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Sculptors' Drawings 1910-1980, Selections from the Permanent Collection Whitney Museum of American Art

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Selections

from the

Permanent

Collection

Sculptors'
Drawings
1910–1980

Whitney Museum of American Art

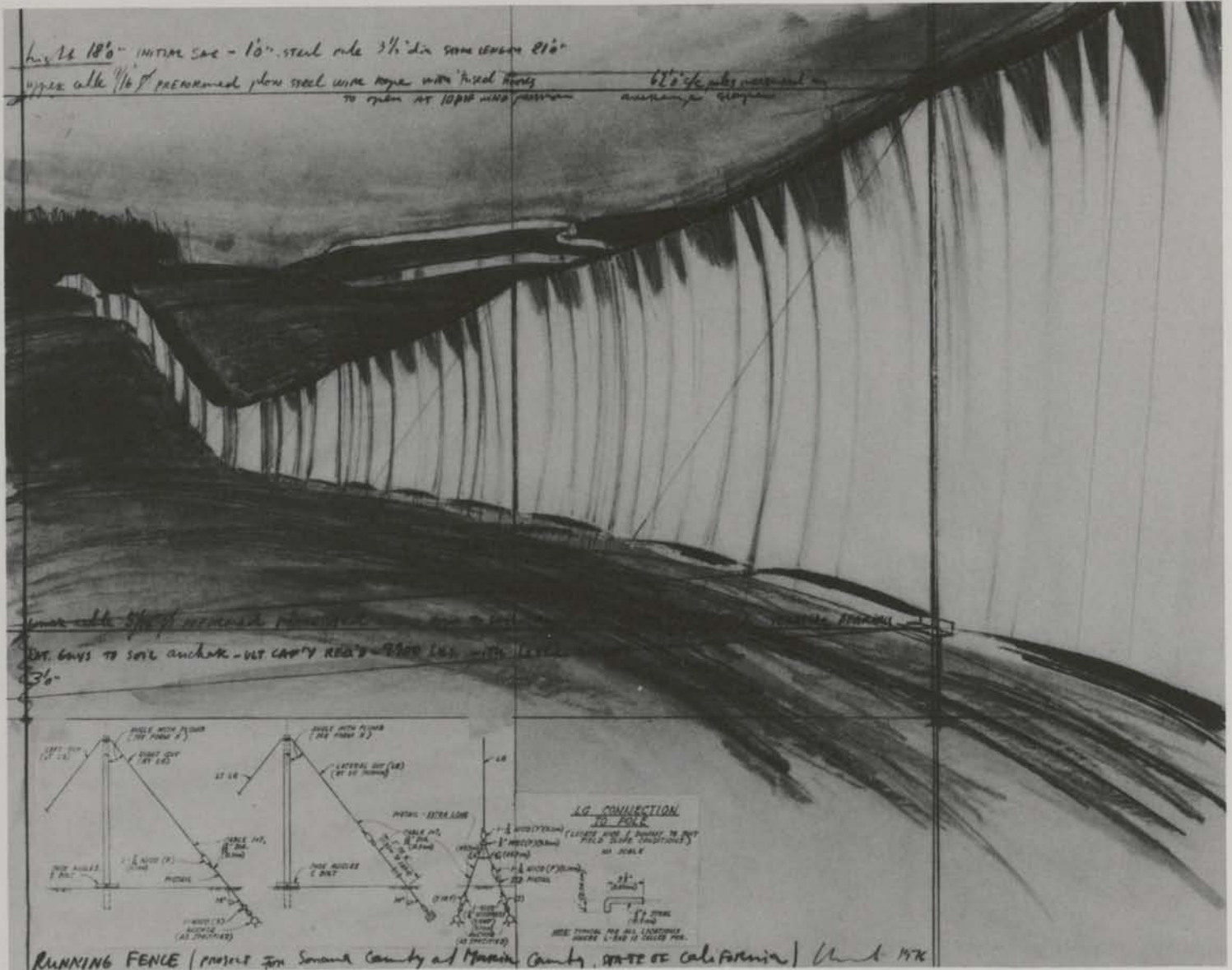
Exhibition Itinerary

Visual Arts Gallery,
Florida International
University, Miami

Aspen Art Museum,
Aspen, Colorado

Art Museum of South Texas,
Corpus Christi, Texas

Philbrook Art Center,
Tulsa, Oklahoma



Christo
Running Fence, Project for Sonoma County and Marin County, State of California, 1976
Collage (pastel, charcoal, engineering data, cloth, and tape) on paper, 22 x 28 inches
Purchase, with funds from the Paul Rewald Memorial Fund 77.20

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Whitney Museum of American Art
945 Madison Avenue
New York, New York 10021

Design
Homans/Salsgiver
Photographs
Geoffrey Clements

Paul Cummings

Adjunct Curator, Drawings

Sculptors' Drawings 1910-1980

The appreciation of sculptors' drawings has recently increased with the growing recognition of the accomplishment, diversity, and charm of these works. Such drawings were often considered as mere sketches or as steps toward three-dimensional expression, but they are in fact as provocative and rewarding as those by painters and other artists. Most of these drawings are fully rendered pages, completely resolved works of art in themselves, although some may serve as studies for specific sculptures, earth works, installations, or even paintings.

