

One hundred drawings



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This publication accompanies an exhibition at the
Matthew Marks Gallery, 523 West 24th Street, New York,
from November 8, 2019, to January 18, 2020.

Matthew Marks Gallery

Edgar Degas (1834–1917)

Étude pour “Alexandre et Bucéphale” (Study for “Alexander and Bucephalus”), c. 1859–60

Graphite on laid paper

14⅛ x 9⅞ inches; 36 x 23 cm

Stamped (lower right recto): Nepveu Degas (Lugt 4349)

Provenance:

Atelier Degas

René de Gas (the artist’s brother), Paris

Odette de Gas (his daughter), Paris

Arlette Nepveu-Degas (her daughter), Paris

Private collection, by descent

Edgar Degas studied the paintings of the Renaissance masters during his stay in Italy from 1856 to 1859. Returning to Paris in late 1859, he began conceiving the painting *Alexandre et Bucéphale* (*Alexander and Bucephalus*) (1861–62), which depicts an episode from *Plutarch’s Lives*. *Étude pour “Alexandre et Bucéphale”* (Study for “Alexander and Bucephalus”) consists of three separate studies for the central figure of Alexandre. It was the artist’s practice to assemble a composition piece by piece, often appearing to put greater effort into the details of a single figure than he did composing the work as a whole.



Edgar Degas, *Alexandre et Bucéphale* (*Alexander and Bucephalus*), 1861–62. Oil on canvas. National Gallery of Art, Washington, DC, bequest of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann



2

Odilon Redon (1840–1916)

A Man Standing on Rocks Beside the Sea, c. 1868

Graphite on paper

10¾ x 8¾ inches; 28 x 22 cm

Signed in graphite (lower right recto): ODILON REDON

Provenance:

Alexander M. Bing

Alexander S. Bing III, by descent

Odilon Redon’s early work is rooted in the heritage of the Romantic period. *A Man Standing on Rocks Beside the Sea* is from a series of graphite drawings of solitary figures in nature. Often melancholy, the small figures seem almost overwhelmed by the landscape. A similar work is in the collection of the Museum of Modern Art in New York.

Redon traveled to the Pyrenees in the early 1860s. Recalling the excursion some thirty years later, he remembered the potency of the “rocks scorched by the sun, the sad sands, the desolate solitude.” Redon’s brother wrote to him during the trip, “This is altogether your type of landscape: mountains, dismal solitudes, despair. [...] All those beautiful sites will haunt you.”



Odilon Redon, *Woman with Outstretched Arm*, c. 1868. Graphite on ivory wove paper. The Museum of Modern Art, New York, gift of Dian Woodner



Aubrey Beardsley (1872–1898)

Three Stylized Clematis Flowers, 1893

Pen and ink on paper

Sheet 3⅝ x 2⅝ inches; 9 x 7 cm

Mount 10 x 7¼ inches; 25 x 20 cm

Provenance:

J. M. Dent

Erhard Weyhe Collection (sold Sotheby’s, New York, December 15, 1998)

Jack G. Milne

John G. Milne, by descent

Literature:

Sir Thomas Malory. *La Mort d’Arthure*. London: J. M. Dent, 1893–94, Book IX, chapter XIX, p. 402; and Book XVII, chapter IV, p. 785 (ill.)

Aymer Vallance. “Iconography.” *A Book of Fifty Drawings*. London: Leonard Smithers, January 1897, p. 202

Aymer Vallance. “List of Drawings by Aubrey Beardsley” [revised], in Robert Ross, *Aubrey Beardsley*. London and New York: John Lane, 1909, no. 59XX

A. E. Gallatin. *Aubrey Beardsley: Catalogue of Drawings and Bibliography*. New York: Grolier Club, 1945, nos. 345–624

Mark Samuels Lasner. *A Selective List of the Published Work of Aubrey Beardsley*. Boston: Thomas G. Boss Fine Books, 1995

Linda Gertner Zatlin. *Aubrey Beardsley: A Catalogue Raisonné, Volume 1*. New Haven and London: Yale University Press, 2016, cat. no. 472, p. 297 (ill.)

Aubrey Beardsley’s first large commission, received when he was just twenty years old, was to illustrate Sir Thomas Malory’s *La Mort d’Arthure*. The project, which took almost two years to complete, launched Beardsley’s short-lived but immensely influential career. *Three Stylized Clematis Flowers* is one of the 353 drawings he produced for the book, fewer than half of which are still extant.



Aubrey Beardsley, *La Mort d’Arthure* frontispiece, 1892. India ink, gouache, and graphite on paper. Mark Samuels Lasner Collection, on loan to the University of Delaware Library, Newark, DE



North India, Rajasthan, Kota*Tiger Hunt with Elephants*, late 19th century

Ink and gouache on paper

20½ x 18⅞ inches; 52 x 48 cm

Provenance:

Howard Hodgkin

Depictions of tiger hunts feature prominently in the paintings and drawings of the Kota school in the Indian state of Rajasthan. Originating in the sixteenth century, these royal hunts, or *shikar*, were considered central to court life and became an occasion for nobles to exhibit their valor, with artists routinely joining hunting expeditions to commemorate them. The earliest drawing of a hunting scene from Kota dates from 1690 and is in the collection of the Metropolitan Museum of Art in New York.

Tiger Hunt with Elephants depicts a densely populated scene around the central figure — presumably Maharaja Sir Umed Singh II, the ruling Maharaja of Kota in the late nineteenth century, who had a long and distinguished career as a soldier and statesman — on the back of an elephant, situated among craggy trees and rolling hills, aiming his spear at two oncoming tigers. This drawing, with its deftly rendered lines and sparsely applied color, most likely served as the basis for a larger painting.



Attributed to Kota Master A, *Ram Singh I of Kota Hunting at Makundgarh*, c. 1690. Opaque watercolor and ink on paper. The Metropolitan Museum of Art, New York, lent by private collection



David Bomberg (1890–1957)

Drawing: Zin, c. 1914

Charcoal on paper

22 x 25 inches; 56 x 64 cm

Provenance:
Lilian Bomberg, by descent
Anthony D'Offay Gallery, London
Richard E. Jacobs, Cleveland, acquired from the above in 1986
Estate of Richard E. Jacobs

Exhibited:
London, Chenil Gallery, *Works by David Bomberg*, July 1914

London, Marlborough Fine Art Ltd., *David Bomberg*, March 1964

London, Tate Gallery, *David Bomberg 1890–1957: Paintings and Drawings*, March 2–April 9, 1967; traveled to Hull, United Kingdom, Ferens Art Gallery, April 22–May 13, 1967; Manchester, United Kingdom, City Art Gallery, May 20–June 10, 1967; Bristol, United Kingdom, City Art Gallery, June 17–July 8, 1967; and Nottingham, United Kingdom, Castle Museum and Art Gallery, July 15–August 5, 1967 (as *Drawing*)

London, Hayward Gallery, *Vorticism and its Allies*, March 26 –June 2, 1974

Berlin, Akademie der Künste, *Trends of the Twenties: 15th European Art Exhibition*, August 14–October 16, 1977



David Bomberg, *The Mud Bath*, 1914. Oil on canvas. Tate, London, purchased from the artist's widow through Marlborough Fine Art Ltd. (Grant-in-Aid) 1964

Milan, Palazzo Reale, *Origini dell'Astrattismo*, October 18, 1979–January 18, 1980

London, Tate Gallery, *David Bomberg*, February 17–May 8, 1988

Literature:
Joanna Drew. *David Bomberg 1890–1957: Paintings and Drawings*. London: Arts Council, 1967, cat. no. 13 (as *Drawing*), p. 43 (ill.)

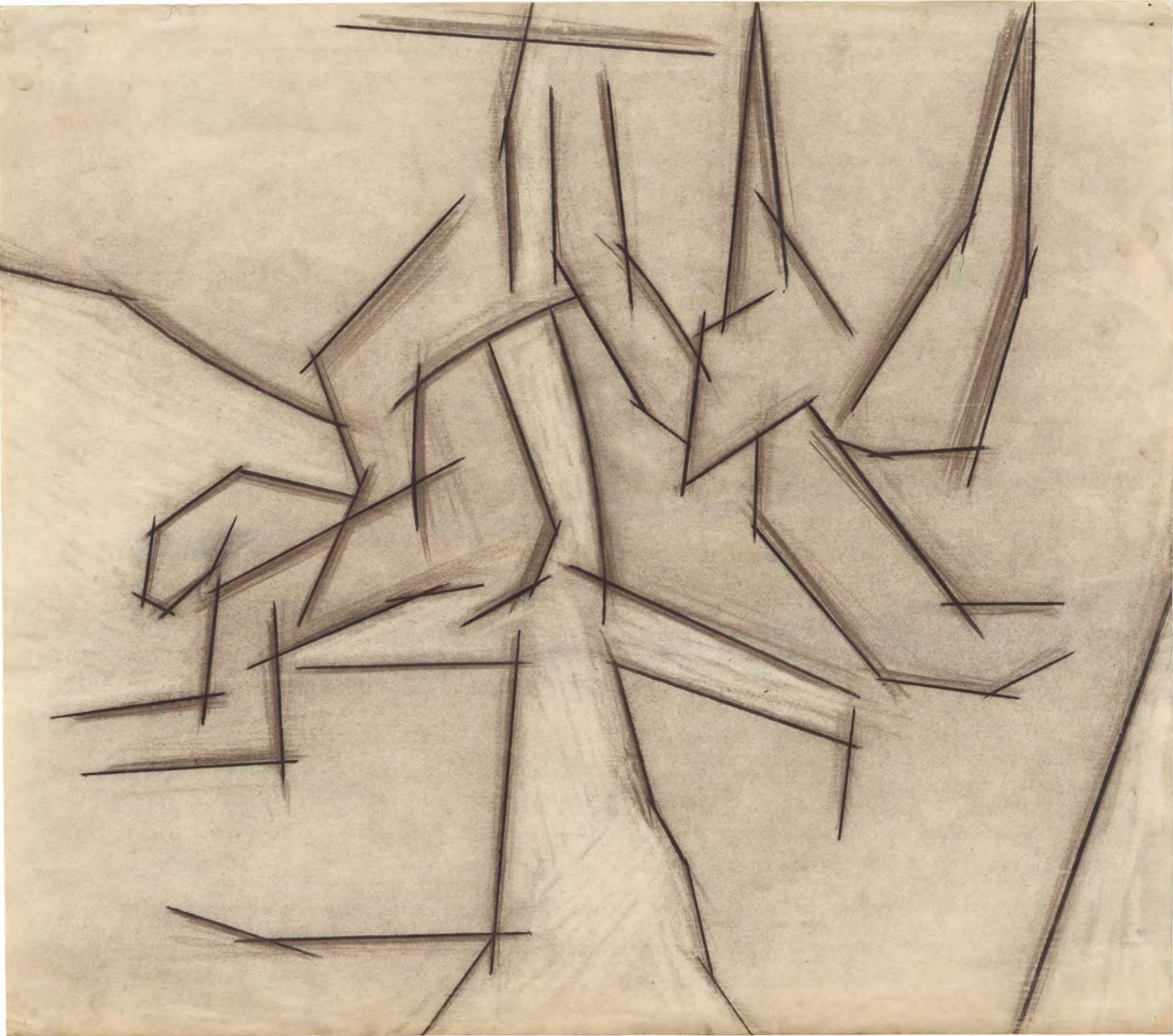
Richard Cork. *David Bomberg*. New Haven and London: Yale University Press, 1987, no. 115, p. 92 (ill.)

Richard Cork. *David Bomberg*. London: Tate Gallery, 1988, cat. no. 46, p. 21, p. 149 (ill.)

Although David Bomberg died penniless and nearly forgotten in 1957, he is now considered one of the most important British artists of the twentieth century. His early work is among the most original and advanced modern art produced in England before the First World War, and his later, realist works influenced a generation of artists, including his famous students Frank Auerbach and Leon Kossoff.

Bomberg grew up in the Whitechapel area of east London before receiving a scholarship to the prestigious Slade School of Art, where he won an award for his superb draftsmanship. After visiting Roger Fry's exhibition "Manet and the Post-Impressionists," which introduced the work of Cézanne, Matisse, and Picasso to Britain, Bomberg quickly absorbed the latest developments in French art.

His embrace of abstraction led to his expulsion from the Slade in 1913. The following year he had his first one-person exhibition at a London gallery, the centerpiece of which was the large painting *The Mud Bath*. Also included was *Drawing: Zin*, which the influential critic T. E. Hulme, in a contemporaneous review of the exhibition, described as a "remarkable drawing [...] which contains hardly any representative element at all, but only an arrangement of abstract lines [...] and looks like a peculiarly interesting kind of scaffolding."



Charles Demuth (1883–1935)

Two Acrobats, 1918

Graphite on paper

13 x 8 inches; 33 x 20 cm

Provenance:

Mrs. Augusta W. Demuth (the artist’s mother), Lancaster, PA,
by descent

Robert Locher, Lancaster, PA, 1943, bequest of the artist

Richard Weyand, Lancaster, PA, 1956, by descent

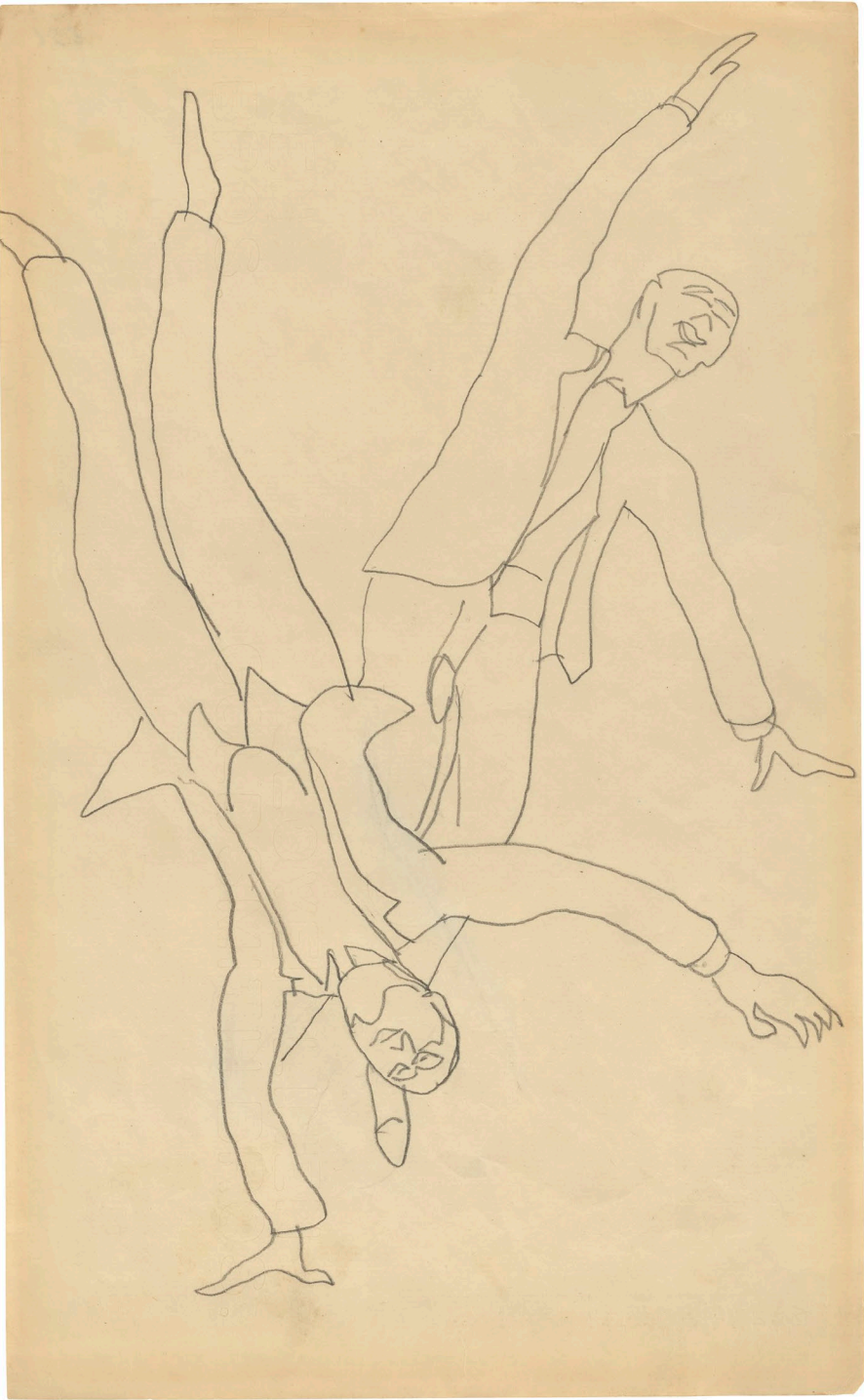
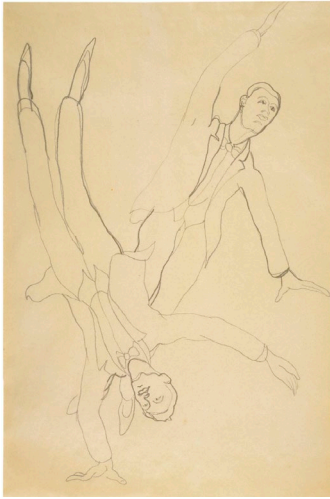
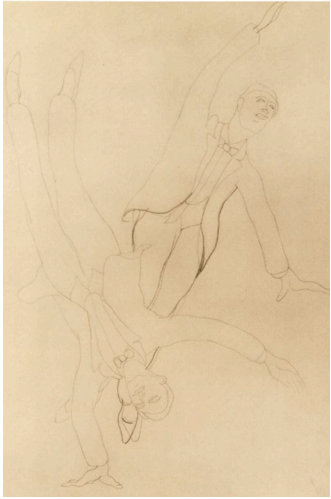
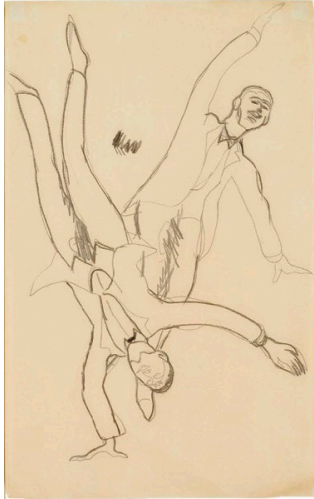
Major Louise Weyand White, Key West, FL, 1970, by descent
(sold Sotheby’s, NY, 1979)

Joshua Strychalski American Paintings, New York

William Kelly Simpson, New York, acquired from the above in
1988

Estate of William Kelly Simpson

One of four similar drawings Demuth executed in preparation
for the watercolor *Two Acrobats* (1918), two of which are in the
collection of the Demuth Museum in Lancaster, Pennsylvania,
and one of which is in the Philadelphia Museum of Art.



Charles Demuth (from left), *Two Acrobats*, 1918. Graphite on paper. Demuth Museum, Lancaster, PA, gift of Dr. John B. Montana. *Two Acrobats*, 1918. Graphite on paper. Demuth Museum, Lancaster, PA, gift of Gerald S. Lestz. *Circus Acrobats*, 1918. Graphite on buff wove paper. Philadelphia Museum of Art, The Henry P. McIlhenny Collection in memory of Frances P. McIlhenny, 1986. *Two Acrobats*, 1918. Watercolor and graphite on paper. Walker Art Center, Minneapolis, gift of Mrs. Edith Halpert, 1955

Florine Stettheimer (1871–1944)

Midsummer Bouquet, c. 1920

Gouache and watercolor on paper

15⅞ x 19¾ inches; 38 x 50 cm

Signed and inscribed in colored pencil (lower right recto):

FLORINE / TO / FANIA

Provenance:

Fania Marinoff, gift of the artist

Carl Van Vechten, husband of the above

Mark Lutz, gift of the above

William Jepson, by descent

Dr. George P. Glauner, by descent (sold Sotheby’s, New York, 1984)

Spanierman Gallery, New York

William Kelly Simpson, New York, acquired from the above in 1988

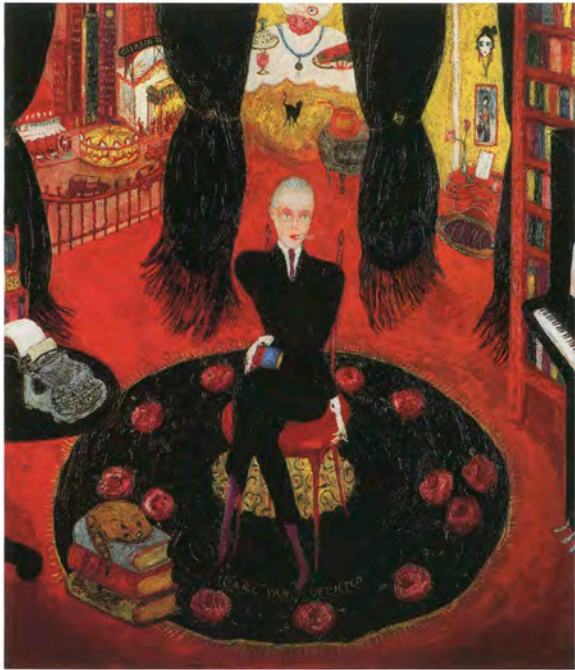
Estate of William Kelly Simpson

Exhibited:

New York, Spanierman Gallery, *American Works on Paper II*, Autumn 1988

Literature:

American Works on Paper II. New York: Spanierman/Drawings, 1988, cat. no. 65, n.p. (ill.)



Florine Stettheimer, *Portrait of Carl Van Vechten*, 1922. Oil on canvas. Beinecke Rare Book and Manuscript Library, Yale University, New Haven

The painter Florine Stettheimer was a consummate New York insider. She hosted a regular salon in her Manhattan apartment for the most important modern artists and thinkers of the day. Because she only had a single one-person exhibition during her lifetime, her brightly colored, seemingly naïve paintings of friends like Marcel Duchamp and Alfred Stieglitz developed away from the public’s critical eye.

In 1922, Stettheimer painted a portrait of the writer and photographer Carl Van Vechten, a central figure in the social and artistic life of bohemian New York, particularly the Harlem Renaissance. Van Vechten wrote of Stettheimer, “This lady has got into her painting a very modern quality, the quality that ambitious American musicians will have to get into their compositions before anyone will listen to them. At the risk of being misunderstood, I must call this quality jazz.”

