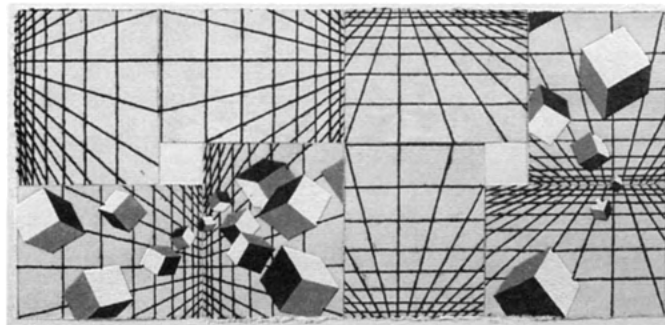
59. Alice Aycock, *Project for a Fountain*, 1998 (cat. no. 16)

graphs of Muybridge that likewise illustrate idea. Unlike the Roman wall paintings with which his drawings have been compared, LeWitt's work is literally ephemeral, painted over at the end of its exhibition. *Bands of Lines in Four Directions*, 1991 (fig. 62), is illustrative of his mutative use of line.

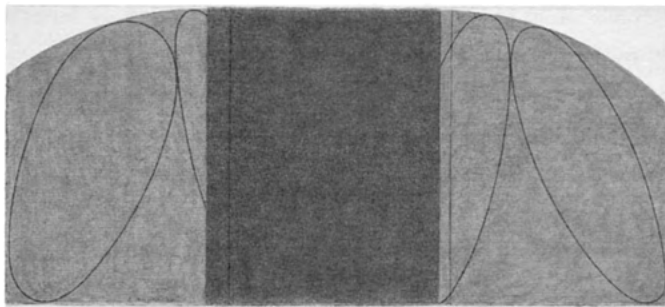
Dorothea Rockburne has utilized geometry in the manner of ancient peoples toward a spiritual end. She has incorporated the Golden Section to achieve her interest in creating cosmic expressions. Basically in her work we find a rational balance, a cerebral presence and an austere demeanor. Her work is not spontaneous; it results from the ritualistic concentration that produces a metaphysical aura. Her drawing of 1991, *Parameters, Perimeters and Shadow* (fig. 63), done with colored pencil and watercolor stick is boldly brilliant in color that establishes a physical sense of infinite spatial expansion.

Using geometric structuring toward another end is Joel Shapiro. In sculpture and drawing, Shapiro creates figurative forms out of rectilinear equivalents. From his diminutive houses and chairs of the seventies, he moved to forms concentrating on the running, moving figure. He admires Alberto Giacometti, probably because of the reductive processes he employed. Shapiro's own stick-like figures seem related to a Bauhaus aesthetic, to Cubism and possibly to Marcel Duchamp's *Nude Descending a Staircase*. Literally, he has used cubes to convey a sense of dynamism seen in his starkly dramatic untitled drawing. This large work (cover), approximate to human-scale, conveys a feeling of the walking figure, of movement concentrated toward the right. The asymmetry of the work, conveyed through diagonally associated planes establishes vitality and energy. Simple and powerful, the drawings optimize an area of modernism amid abstraction, architecture and figuration while reflecting the dynamic impulse of contemporary urban life.

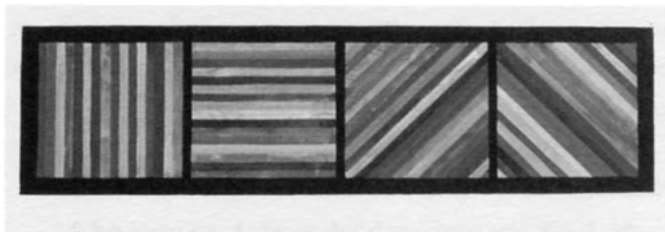
The work of Jasper Johns occupies an interesting place between figuration and abstraction, between social commentary and non-objective theses and between intellectualism and lyricism. Originally connected with a pre-Pop era, Johns' work took a turn from the mundane, familiar image to highly personal and artistic form. Like other artists, historical and contemporary, Johns repeats himself, bringing back and recycling imagery he used previously. Briefly attending college and migrating to New York in 1952, he met Robert Rauschenberg two years later, and was subsequently "discovered" by dealer Leo Castelli, who sponsored his first solo exhibition in 1958. During this



60. Mel Bochner, *Untitled*, 1994 (cat. no. 22)



61. Robert Mangold, *Brown/Black Zone Drawing*, 1998 (cat. no. 67)



62. Sol LeWitt, *Bands of Lines in 4 Directions*, 1991 (cat. no. 64)

**Each person draws a line differently and each person understands words differently.**

—Sol LeWitt<sup>12</sup>



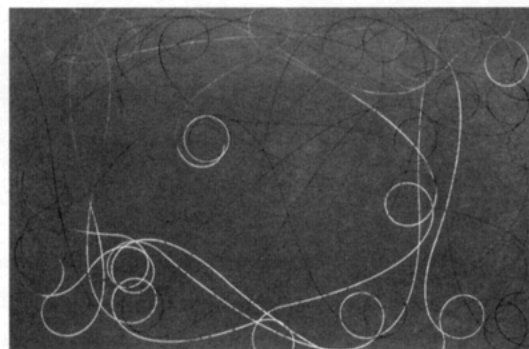
and the next year, he met Marcel Duchamp and saw his work at the Philadelphia Museum of Art. Perhaps these encounters are behind Johns' continuing fascination with reality versus illusion in art. Typical for his drawings and paintings alike is a surface physicality as he uses different techniques to achieve the illusion of texture. Characteristically, there is either or both a gray tone or use of primary colors in his work. Another trait is his utilization of familiar items that are either flat or that are flattened on the picture plane. His work presents a kind of dialogue on art as depiction and as independent object. Hermetic and self-referential, in his work this artist continues to study aspects of modern art. In his untitled drawing of 1996 (fig. 64), he reflects the dual influences of Cézanne and Cubism in rendering two and three-dimensional space. As he alternates between the two, there is an ambiguous aura created.