The sculptor's attitudes toward the act of and the use of drawing have developed markedly during the decades examined in this review. All drawing is concerned with the enhancement of skill and with clarity

of expression—the emergence of an image from the imagination. The traditional employment of pen and ink or charcoal and pencil in the early decades of this century precluded color. Black-and-white media are used to clarify the formal aspects in a drawing. Their presence indicates a rigorous classicizing, whether in figurative or in abstract motifs. By mid-century, this monochromatic tradition was challenged by several sculptors who received early training as painters. Among these were David Smith, Burgoyne Diller, Alexander Calder, Alfonso Ossorio, Claes Oldenburg, and Christo. In the tradition of monochromatic delineation, the image was often placed on the page with little or no suggestion of light, indication of scale, or reference to background. Scale resided in

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Elie Nadelman

*Head of a Woman with
Hat, c. 1923-25*

Graphite on tracing
vellum, 16½ × 10¾ inches

Purchase, with funds
from The Lily

Auchincloss Foundation,

Vivian Horan, The List

Purchase Fund, the Neysa

McMein Purchase Award,

Mr. and Mrs. William A.

Marsteller, the Richard

and Dorothy Rodgers

Fund, and the Drawing

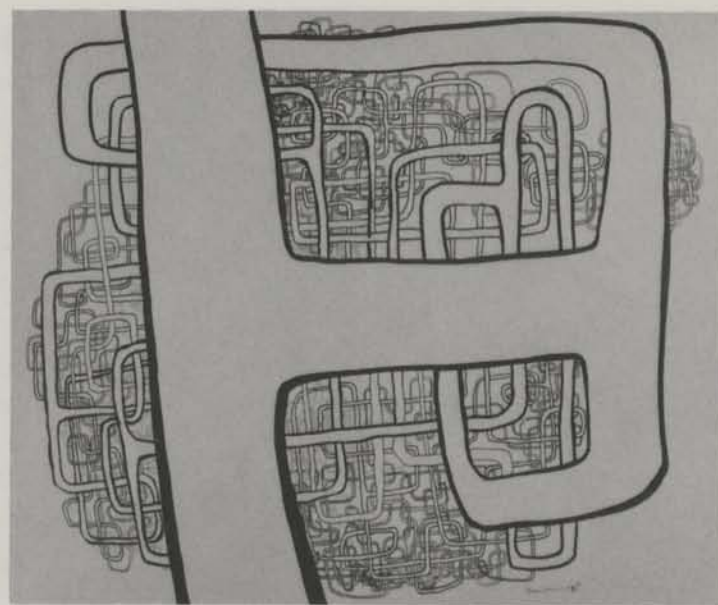
Committee 83.34

the artist's mind, with the drawing functioning as a referential annotation of pose, configuration, or view. In drawings of the figure, our experience in life suggests scale in art. But with abstract drawings, there is no possibility for such personal references to subject or scale.

The decorative implications in the early drawings of Elie Nadelman, Reuben Nakian, or Louise Nevelson uphold an older tradition rather than strive to assimilate the thriving modern impulses already so active in the first decades of this century. The linear refinements of Art Deco are apparent in these elegant formal figures. The elongated torsos presage the

later refinements of Minimal art, which, by the time of its emergence, had eliminated all human referents for an imagery regimented by geometric order. This can be observed in the Neo-plastic configurations of Burgoyne Diller, the flat hard-edge biomorphics of Isamu Noguchi, the ritualized gestures of Sol LeWitt, and the spatially balanced pure geometric abstraction of Ellsworth Kelly. These styles reduced the handwritten gesture of the freely drawn line, relying instead on the conceptual impulse and a certain rendering skill to maintain the motivation which initially provoked the drawing.

Concurrent with this rigid classicizing, the surreal impulse informed an ever-widening segment of American art, al-

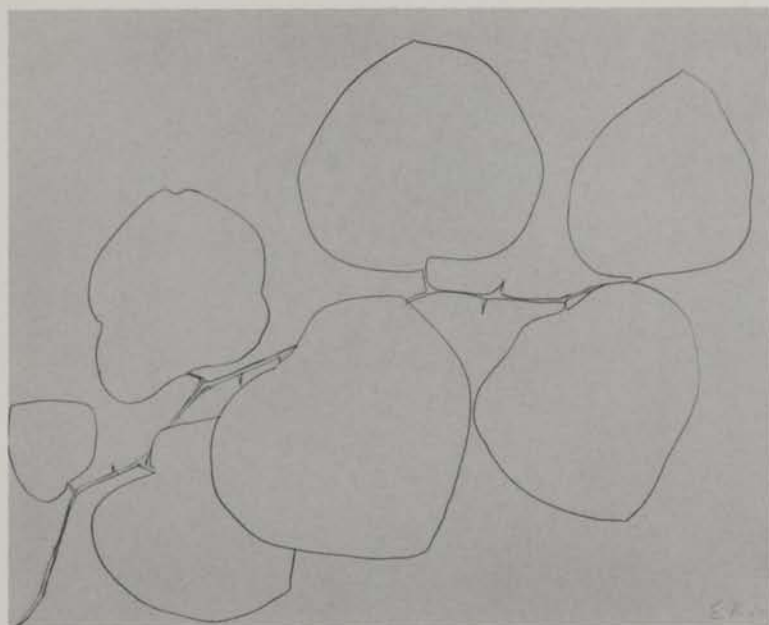


Nancy Grossman
Untitled Drawing, 1970
 Lithograph crayon on
 coated paper, 40 × 26
 inches
 Gift of Evelyn and
 Leonard Lauder 78.80