Midsummer Bouquet was made for Van Vechten’s wife, the actress Fania Marinoff, who appears in several of Stettheimer’s paintings. Marinoff was by all accounts a lively personality, and she regularly performed in silent films and on the stage, including the controversial play *Spring Awakening*, which was closed for obscenity after a single performance in 1917.



Portrait of Fania Marinoff by E.O. Hoppe, 1926



Elie Nadelman (1882–1946)

Ideal Head, 1921

Graphite on paper

11 x 8½ inches; 28 x 22 cm

Provenance:
Henry Davis Sleeper, Gloucester, MA, acquired directly from the artist in 1921
Society for the Preservation of New England Antiquities, Boston, by descent
Zabriskie Gallery, New York, acquired from the above in 1984

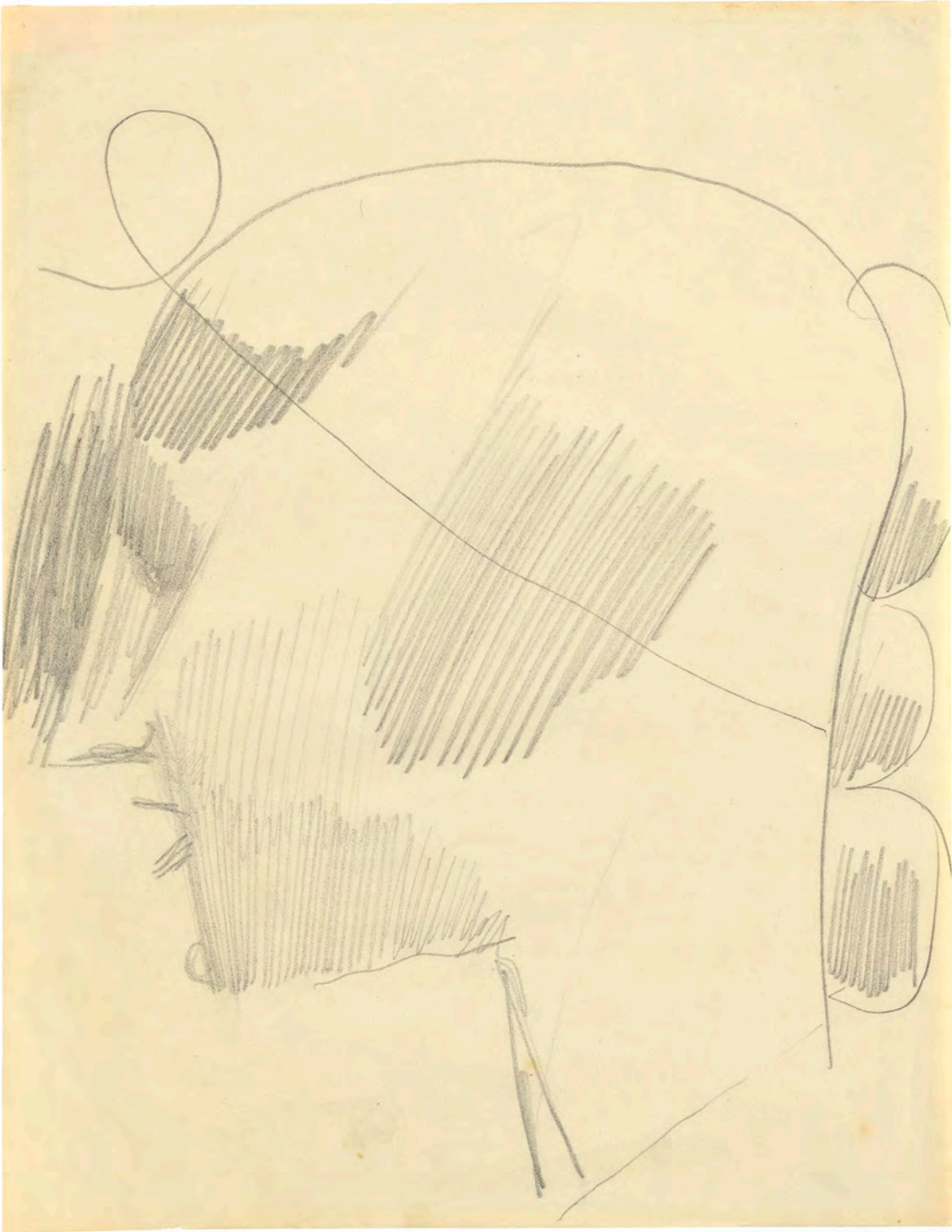
Exhibited:
New York, Zabriskie Gallery, *Elie Nadelman 1882–1946*, April 3–May 4, 1985

Lancaster, PA, The Demuth Museum, *Elie Nadelman and the Influence of Folk Art*, October 8–December 30, 2010

Ideal Head was discovered in 1984 in a desk drawer at Beauport, Henry Davis Sleeper’s fifty-six-room house in Gloucester, Massachusetts. During the summer of 1921, Elie and Viola Nadelman had rented the house from Sleeper, one of America’s first professional interior designers, who counted the Vanderbilts, the du Ponts, and Joan Crawford among his clients. *Ideal Head*, with its stylized features and elaborate coiffures, relates to Nadelman’s carved-wood and cast-bronze sculptures of female figures, many of which were inspired by works in the folk art collection that he and his wife assembled.



Elie Nadelman, *Woman at the Piano* (detail), c. 1917. Wood, stained and painted. The Museum of Modern Art, New York, The Philip L. Goodwin Collection



Yasuo Kuniyoshi (1889–1953)

Lovers in the Woods, c. 1922

Crayon and graphite on paper

8½ x 11 inches; 22 x 28 cm

Signed in graphite (lower left recto): Kuniyoshi

Provenance:

Sara Mazo (second wife of the artist), by descent

Herbert Kayden and Gabrielle Reem, acquired from the above
in 1957

Yasuo Kuniyoshi made this drawing on the back of a sheet of letterhead for the Modern Artists of America, Inc., a short-lived artist collective claiming to be “the first society to bring together the forces opposed to the blind acceptance of tradition.” In 1922 the group exhibited together at the Joseph Brummer Galleries in New York, where Kuniyoshi showed a painting related to this drawing, *Young Couple*, depicting the artist and his first wife, the painter Katherine Schmidt, strolling in a landscape.



Yasuo Kuniyoshi, *Young Couple*, 1922. Oil on canvas. Private collection



Hannah Höch (1889–1978)

Das Überzarte (*The Very Tender One*), 1925

Watercolor and ink on laid paper

7⅞ x 6⅞ inches; 20 x 16 cm

Initialed and dated in ink and graphite (lower right recto):

1925 H.H.

Titled in graphite (lower left recto): Das Überzarte

Provenance:

Galerie Nierendorf, Berlin, c. 1970

Private collection, Germany

Hannah Höch was one of the key artists of Berlin Dada. Her best-known works address androgyny, the shifting role of women in society, and Weimar-era politics. She had a long-term affair with fellow Dada artist Raoul Hausmann, whose hypocritical stance on women’s emancipation inspired her to write *The Painter* (1920), a short story about “an artist who is thrown into an intense spiritual crisis when his wife asks him to do the dishes.” This drawing was made the year before Höch began a nine-year relationship with the Dutch writer Mathilda (Til) Brugman, to whom she was introduced by her friend Kurt Schwitters.



Eileen Gray (1878–1976)

“*Centimètre*,” a carpet design for E-1027, c. 1926–29

Gouache on paper

6¾ x 5⅝ inches; 17 x 15 cm

Eileen Gray was a distinguished designer and architect of the Modernist movement. The daughter of Irish aristocrats, she moved to Paris in 1902 and lived in France for the remainder of her life.

The *Centimètre* carpet was designed for E-1027, a modernist villa on the French Riviera that Gray built for her lover Jean Badovici between 1926 and 1929. Badovici was fifteen years younger than Gray, and E-1027 is code for their intertwined initials: E stood for Eileen; 10 for J, the tenth letter of the alphabet; 2 for B, the second letter of the alphabet; and 7 for G, the seventh letter of the alphabet.

“*Centimètre*,” a carpet design for E-1027 is an abstract composition with numbers and scales from an architect’s ruler. The number 10, Gray’s code for her lover, floats prominently in the center of the design. Gray and Badovici’s relationship ended shortly after the completion of E-1027.



Eileen Gray’s *Centimètre* rug in the living room of E-1027, Roquebrune-Cap-Martin, France



Peggy Bacon (1895–1987)

Marsden Hartley, c.1931

Graphite on paper

10¼ x 7½ inches; 26 x 19 cm

Inscribed in graphite (lower left recto): this coat —

Inscribed in graphite (left verso): red nap on wall with / yellow embroidery / quilted yellow calico / pad on sofa / pink & blue & taupe sofa / pink tie with black pattern / mouse colored / hat - / mustardy / tweed jacket / blue checked shirt / dark blue trous. / striped socks / light blue / slippers books / & papers — / picture in frame / of gardenias —

Provenance:

Alexander Brook (son of the artist), Damariscotta, ME

Peggy Bacon was among the very few successful woman caricaturists of her time. Alfred Stieglitz presented an exhibition of her drawings in 1928, and she soon became well known for her satiric portraits of artistic and literary figures from the 1920s

and 1930s. Bacon executed this double-sided drawing of the reclusive artist Marsden Hartley (1877–1943) from life in about 1930. Its verso contains color notes and a sketch of Hartley’s hat resting on an armchair. Related drawings are in the collections of the Whitney Museum in New York and the Mead Art Museum at Amherst College, while a larger portrait on canvas is at the Portland Museum of Art in Maine.



Peggy Bacon, *Hartley's Hat and Chair*, verso of *Marsden Hartley*, c.1931



Peggy Bacon (from left), *Portrait of Marsden Hartley*, c.1931. Graphite on paper. Whitney Museum of American Art, New York, purchase, with funds from the Grace Belt Endowed Purchase Fund. *Marsden Hartley*, c.1931. Crayon on paper. Mead Art Museum at Amherst College, MA, gift of Randall Griffey, Curator of American Art (2008-2012), in honor of Charles C. ("Jynx") Eldredge (Class of 1966). *Marsden Hartley*, c.1930. Pastel on canvas. Portland Museum of Art, ME, Hamilton Easter Field Art Foundation Collection, gift of Barn Gallery Associates, Inc., Ogunquit, ME



Alexander Calder (1898–1976)

African Family, 1931

Ink on paper

31 x 23 inches; 79 x 58 cm

Signed and dated in ink (lower right recto): Calder / 1931

Provenance:

Perls Galleries, New York

Arthur and Anita Kahn, New York, acquired from the above in 1969

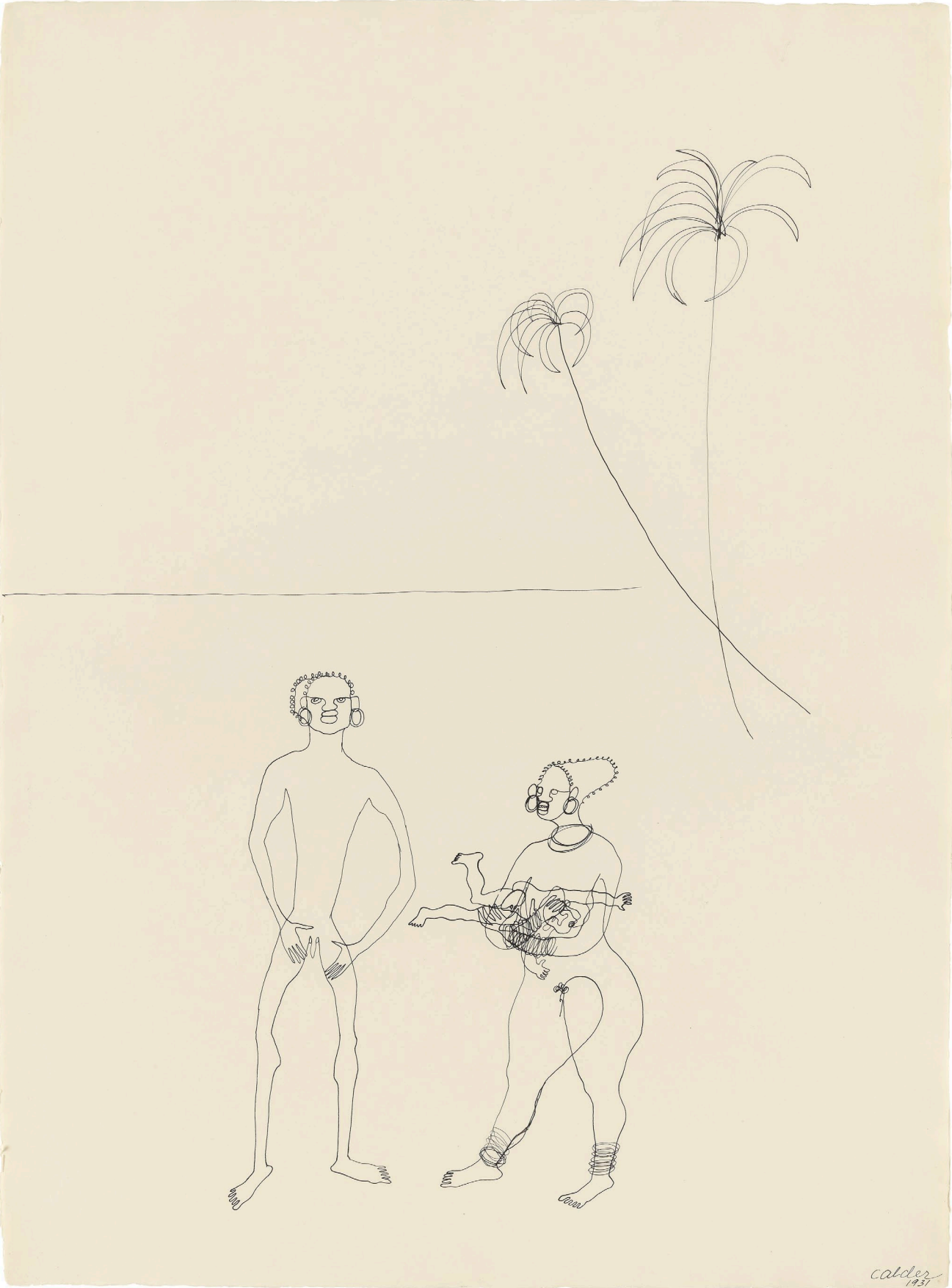
Exhibited:

New York, Solomon R. Guggenheim Museum, *Alexander Calder: A Retrospective Exhibition*, November 6, 1964–January 31, 1965; traveled to Saint Louis, Washington University Art Gallery, February 21–March 26, 1965; Toronto, Art Gallery of Toronto, May 1–May 30, 1965; and Paris, Musée National d’Art Moderne, July 8–October 15, 1965

Grand Rapids, MI, Grand Rapids Art Museum, *Alexander Calder: Mobiles and Stables*, May 18–August 24, 1969

Literature:

Thomas M. Messer. *Alexander Calder: A Retrospective Exhibition*. New York: Guggenheim Museum; Paris: Musée National d’Art Moderne, 1964, cat. no. 2, p. 95



Paul Cadmus (1904–1999)

Jared French Reclining, Mallorca, c. 1932–33

Pen, ink, and graphite on light tan wove paper

10¼ x 14½ inches; 26 x 37 cm

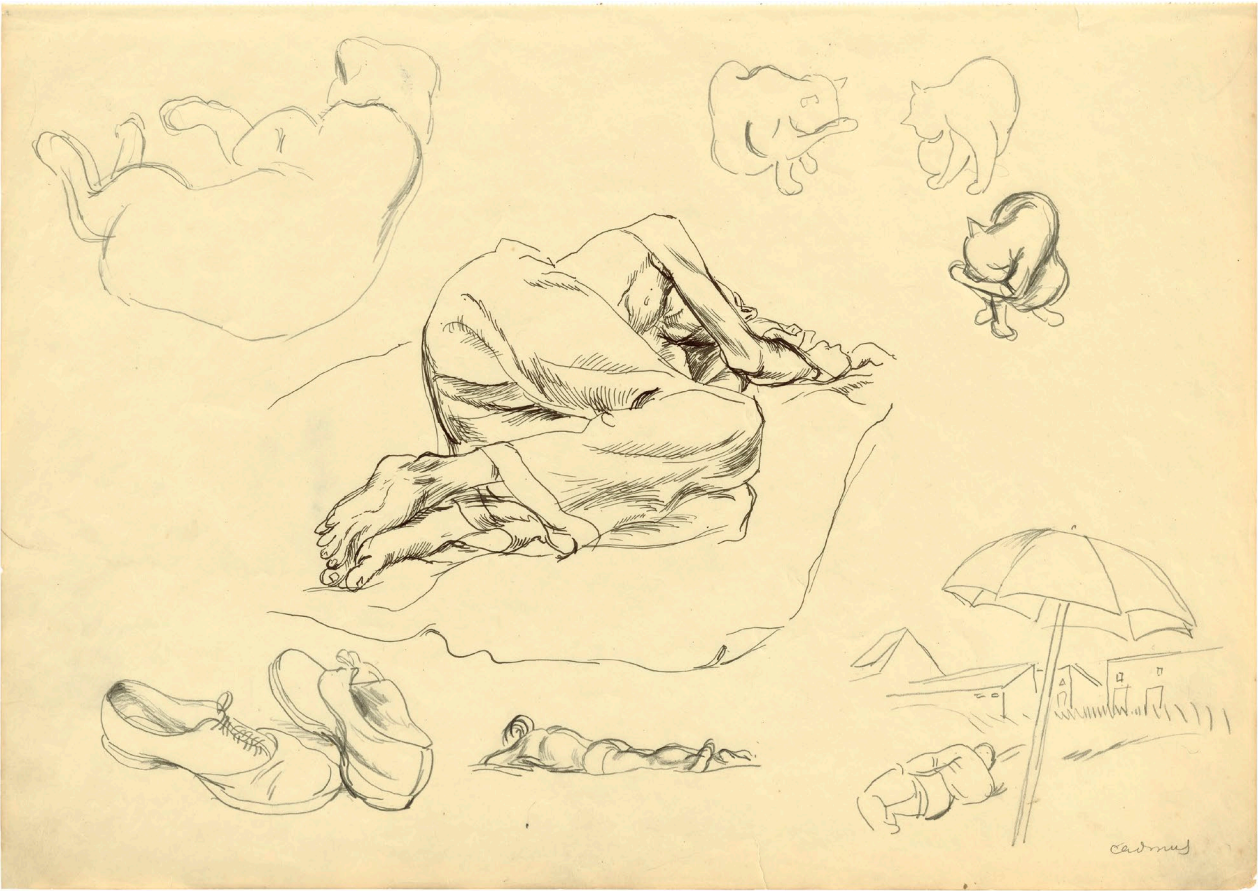
Signed in graphite (lower right recto): Cadmus

Provenance:

Estate of Paul Cadmus

Jon F. Anderson, Connecticut, by descent

In the autumn of 1931, Paul Cadmus quit his job as a commercial illustrator and sailed to Europe with his friend Jared French, who he had met in a drawing class at the Art Students League. Their plan was to live somewhere cheaply and paint full time. They discovered Mallorca, off the Mediterranean coast of Spain, and spent nearly two years there before their savings ran out. Years later Cadmus described their time on the island as “working steadily — drawing, painting. We were really very conscientious about working. [...] Jared French always posed for me, and I always posed for him.”



Balthus (1908 –2001)

Study for “La Leçon de guitare,” 1934

Graphite on paper

8⅞ x 12 inches; 23 x 31 cm

Provenance:

B. C. Holland Inc., Chicago

Arnold Crane, Chicago, acquired from the above before 1980

Estate of Arnold Crane, Chicago, 2014

Exhibited:

Chicago, Museum of Contemporary Art, *Balthus in Chicago*, August 2–November 9, 1980 (as *Study for “The Harp”*)

Cologne, Museum Ludwig, *Balthus: Time Suspended*, August 18–November 4, 2007

Literature:

Sabine Rewald. *Balthus*. New York: The Metropolitan Museum of Art, 1984, p. 31 (ill. fig. 42)

Virginia Monnier and Jean Clair. *Balthus: Catalogue Raisonné of the Complete Works*. Paris: Editions Gallimard, 1999, cat. no. D 449, p. 220 (ill.)

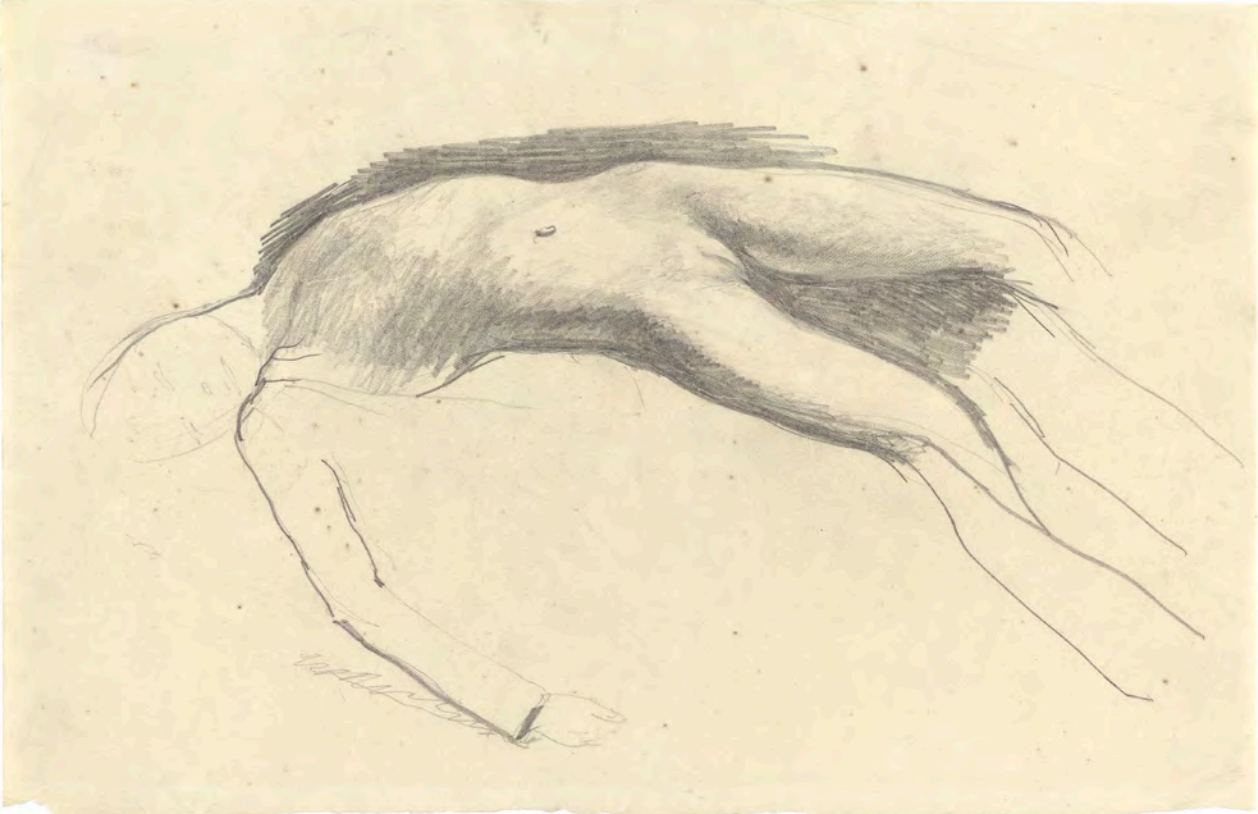
Sabine Rewald. *Balthus, Time Suspended: Paintings and Drawings, 1932–1960*. Munich: Schirmer/Mosel, 2007, p. 107 (ill. pl. 30)

Balthus’s controversial painting *La Leçon de guitar* was exhibited in Paris in 1934, for only fifteen days, in the back room of Galerie Pierre. While Antonin Artaud exalted the work, most people who saw it were shocked. Indeed, Balthus remarked that it was his intention to disturb the viewer’s conscience.