#### FANTASY AND THE HUMAN PSYCHE

Observed in the drawings of Davies, Vedder and others, fantasy appears as a constant factor at those manmade signposts marking time. Stretches of the imagination seem to occur as mankind contemplates life passing. The change in millenniums, with its overload of associations, is a period of magnified emotions and thoughts that have spilled over into the popular area of psychology.

Taking landscape to a point of caprice is Kay WalkingStick. Working with a thickly layered abstract field in the 1980s, she used her hands to apply pigment mixed with wax to the canvas. Toward the end of this decade, she introduced landscape into her vocabulary of forms, often presenting diptychs consisting of one side devoted to nature and the other to a non-objective statement. She also began to work in charcoal on paper, preparing a powerfully expressive series of works that combined abstraction with self-portraiture. *Le Alpi e Le Gambi*, 1998 (fig. 65) has arisen out of her time spent in Italy over the past several years. Sexuality is inherent in this work as parted legs emerge out of the earth. Are these figures buried upside down or are they symbolic echoes of the prominences and cavities of a mountain range. Surrealist in flavor, this work seems to express a symbiotic relationship with our natural surroundings.

Emerging one hundred years ago with the controversial writings of Freud, psychology has become a dominant consideration in life today. Many people see their "shrink" in an effort to achieve "normal" behavior. These "doctors of feelings"



63. Dorothea Rockburne, *Parameters, Perimeters and Shadow*, 1992 (cat. no. 83)



64. Jasper Johns, *untitled*, 1996 (cat. no. 52)



65. Kay WalkingStick, *L'Alpi e Le Gambi*, 1998 (cat. no. 111)

**Sometimes in an interim between paintings I turn to drawing or printmaking, cannibalizing existing paintings for relaxation or exercise.**

—Jasper Johns<sup>13</sup>

function to aid people in their individual search for contentment. As a major field of study today, it is not surprising that psychological references and content appear in the visual arts. Especially at a time when the future seems held in balance, psychology emerges as a dominant enthusiasm. Thus psychology along with various forms of fortune telling has become popular. Uncertainty, coupled with a wish to control or know the future typifies this change in millennium.

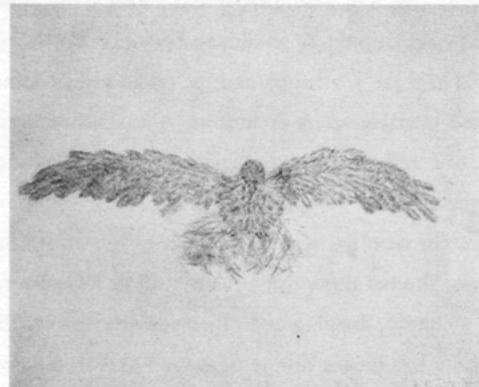
Though he denies its relevance to his work, Jim Dine was, at least at one time, associated with Pop art. His deviation from this aesthetic consists of a greater interest in personal, and emotive themes. Characteristic of Dine's work is his avowed interest in drawing. In his drawings he has paid homage to Van Gogh using a rotary grinder with sanding disks to achieve the earlier master's swirling effects. He has also honored Cézanne in an etching and expressed particular interest in the work of Alberto Giacometti, Balthus, René Magritte, Giorgio Morandi and Rembrandt. At first glance, this would seem to be a mixed bag of mentors, however, common threads are a tendency toward layered surfaces and an expressive intent. *Two in the Darkness*, 1993 (fig. 66) seems especially related to Redon and his "noirs." The cat and monkey stand in approximation as though holding an intimate conversation. Interestingly, the whole drama takes place at the top of a large sheet of paper. A dominant sense of mystery is heightened by the tender relationship portrayed between animals. Using charcoal, oil and shellac, Dine has deployed his formidable skills as a drawer to the end of intense, emotional and beautiful communication.

Kiki Smith has also utilized animals and birds in her expressive, often supernatural, work that encompasses sculpture, prints and drawings. In 1999, she created a series of doves flying, molting, lying down, standing and possibly dying (fig. 67). In several, the eyes flash toward viewers as the artist has captured a beady gaze that can suggest malevolence. On the other hand, her portrayal of soft, white feathers indicates a gentleness and vulnerability. These two sensations of good and evil, life and death coexist in Smith's drawings as well as her other work. She selects ordinary circumstance and stretches it to psychological limits that capture our attention and our minds.