Ibram Lassaw
Untitled, 1967
 Ink on paper, 13 $\frac{3}{8}$ × 16
 inches
 Purchase, with funds from
 the Neysa McMein Purchase
 Award 77.30

though the artists did not follow exactly the literary, political, and psychological orientation of European Surrealism. The fecund nature of Surrealist thought freed American artists from the constraints of old master influence, of regionalism, and of geometric abstraction, while sanctioning the retention of an individual handwriting in a time of rapidly expanding styles. This process is observed in the drawings that combine natural and mechanical forms into often disquieting images, such as those by Theodore Roszak, Herbert Ferber, Alfonso Ossorio and, later, Richard Hunt. These transformed Surrealist precepts stimulated artists' minds and emotions without binding them to ordered, orthodox theories of the kind advanced by André Breton.

Sculptors' drawings differ from those of other artists in several ways. Many exhibit a certain flatness of design in a vision that often stresses pattern or plan, as in architectural drawings. A kind of airless space is experienced even where tone is employed to suggest plasticity. Shading does not always function to differentiate planes, nor does it always turn a given plane plastically in space. Even where internal shading is used, it often results in a flat field of tone. The employment or the casual dismissal of light results in a pervasive stillness in many of these drawings. The effects are generally those of implied rather than described illumination. There is little or no emphasis on light function-



Ellsworth Kelly

Briar, 1963
Pencil on paper, 22 $\frac{3}{8}$ × 28 $\frac{3}{8}$
inches
Purchase, with funds from the
Neysa McMein Purchase
Award 65.42



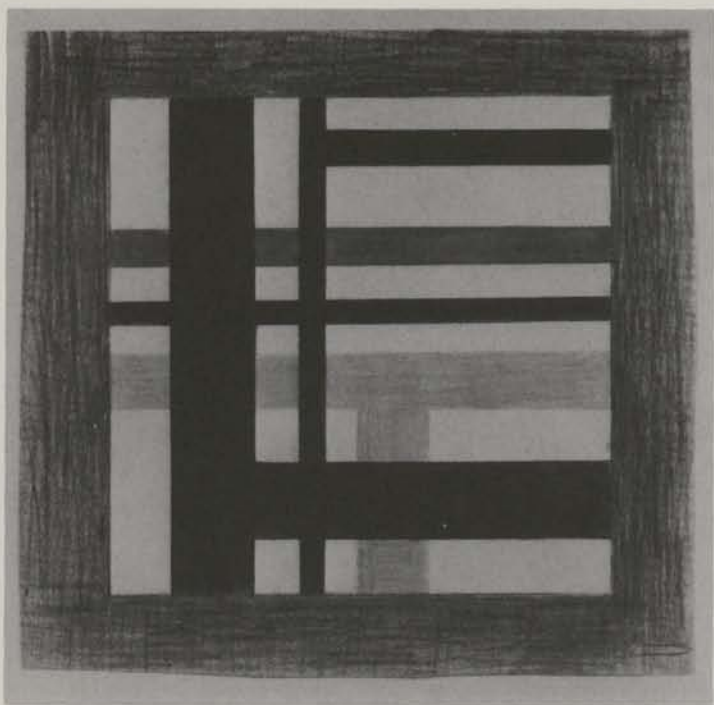
Alexander Calder

Four Black Dots, 1974
Gouache on paper,
29 $\frac{1}{2}$ × 43 inches
Gift of the Howard and
Jean Lipman Foundation,
Inc. 74.94

ing in a form-defining chiaroscuro. This frequently sourceless light evenly overlays the page and its design, an effect that may be noted in sheets ranging from those of Elie Nadelman and Alexander Calder to Ellsworth Kelly and Alan Saret.

Most of these drawings are made with traditional drawing materials. Sculptors develop their images with a directness that remains even when they turn to three-dimensional expression. Collage, an additive or a constructive process, is used in many of the drawings, including those by Lucas Samaras, Michael Heizer, Christo, and Ellsworth Kelly. In each instance, the diverse qualities of touch in the drawing are then aggrandized in the constructed

sculptures. The control of the drawing materials, as in any art object, reveals qualities of both skill and concept. If the lines are weak and lack specificity in their direction, color, texture, or manipulation, the drawing will gradually lose its appeal. If the concept is not clearly stated upon the cessation of work, the image will not appear as the holistic experience of a reasoned or thoughtfully felt action. The interweaving of skill and concept sustains the life of the drawing whether its style is currently fashionable or not. It is that blend of imagination, insight, skill, and experience which forges an art charged with the necessary vitality for longevity.