This is one of a series of preparatory drawings in which Balthus deliberated the figure of the young girl in the painting. In the final composition, the girl is depicted partially clothed, her body lying across the lap of her female music teacher. Of the drawings in the series, Sabine Rewald noted that Balthus demonstrated his heaviest use of contour in this particular sheet.



Balthus, *La Leçon de guitare*, 1934. Oil on canvas. Private collection



George Grosz (1893–1959)

Grill-Oyster Bar, New York, 1934

Ink on paper

17 x 22 inches; 43 x 56 cm

Signed and inscribed in ink (lower right recto): GROSZ / NEW YORK

Provenance:

Estate of George Grosz

Private collection, acquired from the above in 1969

When George Grosz first arrived in New York in 1933, grateful to have escaped Hitler’s Germany, he walked the streets filling his sketchbooks with scenes of the city. At night in his hotel room, as the El train roared past his window, he made larger, finished versions of his sketches, including *Grill-Oyster Bar, New York*.

The figure on the right is the artist Yasuo Kuniyoshi, whom Grosz met during his first summer in the States while teaching at the Art Students League. Kuniyoshi had depicted himself in a similar outfit — knickers and a sweater — in his 1927 painting *Self-Portrait as a Golf Player*.

Kuniyoshi, who had emigrated to America from his native Japan as a young man, impressed Grosz with his successful integration, as both an artist and a citizen, into a radically different culture. Grosz later revisited three of the four figures in this drawing, including that of Kuniyoshi, in the 1939 watercolor *The American Scene*.



Yasuo Kuniyoshi, *Self-Portrait as a Golf Player*, 1927. Oil on canvas.
The Museum of Modern Art, New York, Abby Aldrich Rockefeller Fund



George Grosz, *The American Scene*, 1939. Watercolor on paper. Yale University Art Gallery, New Haven, gift of George Hopper Fitch, B.A. 1932



Paul Outerbridge, Jr. (1896–1958)

Untitled (Skeleton Crucifixion), c.1934

Ink on paper

14 x 10 inches; 36 x 25 cm

Provenance:

Estate of Paul Outerbridge, Jr.

Laguna Art Museum, bequest of the above (sold Christie’s, New York, 1996)

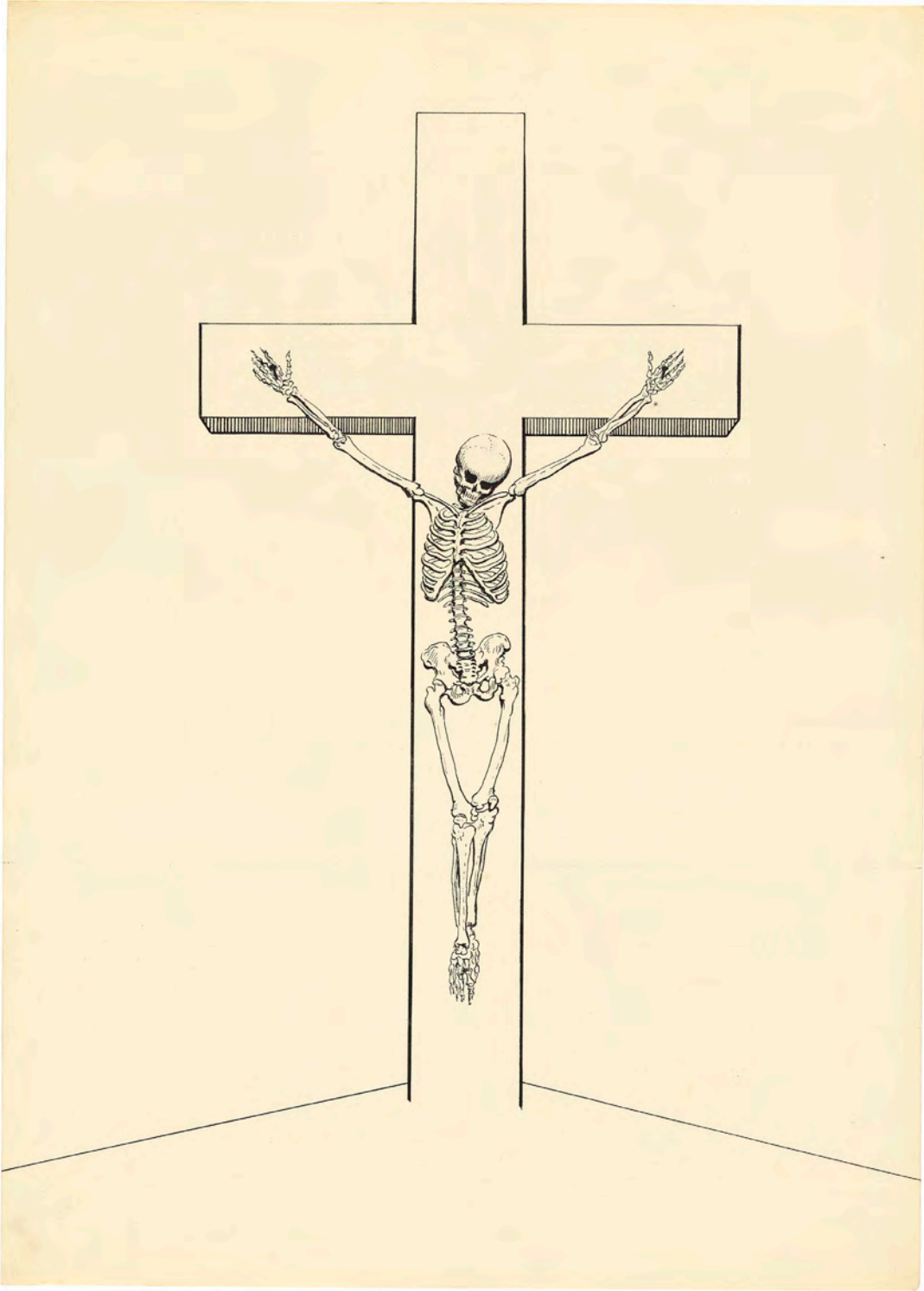
Private collection

Literature:

Elaine Dines, Graham Howe, and Bernard Barryte. *Paul Outerbridge, A Singular Aesthetic: Photographs & Drawings 1921–1941, A Catalogue Raisonné*. Santa Barbara, CA: Arabesque Books; Laguna Beach, CA: Laguna Art Museum, 1981, p. 181 (ill. fig. 323)

Before he became a photographer, Paul Outerbridge studied drawing at the Art Students League and embarked on a career as an illustrator and graphic designer. In 1925 he moved to Paris to design layouts for French *Vogue*. Through his friend Man Ray he met Picasso, Braque, and Duchamp, who was an admirer of his work. While in Paris, Outerbridge began a serious study of erotic art and fetishism.

He was a perfectionist, producing only a small number of photographs and even fewer finished drawings, about forty of which have survived. *Untitled (Skeleton Crucifixion)* is from a series made in 1934. Outerbridge said of these works, “Sometimes, I made twenty or thirty drawings to develop one containing only about half a dozen lines — but lines placed in such a position their place was inevitable from a standpoint of suggestion and rhythm. [...] The problem attempted here is to make pure black and white sparkle like fireworks.”



Abraham Walkowitz (1878–1965)

Martha Graham Dancer Improvisations, 1935

Ink and graphite on paper, nine sheets

Each 8½ x 4¾ inches; 22 x 12 cm

Each signed in ink (lower recto): A. Walkowitz

First sheet titled and dated in ink (recto): MARTHA GRAHAM
/ DANCER / IMPROVISATIONS / BY A•WALKOWITZ / 1935

Abraham Walkowitz was an American modernist painter who had a one-person exhibition at Alfred Stieglitz’s 291 gallery in 1911 and whose work was included in the 1913 Armory Show. Born in Siberia, Walkowitz emigrated to the United States as a child. He grew up on New York’s Lower East Side, studied art at the National Academy of Design, and in 1906 a patron paid for him to continue his studies in Paris. The following year, on a visit to Rodin’s studio, he met the modern dancer Isadora Duncan, whose work was to have an enormous impact on him. For Duncan, dance was a distinctly personal expression of beauty through movement, and although she rarely allowed her performances to be photographed, she welcomed Walkowitz’s attention. He eventually made several thousand drawings of her, continuing to find inspiration in her memory long after her death in 1927.

Martha Graham belonged to the next generation of modern dancers after Duncan. In 1935, the year Walkowitz made this set of drawings, Graham choreographed the first of her “American” dances, *Frontier*, in which she appeared alone, dressed as a pioneer woman in a homespun dress, at the center of a simple stage set by Isamu Noguchi that evoked the vast American landscape.



Barbara Morgan, *Martha Graham – Frontier*, 1935.
Gelatin silver print. J. Paul Getty Museum, Los Angeles



Arthur Dove (1880–1946)

Brown Cow, 1937

Watercolor and ink on paper

5½ x 9 inches; 14 x 23 cm

Signed in ink (lower recto): Dove

Provenance:

An American Place, New York

The Downtown Gallery, New York

Private collection

ACA Galleries, New York

Private collection

Phillips, de Pury & Luxembourg, New York, 2002

Private collection

Exhibited:

New York, An American Place, *Arthur G. Dove: New Oils and Water Colors*, March 23–April 16, 1937

Boston, Museum of Fine Arts, *Ten American Watercolor Painters*, April 15–May 7, 1939

Literature:

William Einstein. *Arthur G. Dove: New Oils and Water Colors*. New York: An American Place, 1937, cat. no. 27, p. 4.

Ten American Watercolor Painters. Boston: Museum of Fine Arts, 1939, cat. no. 20, p. 9.

Following the death of his mother in 1933, Arthur Dove returned to his family’s farm in upstate New York. He had been living on a houseboat on the Long Island Sound for more than a decade, and the change of scenery had a significant impact on his work. Nature, and the artist’s deep reverence for it, was always a consistent wellspring for his art, and *Brown Cow* reflects the pastoral setting in which Dove worked until his return to Long Island in 1938.



Christian Bérard (1902–1949)

Homme la nuit (Man at Night), c. 1940

Watercolor and gouache on paper

24⅞ x 19⅝ inches; 63 x 49 cm

Signed in gouache (lower right recto): Bérard

Provenance:

Estate of Christian Bérard

Boris Kochno, by descent

A strange and poetic figure, Christian Bérard is one of the great bohemian characters of the twentieth century. Painted by Lucian Freud and photographed by Man Ray, he was fat, unpredictable, depressive, and addicted to opium, but he was also lively, charming, and witty. A central figure of the artistic demimonde in Paris between the wars, he supported himself by designing costumes for Diaghilev’s Ballets Russes, fabric for Schiaparelli, covers for *Vogue*, and carpets for Jean-Michel Frank, although his first love was always his own paintings and drawings. After his death — in 1949, at the age of forty-six — the writer Colette eulogized him as “short, imperious, and, without him suspecting it, Olympian.”



Lucian Freud, *Christian Bérard*, 1948. Conté on paper. Private collection



Lucian Freud (1922–2011)

Patience, 1940

Ink on paper

8½ x 5¼ inches; 22 x 15 cm

Provenance:

Acquired directly from the artist in 2003

Exhibited:

New York, Matthew Marks Gallery, *Lucian Freud: Drawings 1940*, February 4–April 19, 2003

Literature:

Sebastian Smee. *Lucian Freud: Drawings 1940*. New York: Matthew Marks Gallery, 2003, pl. 151 (ill.)

Lucian Freud made this drawing in Wales, where he and poet Stephen Spender were renting a room in the house of a retired miner during the first winter of World War II. Freud painted during the day and made drawings by lamplight in the evenings. The man playing patience, also known as solitaire, is presumably Spender. The critic Sebastian Smee has written, “There is indeed a demotic spirit running through all the Welsh drawings. Invention was key. [...] The line in many of the drawings feels slow, almost geological, like cracks in stone or old walls — not so much meandering as FORCED in unexpected directions.”



Lucian Freud, *Fruit Eater*, verso of *Patience*, 1940



Walt Kuhn (1877–1949)

Circus Clown, 1942

Watercolor and ink on paper

18 x 13½ inches; 46 x 34 cm

Signed and dated in ink (center left recto): Walt Kuhn / 1942

As a young artist Walt Kuhn helped organize the 1913 Armory Show, which introduced the latest trends in European modern art to the American public. By the next decade he had developed his own mature style. His studio on East 18th Street was filled with props, makeup, and costumes so that his models — often athletes and dancers — could transform themselves into the vaudeville actors and circus performers he painted for the remainder of his career.

Circus Clown, a study for the 1942 painting *Clown with Drum* (Terra Foundation for American Art, Chicago), depicts a local New York boxer dressed as a clown. Instead of showing him performing for the public, Kuhn portrays the entertainer at rest in a contemplative moment of self-reflection.



Walt Kuhn, *Clown with Drum*, 1942. Oil on canvas.
Terra Foundation for American Art, Chicago,
Daniel J. Terra Collection



Wols (1913–1951)

Untitled, c. 1942–43

Ink on paper

12¾ x 8¾ inches; 31 x 22 cm

Signed in ink (lower right recto): WOLS

Wols escaped his bourgeois family at the age of nineteen, moving from his native Germany to Paris, where he supported himself as a portrait photographer. In the 1930s he started making drawings under the influence of Paul Klee and Surrealism. By the early 1940s, when this drawing was made, he had developed his mature style.

During World War II, Wols was interned in France with other German nationals. He later escaped and spent the remaining war years unsuccessfully trying to emigrate to the United States. After the war he returned to Paris, where he managed to show his work in a few exhibitions that received little critical or commercial support, and he died of food poisoning in a hotel room at age thirty-eight.

Since then his small-scale paintings and works on paper, with their fluid abstract forms reminiscent of plants, bacteria, or perhaps something found in a butcher shop, have come to be considered among the most prescient and moving works of art made in Europe at the time.



Wols, *Composition*, 1940–42. Ink on paper. The Menil Collection, Houston



Jackson Pollock (1912–1956)

Untitled, c. 1943

Ink and gouache on paper

12½ x 13 inches, 32 x 33 cm

Provenance:

B. H. Friedman, New York, gift of the artist

Private collection, by descent from the above

Exhibited:

New York, Marlborough-Gerson Gallery, *Jackson Pollock*, January–February, 1964

New York, Whitney Museum of American Art, *Subjects of the Artist: New York Painting 1941–1947*, April 22–May 28, 1975

Newport Beach, CA, Newport Harbor Art Museum, *The Interpretive Link: Abstract Surrealism into Abstract Expressionism, Works on Paper 1938–1948*, July 16–September 14, 1986; traveled to New York, Whitney Museum of American Art at Equitable Center, October 24, 1986–January 21, 1987; and Minneapolis, Walker Art Center, February 21–April 19, 1987

Literature:

B. H. Friedman. “Letter to the Editor.” *Artforum* 11, no. 6, February 1973, p. 9 (ill.)



Jackson Pollock, *The Moon-Woman Cuts the Circle*, 1943. Oil on Canvas. Musée National d'Art Moderne, Centre Pompidou, Paris, donated by Frank K. Lloyd, 1980

Francis Valentine O'Connor and Eugene Victor Thaw. *Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings, and Other Works, Volume 3*. New Haven: Yale University Press, 1978, cat. no. 704, p. 211 (ill.)

Elizabeth L. Langhorne. “Jackson Pollock’s ‘The Moon Woman Cuts the Circle.’” *Arts Magazine* 53, no. 7, March 1979, p. 137 (ill.)

Ellen G. Landau. *Jackson Pollock*. New York: Henry N. Abrams, Inc., 1989, p. 90 (ill.)

This drawing is related to Jackson Pollock’s 1943 painting *The Moon-Woman Cuts the Circle*. It was originally owned by the writer B. H. Friedman, who received it as a gift from Pollock. In 1972, Friedman wrote the artist’s first biography, *Jackson Pollock: Energy Made Visible*.

From 1939 to 1942, Pollock underwent Jungian analysis, and, as Friedman notes, the drawing shows “evidence of Pollock’s affinity to Jungian imagery — in this case, particularly, the moon/sun figures at the top, the male/female visual puns on breasts and elbows in the large lower figure, and the head/foot visual pun in the right-hand margin. More polarities are presented in the ‘free association’ of words in the margin: ‘thick thin / Chinese Am. Indian / sun snake woman life / effort reality / shoe foot.’ And once again Pollock’s potent number 46.” Pollock lived at 46 Carmine Street, which Lee Krasner later recalled was his favorite number.



Jared French (1905–1988)

Study for “Learning,” 1946

Graphite on paper

13⅝ x 10⅞ inches; 35 x 26 cm

Signed in graphite (lower left recto): Jared French

Provenance:

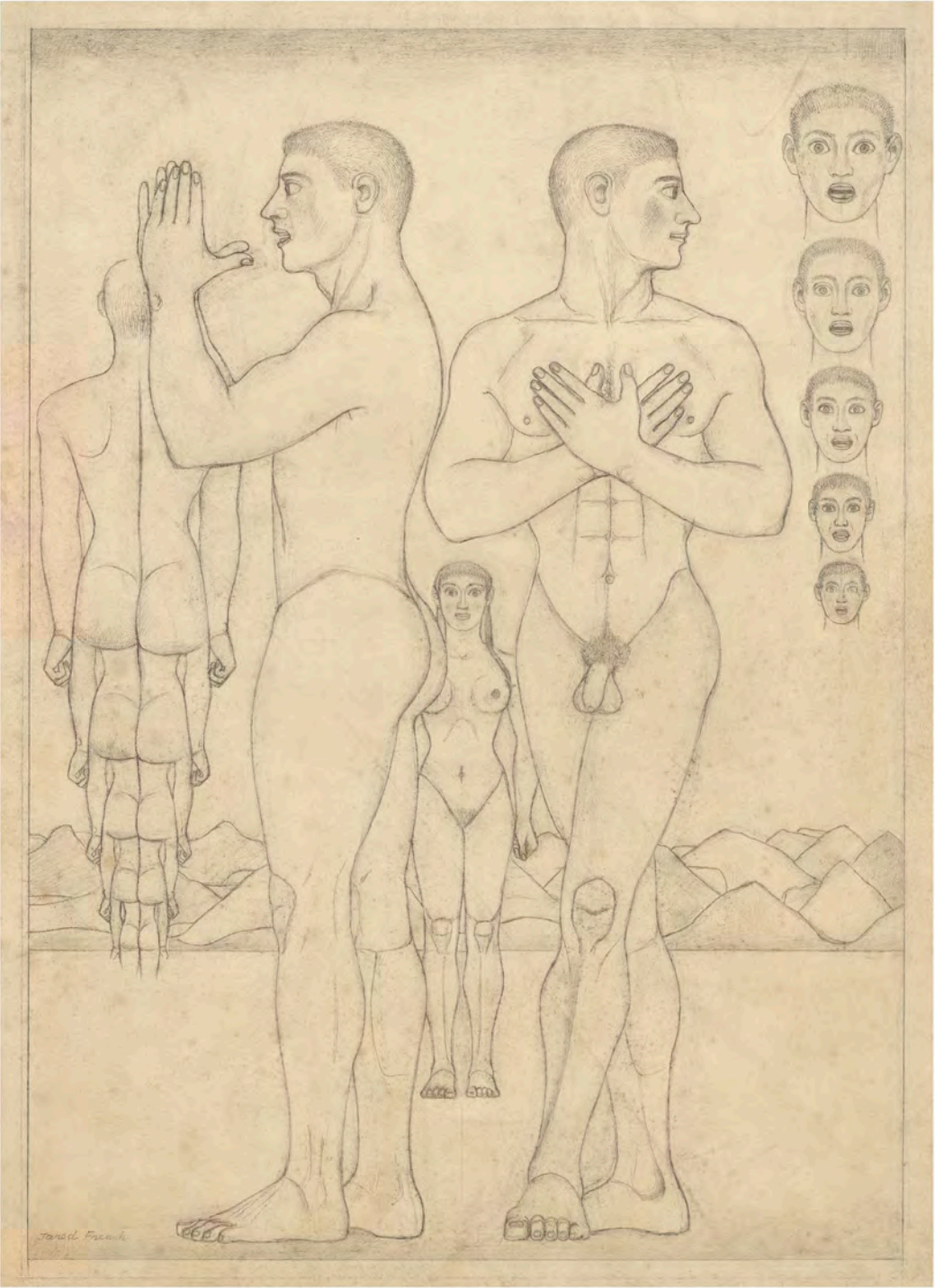
Robert Giannotta, gift of the artist

Private collection, by descent

This study for French’s 1946 painting *Learning* features figures inspired by archaic Greek sculpture. It belongs to the series *Aspects of Man*, in which the artist explored seven archetypal categories of human experience: creation, nature, man, body, functions, play, and, in this case, work.



