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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

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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 × 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

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Photographs:
Geoffrey Clements*
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...
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-
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-

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

Ibram Lassaw
*Untitled*, 1967
Ink on paper, 13 3/8 x 16 inches
Purchase, with funds from the Neysa McMein Purchase Award 77.30
Ellsworth Kelly
*Briar*, 1963
Pencil on paper, 22⅜ × 28⅛ inches
Purchase, with funds from the Neysa McMein Purchase Award 65.42

Alexander Calder
*Four Black Dots*, 1974
Gouache on paper, 29¼ × 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.
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 continued 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-
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

Carl Andre [b. 1935]
Letter to Doug Lawder, 1967
Felt-tip pen on paper, 10 1/2 x 12
Gift of Benjamin Sonnenberg 78.42

Robert Arneson [b. 1930]
Frontal, 1980
Gouache, acrylic, conté, and mixed media on paper, 41 1/2 x 29 1/2
Gift of Nancy M. O'Boyle in honor of Flora Miller Irving 80.21

Richard Artschwager [b. 1924]
Door, Mirror, Table, Basket, Rug, Window D, 1975
Ink on paper, 26 1/2 x 30
Purchase, with funds from the Burroughs Wellcome Purchase Fund 84.1

Leonard Baskin [b. 1922]
Tormented Man, 1956
Ink on paper, 39 1/4 x 26 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 x 14
Gift through the Creative Artists Public Service Program 77.79

Richard Boyce [b. 1920]
Aurora, I, 1961
Red chalk on paper, 15 3/4 x 12
Gift of the Sumner Foundation for the Arts, Inc. 62.32

Alexander Calder (1898–1976)
Composition, 1953
Watercolor on paper, 28 1/4 x 41 1/2
Gift of Mrs. Milton Weill 61.15

Four Black Dots, 1974
Gouache on paper, 29 1/2 x 43
Gift of the Howard and Jean Lipman Foundation, 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 x 28
Purchase, with funds from the Paul Rewald Memorial Fund 77.20

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.
BURGOYNE DILLER
(1906–1965)
Second Theme, 1938
Pencil and crayon on paper, 12½ × 12
Purchase, with funds from The List Purchase Fund 79.5

HERBERT FRERER (b. 1906)
Untitled, 1950
Ink on paper, 18½ × 24½
Purchase, with funds from Joel and Anne Ehrenkranz 83.20

MARY FRANK (b. 1933)
Untitled (Reclining Nude in Landscape), 1965
Ink on paper, 17½ × 23½
Gift of Susan and David Workman 71.175

GERTRUDE GREENE
(1904–1956)
Untitled I, 1933
Graphite on paper, 13½ × 10½
Purchase, with funds from Martin and Agneta Gruss 81.5

CHAIM GROSS (b. 1904)
The Unicyclist, 1938
Graphite on paper, 24½ × 17½
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

DUANE HATCHETT
(b. 1925)
Untitled, 1968
Pen and ink on paper, 13½ × 10½
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. Marstaller 83.21

ROBERT INDIANA
(b. 1928)
The Great American Dream: New York, 1966
Colored crayon and frottage on paper, 39½ × 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, 22½ × 28½
Purchase, with funds from the Neyes McMein Purchase Award 65.42

GABRIEL KOHN
(1910–1975)
Untitled, 1963
Charcoal and ink with collage on cardboard, 20½ × 30
Purchase, with funds from the Drawing Committee 84.3

GASTON LACHAISE
(1882–1935)
Seated Nude, 1932–35
Pencil on paper, 23½ × 18
Purchase 38.45

IBRAM LASSAW
(b. 1913)
Untitled, 1967
Ink on paper, 13½ × 16
Purchase, with funds from the Neyes McMein Purchase Award 77.30

BARRY LEVA
(b. 1941)
U Blowpiece, 1968–69
Crayon, ink, and mixed media on paper, 18 × 23½ [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, 19½ × 19½
Gift of Mrs. Agnes Saalfield 78.21

ALEXANDER LIBERMAN
(b. 1912)
Terra Cotta Circle, 1963
Watercolor and chalk on paper, 30 × 22½
Gift of Eric Green 75.16

SEYMOUR LIPTON
(b. 1903)
Untitled, 1962
Crayon on paper, 11 × 8½
Gift of the artist 77.60

ROBERT MORRIS
(b. 1931)
Drawing for Earth Project, 1969
Colored inks and watercolor on paper, 20¼ × 29½
Gift of Norman Dubrow 77.100