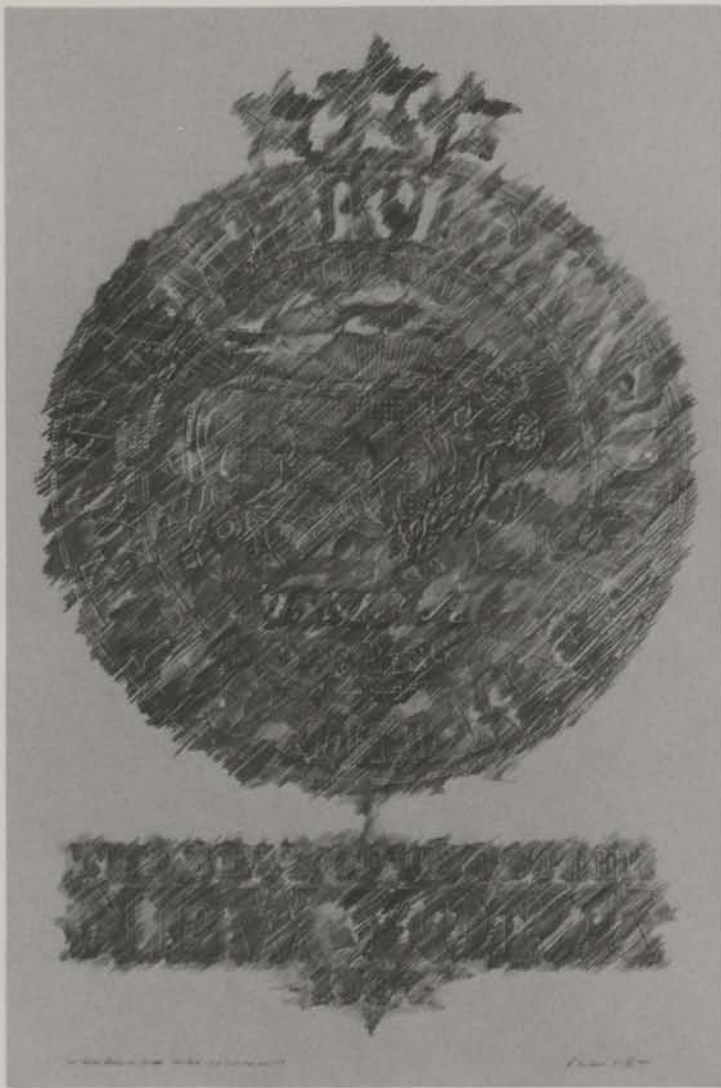
Burgoyne Diller
Second Theme, 1938
 Pencil and crayon on
 paper, $12\frac{1}{2} \times 12\frac{3}{4}$ inches
 Purchase, with funds
 from The List Purchase
 Fund 79.5

Claes Oldenburg
*Proposal for a Cathedral
 in the Form of a Colossal
 Faucet, Lake Union,
 Seattle, 1972*
 Watercolor, graphite, and
 colored pencil on paper,
 $29 \times 22\frac{7}{8}$ inches
 Gift of Knoll Interna-
 tional and purchase 80.35



Until the late 1930s color was used cautiously in American drawings, especially by sculptors. It was employed occasionally to tone an area with wash or to define a background. Its prominence has increased from the 1940s to the present so that it is now used unquestioningly by nearly everyone. Burgoyne Diller used color to enrich the range of tonal values and to specify the spatial relationships of the different planes in his compositions. His work is an example of how the American artist transformed Mondrian's Neo-plastic concepts. Calder often used color as a background wash upon which he drew either his nature-inspired shapes or the Miróesque geometric forms which also appear in his sculpture. Of all twentieth-century sculptors, David Smith, who con-

tinued to paint throughout his life, probably employed a palette of the greatest coloristic magnitude. George Segal uses broadly applied pastel on colored paper in his asymmetrical compositions. Claes Oldenburg's spatial differentiations are emphasized by a lavish use of luminous watercolor. This is also a favored medium of H.C. Westermann and William T. Wiley, a master at the closely controlled, layered application of this refulgent material. Robert Arneson employs a broad spectrum of crayons, colored pencils, gouache, and other materials in a bold manner that produces the dense textured surfaces of his ongoing series of dramatic revelatory self-portraits. Color aggrandizes the exuberant variety of his lines while the spatial open-



Robert Indiana
*The Great American
Dream: New York, 1966*
Colored crayon and
frotage on paper,
39½ × 26 inches
Gift of Norman Dubrow
77.98