Jared French, *Learning*, 1946. Egg tempera on gesso panel. Smithsonian American Art Museum, Washington, DC, bequest of Margaret French



Saul Steinberg (1914–1999)

Cats, c. 1946

Ink on Strathmore paper

14½ x 23⅛ inches; 37 x 59 cm

Signed in ink (lower right recto): STEINBERG

Titled in graphite (upper verso): Cats

Provenance:

Sidney Janis Gallery, New York

Private collection, New York, acquired from the above, c. 1950



Kurt Schwitters (1987–1948)

Like a Wave, 1947

Collage

Image 8⅛ x 6⅝ inches; 21 x 17 cm

Mount 12¼ x 10⅝ inches; 31 x 26 cm

Signed and dated in graphite (lower left recto): Kurt

Schwitters 1947

Titled in graphite (lower right recto): like a wave

Provenance:

Estate of the artist

Edith Thomas, London, 1948, by descent from the above

Hanover Gallery, London

Galerie Tarica, Paris, 1975

Private collection, acquired from the above c. 1975

Exhibited:

Kendal, United Kingdom, Abbot Hall Art Gallery, *Kurt*

Schwitters in the Lake District, October 24–November 29, 1964

Literature:

Exhibition of Painting, Sculpture, and Collage: Kurt Schwitters

in the Lake District. Kendal, United Kingdom: Abbot Hall Art

Gallery, 1964, cat. no. 17, p. 16 (ill.)

Isabelle Ewig. “Le Bourgeois de Hanovre.” *Beaux Arts*

Magazine, 1994, p. 16 (ill.)

Karin Orchard and Isabel Schulz. *Kurt Schwitters: Catalogue*

Raisonné, Volume 3, 1937–1948. Ostfildern-Ruit: Hatje Cantz;

New York: Distributed Art Publishers, 2006, cat. no. 3621, p.

653 (ill.)

Kurt Schwitters fled his native Germany in 1937, first to Norway and then, in 1940, to war-torn Britain, where he was interned with other German nationals on the Isle of Man. After the war ended, with his health waning, he moved to the Lake District, a mountainous region in northwest England. Schwitters would bicycle around the picturesque landscape collecting scraps to use in his work. “Not being wasteful, I took everything with me that I could find, for we were now an impoverished country. One can also shout with junk — and this I did, nailing and gluing it together.” *Like a Wave* is part of a group of collages featuring images of women that he produced during the final year of his life.



Henri Matisse (1869–1954)

Étude pour “Jugement de Pilate,” Chapelle de Vence (Study for “Judgment of Pilate,” Vence Chapel), 1948

Ink and graphite on paper

10⅜ x 8 inches; 26 x 20 cm

Signed in graphite (lower left recto): HM.

Inscribed in graphite (upper left verso): Étude pour / Jugement de Pilate / Chapelle de Vence

Provenance:

Heinz Berggruen, Paris

Maxwell Davidson Gallery, New York

Judith Rothschild, New York, acquired 1983

The Judith Rothschild Foundation, New York

Exhibited:

New York, Maxwell Davidson Gallery, *Henri Matisse: Selected Drawings from 1907 to 1952*, April 16–May 18, 1983

Washington, DC, National Gallery of Art, *Encounters with Modern Art: The Reminiscences of Nannette F. Rothschild, Works from the Rothschild Family Collection*, September 22, 1996–January 26, 1997; traveled to Philadelphia Museum of Art, March 2–May 11, 1997; and San Francisco Museum of Modern Art, October 4, 1997–January 4, 1998

Literature:

Gaston Diehl. *Henri Matisse*. Paris: P. Tisné; New York: Universe Books, 1958, p. 148 (ill.) (as *Jesus Devant Pilate (Chapelle de Vence)*, dessin: second état)

Heinz Berggruen. *Henri Matisse: Selected Drawings from 1907 to 1952*. New York: Maxwell Davidson Gallery, 1985, cat. no. 29, p. 22 (ill.)



Henri Matisse, verso of *Étude pour “Jugement de Pilate,” Chapelle de Vence (Study for “Judgment of Pilate,” Vence Chapel)*, 1948



Henri Matisse in his studio, photographed by Robert Capa in 1949



Henri Matisse, *Stations of the Cross (Le Chemin de Croix)*, 1950. Ceramic tiles. Chapelle du Rosaire, Vence, France

George H. Marcus. *Encounters with Modern Art: The Reminiscences of Nannette F. Rothschild, Works from the Rothschild Family Collections*. Philadelphia: Philadelphia Museum of Art, 1996, cat. no. 51, p. 176 (ill.)

After undergoing surgery for cancer in 1941, Henri Matisse advertised for a “young and pretty night nurse” to help with his recovery. A few years later that former nurse, now Sister Jacques-Marie, was living in a Dominican convent near Matisse’s home in Vence, in the south of France. Inspired by her friendship, Matisse offered to design a chapel for her and her sisters. Over the next four years the seventy-seven-year-old artist embraced the project, producing his first complete environment, from the altarpiece and stained-glass windows to the vestments and furniture.

On the east wall of the chapel Matisse painted a large mural depicting the Stations of the Cross. Instead of the traditional fourteen panels, Matisse chose to make his Stations a single, unified composition. This drawing is a study for the first station, at the lower left of the mural, in which Jesus is brought before Pontius Pilate and condemned.

Restricted by the limitations of his aging body, Matisse admitted that his schematically drawn figures “might dismay most people.” To him, however, the mural constituted one of his greatest achievements. As he wrote, “The drawing is rough, very rough. [...] God held my hand.”



Henri Michaux (1889–1984)

Untitled, 1948

Ink and watercolor on paper

13 x 19⅞ inches; 33 x 51 cm

Initialed in ink (lower right recto): HM

Dated in graphite (lower verso): 21 Mars 48

Signed and inscribed in ink (upper right verso of original frame): à monsieur Seymour Barab / très cordialement / h
michaux / Juillet 1951

Provenance:

Seymour Barab, gift of the artist, 1951

Estate of Seymour Barab

Private collection, by descent from the above

Painter and poet Henri Michaux visited China, Japan, and India as a young man while serving in the merchant marines, and the exposure to Buddhism and Asian calligraphy had a profound effect on his work. Later he experimented with hallucinogenic drugs, producing highly original drawings under their influence.

This drawing, from the same year as Michaux’s first exhibition at the Galerie René Drouin on Place Vendôme in Paris, was made by submerging the paper in water before applying color, producing a translucent glaze. With the paper still wet, Michaux navigated through the wash with a fountain pen, leaving bleeding marks in its wake. He explained that he was drawn to water for its destructive potential, which could satisfy his desire to destabilize the viewer’s fixed understanding of the world. Of his ink-and-watercolor paintings from 1948 he said, “I have nothing to make, everything to unmake. To rid myself of a world of troubled and contradictory things.”

The drawing was acquired in 1951 by Seymour Barab, an American musician and composer who taught at Black Mountain College and later became a longtime member of the Philip Glass Ensemble. He received it as a gift from Michaux, whom he met in Paris while studying on the GI Bill.



Victor Brauner (1903–1966)

Untitled, 1949

Gouache and graphite on paper

4¼ x 5½ inches; 11 x 14 cm

Signed and dated in graphite (lower right recto): Victor∞

/ 28.12.1949

Inscribed in graphite (verso): et tous les coeurs de Victor et

Jacqueline Brauner pour Jessy et Laure

Provenance:

Jesse and Laure Reichek, gift of the artist

James Prestini, gift of the above

Private collection, by descent

As a young man Victor Brauner acquired a taste for the fantastic from his father, a devotee of Spiritualism, who regularly organized séances in their small Romanian town. In 1930 Brauner moved to Paris, where the Surrealists quickly embraced his work, including André Breton, who wrote an enthusiastic introduction for his first one-person exhibition in 1934. At the time, Brauner’s paintings featured strange animals with totemic heads attached to plants, and human figures sprouting snakes, wings, and other forms. Later his imagery became more heraldic and simplified, often evoking Egyptian, pre-Columbian, or Native American art.

Brauner gave this drawing to the American artist Jesse Reichek and his French-born wife, Laure, shortly after they met in Paris, where Reichek was studying on the GI Bill. The Reicheks later gave the drawing to their friend, the sculptor James Prestini, who, like Reichek, was a professor at UC Berkeley for more than twenty-five years.



Ellsworth Kelly (1923–2015)

Sneaker, 1949

Ink on paper

12¼ x 17¼ inches; 31 x 44 cm

Inscribed in graphite (lower right verso): KEDS 2/3/49

Provenance:

Estate of Ellsworth Kelly

Exhibited:

Fort Worth Art Museum, *Ellsworth Kelly: Works on Paper*, September 13–October 25, 1987; traveled to Boston, Museum of Fine Arts, December 2, 1987–January 31, 1988; Toronto, Art Gallery of Ontario, March 5–May 15, 1988; San Francisco Museum of Modern Art, August 11–September 25, 1988; and Kansas City, MO, Nelson-Atkins Museum of Art, October 22–December 31, 1988

Paris, Galerie Nationale du Jeu de Paume, *Ellsworth Kelly: The Years in France, 1948–1954*, March 17–May 24, 1992; traveled to Münster, Westfälisches Landesmuseum, June 14–August 23, 1992; and Washington, DC, National Gallery of Art, November 1, 1992–January 24, 1993

New York, Solomon R. Guggenheim Museum, *Ellsworth Kelly: A Retrospective*, October 18, 1996–January 15, 1997; traveled to Los Angeles, Museum of Contemporary Art, February 16–May 18, 1997; London, Tate Gallery, June 12–September 7, 1997; and Munich, Haus der Kunst, October 16, 1997–January 18, 1998

Literature:

Diane Waldman. *Ellsworth Kelly: Drawings, Collages, Prints*. Greenwich, CT: New York Graphic Society, 1971, p. 14 (ill.)

Barbara Rose. “Ellsworth Kelly: The Focused Vision.” *Ellsworth Kelly and the Minimalists*. New York: Aquila Editions, 1981, p. 14

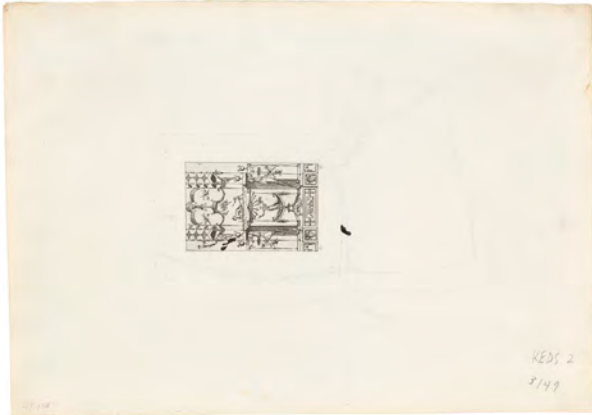
Diane Upright. *Ellsworth Kelly: Works on Paper*. New York: Harry N. Abrams, 1987, p. 40, pl. 8 (ill.)

Diane Waldman, ed. *Ellsworth Kelly: A Retrospective*. New York: Guggenheim Museum, 1996, p. 17, fig. 16 (ill.)

Briony Fer, Thomas Kellein, Simon Maurer, and David Rimanelli. “Ellsworth Kelly.” *Parkett*, no. 56, 1999, p. 48 (ill.)

When Ellsworth Kelly arrived in Paris in October 1948, he immediately started drawing the city’s architecture and gardens and the objects in his studio apartment. With little money to spend, he searched the secondhand booksellers along the banks of the Seine for old pieces of paper, which were less expensive than new paper in postwar Paris. This drawing — made in March of 1949, the same year Pro-Keds debuted a high-top canvas athletic shoe with a rubber sole — was drawn on the back of a plate from an early nineteenth-century book.

In subsequent years Kelly routinely revisited his early drawings as the basis for new paintings and sculptures. This drawing is thought to relate to *Sneaker and Brooklyn Bridge* (1957), an ink drawing resembling a sneaker viewed from above, which in turn relates to his series of Brooklyn Bridge paintings. Art historian E. C. Goossen wrote, “Although *Brooklyn Bridge VII* looks as if its source were the bridge, it was actually based on a drawing of a sneaker; the white piping on the dark-blue canvas at the lacings had appealed to him.”



Ellsworth Kelly (from left), verso of *Sneaker*, 1949. *Sneaker and Brooklyn Bridge*, 1957. Ink on paper. Estate of Ellsworth Kelly. *Brooklyn Bridge VII*, 1962. Oil on canvas. The Museum of Modern Art, New York, gift of Solomon Byron Smith

René Magritte (1898 –1967)

Le Bouchon (The Cork), c. 1950

Graphite on paper

8¼ x 5⅝ inches; 21 x 14 cm

Signed in blue pencil (center right recto): Magritte

Provenance:

Galerie Isy Brachot, Brussels

René Magritte’s drawing of a cork with a face, rendered in semi-profile inside a traditional frame, relates to many works in which the artist has personified inanimate objects, including his 1935 painting of a plate of ham staring back at the diner, his 1942 wine bottle turned into a nude, and his 1950 painting of a top hat with a brooding face.



René Magritte, *Le beau ténébreux (Dark and Handsome)*, 1950. The Israel Museum, Jerusalem, gift of Ruth Moskin Fineshriber, Los Angeles, through the America-Israel Cultural Foundation



Elaine de Kooning (1918–1989)

Portrait of Bill, 1950

Ink on paper

8½ x 11 inches; 22 x 28 cm

Provenance:

Estate of Elaine de Kooning

Elaine Fried met Willem de Kooning in 1938. They were married in 1943, and two years later they moved in to a small apartment on Carmine Street. Bill was completely devoted to his work, spending much of his time at his studio on Fourth Avenue while Elaine remained in the apartment. Although they mostly lived apart after 1947, they stayed married for the rest of their lives. Elaine made this drawing in 1950, the same year Bill completed his great painting *Excavation*, now in the collection of the Art Institute of Chicago.



Elaine and Willem de Kooning photographed by Hans Namuth, 1953



Willem de Kooning (1904–1997)

Untitled (Woman), c. 1951–53

Graphite on paper

11¾ x 8⅞ inches; 30 x 21 cm

Signed in graphite (lower left recto): de Kooning

Inscribed (upper left recto): (39)

Provenance:

Lisa de Kooning, gift of the artist

Carlos Anduze, gift of the above

Private collection, acquired from the above in 1997

This work is one of a group of drawings Willem de Kooning made during a period of intense work leading up to the 1953 debut of his famous *Woman* paintings.

An amalgam of female archetypes, from an ancient Cycladic fertility goddess to a 1950s pinup girl, de Kooning’s *Woman* paintings, though shocking when they were first shown, have now become a classic of mid-century American art. In this drawing, with a face in profile, flowing hair, oversize eye, prominent breasts, wide hips, and pointy toes, de Kooning’s extraordinary line brings the figure to life in strokes that are equal parts energy, tension, and humor.



John Marin (1870–1953)

Autumn (On the Road to Deblois, Maine) Coloring No. 2, 1952

Watercolor, graphite, and ink on paper

14¾ x 19 inches; 38 x 48 cm

Signed and dated in graphite (lower right recto): Marin 52

Provenance:

The Downtown Gallery, New York

Private collection, New York, acquired from the above in 1953

Private collection, by descent

Exhibited:

New York, The Downtown Gallery, *John Marin*, December 30, 1952–January 24, 1953

New York, American Academy of Arts and Letters, *John Marin*, January 15–February 14, 1954

Los Angeles, Los Angeles County Museum of Art, *John Marin, 1870–1953: A Centennial Exhibition*, July 7–August 30, 1970

Washington, DC, National Gallery of Art, *Selections and Transformation: The Art of John Marin*, January 28–April 15, 1990

Literature:

Larry Curry. *John Marin, 1870–1953: A Centennial Exhibition*. Los Angeles: Los Angeles County Museum of Art, 1970, cat. no. 150, p. 88 (ill.)

Sheldon Reich. *John Marin: A Stylistic Analysis and Catalogue Raisonné, Volume 2*. Tucson: University of Arizona Press, 1970, cat. no. 52.4, p. 800 (ill.)

Ruth Fine. *Selections and Transformation: The Art of John Marin*. New York: Abbeville Press, 1990, cat. no. 243, p. 248 (ill.)

John Marin’s wife of more than thirty years died in 1945. In 1946 he had a heart attack, followed shortly afterward by the death of his longtime dealer, Alfred Stieglitz. Despite all this adversity, Marin never ceased to be inspired by the beauty of the natural landscape, and in the final years of his life he developed a late style that ranks among his greatest achievements.

Executed one year before the artist’s death, *Autumn (On the Road to Deblois, Maine) Coloring No. 2* depicts the Maine foliage on one of Marin’s frequent drives between his home in Cape Split and Lead Mountain, a natural landmark he painted repeatedly. A critic reviewing the last major exhibition in Marin’s lifetime wrote, “In this new show an impression of extraordinary playfulness, a sense of joy, seems to reaffirm life all over again.”



John Marin, *Autumn Coloring No. 3 – Maine*, 1952. Watercolor on paper. Newark Museum, NJ, purchase 1955 Felix Fuld Bequest Fund



Larry Rivers (1923–2002)

Drawing for the Cover of Frank O’Hara’s “Second Avenue,”
1953

Oil and graphite on paper

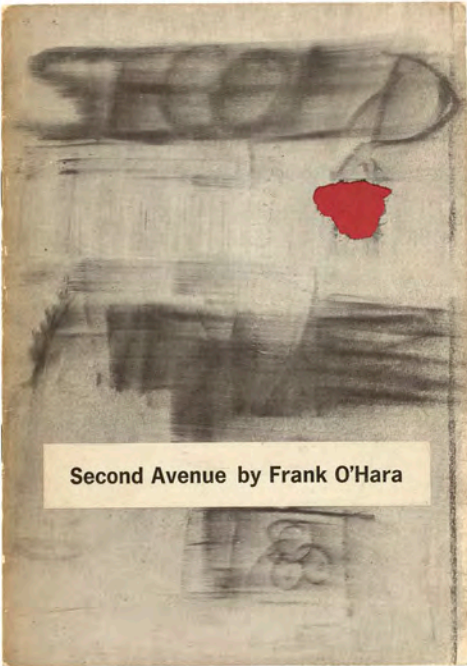
11 x 7¼ inches; 28 x 18 cm

Signed in graphite (lower right recto): Rivers

Provenance:

Estate of Earl McGrath

Frank O’Hara (1926–1966) penned his longest and most ambitious poem, the eleven-part *Second Avenue*, in 1953. He worked on it in Larry Rivers’s studio, where he claimed he saw everything depicted in the poem from a window overlooking Second Avenue between Seventh and Eighth Streets. The poem’s cinematic images and intense energy have been described as abstract-expressionist writing, and Rivers’s cover is drawn with a similar energy. *Second Avenue* was the first of many collaborations between O’Hara and Rivers, who continued to work closely together throughout the 1950s.



Frank O’Hara, *Second Avenue*, (New York: Totem Press, 1960),
cover by Larry Rivers



Myron Stout (1908–1987)

Untitled (Provincetown Dunes), 1953

Black conté pencil on paper

9 x 11¾ inches; 23 x 30 cm

Provenance:

Green Gallery, New York

Private collection, acquired from the above c. 1961–65

Private collection, acquired from the above in 1991

Myron Stout studied with Hans Hofmann in New York in the 1940s and settled in Provincetown, Massachusetts, in 1952, where he would spend the remainder of his life, living modestly on a small inheritance from his family. Although best known for his beautifully crafted small-scale black and white abstract paintings and works on paper, in 1953 Stout produced a small series of delicate conté-pencil drawings of the dunes around Provincetown. He exhibited his work infrequently after the 1950s, often taking years to complete a single painting or drawing. Between fall 1960 and spring 1962 the prescient art dealer Richard Bellamy, a lifelong supporter, included Stout's work in four group exhibitions at his Green Gallery in New York, where the first owner of this drawing acquired it.



Cy Twombly (1928–2011)

Untitled (North African Sketchbook), 1953

Conté crayon on typewriter paper

8¾ x 11⅞ inches; 22 x 28 cm

Provenance:

Thomas Brown Wilber, gift of the artist

Private collection, by descent

Literature:

Nicola del Roscio. *Cy Twombly: Catalogue Raisonné of Drawings, Volume 1, 1951–1955*. Munich: Schirmer/Mosel; New York: Gagosian Gallery, 2011, cat. no. 15, p. 43 (ill.)

At the end of 1952, Cy Twombly traveled from Rome to North Africa to meet Robert Rauschenberg. The two young artists spent several months together, rambling through Morocco and Tangier. When Twombly returned to Rome in February 1953, he filled four sketchbooks with drawings inspired by the trip.

Untitled (North African Sketchbook) is a sheet from one of these books. Twombly sent it to Thomas Brown Wilber, whom he had met in 1950 in a painting class in Lexington, Virginia, while Wilber was a student at the Virginia Military Institute. In 1959, Wilber wrote to Leo Castelli, “To pin Cy down is absolutely impossible. So I willingly substitute patience.”