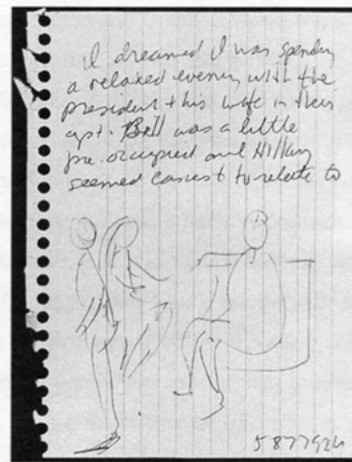
Dreams are a focal point for Jonathan Borofsky. Essentially, this artist emerged in the late seventies with minimal and conceptual art. He had begun counting to infinity in 1969, reversing the process five years later. Many of his drawings contain a series of numbers. They are figurative in character,



66. Jim Dine, *Two in the Darkness*, 1993 (cat. no. 41)



67. Kiki Smith, *Dove Drawing*, 1998 (cat. no. 98)



68. Jonathan Borofsky, #5877924 - "Bill + Hillary Dream," 1992 (cat. no. 24)

**Everything I do is based on my drawing.**

—Jim Dine<sup>14</sup>

utilizing a unique, invented physiognomy. Most often his exhibitions are environmental in scale, occupying floor, walls and ceiling, and consisting of drawings, sculpture and objects juxtaposed in an obsessive melange. Typically, his drawing consists of counting and outlines modified by cross-hatchings to build up volume. The four small works in this exhibition (fig. 68) are exemplary of his “dream drawings” in their sketchy, notational style. These are drawn upon awakening, as Borofsky attempts to record aspects of his sub-conscious mind.

Psychological repression linked with violence seems inherent in the work of Dotty Attie who has drawn her small images for years and recently turned to painting them. Done in grisaille, the drawings seem almost photograph-like in detail. As Attie’s efforts are augmented with writing, existent in a multi-panel format and suggestive of a narrative, there is some similarity with work by Ida Applebroog. In *Two Dear Sisters*, 1997 (fig. 69), twin images and a neat script possess a quietude interrupted by an almost fairy-tale like story. The latter tells us there is a happy ending, while visual elements dwell on a horrible act. A dichotomy is established between what we see and what we read causing these two illusions to be necessary and complimentary.

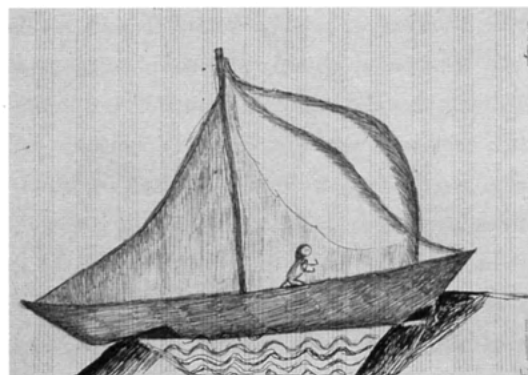
An artist who has tapped deeply into herself is Louise Bourgeois. She has done this equally well in several forms, namely sculpture, drawing and object-environments. Unlike other artists, her means bridge figuration and abstraction with reoccurring sexual overtones. An aspect she has drawn upon is her own past, especially her experiences with her family. Oft-repeated is her dislike for a father who had an affair with her tutor. In a more positive vein is her family’s association with tapestries. As a young girl, she did cartoons to show the weavers how to repair damaged goods. A talented and bright child, she was particularly adept at math and eventually studied that subject plus philosophy at the Sorbonne. Even as early as the late forties, she had evolved a drawing style based on parallel lines and gridded formations. Representative of her drawings in the nineties are a few small pieces. One of the most delightful is *Grande Bébé*, 1998, consisting of the image of a grinder and several inscriptions revealing a schism between a woman’s role as cook and resentful hostess. The piece is both humorous and intense. It has a meditative quality that pervades most of this artist’s two-dimensional work wavering between dream and reality. This piece and *Untitled (Put Your Foot in Your Mouth) (Double-Sided)* (fig. 70) are drawn in an awkward manner as though straight out of emotional depths,



69. Dotty Attie, *Two Dear Sisters*, 1997 (cat. no. 15)



70. Louise Bourgeois, *Untitled (Put Your Foot in Your Mouth)*, 1998 (cat. no. 32)



71. Louise Bourgeois, *Alone, Aboard, Stranded on the Rocks*, 1998 (cat. no. 28)

rather than according to academic devices. They both have a feminist aura dealing with introspective aspects of womanhood. These simple line drawings are loaded with psychological nuances and overtones. The figure in a boat in *Alone, Aboard, Stranded on the Rocks*, 1998 (fig. 71) is expressive of journey or passage. The single kneeling, female form appears subject to the swell in waves born along with a full, billowing, leaf-like sail. In this, comparison might be made with Oldenburg's concept in order to reveal his more reality-driven emphasis as opposed to Bourgeois's more philosophical direction. These figurative images appear symbolic, visionary, in the sense of Bonnard, Redon and Vuillard. Bourgeois bridges abstraction and realism working in one mode with the other. Two *Untitled* works indicate the sometimes obsessive quality of her drawings. Executed on music composition paper, she has chosen a ground that already features parallel lines. These two works represent the recurring maze and wave-like imagery that appear in her oeuvre. Though they concentrate on line in a repeated pattern, these pieces do not participate in the aesthetics of geometric abstraction. Rather they seem the product of anxiety, restlessness, trepidation and fear that is contained with mesmerizing control.

#### DRAWING CONCLUSIONS

From intimacy to assertion, drawing has come a long way in one hundred years. It has increased in scale and changed size in the hands of some artists; while others have retained the personal touch associated with this discipline. New materials and greater emphasis on elements of form for their own sake also characterize today's drawing. Much of the basis for these changes lies in the nineteenth century, especially an inclination toward the separate existence of the art object.