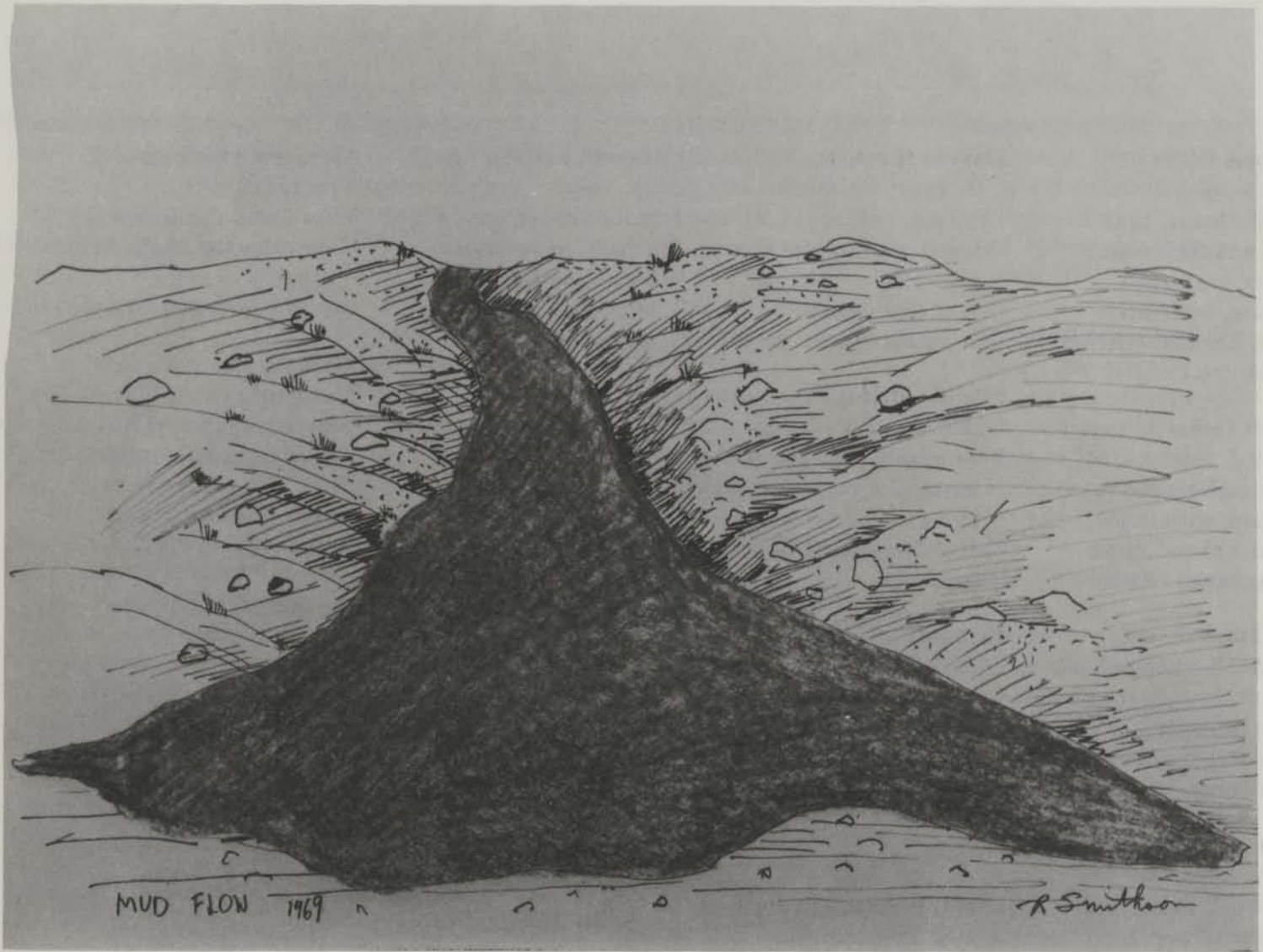
Robert Smithson
Mud Flow, 1969
Crayon and felt-tip pen
on paper, 17½ × 23¾ inches
Gift of Norman Dubrow
77.99

ness of the design stresses the mottled surface activity, thereby enriching the experience of his statement. In comparing the different personalities exemplified in the drawn line, we begin to subtly establish rules of skill and quality. These decisions, when reinforced by experience, become the touchstones of critical differentiation. Skill is acceptable only when it carries the message without being an overt display for its own sake.

New ways of drawing often seem unrefined, aggressive, or crude, but convey novel ideas and feelings through their ability to irritate and question the norms against which they are judged. If, in time, these new works become accepted, the general standards are modified to include the qualities of their statement.

The drawn line inevitably reveals the artist's personality, intellectual ambitions, dexterity, and the emotional infusion which animates the image. We respond to the artist's suggestions through the apprehension of lines—the speed of their application, their textures, colors, length, and other graphic qualities. Sculptors' drawings, through their vivacity and the spareness of their stylistic conventions, often generate unparalleled accessibility. These sheets remain the source of many, yet to be discovered, insights into the working mind of the artist. The recurring rewards of enjoyment and edification are there for the discriminating viewer.

Works in the Exhibition



Dimensions are in inches, height preceding width, and refer to sheet size, unless noted as sight (measured within the frame or mat opening). The accession number of a work refers to the year of acquisition and, after a decimal point, to the sequence of its addition to the Permanent Collection during that year. For example, 77.3 means the work was the third work acquired in 1977. Promised gifts are noted with the letter P and the order of the two figures is reversed.