Andy Warhol’s Mother

Purr...Purr...Purr (Cat Lying on Side), c. 1956

Ink on paper

12 x 13⅞ inches; 31 x 35 cm

Inscribed in ink (lower recto): Andy Warhols Mother

Provenance:

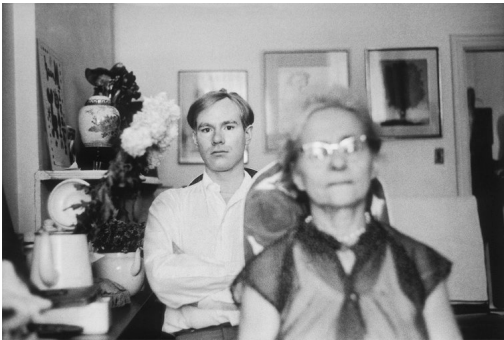
Betty Lou Davis, Pennsylvania, acquired directly from the artist c. 1956

Exhibited:

New York, Grey Art Gallery at New York University, “*Success is a Job in New York*”: *The Early Art and Business of Andy Warhol*, March 14–April 29, 1989; traveled to Pittsburgh, Carnegie Museum of Art, June 24–August 13, 1989; and Philadelphia, Institute of Contemporary Art at University of Pennsylvania, October 12–November 26, 1989



Holy Cats by Andy Warhol's Mother, privately published in 1957



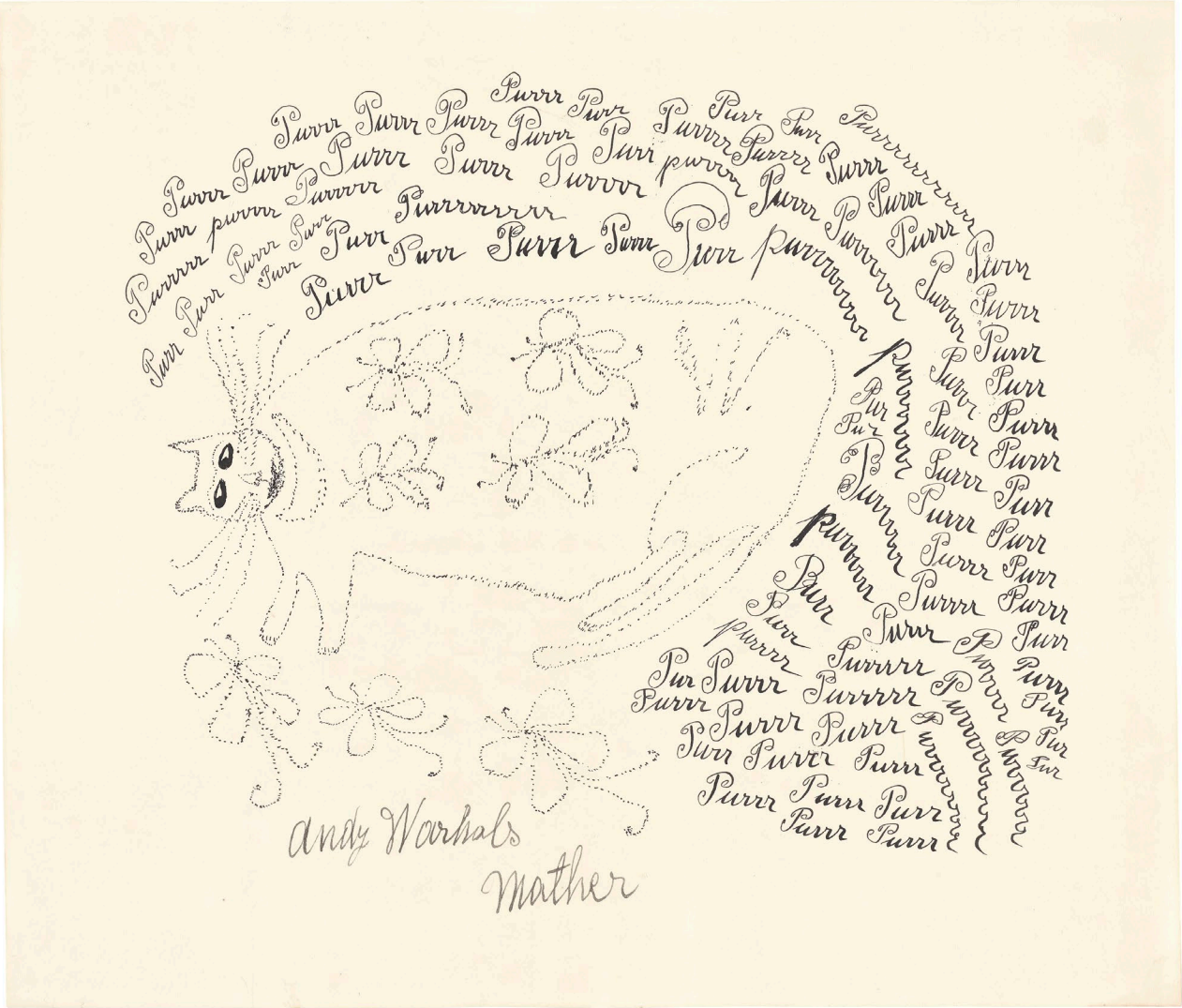
Duane Michals, *Andy Warhol and Julia Warhola*, 1958

Literature:

Donna De Salvo. “*Success is a Job in New York*”: *The Early Art and Business of Andy Warhol*. New York: Grey Art Gallery at New York University; Pittsburgh: Carnegie Museum of Art, 1989, cat. no. 66, p. 78

David Bourdon. *Warhol*. New York: Harry N. Abrams, Inc., 1989, p. 59 (ill. pl. 54) (as *Cat Lying on Side*)

Andy Warhol moved to New York from Pittsburgh in 1949, at the age of twenty-one. By the time his widowed mother, Julia, moved into his cat-filled apartment at 242 Lexington Avenue three years later, he was already successfully pursuing a career as a commercial artist. Warhol greatly admired his mother’s distinctive handwriting and often asked her to do the lettering in his commercial work, even his signature. She had always made drawings, especially of cats, and the two collaborated on several illustrated books in the 1950s, including *Holy Cats by Andy Warhol’s Mother* (1957), an homage to her beloved cat Hester. This drawing, of Hester surrounded by purrs, is closely related to several of the plates in that publication.



Georgia O’Keeffe (1887–1986)

Drawing I, 1959
Charcoal on paper
24⅞ x 18⅞ inches; 63 x 48 cm

Provenance:
Estate of Doris Bry, New York, acquired directly from the artist

Exhibited:
New York, The Downtown Gallery, *Georgia O’Keeffe: Paintings and Drawings*, April 11–May 6, 1961

Spoletto, Italy, Festival of Two Worlds at Palazzo Ancaiani, *Modern American Drawings*, June 16–July 16, 1961; traveled to Jerusalem, Bezalel National Museum, August 19–October 3, 1961; Athens Tech Institute, January 3–21, 1962; Helsinki Art Hall, March 23–April 18; Gothenburg, Sweden, Konstmuseum, April 23–May 9, 1962; Paris, American Cultural Center, June 6–July 10, 1962; London, United States Embassy, July 22–August 17, 1962; and Bonn, Haus der Städtischen Kunstsammlungen, August 29–September 30, 1962

Literature:
Georgia O’Keeffe: Paintings and Drawings. New York: The Downtown Gallery, 1961, cat. no. 14, p. 3.



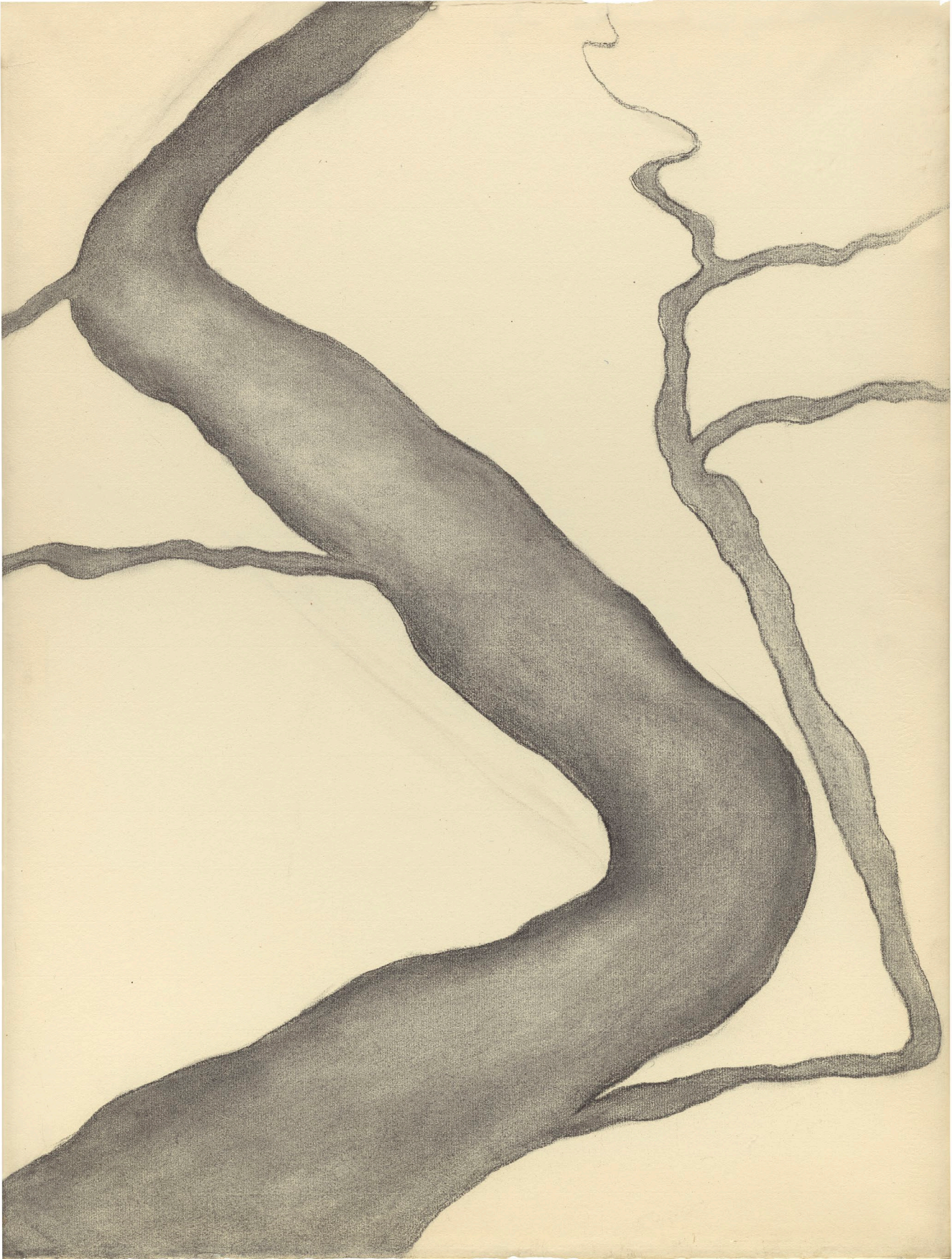
Georgia O’Keeffe, *It Was Yellow and Pink III*, 1960. Oil on canvas. The Art Institute of Chicago, Alfred Stieglitz Collection, bequest of Georgia O’Keeffe

Georgia O’Keeffe. *Some Memories of Drawings*. Edited by Doris Bry. Albuquerque, NM: University of New Mexico Press, 1988, pl. 18 (ill.)

Barbara Buhler Lynes. *Georgia O’Keeffe: Catalogue Raisonné, Volume 2*. New Haven and London: Yale University Press; Washington, DC: National Gallery of Art; Albuquerque, NM: Georgia O’Keeffe Foundation, 1999, cat. no. 130, p. 1107 (ill.)

In 1959, Georgia O’Keeffe embarked on what she called her “around the world” trip, in which she visited Southeast Asia, India, the Middle East, and Italy over a period of three months. Gazing out the window of a plane, she marveled at the terrain below and began making tiny sketches of rivers, which she later translated into larger charcoal drawings and paintings when she returned home.

In a letter to her sister, O’Keeffe wrote, “Such things as I have seen out this window I have never dreamed — tho [*sic*] it is more like my dream than anything I have ever seen — a great river system of green and grey seeming to run up hill to a most dream-like lake of bluish and pinkish grey.” In *Some Memories of Drawings*, writing specifically about *Drawing I* (1959), O’Keeffe noted, “When I flew around the world I was surprised to see how many large spots of desert we went over — with a large river or river bed crossing over the sand.”



Charles Burchfield (1893–1967)

Untitled (Doodles), c. 1950–60

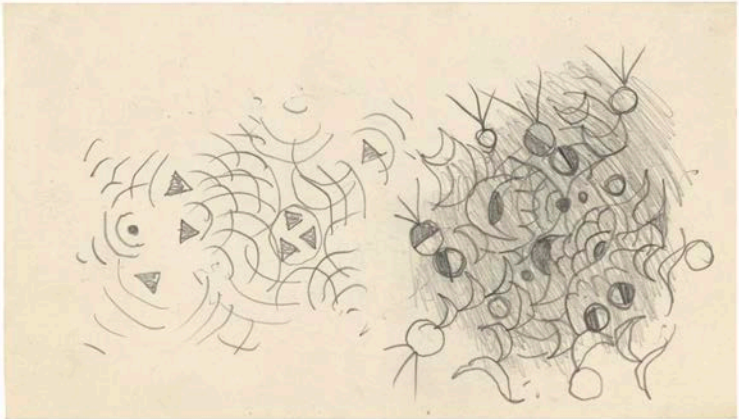
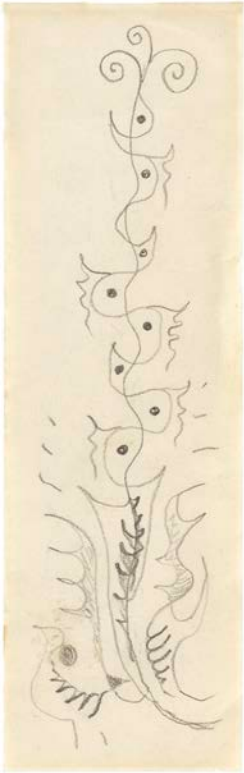
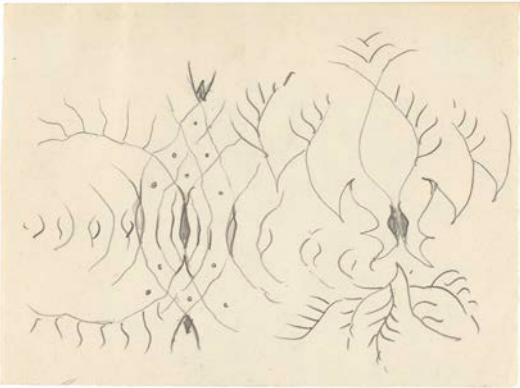
Graphite on paper, five sheets

Sheet heights range from 4 to 8 inches (10 to 20 cm),

widths from 2½ to 9½ inches (6 to 24 cm)

“Throughout his life Burchfield approached drawing as a means of exploring and searching for form and meaning. This is nowhere more apparent than in his doodles, where offhand materials could quickly produce fantastic results. [...] The exercise kept the creation of imagery and the solution of visual problems fresh in his mind. Some of the doodles resemble or foreshadow finished watercolors, and others are their own innovative creations, unmoored to his finished works.”

—Robert Gober in *Heat Waves in a Swamp: The Paintings of Charles Burchfield* (Los Angeles: Hammer Museum; New York: Prestel, 2009)



Philip Guston (1913–1980)

Untitled, 1960

Ink on paper

18 x 24 inches; 46 x 61 cm

Signed and dated in ink (lower right recto): Philip Guston '60

Provenance:

Estate of Philip Guston

McKee Gallery, New York

Private collection (acquired from the above in 2002)

Exhibited:

Bonn, Kunstmuseum, *Philip Guston: Works on Paper*, March 1–May 20, 2007; traveled to Humlebaek, Denmark, Louisiana Museum, May 31–August 26, 2007; Vienna, Albertina Museum, September 7–November 25, 2007; Munich, Staatliche Graphische Sammlung München, December 13, 2007–March 2, 2008; and New York, Morgan Library & Museum, May 2–August 21, 2008

Amsterdam, Jewish Historical Museum, *Philip Guston: Return to Figuration*, November 17, 2013–March 16, 2014

Literature:

Christoph Schreier and Michael Semff, eds. *Philip Guston: Works on Paper*. Ostfildern, Germany: Hatje Cantz, 2007, cat. no. 25 (ill. on front cover and p. 66)

Philip Guston began his career as a figurative artist. In the 1950s he embraced abstraction, but in the 1960s he gradually returned to figuration. This drawing, with its energetic, gestural lines, is an example of the pure abstraction he made toward the end of his abstract period. Regarding his later return to figuration, Guston said, “It wasn’t a transition the way it was in 1949, when one feeling was fading away and a new one had not yet been born. It was two equally important impulses at loggerheads. I would one day tack up in the house a bunch of ‘pure’ drawings, feel good about them, and at night go out to the studio to the drawing of objects, [...] feeling relief and a strong need to cope with tangible things.”



Norman Lewis (1909–1979)

Untitled (Composition in Green and Red), 1960

Oil on cream wove paper

19⅞ x 25¾ inches, 51 x 65 cm

Signed and dated in ink (lower right recto): NORMAN LEWIS

/ 2-3-60

Provenance:

Margradel and Leonard Hicks, New York, acquired directly from the artist c. 1960–65

Private collection, by descent from the above

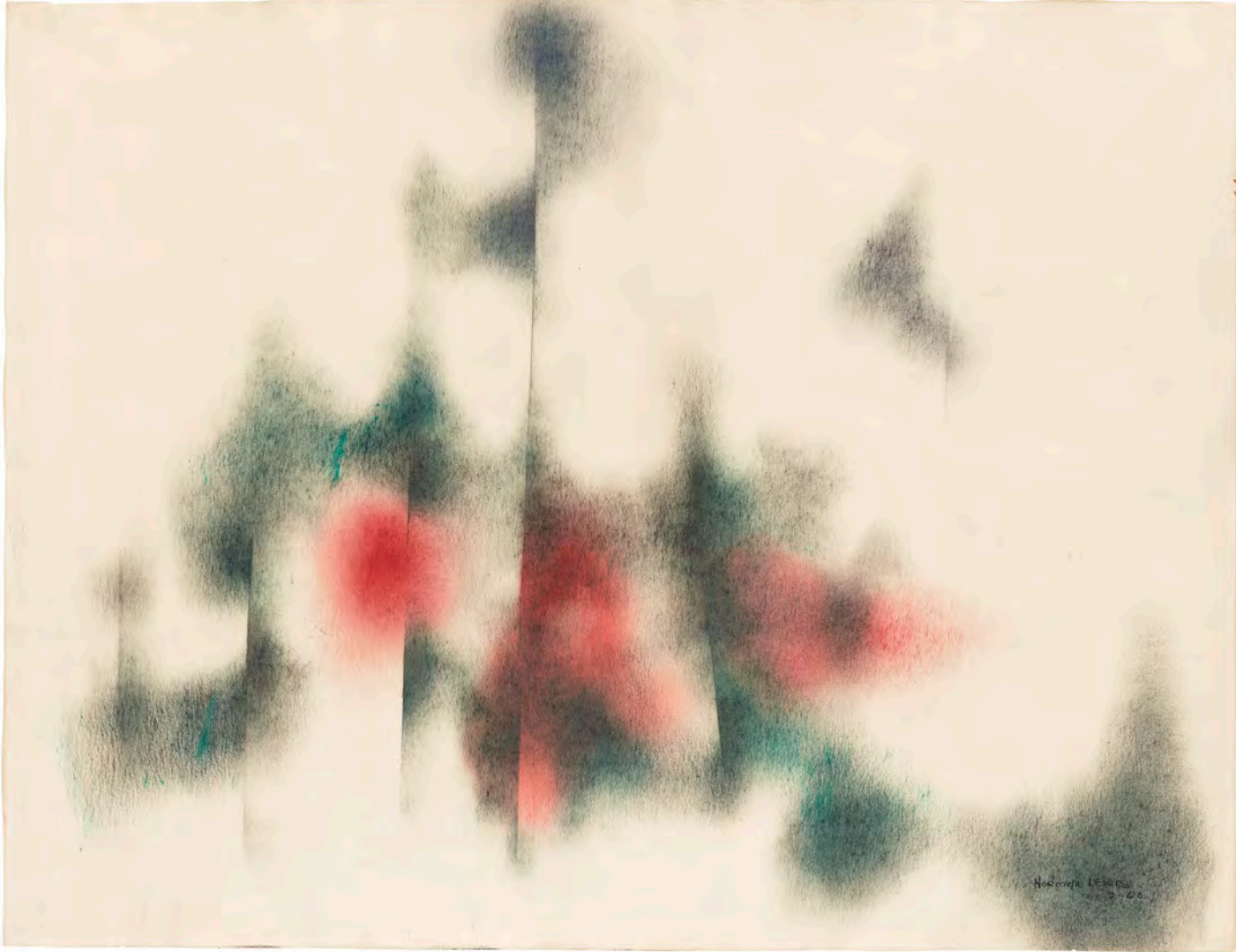
During the 1930s, Norman Lewis worked for the WPA and painted in a social realist style, but by the late 1940s he had abandoned figuration for abstraction, later remarking, “One of the things in my own self-education was the discouraging fact that painting pictures of protest didn’t bring about any change.”

In 1950, Lewis was the only African American artist invited to participate in the famous Studio 35 Artists’ Sessions, where the Abstract Expressionist movement first defined itself. In the course of one session, Lewis was asked how he knew when a painting is finished. He responded, “I have stopped, I think, when I have arrived at a quality of mystery.”

Lewis once said, “Color can evoke a great deal of visual excitement, to see colors that you don’t ordinarily see, that you take for granted. I don’t think that so many people would be killed on the street if they really saw a red light, if they really looked at it.”



Norman Lewis, verso of *Untitled (Composition in Green and Red)*, 1960



John Koch (1909–1978)

Figure Before an Easel, c. 1960–65

Graphite on paper

16⅞ x 14 inches; 43 x 36 cm

Signed in graphite (lower right recto): Koch

Provenance:

Kraushaar Galleries, New York

All through the heyday of Abstract Expressionism and Pop art, John Koch quietly worked away on his realist paintings. Set against the backdrop of his fourteen-room apartment at the El Dorado, overlooking Central Park West, Koch’s subjects included professional models, his music-teacher wife, her students, and their friends. But “Koch’s great understated themes,” Robert Hughes wrote, were “memory and desire.”