In both centuries, drawing conveyed the conflicts and events of their respective times. There are similarities in an aesthetic bent, sense of anxiety and spirituality. Time demarcated by human calculation has an effect upon our total psyche that is bound to come out through art that reflects the fears, doubts and aspirations of an era.

— Judy Collischan, Ph.D.

#### Notes

1. Quoted in Richard J. Wattenmaker, *Puvis de Chavannes and The Modern Tradition*, exh. cat. (Ontario: Art Gallery of Ontario, 1976), 32.
2. Quoted in Daniel Wildenstein, *Degas*, exh. cat. (New York: Wildenstein, 1960), n.p.
3. Quoted in Robert Rosenblum and H. W. Janson, *19th-Century Art*, (New York: Harry N. Abrams, Inc.), 452.
4. Quoted in *Modern Masters, Manet to Matisse*, exh. cat. (New York: Museum of Modern Art, 1975), 208.
5. *Paul Gauguin's Intimate Journals*, trans. Van Wyck Brooks (Bloomington, Indiana: Indiana University Press, 1958), 203.
6. Quoted in John Rewald, *Paul Cezanne*, trans. Margaret H. Liebman, (London, Spring Books)
7. *Jim Nutt, Portraits*, exh. cat. (New York: Nolan/Eckman Gallery, 1999), n.p.
8. *Judith Bernstein, Drawings: 1966-1976*, exh. cat. (Boulder, Colorado: University Museum, 1976), n.p.
9. Quoted in *Claes Oldenburg*, interview with Arnold Glimcher, (New York: The Pace Gallery, 1992), 13.
10. In conversation with the author, August 11, 1999.
11. *The New York Times*, March 10, 1985, Section 2, 1.
12. Quoted in *Art Now*, Vol. 3, No. 2 (June 1971), n.p.
13. Quoted in Nan Rosenthal and Ruth E. Fine, *The Drawings of Jasper Johns*, (Washington, D.C.: National Gallery of Art, 1990), 78.
14. Quoted in *Rise Up, Solitude! Prints 1985-86, Jim Dine* (Philadelphia: Dolan/Maxwell Gallery, 1987), 16.

## CATALOGUE OF THE EXHIBITION

Dimensions are in inches.  
Height precedes width.

\*illustrated

### John White Alexander

American 1856-1915

1. *Geyser*, undated  
from the *Yosemite Studies* portfolio  
c.1890s  
ink, wash, white paint on paper,  
14 1/2 x 10 1/4  
Courtesy James Graham & Sons,  
NYC

2. *Grotto*, undated  
from the *Yosemite Studies* portfolio  
c.1890s  
ink, wash, white paint on paper,  
10 x 14 1/2  
Courtesy James Graham & Sons

3. *Rapids*, undated  
from the *Yosemite Studies* portfolio  
c.1890s  
watercolor, ink, white paint on  
paper, 10 1/2 x 14 1/2  
Courtesy James Graham & Sons

\*4. *Old Faithful*, undated  
from the *Yosemite Studies* portfolio  
c.1890s  
ink, wash, white paint on paper  
14 1/2 x 10 1/4  
Courtesy James Graham & Sons

### William Anastasi

American, born 1933

5. *Ich bin Jude*, 1997  
graphite on plaster, 9 x 11 1/2  
Courtesy of the artist and Sandra  
Gering Gallery, NYC

6. *Right Brothers*, 1999  
ink on paper, 9 inches in diameter  
Courtesy of the artist and Sandra  
Gering Gallery

\*7. *Untitled (Subway Drawing)*, 1993  
pencil on paper, 7 1/2 x 11 1/2  
Courtesy of the artist and Sandra  
Gering Gallery

8. *Untitled (Drop Drawing)*, 1997  
pencil on paper, 22 x 30  
Courtesy of the artist and Sandra  
Gering Gallery

### Benny Andrews

American, born 1930

\*9. *Beneath the Book*, 1994  
from the *Revival Series*  
ink on paper, 22 1/4 x 15  
Courtesy ACA Galleries, NYC

10. *Into the Waters*, 1995  
ink on paper, 22 x 15  
Courtesy ACA Galleries

### Thomas Pollock Anshutz

American 1851-1912

11. *Nude*, undated  
from the *Academic Studies* portfolio  
charcoal on paper, 24 1/2 x 18 1/2  
Courtesy James Graham & Sons

\*12. *Nude with Moustache*, undated  
from the *Academic Studies* portfolio  
charcoal on paper, 24 1/2 x 18 1/2  
Courtesy James Graham & Sons

### Ida Applebroog

American, born 1929

\*13. *Monet Drawings (Set B)*, 1994  
watercolor on paper [six sheets]  
54 x 66, installed  
Courtesy Ronald Feldman Fine  
Arts, NYC

### Richard Artschwager

American, born 1923

\*14. *Untitled (Trailer Park Flood)*, 1997  
charcoal on paper, 22 3/8 x 28  
Courtesy Nolan/Eckman Gallery,  
NYC

### Dotty Attie

American, born 1938

\*15. *Two Dear Sisters*, 1997  
pencil on paper [three sheets]  
7 x 7 [each of two sheets],  
6 1/2 x 7 [one sheet]  
Courtesy P.P.O.W. Inc., NYC

### Alice Aycock

American, born 1946

\*16. *Project for a Fountain*, 1998  
ink and colored pencil on paper,  
16 x 16  
Collection Sarah-Ann and Werner  
H. Kramarsky

### Jill Baroff

American, born 1954

17. *Squarings*, 1997  
graphite on Gampi paper mounted  
on Kozo paper [four sheets]  
25 1/4 x 25 1/4 [each]  
Collection Sarah-Ann and Werner  
H. Kramarsky