ELIE Nadelman
(1882–1946)
Head of a Woman with Hat, c. 1923–25
Graphite on tracing vellum, 16½ × 10½
Purchase, with funds from The Lily Auchincloss Foundation, Vivian Horan, The List Purchase Fund, the Neyes McMein Purchase Award, Mr. and Mrs. William A. Marstaller, the Richard and Dorothy Rodgers Fund, and the Drawing Committee 83.34

STANDING FIGURE DRAPED, c. 1910
Ink on paper, 15½ × 9½
Purchase, with funds from the Richard and Dorothy Rodgers Fund 76.1

REUBEN NAKIAN
(b. 1897)
Bull Crouching, c. 1921
Crayon on paper, 8 × 12½
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, 33 x 29
Gift of Norman Dubrow 77.102

Louise Nevelson (b. 1899)
*Untitled,* 1930
Pencil on paper, 11 x 14
Gift of the artist 69.225

Isamu Noguchi (b. 1904)
*Work Sheets for Sculpture,* 1945
Pencil on graph paper with cutouts, 17 x 22
Gift of the Howard and Jean Lipman Foundation, Inc. 74.46

Claes Oldenburg (b. 1929)
*Bicycle on Ground,* 1959
Crayon on paper, 12 x 17
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 x 23
Gift of Knoll International and purchase 80.35

Alfonso Ossorio (b. 1916)
*Ecco,* 1962
Wax, watercolor, and collage on paper, 30 x 22
Gift of the artist 69.155

Jody Pinto (b. 1942)
*Skin Tent for a Backbone,* 1978
Watercolor, gouache, graphite, and crayon on paper, 30 x 39
Promised gift of Norman Dubrow P.1.81

Robert Rohm (b. 1934)
*Untitled,* 1975
Graphite on paper, 19 1/2 x 26
Gift of Dr. Marilyn and Ivan C. Karp 75.50

Theodore Roszak (1907–1981)
*Study for Raven,* 1946
Ink and wash on paper, 4 x 10
Gift of Mrs. Theodore Roszak 79.8

*Study for Invocation III,* 1952
India ink and colored ink on paper, 92 x 42
Gift of the estate of Theodore Roszak 83.33.11

Lucas Samaras (b. 1936)
*Untitled (Zig-zags to Center),* 1961
Ink on paper, 11 x 8
50th Anniversary Gift of the artist 80.24.4

*Untitled,* 1974
Pastel on paper, 13 x 10
50th Anniversary Gift of the artist 80.24.2

Large Drawing #39, 1966
Colored pencil and graphite on paper, 161/2 x 14
Gift of Howard and Jean Lipman 80.37.2

Alan Saret (b. 1944)
*Ensolement of the Golden Age Intention,* 1970
Pencil and colored pencil on paper, 24 x 37
Purchase 74.11

George Segal (b. 1924)
*Untitled,* 1964
Pastel on colored construction paper, 18 x 12
Purchase, with funds from the Neyesa McMein Purchase Award 65.47

Joel Shapiro (b. 1941)
*Untitled,* 1982
Charcoal, gouache, and graphite on paper, 18 x 12 (irregular)
Gift of the artist 82.25.1

David Smith (1906–1965)
*Untitled,* c. 1937–38
Ink, pastel, and wash on paper, 17 x 22
Gift of Joel and Anne Ehrenkranz 79.46

*Untitled,* 1951
Black ink and pink, brown, and green tempera on paper, 19 x 23
Promised 50th Anniversary Gift of an anonymous donor P.7.79

*Untitled,* 1962
Spray paint on paper, 27 x 39
Gift of the H. van Ameringen Foundation 79.40

Robert Smithson (1938–1973)
*Mud Flow,* 1969
Crayon and felt-tip pen on paper, 17 x 23
Gift of Norman Dubrow 77.99

Keith Sonnier (b. 1941)
*BA-O-BA,* 1969
Colored inks on graph paper, 8 x 11
Gift of Norman Dubrow 78.95

Richard Tuttle (b. 1941)
*Dane Grey,* 1973
Ink and pencil on paper, 14 x 11
Purchase, with funds from the Albert A. List Fund 74.19

H.C. Westermann (1922–1981)
*The Amazon,* 1978
Watercolor on Green paper, 30 x 22
Gift of the Albert A. List Fund—Drawing Fund 78.101

William T. Wiley (b. 1937)
*Nothing Conforms,* 1978
Watercolor on paper, 29 x 22
Neyesa McMein Purchase Award and purchase 79.25

William Zorach (1887–1966)
*Nevada Falls, Yosemite Valley,* 1920
Pencil on paper, 18 x 13
Anonymous gift 59.40
Theodore Roszak
Study for Invocation III,
1952
India ink and colored ink on paper, 92\(\frac{1}{8}\) \(\times\) 42\(\frac{1}{8}\) inches
Gift of the estate of Theodore Roszak
83.33.11