John Koch, *John Koch Painting Alice Neel*, 1969. Oil on linen. Hirshhorn Museum and Sculpture Garden, Washington, DC, The Joseph H. Hirshhorn Bequest, 1981



Tony Smith (1912–1980)

Untitled, 1961

Ink on paper

11¾ x 17⅝ inches; 30 x 45 cm

Dated in ink (center right recto): 4-23-61

Provenance:

Estate of the artist

Private collection, acquired from the above in 1996

Exhibited:

New York, Matthew Marks Gallery, *Tony Smith: A Drawing Retrospective*, November 1, 1995–January 13, 1996

New York, The Museum of Modern Art, *Tony Smith: Architect, Painter, Sculptor*, July 2–September 22, 1998

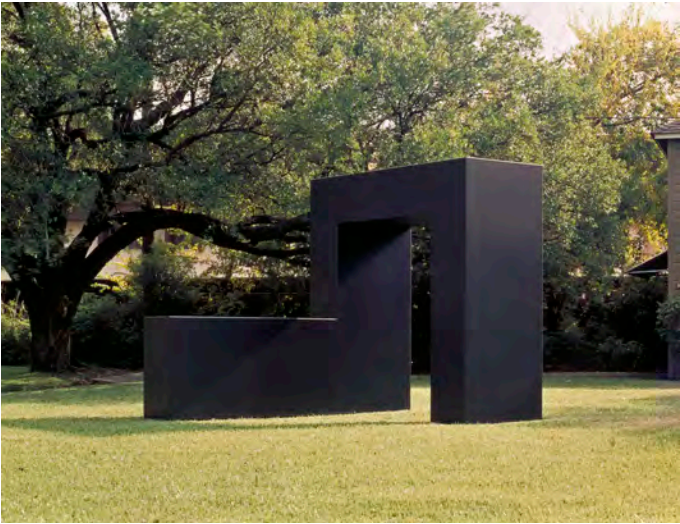
Valencia, Spain, Institut Valencià d’Art Modern, *Tony Smith*, March 14 – May 19, 2002

Literature:

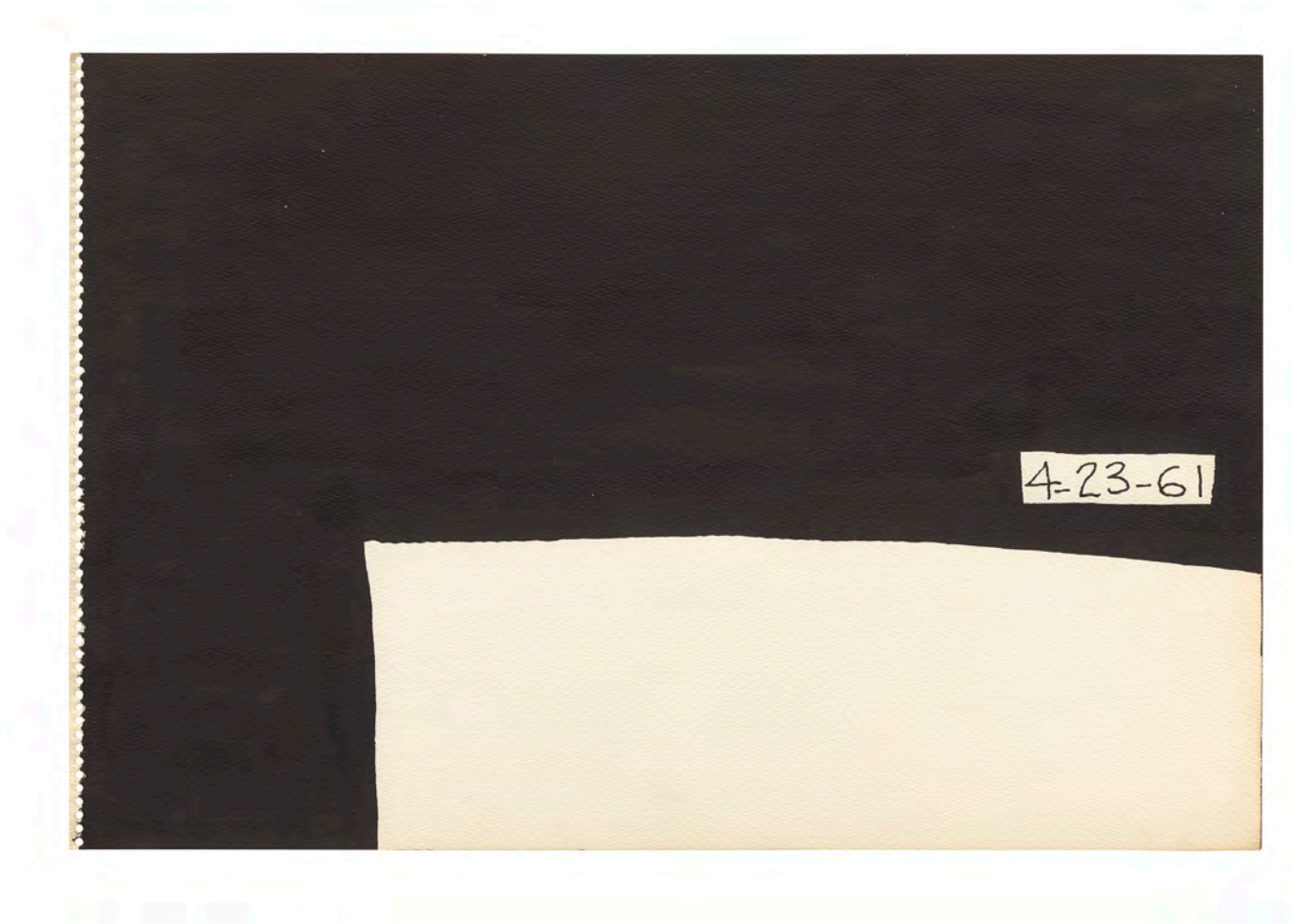
Klaus Kertess and Joan Pachner. *Tony Smith: A Drawing Retrospective*. New York: Matthew Marks Gallery, 1995, p. 56 (ill.)

Robert Storr. *Tony Smith: Architect, Painter, Sculptor*. New York: The Museum of Modern Art, 1998, p. 83 (ill.)

In 1961, Tony Smith was in a near-fatal car accident, an experience that would push him to curtail his architecture career and concentrate on his sculpture full time. This ink drawing is one of a series he executed while convalescing. Based on a system of interconnecting positive and negative geometric shapes, the drawings provided the groundwork for one of Smith’s earliest mature sculptures, *Marriage* (1961), which reimagined in three dimensions the graphic components established in the drawings. As Smith scholar Joan Pachner notes, “Smith drew often throughout his life, and he did not stop the visual thought process when he began to make sculpture. Drawing remained central to his work and was at the heart of his successful transition from architecture to sculpture.”



Tony Smith, *Marriage*, 1961. Painted steel. The Menil Collection, Houston, gift of the Menil Collection to the city of Oslo



Anne Truitt (1921–2004)

Untitled, 1962

Graphite on paper

24 x 18 inches; 61 x 46 cm

Signed and dated in graphite (lower right recto): TRUITT '62

Provenance:

Estate of Anne Truitt

Exhibited:

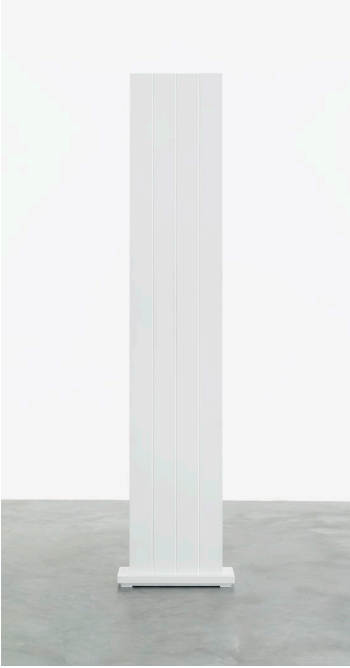
New York, Matthew Marks Gallery, *Anne Truitt: Drawings*,
February 4–April 14, 2012

Literature:

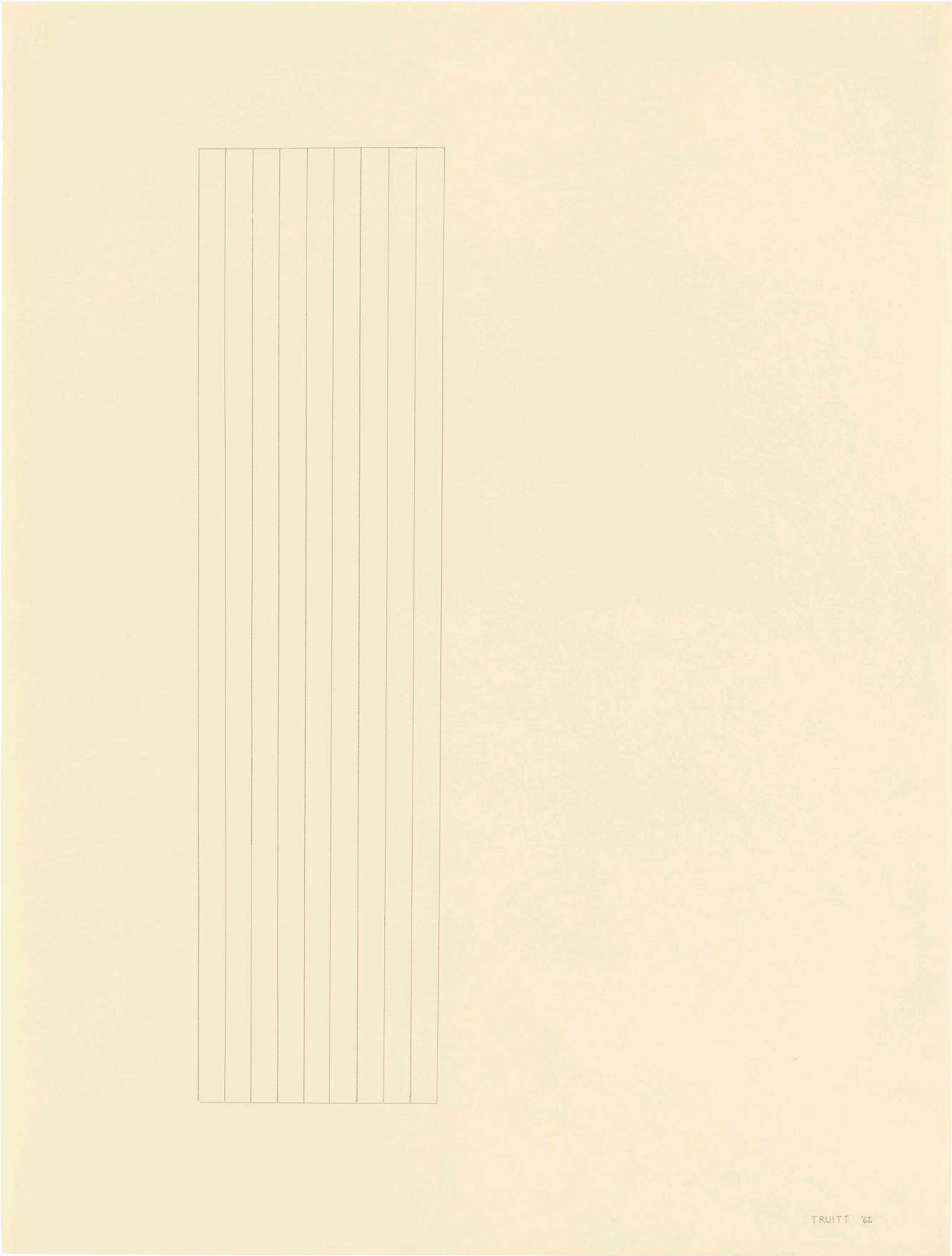
Brenda Richardson. *Anne Truitt: Drawings*. New York: Matthew
Marks Gallery, 2012, pl. 4 (ill.)

Anne Truitt drew avidly throughout her career, remarking,
“Working on paper is marvelously freeing — something about
the way in which it so generously offers itself to the hand, its
absorptive flatness, invites a kind of open play.”

This early drawing was inspired by the white picket fences
and clapboard houses of Easton, the small town on the eastern
shore of Maryland where Truitt grew up. She made a group of
related sculptures in painted wood the same year, titling each
one after its color and the number of incised vertical divisions, as
in *White: Four*.



Anne Truitt, *White: Four*, 1962. Acrylic on
wood. Los Angeles County Museum of Art,
gift of 2019 Collectors Committee



Karel Appel (1921–2006)

Untitled, 1963

Gouache, crayon, and collage on paper

27½ x 39⅛ inches; 70 x 99 cm

Signed and dated in gouache (lower right recto): appel 63

Provenance:

Karel Appel Foundation, Amsterdam

Karel Appel’s emotionally charged blend of abstraction and figuration was inspired by folk art, children’s drawings, and especially the art of the insane. He was a member of the Cobra group of artists, who, in the words of Alex Kitnick, “banded together after WWII to survey not only the war’s destruction but also the possibilities of creation.” In the late 1950s and early 1960s, Appel had a studio in New York, where he became friends with Dizzy Gillespie and many of the leading artists of the day, including his fellow Dutchman Willem de Kooning. This work is unusual in Appel’s oeuvre for its collaged elements, including magazine clippings and foil from cigarette packs, which add a Pop element to his typically bright, expressively applied paint.



Niki de Saint Phalle (1930–2002)

Gorgo, 1964

Ink, graphite, rubber stamp, and collage on paper

19½ x 13⅓ inches; 50 x 33 cm

Signed, dated, and inscribed in ink (recto): September 22

/ London / Niki de Saint Phalle / 1964

Provenance:

Alexander Iolas Gallery, New York

Private collection, acquired from the above c. 1965

Gorgo is a 1961 science-fiction film about a young sea monster captured and brought to London for exploitation and profit. The mythical reptile first appeared in Niki de Saint Phalle’s work in 1962, in her large assemblage *Gorgo in New York* (Museum of Fine Arts, Houston).

In Saint Phalle’s drawing, Gorgo’s body seems to have swallowed up everything in its path, including hearts, flowers, a pelican, a tiger, and a butterfly. Below the inscription “Are you a culture culture?” the drawing is dated September 22, 1964, the opening day of her first one-person exhibition in London, *You Are My Dragon*, at the Hanover Gallery.



Paul Feeley (1910–1966)

Untitled, 1964

Watercolor on paper

12 x 18 inches; 31 x 46 cm

Signed, dated, and inscribed in graphite (verso): For Sylvia from Paul 23 May 64

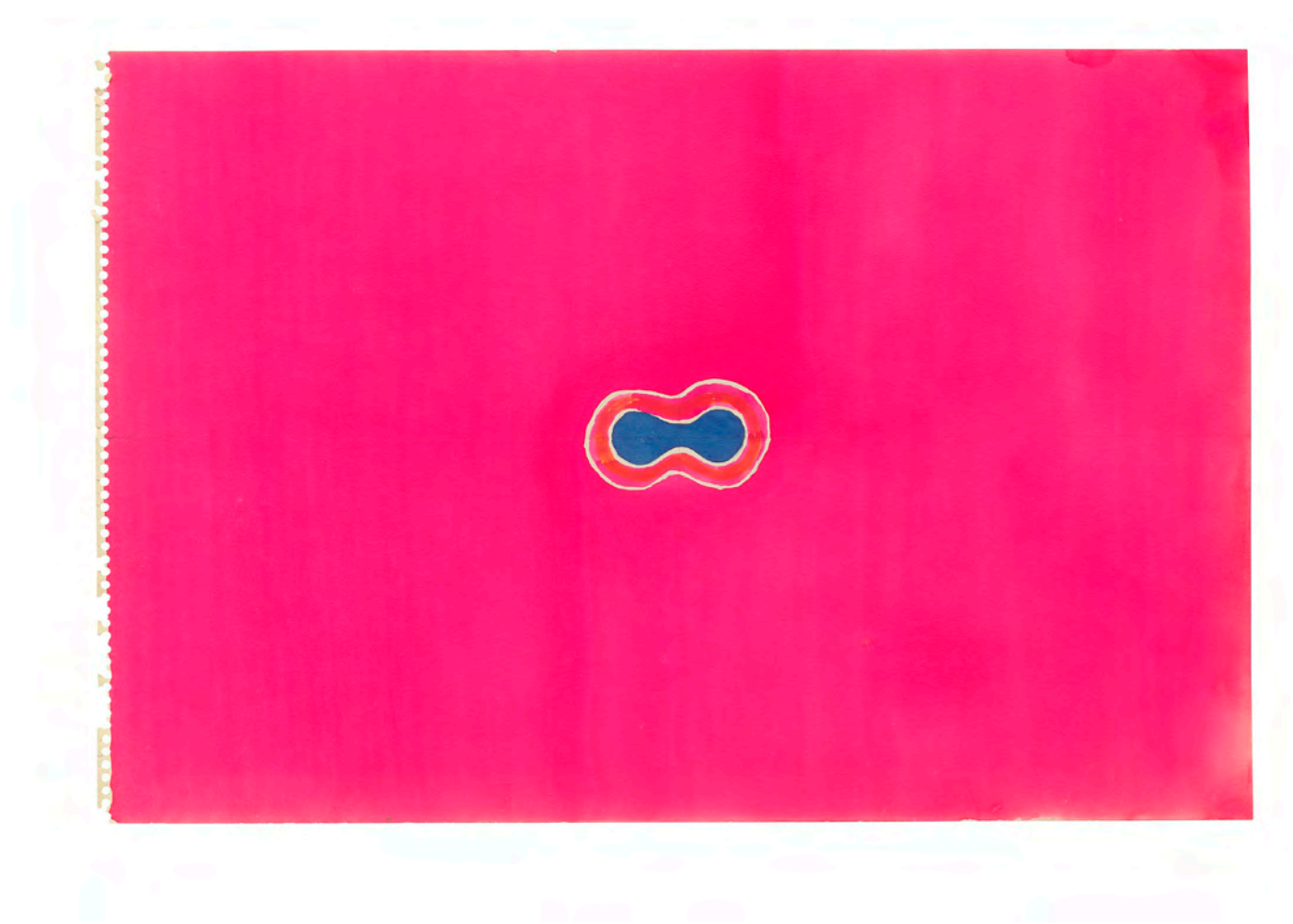
Provenance:

Sylvia Sleigh, New York, gift of the artist, 1964

Estate of Sylvia Sleigh and Lawrence Alloway

Paul Feeley died in 1966, at the height of his career. His unique and original work — neither Color Field nor Hard Edge nor Minimal — set his paintings apart from those of his peers. In the decades since, his work, with its simple abstract forms painted in bright colors, has not only endured but proven highly influential.

Feeley ran the art department at Bennington College for many years. This drawing was a gift from the artist to the painter Sylvia Sleigh, whose husband, Lawrence Alloway, taught art history at Bennington and later became an important curator and critic.



David Hockney (b. 1937)

Man Drawing, 1965

Ink on paper

10 x 12½ inches; 25 x 32 cm

Initialed, titled, and dated in ink (lower right recto): man drawing. DH. '65

Provenance:

Gene Baro, gift of the artist

Private collection, by descent from the above

Hockney made this drawing the year after he moved to Los Angeles. He gave it to Gene Baro (1924–1982), a curator and writer and, later, the director of the Corcoran Gallery of Art. Baro wrote catalogue essays for several Hockney exhibitions, including a 1967 one-person show in Ljubljana, Slovenia, and the 1978 touring exhibition *David Hockney: Prints and Drawings*.



Ken Price (1935–2012)

Specimens on Pillow Bases, 1965

Graphite, acrylic, and colored pencil on paper

11¾ x 12¾ inches; 30 x 32 cm

Signed and dated in graphite (lower left recto): PRICE '65

Provenance:

Estate of Ken Price

Exhibited:

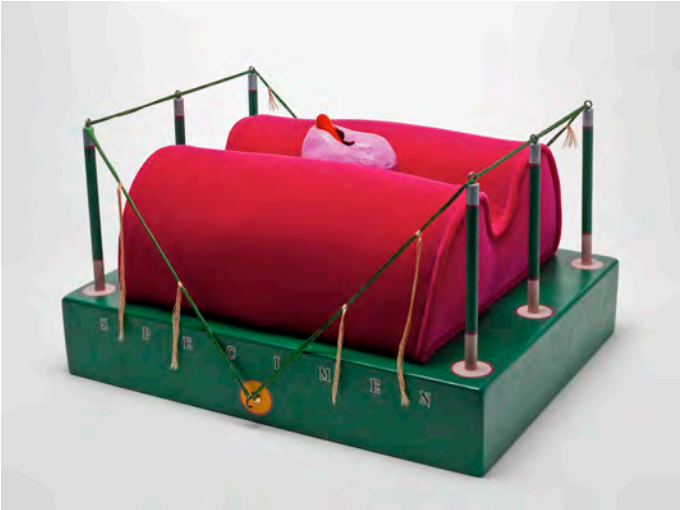
New York, Matthew Marks Gallery, *Ken Price Drawings*,
May 5–June 25, 2016

Los Angeles, Matthew Marks Gallery, *Ken Price Drawings*,
July 9–September 10, 2016

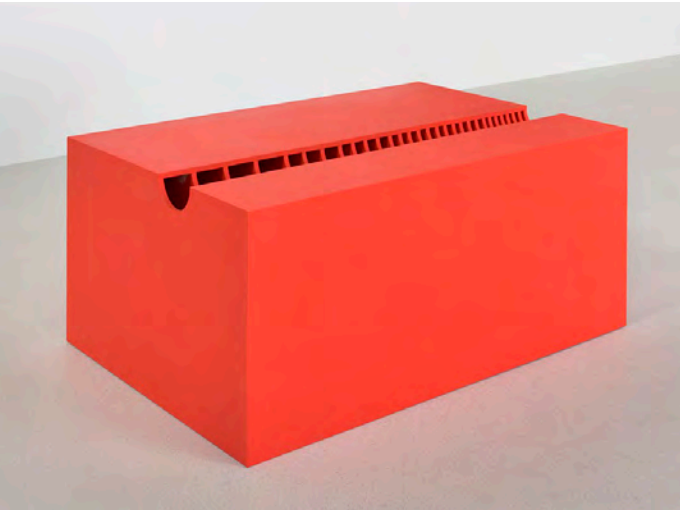
Literature:

Jean-Pierre Criqui. *Ken Price Drawings*. New York: Matthew
Marks Gallery, 2016, pp. 7, 94–96 (ill.)