### Aubrey Vincent Beardsley

English 1872-1898

\*18. *Madame Réjane*, 1894  
from *The Pall Mall Pictures of 1894*  
ink on paper, 13 7/8 x 9  
Collection The Metropolitan  
Museum of Art, NYC. Rogers  
Fund, 1952 (L52.64)

### Émile Bernard

French 1868-1941

\*19. *Portrait de Paul Sérusier*, 1893  
gouache and watercolor on paper,  
16 3/8 x 11  
Collection William Kelly Simpson

### Judith Bernstein

American, born 1942

\*20. *Black Rhinos*, 1995  
charcoal on paper, [two sheets]  
63 x 47 1/2 [overall]  
Courtesy of the artist

### Ralph Albert Blakelock

American 1847-1919

\*21. *Landscape*, undated  
watercolor on paper, 4 1/2 x 7  
Courtesy Salander-O'Reilly  
Galleries, L.L.C., NYC

### Mel Bochner

American, born 1940

\*22. *untitled*, 1994  
carborundum print with gouache on  
paper [eight sheets], 18 1/8 x 36 3/4  
Collection The Museum of Modern  
Art, NYC. Gift of Sarah-Ann and  
Werner H. Kramarsky

### Pierre Bonnard

French 1867-1947

23. *Colloquy in the Park*, 1900  
ink wash on paper, 12 3/8 x 7 7/8  
Collection The Museum of Modern  
Art. Gift of Monroe Wheeler

### Jonathan Borofsky

American, born 1942

\*24. #5877924 - "*Bill + Hillary  
Dream*," 1992  
pen on index card, 6 x 4 1/2  
Courtesy of the artist

25. #5877926 - "*Abortion Dream*,"  
1992  
pen on index card, 6 x 4 1/2  
Courtesy of the artist

26. #5877929 - "*Woman Violinist  
Dream*," 1992  
pen on paper mounted on index  
card, 6 x 4 1/2  
Courtesy of the artist

27. #5877941 - "*Falling in Love  
Dream*," 1992  
pen on index card, 6 x 4 1/2  
Courtesy of the artist

### Louise Bourgeois

American, born France 1911

\*28. *Alone, Aboard, Stranded on the  
Rocks*, 1998  
ink and pencil on music manuscript  
paper, 11 x 8 1/2  
Courtesy Cheim and Read, NYC

29. *Grand Bébé*, 1998  
ink and pencil on paper, 11 x 8 1/2  
Courtesy Cheim and Read

30. *Untitled*, 1998  
ink and gouache on music  
manuscript paper, 11 x 8 1/2  
Courtesy Cheim and Read

31. *Untitled*, 1997  
ink on music manuscript paper,  
12 x 8 3/4  
Courtesy Cheim and Read

\*32. *Untitled (Put Your Foot in Your  
Mouth)*, 1998  
ink, pencil, correction fluid on  
paper, 11 x 8 1/2  
Courtesy Cheim and Read

### Eugène Carrière

French 1849-1906

33. *Sleeping Woman*, c.1897  
crayon on paper, 7 3/4 x 12 3/8  
Collection The Museum of  
Modern Art. Gift of Mr. and Mrs.  
Maxime L. Hermanos