Carl Andre (b. 1935)
Letter to Doug Lawder,
1967
Felt-tip pen on paper,
10 $\frac{1}{4}$ × 12 $\frac{3}{4}$
Gift of Benjamin
Sonnenberg 78.42

Robert Arneson (b. 1930)
Frontal, 1980
Gouache, acrylic, conté,
and mixed media on
paper, 41 $\frac{1}{2}$ × 29 $\frac{3}{8}$
Gift of Nancy M. O'Boyle
in honor of Flora Miller
Irving 80.21

Richard Artschwager
(b. 1924)
*Door, Mirror, Table, Bas-
ket, Rug, Window D*,
1975
Ink on paper, 26 $\frac{3}{4}$ × 30
Purchase, with funds
from the Burroughs
Wellcome Purchase
Fund 84.1

Leonard Baskin (b. 1922)
Tormented Man, 1956
Ink on paper, 39 $\frac{1}{2}$ × 26 $\frac{1}{2}$
Purchase, with funds
from the Living Arts
Foundation Fund
57.52

Mel Bochner (b. 1940)
Intransitive Five
(*The Two*), 1975
Gouache on rag paper,
10 × 14
Gift through the Creative
Artists Public Service
Program 77.79

Richard Boyce (b. 1920)
Aurora, I, 1961
Red chalk on paper,
15 $\frac{3}{4}$ × 12 $\frac{1}{2}$
Gift of the Sumner Foun-
dation for the Arts, Inc.
62.32

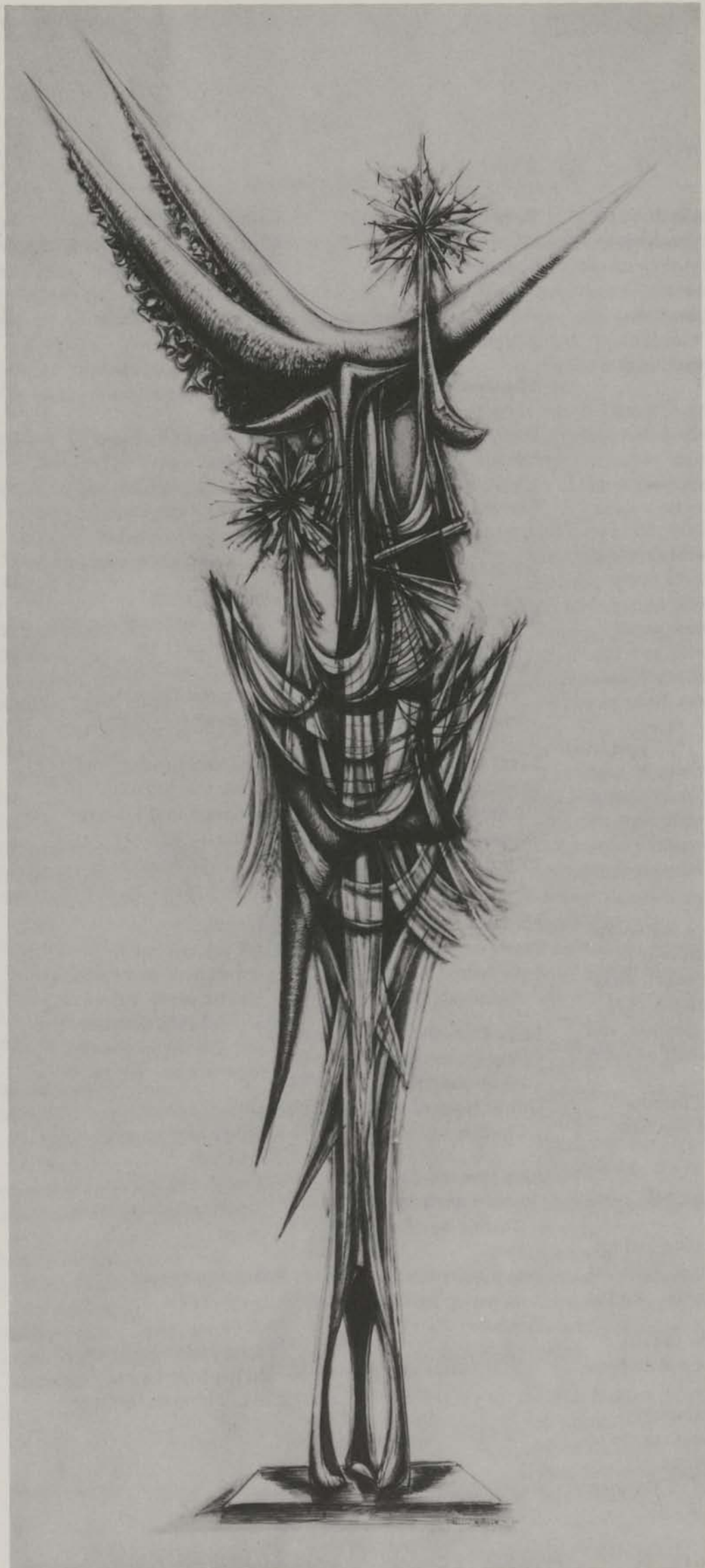
Alexander Calder
(1898–1976)
Composition, 1953
Watercolor on paper,
28 $\frac{3}{8}$ × 41 $\frac{3}{8}$
Gift of Mrs. Milton
Weill 61.15

Four Black Dots, 1974
Gouache on paper,
29 $\frac{1}{2}$ × 43
Gift of the Howard and
Jean Lipman Founda-
tion, Inc. 74.94