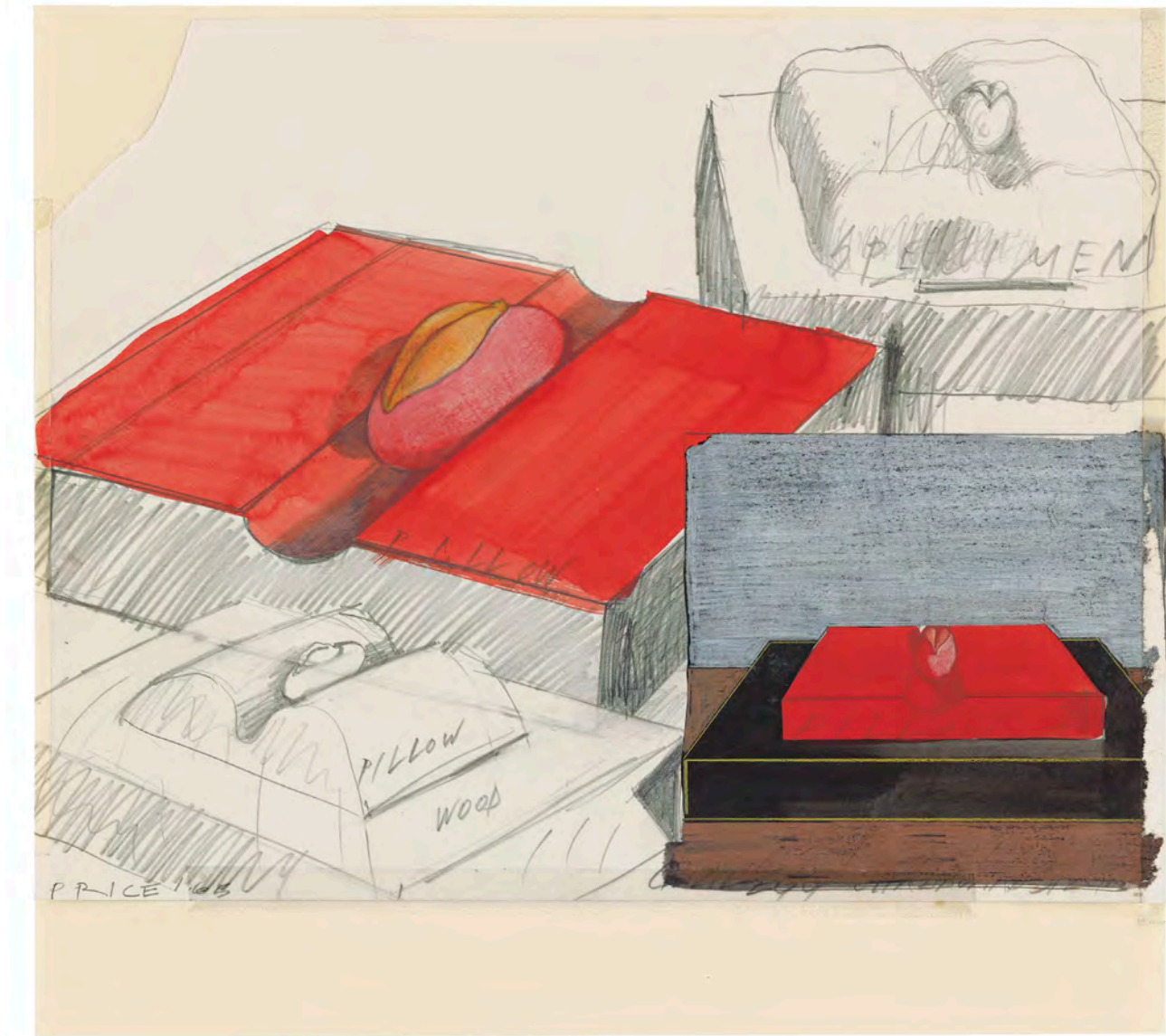
Although the red bases in this sheet of studies by Ken Price
were meant to be produced as velvet-covered pillows, they look
remarkably like a painted-wood sculpture by Donald Judd, who,
along with Price, was among the few artists making colored
sculpture in the early 1960s.



Ken Price, *Specimen*, 1964. Glazed clay, acrylic paint, wood, velvet, string.
Smithsonian American Art Museum, Washington, DC, gift of an
anonymous donor and museum purchase through the MCI Fund



Donald Judd, *Untitled*, 1963. Oil on plywood. Judd Foundation, New York



Joseph Cornell (1903–1972)

Untitled (Helen Storms Cornell as a child), c. 1966

Ink and collage on Masonite

11 1⁄8 x 9 7⁄8 inches; 25 x 20 cm

Inscribed by the artist in white crayon (verso): Helen Storms Cornell / ca. 1889 / prob. Ocean Grove, N.J.

Provenance:

Leila Hadley Luce, gift of the artist

Estate of Leila Hadley Luce

Joseph Cornell was born in Nyack, New York. His father died when he was twelve years old, and shortly afterward he moved with his strong-willed mother, two sisters, and invalid brother — to whom he was devoted — to a small two-bedroom house in Queens. Although his sisters married and moved away as soon as they were able, Cornell stayed with his mother and brother, living in the same house for the remainder of his life.

This collage was most likely made shortly after his mother’s

death. Cornell had a special affinity for children, holding their innocence in high regard, and one can imagine that the photograph of his mother as a child held special meaning for him. It makes sense that he gave it to Leila Hadley, a young divorced mother of four, who was among the most important women in the later years of his life. Their friendship began after she sent him an admiring letter, and he soon became a supportive figure for her, once writing her a \$5,000 check on the spur of the moment to help pay her children’s tuition bills. Cornell dreamed about marrying Hadley. “He said it would be wonderful to be married,” she said. “He wanted to be married in order to travel. He had only been to Nyack, and that was it.”



Joseph Cornell, *Untitled (Helen Storms Cornell as a child)*, mid-1960s. Photograph on Masonite. Smithsonian American Art Museum, Washington, DC, gift of The Joseph and Robert Cornell Memorial Foundation



Joseph Cornell and Leila Hadley at the artist's home on Utopia Parkway, Queens, 1971



54

Gladys Nilsson (b. 1940)

Untitled, c. 1966

Watercolor on paper

11 1/8 x 8 7/8 inches; 28 x 23 cm

Signed in watercolor (lower left recto): G Nilsson

Provenance:

Paul McCarron, acquired directly from the artist c. 1966

Estate of Paul McCarron



Karl Wirsum (b. 1939)

Untitled (James Brown), 1966

Ink on paper

14 x 11 inches; 36 x 28 cm

Signed and dated in graphite (lower right recto): Karl Wirsum

Aug 2 - 66

In 1966, shortly after his debut on the Ed Sullivan Show, James Brown performed for a week at Chicago’s Regal Theater, which coincided with his single “It’s A Man’s Man’s Man’s World” breaking into the top ten. Wirsum’s drawing of Brown is dated about six weeks later. Wirsum made a painting the same year, *Conrad Veidt Stars James Brown in the Spade Joker*, that combines Brown’s smiling face with that of the German silent-film star Conrad Veidt, whose character in the 1928 film *The Man Who Laughs* — a disfigured circus performer whose face is cut into a permanent grin — inspired the Joker in the original *Batman* comic.



Poster for a week of concerts by James Brown at Chicago's Regal Theater in 1966



Karl Wirsum, *Conrad Veidt Stars James Brown in the Spade Joker*, 1966. Acrylic on canvas. Collection of Zack Wirsum



R. Crumb (b. 1943)

That’d Be Nice!, 1968–70

Ink on paper

9¾ x 7½ inches; 25 x 19 cm

Provenance:

Alexander Gallery, New York

Exhibited:

New York, Alexander Gallery, *R. Crumb: Retrospective*,
November 1–December 23, 1993

New York, Matthew Marks Gallery, *Deliver Us From Evil*,
July 7–August 20, 2004

Literature:

Robert Crumb. *R. Crumb: Retrospective*. New York: Alexander
Gallery, 1993, p. 272 (ill.)

A Drawing Show. New York: Matthew Marks Gallery, 2014, cat.
no. 14 (ill.)

R. Crumb is known for deeply irreverent drawings that undermine various aspects of American society. His comics *Fritz the Cat*, *Mr. Natural*, and *Keep on Truckin’* helped define comic subculture in the 1960s. This drawing, among the best sheets from his late 1960s notebooks, is filled with studies for his comics. In the upper left, a policeman confronts a hippie under the heading “The Displaced Persons Zone / Better Known As The Lower East Side!!” On the right, a Picassoid head floats above two anthropomorphized subway cars. Ascending through the center of the composition, seven hands thrust upward. Under the topmost hand Crumb has written, “The forces of darkness are upon us!”, while at the bottom, in large letters, he has inscribed, “THAT’D BE NICE!” + + +



Vija Celmins (b. 1938)

Untitled (To Mr. Wallace Berman), 1969

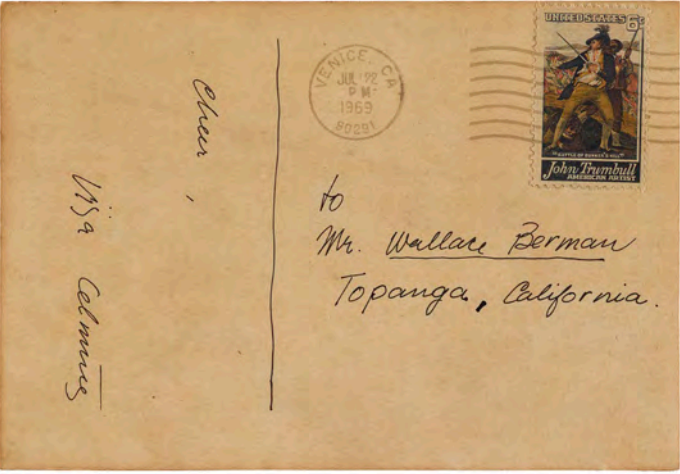
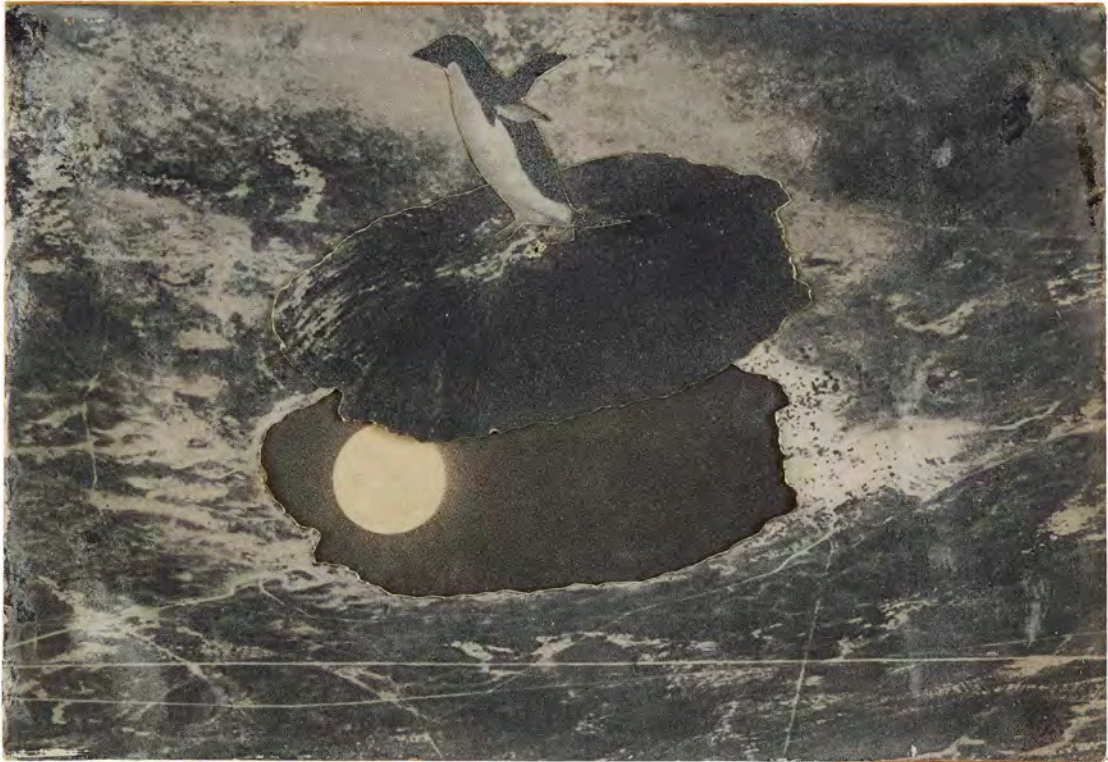
Collage

4½ x 5½ inches; 11 x 15 cm

Signed and inscribed in ink (verso): to / Mr. Wallace Berman /
Topanga, California. / Cheer, / Vija Celmins

Provenance:
Wallace Berman, Topanga, California, acquired from the artist
in 1969
Private collection, by descent

Vija Celmins moved to Venice, California, in 1962 to pursue an MFA at the University of California, Los Angeles. At the time, Wallace Berman was an important figure in the city’s art scene, and, after visiting his exhibition at the Los Angeles County Museum of Art in 1968, Celmins wrote to him to express her admiration: “I say again, I enjoyed your exhibition at the museum very much. Love, Vija.”
This collage includes images of the lunar surface and the night sky, subjects that would become central to Celmins’s oeuvre. Shortly after completing it, she gave up painting and devoted herself to drawing in graphite for over a decade.



Vija Celmins, verso of *Untitled (To Mr. Wallace Berman)*, 1969

Christina Ramberg (1946–1995)

Untitled (Soap Operas), 1968

Ink and colored pencil on paper

8 x 5 inches; 20 x 13 cm

Provenance:

Estate of Christina Ramberg

Exhibited:

Chicago, Gallery 400, University of Illinois at Chicago, *Christina Ramberg Drawings*, May 1–June 10, 2000

New York, Matthew Marks Gallery, *A Drawing Show*, October 4–November 29, 2014

Literature:

Judith Russi Kirshner. *Christina Ramberg Drawings*. Chicago: Gallery 400, University of Illinois at Chicago, 2000, p. 81 (ill.)

A Drawing Show. New York: Matthew Marks Gallery, 2014, cat. 15 (ill.)

Christina Ramberg’s work explores, with enormous formal inventiveness, some of the more sinister aspects of everyday life, teasing out underlying tensions that often go unremarked. As Jenelle Porter has written, “Ramberg tenaciously pursued unlikely equivalences. A blouse could, after several manifestations and manipulations, become a bound torso; hair, a bandage; an urn, a swaddled head.” Such interests can be traced in Ramberg’s extensive collections of medical illustrations, underwear advertisements, and pattern books.

In this drawing Ramberg combines several forms that share a resemblance, including billowing curtains in open windows and women in the act of dressing or undressing. Listed at the top of the drawing are six soap opera titles from the 1960s, two of which — *Secret Storm* and *Search for Tomorrow* — also appear below as inscriptions on marble tombstones.



Paul Thek (1933–1988)

Self-Portrait, c. 1969

Graphite on paper

10⅝ x 7¾ inches; 27 x 20 cm

Provenance:

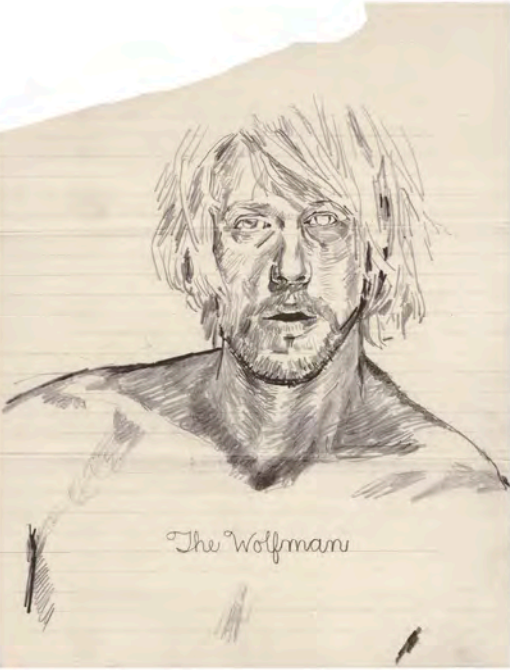
Udo Kultermann, gift of the artist

Private collection, by descent

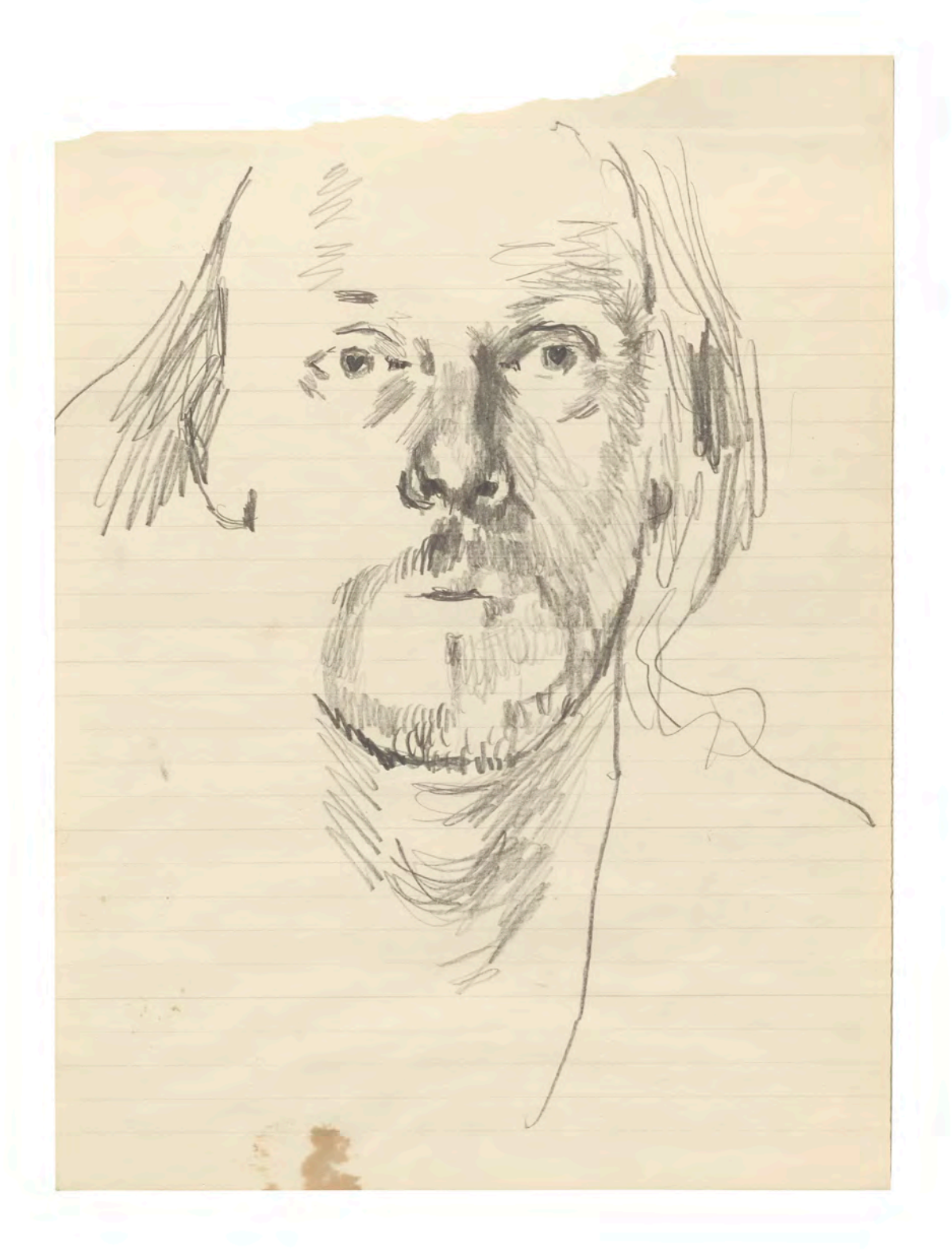
Paul Thek left New York shortly after his 1967 exhibition *The Tomb* at the Stable Gallery, which consisted of a large pyramid structure containing a pink wax effigy of the artist sticking out his tongue. Shortly after arriving in Europe he began keeping a journal comprised of texts and drawings, a practice he would maintain for the rest of his life.

In 1968, Thek had his first one-person exhibition in Europe, *A Procession in Honor of Aesthetic Progress: Objects to Theoretically Wear, Carry, Pull or Wave*, at Galerie M. E. Thelen in Essen, Germany. The exhibition was accompanied by the first publication on his work, written by the German art historian Udo Kultermann.

Thek drew this self-portrait in his journal, later removing it to send to Kultermann. Thek sent a similar self-portrait to his friend Susan Sontag, who dedicated her seminal essay collection *Against Interpretation* to him in 1966 and would, after his death, dedicate her book *AIDS and Its Metaphors* to his memory.



Paul Thek, *Self-Portrait sent to Susan Sontag*, n.d. Graphite on paper.
Private collection



Melvin Edwards (b. 1937)

B Wire Chaino B Wire, 1970

Spray paint on paper

24 x 18 inches; 61 x 46 cm

Signed, titled, and dated in ink (lower right verso): B Wire

Chaino B Wire / M Edwards 1970

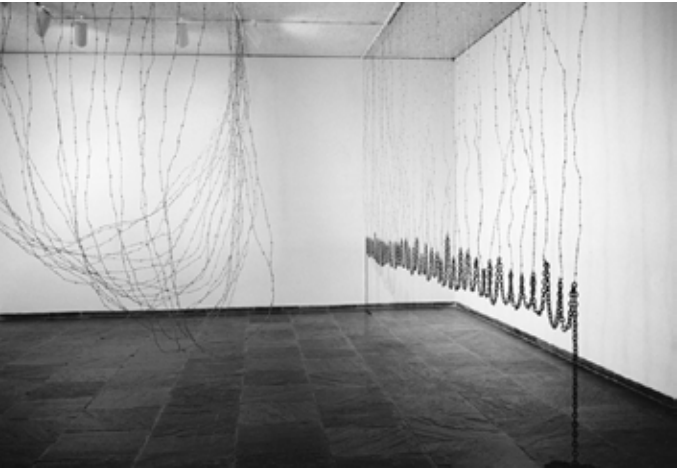
Provenance:

Alexander Gray Associates, New York

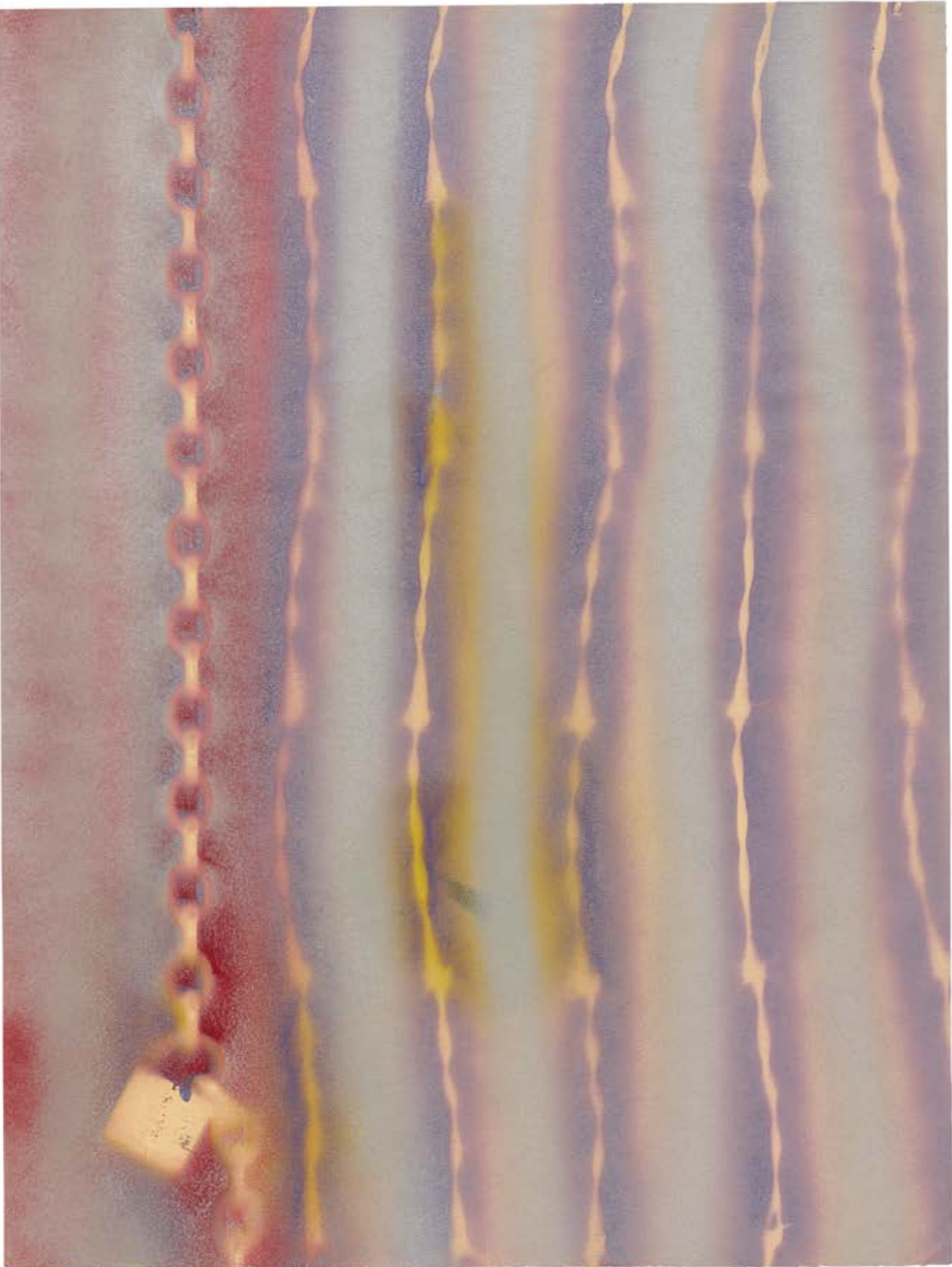
Literature:

Catherine Craft. *Melvin Edwards: Five Decades*. Dallas: Nasher Sculpture Center, 2015, pp. 25, 124, 205 (ill.)