- Mary Cassatt**  
American 1844-1926
- \*34. *Study of Young Women Picking Fruit*, 1891  
pencil on paper, 17 1/4 x 11  
Private Collection
- Paul Cézanne**  
French 1839-1906
- \*35. *Group of Trees*, c.1885-1890  
watercolor and pencil on paper,  
18 1/8 x 12  
Collection The Judith Rothschild  
Foundation
- Sue Coe**  
American, born England 1951
36. *Animal Slave*, 1991  
graphite on paper, 22 1/8 x 15 1/4  
Courtesy Galerie St. Etienne, NYC
- \*37. *Live Male Baby Chicks Plowed into Field*, 1991  
graphite, gouache, pastel on paper,  
29 1/8 x 23 1/8  
Courtesy Galerie St. Etienne
- Arthur B. Davies**  
American 1862-1928
- \*38. *French Landscape*, c.1890s  
watercolor and gouache on paper,  
10 7/8 x 16  
Collection Jill Newhouse
- Hilaire-Germain Edgar Degas**  
French 1834-1917
- \*39. *Standing Female Nude*, c.1896  
charcoal and pastel on blue paper,  
18 1/2 x 12 5/8  
Collection The Art Museum,  
Princeton University. Gift of Frank  
Jewitt Mather, Jr.
- Maurice Denis**  
French 1870-1943
- \*40. *Mother and Child in Park*, c.1890s  
gouache on paper, 5 3/4 x 4 1/2  
Collection William Kelly Simpson
- Jim Dine**  
American, born 1935
- \*41. *Tivo in the Darkness*, 1993  
charcoal, oil, shellac on paper, 72 x 52  
Courtesy PaceWildenstein, NYC
- Carroll Dunham**  
American, born 1949
42. *untitled*, 1990  
pencil and ink on paper, 12 3/4 x 17  
Courtesy Nolan/Eckman Gallery,  
NYC
- Louis Michel Eilshemius**  
American 1864-1941
- \*43. *Maine Landscape*, 1895  
watercolor on paper, 14 x 20  
Collection Neuberger Museum of  
Art, Purchase College, State  
University of New York. Gift of  
Roy R. Neuberger
- Jean-Louis Forain**  
French 1852-1931
44. *In the Wings #3*, c.1890s  
ink and wash on paper, 13 3/4 x 8 3/4  
Collection Boston Public Library
45. *The Concierge*, c.1890s  
ink on paper, 10 1/2 x 8  
Collection Boston Public Library
- William Glackens**  
American 1870-1938
- \*46. *Café Scene*, 1894  
black ink wash and gouache on  
cardboard, 7 1/4 x 11  
Collection Mr. and Mrs. Arthur G.  
Altschul
- David Hacker**  
American, born 1946
- \*47. *Du Dancer*, 1996  
charcoal and oil on paper, painted  
steel frame, 58 1/2 x 46 1/4  
Courtesy of the artist
- Robert Henri**  
American, born Robert Henry  
Cozad 1865-1929
- \*48. *Street in Paris*, 1894  
ink on paper, 4 1/2 x 5 1/2  
Columbus Museum of Art.  
Museum purchase, Howald Fund
49. *Normandy*, c.1890s  
pen and ink on paper, 10 x 14  
Collection William Kelly Simpson
- Elana Herzog**  
Canadian, born 1954
- \*50. *Untitled #1*, 1999  
dish towel, staples in sheetrock,  
20 1/2 x 29  
Courtesy of the artist
- Winslow Homer**  
American 1836-1910
- \*51. *House Raising at Prout's Neck*,  
1901  
black conté crayon on paper,  
4 3/4 x 7 7/8  
Courtesy Richard L. Feigen and  
Company, NYC
- Jasper Johns**  
American, born 1930
- \*52. *untitled*, 1996  
Aquarelle crayon on paper,  
40 1/4 x 24  
Courtesy of the artist
- Brad Kahlhamer**  
American, born 1957
- \*53. *Funny People USA*, 1999  
ink and watercolor on paper,  
22 1/2 x 29  
Courtesy of the artist and Deitch  
Projects, NYC
- Shelagh Keeley**  
American, born Canada 1954
- \*54. *Pline L'Ancien / Natural Histories*,  
1996  
collage, wax, pigment, crayon on  
vegetable parchment paper [four  
sheets], 39 3/8 x 27 1/2 [each]  
Courtesy of the artist
- Gustav Klimt**  
Austrian, 1862-1918
- \*55. *Brustbild eines Mädchens von vorne*, 1890-91  
black chalk with white heightening  
on paper, 17 x 12  
Collection Serge and Vally Sabarsky,  
NYC
- Käthe Kollwitz**  
German 1867-1945
- \*56. *The Weavers*, c.1894  
black ink, grey wash, chalks on  
paper, 13 1/8 x 10 7/16  
Collection The Metropolitan  
Museum of Art. Gift of Samuel C.  
Dretzin, 1965 (65.259)
- Yayoi Kusama**  
American, born Japan 1929
57. *Spring*, 1991  
spray paint on board, 10 3/4 x 9 1/2  
Courtesy Robert Miller Gallery,  
NYC
- \*58. *The Yangtze River*, 1991  
spray paint on board, 10 3/4 x 9 1/2  
Courtesy Robert Miller Gallery
- John La Farge**  
American 1835-1910
- \*59. *Samoan Lady*, 1891  
watercolor and gouache on paper,  
9 1/16 x 5 3/4  
Collection Brooklyn Museum of  
Art, Gift of the Rita and Daniel  
Fraad Collection, 67.234.2
- Barry Le Va**  
American, born 1941
60. *Elements compressed by pushing from various directions [version 1]*, 1994  
ink and graphite on paper, 9 x 12 1/2  
Courtesy Nolan/Eckman Gallery,  
NYC
- \*61. *Elements compressed by pushing from various directions [version 2]*, 1994  
ink and graphite on paper, 9 x 12 1/2  
Courtesy Nolan/Eckman Gallery
62. *Elements compressed by pushing from various directions [version 3]*, 1994  
ink and graphite on paper, 9 x 12 1/2  
Courtesy Nolan/Eckman Gallery
63. *Elements compressed by pushing from various directions [version 4]*, 1994  
ink and graphite on paper, 9 x 12 1/2  
Courtesy Nolan/Eckman Gallery
- Sol LeWitt**  
American, born 1928
- \*64. *Bands of Lines in 4 Directions*,  
1991  
gouache on paper, 11 x 30  
Private Collection
- Robert Longo**  
American, born 1953
- \*65. *Bodyhammer: .38 Special*, 1993  
charcoal and graphite on paper,  
9 1/2 x 77  
Courtesy of the artist and Metro  
Pictures
- Alice Maher**  
American, born Ireland 1956
- \*66. *Ombre*, 1997  
charcoal on paper, 163 3/4 x 54  
Courtesy Nolan/Eckman Gallery,  
NYC
- Robert Mangold**  
American, born 1937
- \*67. *Brown / Black Zone Drawing*, 1998  
conté crayon, graphite, black pencil  
on paper, 42 x 88  
Courtesy PaceWildenstein, NYC
- Henri Émile Benoît Matisse**  
French 1869-1954
- \*68. *Nude*, 1900  
charcoal on paper, 10 3/8 x 8 1/2  
Collection The Judith Rothschild  
Foundation