Christo (b. 1935)
Running Fence, Project
for Sonoma County
and Marin County,
State of California,
1976
Collage (pastel, charcoal,
engineering data, cloth,
and tape) on paper,
22 × 28
Purchase, with funds
from the Paul Rewald
Memorial Fund 77.20

- Burgoyne Diller** (1906–1965)
Second Theme, 1938
Pencil and crayon on paper, $12\frac{1}{2} \times 12\frac{3}{4}$
Purchase, with funds from The List Purchase Fund 79.5
- Herbert Ferber** (b. 1906)
Untitled, 1950
Ink on paper, $18\frac{3}{4} \times 24\frac{1}{2}$
Purchase, with funds from Joel and Anne Ehrenkranz 83.20
- Mary Frank** (b. 1933)
Untitled (Reclining Nude in Landscape), 1965
Ink on paper, $17\frac{7}{8} \times 23\frac{1}{2}$
Gift of Susan and David Workman 71.175
- Gertrude Greene** (1904–1956)
Untitled I, 1933
Graphite on paper, $13\frac{1}{2} \times 10\frac{3}{8}$
Purchase, with funds from Martin and Agneta Gruss 81.5
- Chaim Gross** (b. 1904)
The Unicyclist, 1938
Graphite on paper, $24\frac{1}{8} \times 17\frac{3}{8}$
Gift of Mr. and Mrs. Benjamin Weiss 78.36
- Nancy Grossman** (b. 1940)
Untitled Drawing, 1970
Lithograph crayon on coated paper, 40×26
Gift of Evelyn and Leonard Lauder 78.80
- Duayne Hatchett** (b. 1925)
Untitled, 1968
Pen and ink on paper, $13\frac{3}{4} \times 10\frac{1}{4}$
Gift of Claude and Lucienne Bloch 75.46
- Michael Heizer** (b. 1944)
Untitled, 1969
Photograph, pencil, and watercolor on paper, 39×30
Gift of Norman Dubrow 80.26.1
- Richard Hunt** (b. 1935)
Untitled, 1982
Craypas on paper, 23×29
Purchase, with funds from Richard Brown Baker and Mr. and Mrs. William A. Marsteller 83.21
- Robert Indiana** (b. 1928)
The Great American Dream: New York, 1966
Colored crayon and frottage on paper, $39\frac{1}{2} \times 26$
Gift of Norman Dubrow 77.98
- Robert Irwin** (b. 1928)
Scrim Veil—Black Rectangle—Natural Light, 1978
Ink on paper, 30×40
Gift of the artist 78.56
- Donald Judd** (b. 1928)
Stainless Steel, Blue Recessed, 1973
Pencil on paper, 30×22
Gift of Mrs. Agnes Saalfield 78.21
- Ellsworth Kelly** (b. 1923)
Briar, 1963
Pencil on paper, $22\frac{3}{8} \times 28\frac{3}{8}$
Purchase, with funds from the Neysa McMein Purchase Award 65.42
- Black Triangle with White*, 1977
Collage and ink on paper, $31\frac{1}{2} \times 34\frac{1}{2}$
Gift of Philip Morris Incorporated 78.100
- Gabriel Kohn** (1910–1975)
Untitled, 1963
Charcoal and ink with collage on cardboard, $20\frac{1}{8} \times 30$
Purchase, with funds from the Drawing Committee 84.3
- Gaston Lachaise** (1882–1935)
Seated Nude, 1932–35
Pencil on paper, $23\frac{3}{4} \times 18$
Purchase 38.45
- Ibram Lassaw** (b. 1913)
Untitled, 1967
Ink on paper, $13\frac{3}{8} \times 16$
Purchase, with funds from the Neysa McMein Purchase Award 77.30
- Barry Le Va** (b. 1941)
U Blowpiece, 1968–69
Crayon, ink, and mixed media on paper, $18 \times 23\frac{1}{2}$ (sight)
Gift of Norman Dubrow 80.26.2
- Sol LeWitt** (b. 1928)
All Crossing Combinations of Arcs, Straight Lines, Not-Straight Lines, and Broken Lines, 1973
Ink and graphite on paper, $19\frac{1}{8} \times 19\frac{1}{8}$
Gift of Norman Dubrow 80.26.3
- Alexander Liberman** (b. 1912)
Terra Cotta Circle, 1963
Watercolor and chalk on paper, $30 \times 22\frac{1}{4}$
Gift of Eric Green 75.16
- Seymour Lipton** (b. 1903)
Untitled, 1962
Crayon on paper, $11 \times 8\frac{1}{2}$
Gift of the artist 77.60
- Robert Morris** (b. 1931)
Drawing for Earth Project, 1969
Colored inks and watercolor on paper, $20\frac{1}{2} \times 29\frac{1}{2}$
Gift of Norman Dubrow 77.100
- Elie Nadelman** (1882–1946)
Head of a Woman with Hat, c. 1923–25
Graphite on tracing vellum, $16\frac{1}{2} \times 10\frac{3}{4}$
Purchase, with funds from The Lily Auchincloss Foundation, Vivian Horan, The List Purchase Fund, the Neysa McMein Purchase Award, Mr. and Mrs. William A. Marsteller, the Richard and Dorothy Rodgers Fund, and the Drawing Committee 83.34
- Standing Figure Draped*, c. 1910
Ink on paper, $15\frac{3}{4} \times 9\frac{3}{4}$
Purchase, with funds from the Richard and Dorothy Rodgers Fund 76.1
- Reuben Nakian** (b. 1897)
Bull Crouching, c. 1921
Crayon on paper, $8 \times 12\frac{1}{4}$
Gift of Gertrude Vanderbilt Whitney 31.562