- Ramón Menocal**  
Cuban, born 1955
- \*69. *Raices*, 1997  
ink on paper, 43 x 26  
Courtesy Skoto Gallery, NYC
- Creighton Michael**  
American, born 1949
- \*70. *B/W*, 1997  
graphite, gesso, shellac on paper,  
29 x 23  
Courtesy Kim Foster Gallery, NYC
- Cyrilla Mozenter**  
American, born 1947
- \*71. *untitled*, 1999  
pencil, silk thread, felt, found  
popsicle stick on double-layered  
paper, 12<sup>1</sup>/<sub>4</sub> x 16<sup>3</sup>/<sub>8</sub>  
Courtesy of the artist
72. *untitled*, 1999  
pencil, silk thread, toothpick, felt,  
found wooden ice cream spoon on  
double-layered paper, 12<sup>1</sup>/<sub>4</sub> x 16<sup>3</sup>/<sub>8</sub>  
Courtesy of the artist
73. *untitled*, 1999  
pencil, silk thread, found popsicle  
stick on double-layered paper,  
12<sup>1</sup>/<sub>4</sub> x 16<sup>3</sup>/<sub>8</sub>  
Courtesy of the artist
74. *untitled*, 1999  
pencil, silk thread, toothpick, felt,  
found wooden ice cream spoon on  
double-layered paper, 12<sup>1</sup>/<sub>4</sub> x 17<sup>1</sup>/<sub>8</sub>  
Courtesy of the artist
- Jim Nutt**  
American, born James Tureman 1938
- \*75. *untitled*, 1999  
graphite on paper, 15 x 14<sup>1</sup>/<sub>2</sub>  
Courtesy Nolan/Eckman Gallery,  
NYC
- Claes Thure Oldenburg**  
American, born Sweden 1929
- \*76. *Leaf Boat Study: Storm in the  
Studio I*, 1992  
pencil and pastel on paper, 40 x 30  
Courtesy PaceWildenstein, NYC
77. *Capsized Leaf Boat*, 1992  
pencil and pastel on paper, 40 x 30  
Courtesy PaceWildenstein
- Ellen Phelan**  
American, born 1943
- \*78. *Family II*, 1994  
gouache and watercolor on paper,  
20<sup>1</sup>/<sub>8</sub> x 29<sup>3</sup>/<sub>8</sub>  
Courtesy of the artist
79. *Tree (Westport)*, 1996  
gouache and watercolor on paper,  
14 x 20  
Courtesy of the artist
- Maurice Prendergast**  
American born Canada 1859-1924
- \*80. *Spanish Steps, Rome*, 1898  
watercolor and pencil on paper,  
20<sup>3</sup>/<sub>4</sub> x 14<sup>1</sup>/<sub>4</sub>  
Collection Neuberger Museum of  
Art, Purchase College, State  
University of New York. Gift of  
Roy R. Neuberger
- Pierre Puvis de Chavannes**  
French 1824-1898
- \*81. *Seated Female Nude*, c.1890  
black chalk on tan paper  
13<sup>1</sup>/<sub>4</sub> x 8<sup>3</sup>/<sub>4</sub> inches  
Courtesy Shepherd Gallery, NYC
- Dorothea Rockburne**  
American, born Canada 1934
82. *Continuous Ship Curve, Squared  
Vertical*, 1991  
colored pencil and watercolor stick  
on paper, 26 x 40  
Courtesy of the artist
- \*83. *Parameters, Perimeters and Shadow*,  
1992  
colored pencil and watercolor on  
paper, 26 x 39<sup>7</sup>/<sub>8</sub>  
Courtesy of the artist
- Auguste Rodin**  
French 1840-1917
- \*84. *Male Nude*, c.1900  
graphite on paper, 12<sup>1</sup>/<sub>8</sub> x 7<sup>5</sup>/<sub>8</sub>  
Private Collection
- James Rosenquist**  
American, born 1933
85. *No Guns, More Color, 2000*, 1999  
colored ink on frosted mylar,  
11<sup>1</sup>/<sub>2</sub> x 34<sup>1</sup>/<sub>8</sub>  
Courtesy Richard L. Feigen and  
Company
- Alexander Rutsch**  
Austrian, 1916-1996
- \*86. *Searching*, 1990  
ink on paper, 22 x 28  
Collection Katherine Rutsch
- Fred Sandbeck**  
American, born 1943
- \*87. *untitled*, 1990  
color pencil on paper, 29<sup>1</sup>/<sub>2</sub> x 43<sup>1</sup>/<sub>2</sub>  
Courtesy Nolan/Eckman Gallery,  
NYC
- Carole Seborovski**  
American, born 1960
- \*88. *Cascade / Mist*, 1996  
paper collage, crayon, ink on paper,  
17 x 20<sup>1</sup>/<sub>4</sub>  
Courtesy of the artist and Mitchell-  
Innes & Nash, NYC
89. *Shimmering Reflection*, 1996  
paper collage, crayon, ink on paper,  
15<sup>5</sup>/<sub>8</sub> x 19  
Courtesy of the artist and Mitchell-  
Innes & Nash
- Richard Serra**  
American, born 1939
- \*90. *Forged Rounds I*, 1993  
paintstick on paper, 44 x 60  
Collection Sarah-Ann and Werner  
Kramarsky
- Joel Shapiro**  
American, born 1941
- \*91. *untitled*, 1996  
chalk and charcoal on paper,  
60<sup>1</sup>/<sub>4</sub> x 40  
Courtesy PaceWildenstein, NYC
- Everett Shinn**  
American 1876-1953
- \*92. *Sixth Avenue Elevated*, 1899  
pastel on paper, 8 x 12<sup>3</sup>/<sub>8</sub>  
Collection Mr. and Mrs. Arthur G.  
Altschul
- Paul Signac**  
French 1863-1935
- \*93. *Portrait of Maximilien Luce*, c.1890  
ink, watercolor, crayon on paper,  
10<sup>1</sup>/<sub>2</sub> x 14<sup>1</sup>/<sub>4</sub>  
Collection Mr. and Mrs. Arthur G.  
Altschul
- \*94. *St. Tropez*, 1892  
conté crayon on paper, 9<sup>1</sup>/<sub>4</sub> x 11<sup>7</sup>/<sub>8</sub>  
Collection Mr. and Mrs. Arthur G.  
Altschul
- John F. Simon, Jr.**  
American, born 1963
- \*95. *Face*, 1998  
pen plotter drawing: ink on board,  
11 x 15  
Collection Craig Cornelius
96. *Gear II*, 1998  
pen plotter drawing: ink on board,  
11 x 15  
Courtesy of the artist and Sandra  
Gering Gallery, NYC
- John Sloan**  
American 1871-1951
- \*97. *The Couple*, 1894  
ink over pencil on paper, 10 x 6<sup>5</sup>/<sub>8</sub>  
Private Collection
- Kiki Smith**  
American, born 1954
- \*98. *Dove Drawing*, 1998  
colored pencil and graphite on  
paper, 19<sup>7</sup>/<sub>8</sub> x 24<sup>1</sup>/<sub>2</sub>  
Collection of the artist. Courtesy  
PaceWildenstein, NYC
99. *Dove Drawing*, 1998  
colored pencil and graphite on  
paper, 19<sup>7</sup>/<sub>8</sub> x 24<sup>1</sup>/<sub>2</sub>  
Collection of the artist. Courtesy  
PaceWildenstein
- Louis Comfort Tiffany Studio**
- \*100. *16-inch dragonfly pattern*, c.1900  
watercolor and pencil on paper,  
8 x 6<sup>1</sup>/<sub>4</sub>  
Collection Fred and Nancy Lee  
Dikeman
101. *Empire Jewel Lampshade  
pattern*, c.1900  
pencil on paper, 10<sup>1</sup>/<sub>2</sub> x 8  
Collection Fred and Nancy Lee  
Dikeman
- Jan Toorop**  
Dutch, born Java 1858-1928
- \*102. *Illusion*, c.1891  
pastel or crayon and colored pencil  
on paper, 12 x 18  
Private Collection
- Henri de Toulouse-Lautrec**  
French 1864-1901
- \*103. *untitled*, undated  
pastel on paper, 9<sup>1</sup>/<sub>2</sub> x 5<sup>7</sup>/<sub>8</sub>  
Collection Neuberger Museum of  
Art, Purchase College, State  
University of New York. Gift of  
The Dina and Alexander E. Racolin  
Collection
104. *Caricature of Félix Fénéon*,  
c.1895-96  
ink on paper, 12<sup>1</sup>/<sub>4</sub> x 7<sup>7</sup>/<sub>8</sub>  
Collection The Museum of  
Modern Art. John Rewald Bequest
- Suzanne Valadon**  
French, born Marie-Clementine  
Valadon 1867-1938
105. *Female Seated Nude*, c.1895  
black chalk on paper, 7<sup>1</sup>/<sub>4</sub> x 4<sup>3</sup>/<sub>4</sub>  
Collection Eli Wilner

- \*106. *Nude*, 1895  
fixed black chalk and graphite  
crayon on paper, 9<sup>5</sup>/<sub>8</sub> x 7<sup>7</sup>/<sub>16</sub>  
Collection The Metropolitan  
Museum of Art. Harris Brisbane  
Dick Fund, 1948 (48.10.3)

**Elihu Vedder**

American 1836-1923

- \*107. *Angel*, c.1891-92  
chalks on tan paper, 12<sup>1</sup>/<sub>4</sub> x 8<sup>3</sup>/<sub>4</sub>  
Courtesy Shepherd Gallery, NYC

**Jacques Villion**

French, born Gaston Duchamp  
1875-1963

108. *Woman with Umbrella*, c.1900  
watercolor and pencil on paper,  
7<sup>7</sup>/<sub>8</sub> x 4<sup>3</sup>/<sub>4</sub>  
Collection The Museum of Modern  
Art. Katherine S. Dreier Bequest

**Édouard Vuillard**

French 1868-1940

- \*109. *La Couture (Étude)*, 1890  
pastel and charcoal on paper,  
18 x 21<sup>1</sup>/<sub>8</sub>  
Collection William Kelly Simpson
110. *Woman with Children Descending  
Stairs*, c.1895  
watercolor on paper, 13<sup>3</sup>/<sub>4</sub> x 8<sup>1</sup>/<sub>2</sub>  
Collection William Kelly Simpson

**Kay WalkingStick**

American, born 1935

- \*111. *L'Alpi e Le Gambi*, 1998  
charcoal and gouache on paper,  
25 x 50  
Courtesy June Kelly Gallery, NYC

**Olav Westphalen**

American, born Germany 1963

- \*112. *untitled*, 1998  
ink and acrylic on paper, 32 x 24  
Courtesy of the artist
113. *untitled*, 1999  
ink and acrylic on paper, 33<sup>1</sup>/<sub>2</sub> x 32  
Courtesy of the artist

**John Wilson**

American, born 1922

- \*114. *Gabrielle*, 1998  
chalk, charcoal, pastel on paper,  
25 x 19  
Courtesy Sragow Gallery, NYC

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