- Bruce Nauman** (b. 1941)
Green Corridor looking out on Sky & Ocean at La Jolla, 1971
Pencil and pastel on paper, 23 × 29
Gift of Norman Dubrow 77.102
- Louise Nevelson** (b. 1899)
Untitled, 1930
Pencil on paper, 11½ × 10¾
Gift of the artist 69.225
- Isamu Noguchi** (b. 1904)
Work Sheets for Sculpture, 1945
Pencil on graph paper with cutouts, 17 × 22
Gift of the Howard and Jean Lipman Foundation, Inc. 74.46
- Claes Oldenburg** (b. 1929)
Bicycle on Ground, 1959
Crayon on paper, 12 × 17⅞
Gift of the Lauder Foundation—Drawing Fund 76.31
- Proposal for a Cathedral in the Form of a Colossal Faucet, Lake Union, Seattle*, 1972
Watercolor, graphite, and colored pencil on paper, 29 × 22⅞
Gift of Knoll International and purchase 80.35
- Alfonso Ossorio** (b. 1916)
Ecco, 1962
Wax, watercolor, and collage on paper, 30¾ × 22¼
Gift of the artist 69.155
- Jody Pinto** (b. 1942)
Skin Tent for a Backbone, 1978
Watercolor, gouache, graphite, and crayon on paper, 30 × 39¾
Promised gift of Norman Dubrow P.1.81
- Robert Rohm** (b. 1934)
Untitled, 1975
Graphite on paper, 19¾ × 26½
Gift of Dr. Marilyn and Ivan C. Karp 75.50
- Theodore Roszak** (1907–1981)
Study for *Raven*, 1946
Ink and wash on paper, 4½ × 6½
Gift of Mrs. Theodore Roszak 79.8
- Study for *Invocation III*, 1952
India ink and colored ink on paper, 92⅞ × 42⅞
Gift of the estate of Theodore Roszak 83.33.11
- Lucas Samaras** (b. 1936)
Untitled (Zig-zags to Center), 1961
Ink on paper, 11 × 8½
50th Anniversary Gift of the artist 80.24.4
- Untitled*, 1974
Pastel on paper, 13 × 10
50th Anniversary Gift of the artist 80.24.2
- Large Drawing #39*, 1966
Colored pencil and graphite on paper, 16¼ × 14
Gift of Howard and Jean Lipman 80.37.2
- Alan Saret** (b. 1944)
Ensoulement of the Golden Age Intention, 1970
Pencil and colored pencil on paper, 24 × 37¾
Purchase, 74.11
- George Segal** (b. 1924)
Untitled, 1964
Pastel on colored construction paper, 18 × 12
Purchase, with funds from the Neysa McMein Purchase Award 65.47
- Joel Shapiro** (b. 1941)
Untitled, 1982
Charcoal, gouache, and graphite on paper, 18½ × 12½ (irregular)
Gift of the artist 82.25.1
- Untitled*, 1983
Gouache and graphite on paper, 22⅞ × 30
Purchase, with funds from the Drawing Committee 84.20
- David Smith** (1906–1965)
Untitled, c. 1937–38
Ink, pastel, and wash on paper, 17 × 22
Gift of Joel and Anne Ehrenkranz 79.46
- Untitled*, 1951
Black ink and pink, brown, and green tempera on paper, 19¾ × 25¾
Promised 50th Anniversary Gift of an anonymous donor P.7.79
- Untitled*, 1962
Spray paint on paper, 27 × 39⅞
Gift of the H. van Ameringen Foundation 79.40
- Robert Smithson** (1938–1973)
Mud Flow, 1969
Crayon and felt-tip pen on paper, 17½ × 23¾
Gift of Norman Dubrow 77.99
- Keith Sonnier** (b. 1941)
BA-O-BA, 1969
Colored inks on graph paper, 8½ × 11
Gift of Norman Dubrow 78.95
- Richard Tuttle** (b. 1941)
Dane Grey, 1973
Ink and pencil on paper, 14 × 11
Purchase, with funds from the Albert A. List Fund 74.19
- H.C. Westermann** (1922–1981)
The Amazon, 1978
Watercolor on Green paper, 30⅞ × 22¾
Gift of the Lauder Foundation—Drawing Fund 78.101
- William T. Wiley** (b. 1937)
Nothing Conforms, 1978
Watercolor on paper, 29½ × 22½
Neysa McMein Purchase Award and purchase 79.25
- William Zorach** (1887–1966)
Nevada Falls, Yosemite Valley, 1920
Pencil on paper, 18¾ × 11⅞
Anonymous gift 59.40



Theodore Roszak

Study for *Invocation III*,
1952

India ink and colored ink
on paper, 92 $\frac{5}{8}$ × 42 $\frac{1}{2}$ inches

Gift of the estate of
Theodore Roszak

83.33.II