For more than fifty years Melvin Edwards has been making abstract steel sculptures distinguished by their formal simplicity and powerful materiality. Assembled from industrial materials and scrap metal, his work often references the history of race, labor, and violence in the United States. In 1970 he became the first African American sculptor to have a one-person exhibition at the Whitney Museum in New York. The show featured large-scale installations made from barbed wire and chains. For this drawing from the same year, he used metallic spray paint to trace the outline of those materials on paper.



Melvin Edwards: Works at the Whitney Museum of American Art, New York, 1970



Guy de Cointet (1934–1983)

The wizard carried out the orders..., 1971

Ink on paper

18¾ x 24 inches; 48 x 61 cm

Signed, titled, and dated in graphite (lower recto): “The wizard carried out the orders...” Guy de Cointet, 71

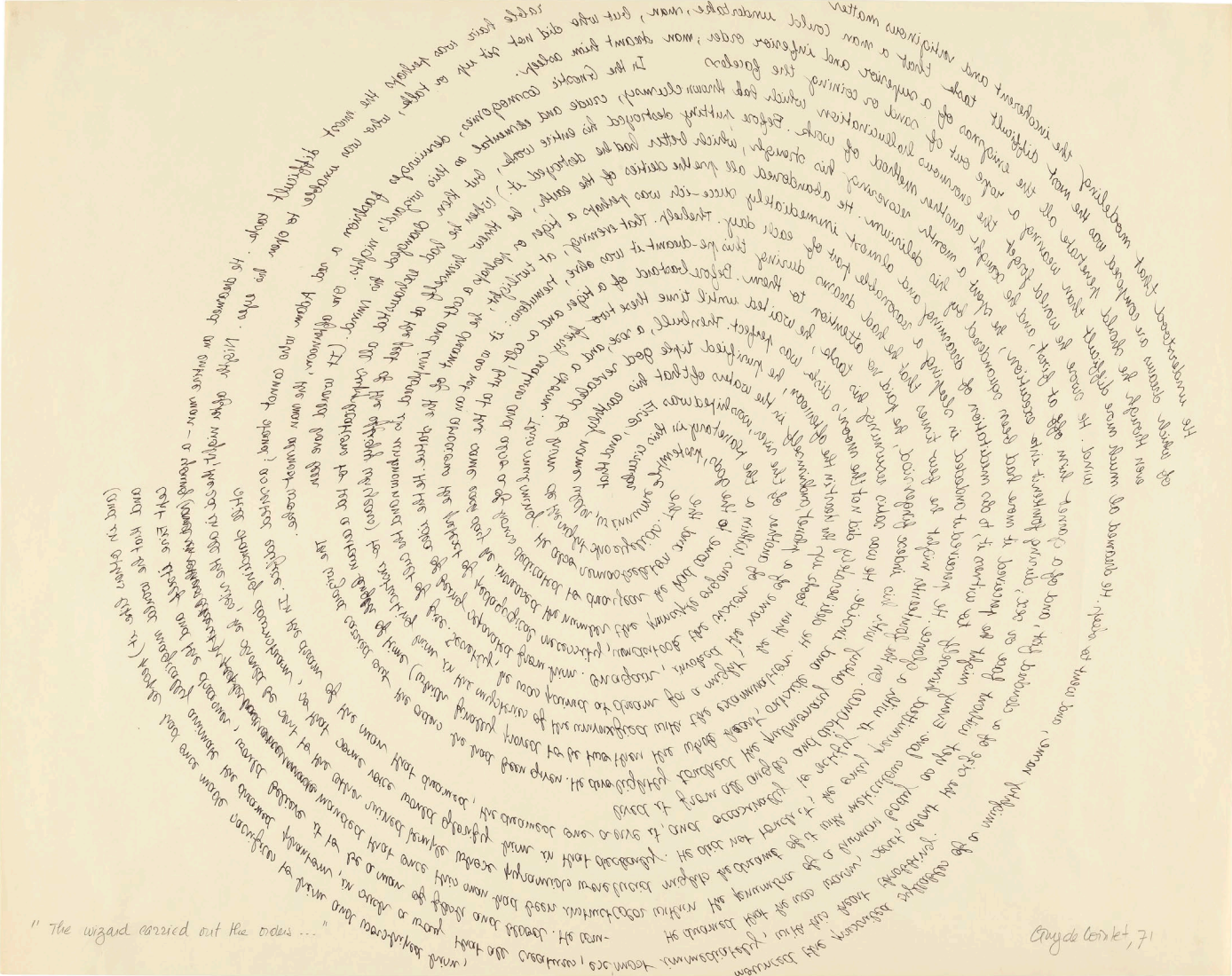
Provenance:

Private collection, Los Angeles

Literature:

Julie Rouart, ed. *Guy de Cointet*. Paris: Flammarion, 2014, p. 119 (ill.)

French artist Guy de Cointet arrived in Los Angeles in 1968. Working first as an assistant to the artist Larry Bell, who he had met in New York through the Warhol superstar Viva, Cointet would remain in Los Angeles for the rest of his short life. Inspired by a fascination with language, his art primarily consists of scripted performances and exceptional drawings. The drawings, which combine geometric forms with found texts taken from literature, popular culture, and everyday conversations, are suffused with a melancholic irony. Over the years Cointet found a place for himself in the Los Angeles art scene, and his work went on to influence a generation of the city’s younger artists, notably Paul McCarthy and Mike Kelley.



Bruce Nauman (b. 1941)

Untitled (Study for “Untitled (Variable Lights)” at the Los Angeles County Museum of Art), 1972

Graphite on paper

23 1/8 x 29 inches; 59 x 74 cm

Signed and dated in graphite (lower right recto): B. Nauman 72

Provenance:

Sperone Westwater Gallery, New York

Private collection, acquired from the above in 2008

Exhibited:

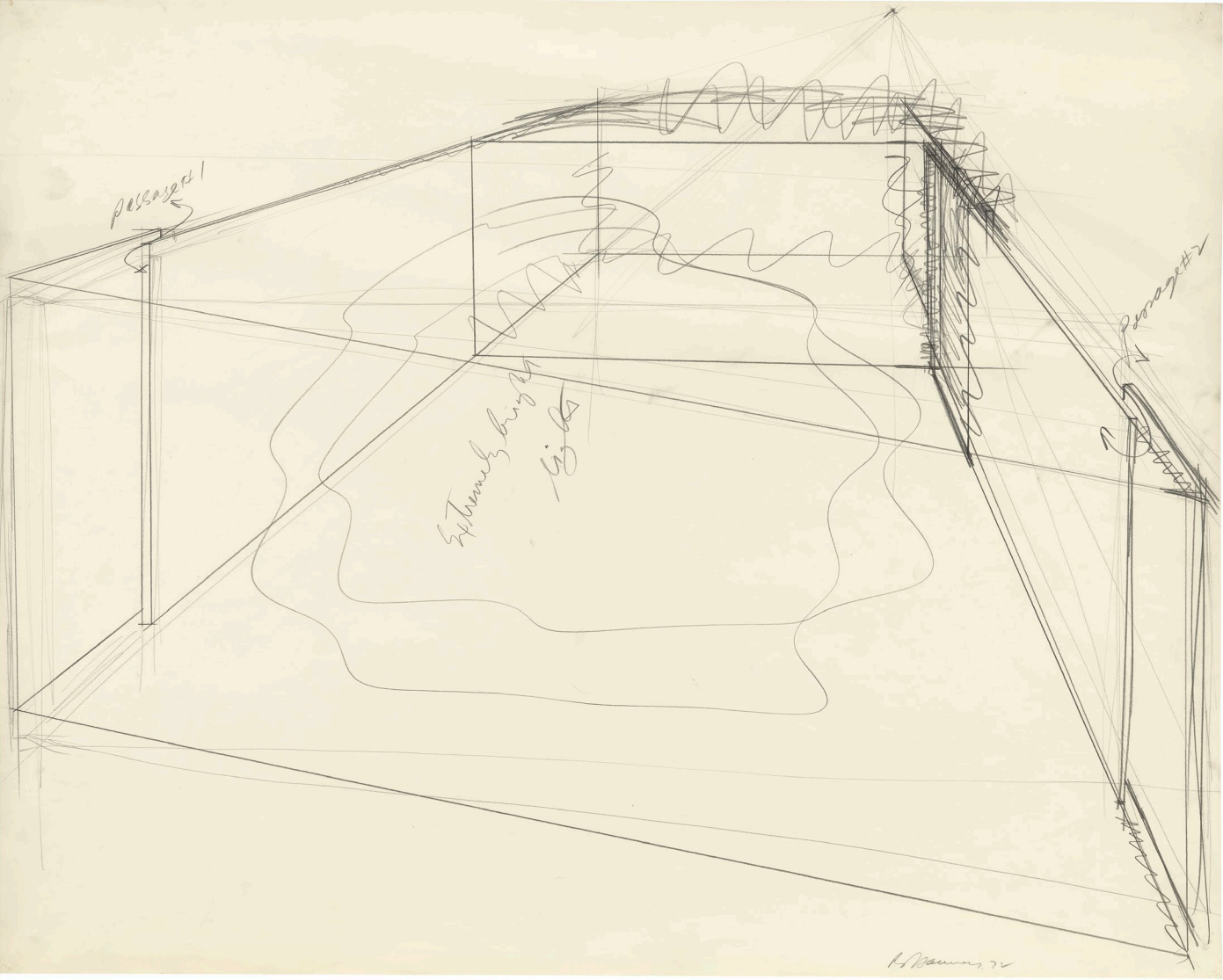
New York, Sperone Westwater Gallery, *Bruce Nauman: Drawings for Installations*, February 19–March 29, 2008

Literature:

Coosje van Bruggen, Dieter Koeplin, and Franz Meyer. *Bruce Nauman: Zeichnungen 1965–1986*. Basel: Kunstmuseum Basel, 1986, cat. no. 258 (ill.)

Michael Auping. *Bruce Nauman: Drawings for Installations*. New York: Sperone Westwater, 2008, p. 37 (ill.)

This work is study for *Untitled (Variable Lights)*, an installation included in Bruce Nauman’s first retrospective at the Los Angeles County Museum of Art in 1972. As he described it, “You walked into a room lit with very bright light. [...] The light wasn’t meant to drive you out of the room. It was just very bright; just another empty room. It made some people uncomfortable.”



Brice Marden (b. 1938)

Untitled, 1972–73

Ink on paper

11⅝ x 7⅞ inches; 30 x 19 cm

Signed and dated in ink (lower right recto): BM. 72–3

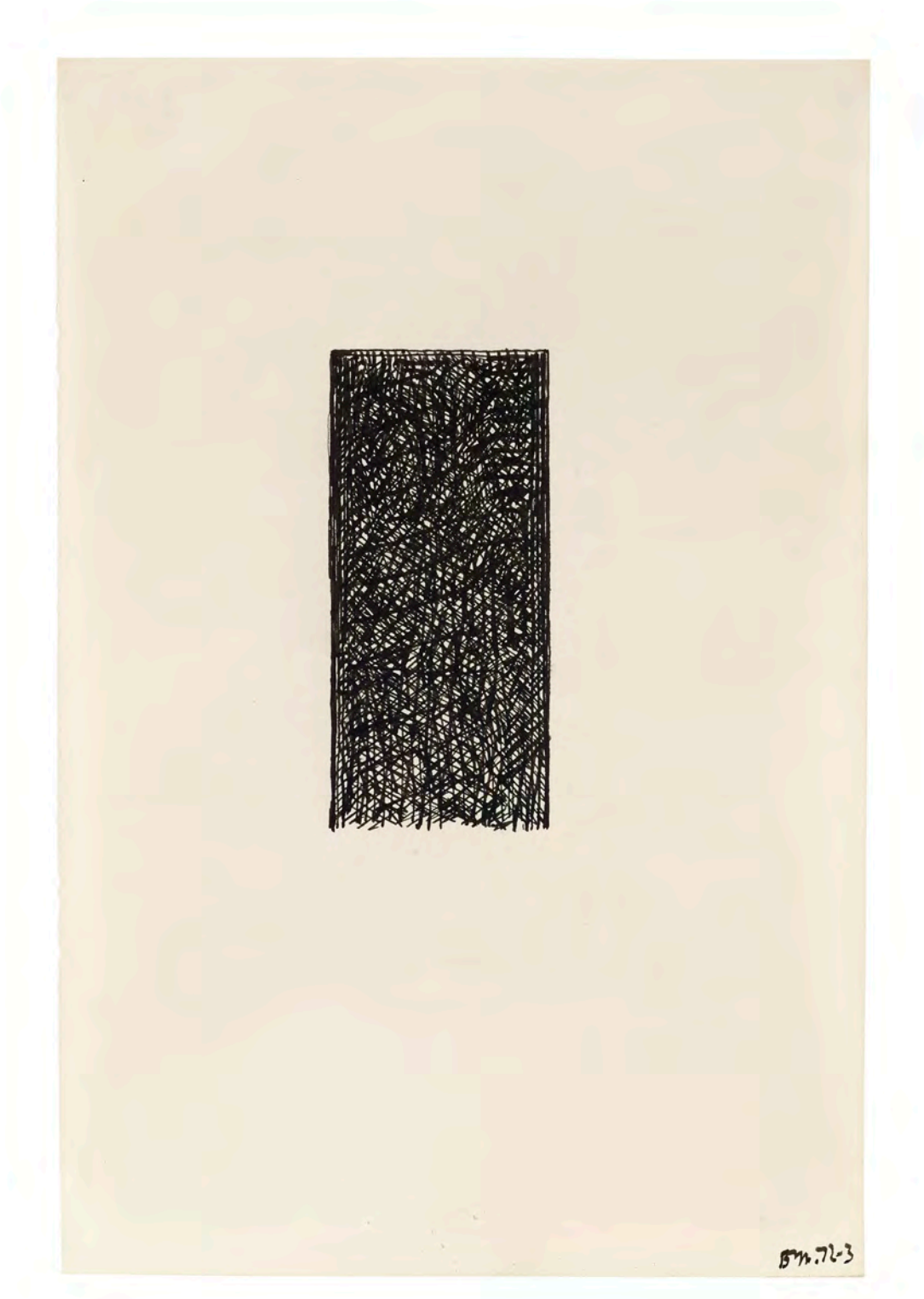
Provenance:

Galerie Yvon Lambert, Paris

The proportions of the rectangle in this drawing are the same as each of three panels in the painting *Summer Table* (1972–73), which was made at the same time. In the early 1970s Marden spent his summers in Greece making drawings. “I stayed on an island overlooking the sea. I worked in a garden, drawing. I studied light changes and the movements of the sea. I studied light changes change edges.” He would bring the drawings back to New York and use them to help inspire his paintings. Of *Summer Table* he wrote, “The painting was started from a note to myself that said ‘a table of glasses and lemonade and Coca-Cola. Interesting color.’ The painting started with colors that approached those colors from memory. As it progressed that idea became less important than the formal aspects, which dealt with creating strong tension and pull between the outside panels.”



Brice Marden, *Summer Table*, c. 1972–73. Oil and wax on canvas. Whitney Museum of American Art, New York, purchase, with funds from the National Endowment for the Arts



Mary Beth Edelson (b. 1933)

Woman Rising with Energy Streaming, 1973

Oil and ink on gelatin silver print

9⅞ x 7¼ inches; 25 x 20 cm

Inscribed in colored pencil (lower right recto): HEAD STRONG

Provenance:

David Lewis Gallery, New York

A pioneer of the feminist art movement, Mary Beth Edelson has challenged patriarchal culture throughout her career. This work belongs to *Woman Rising*, the 1973 series in which she drew and painted on self-portrait photographs, transforming her naked body into different historical archetypes of feminine power.



Walker Evans (1903–1975)

Bicycle, 1974

Ink on paper

11 x 15½ inches; 28 x 39 cm

Initialed and dated in ink (lower right recto): W.E. / 9/27/74

Provenance:

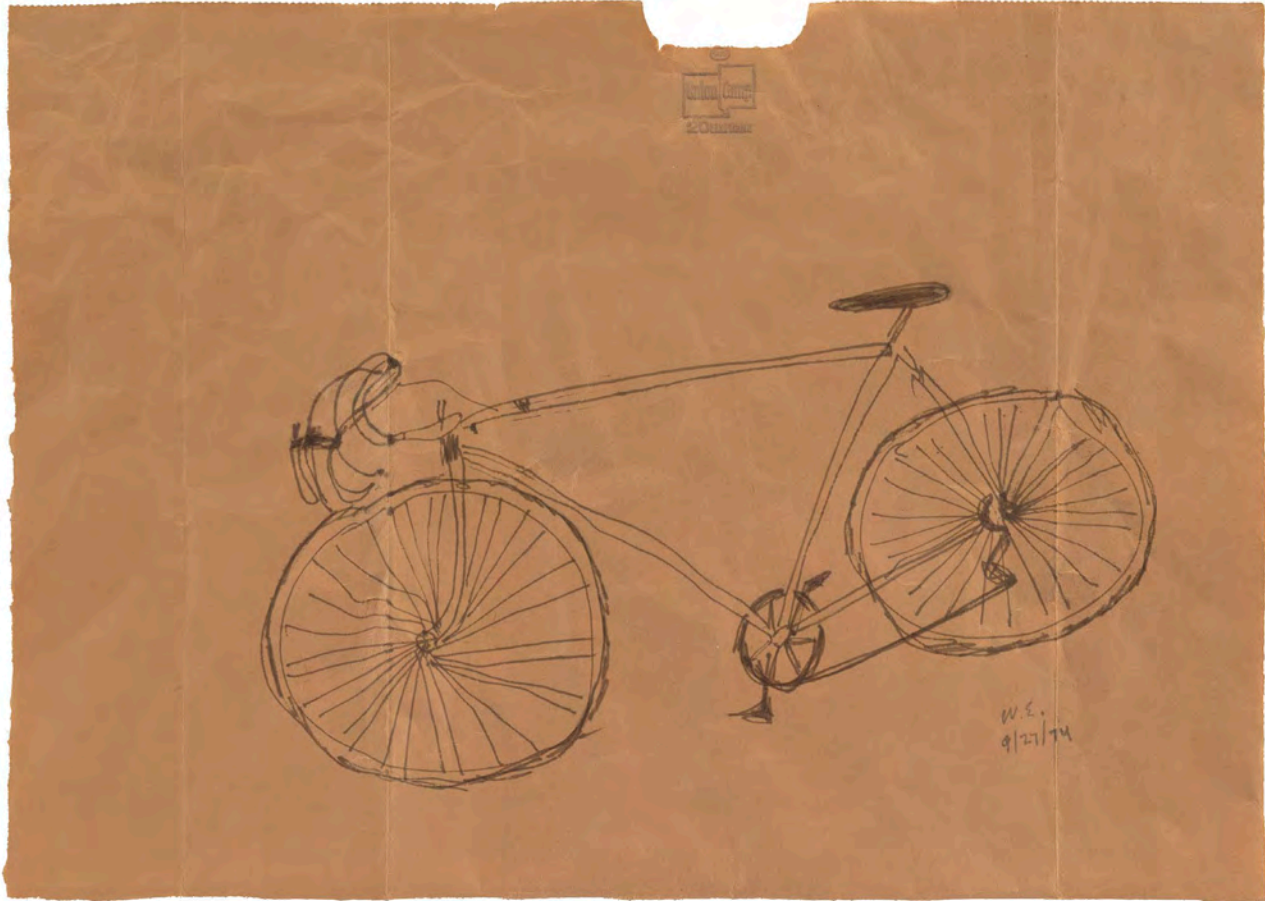
Nancy Shaver, bequest of the artist, 1975

Walker Evans made paintings and drawings throughout his life, examples of which are now in the collection of the Getty and the Metropolitan Museum. Made for his own enjoyment, these works often share the same vernacular American subject matter as his photographs.

When Evans died he left this ink drawing to his friend, the artist Nancy Shaver. Shaver often accompanied him on trips to the beach, where he would observe objects left by the tide and encourage her to appreciate the beauty in the commonplace. The day after Evans drew *Bicycle*, he documented it in a Polaroid that is now in the collection of the Yale University Art Gallery.



Walker Evans (from left), [*Nancy Shaver*], December 11, 1973, 1973. SX-70 Polaroid print. The Metropolitan Museum of Art, New York, purchase, Samuel J. Wagstaff Jr. Bequest and Lila Acheson Wallace Gift, 1994. *Untitled* [Walker Evans' *Drawing of Bicycle on Grocery Bag*], 1974 SX-70 Polaroid print. Yale University Art Gallery, New Haven, Gift of Eliza Mabry and Jonathan Gibson



Donald Judd (1928–1994)

Aluminum Anodized Red, 1974

Graphite on paper

22¾ x 31 inches; 58 x 79 cm

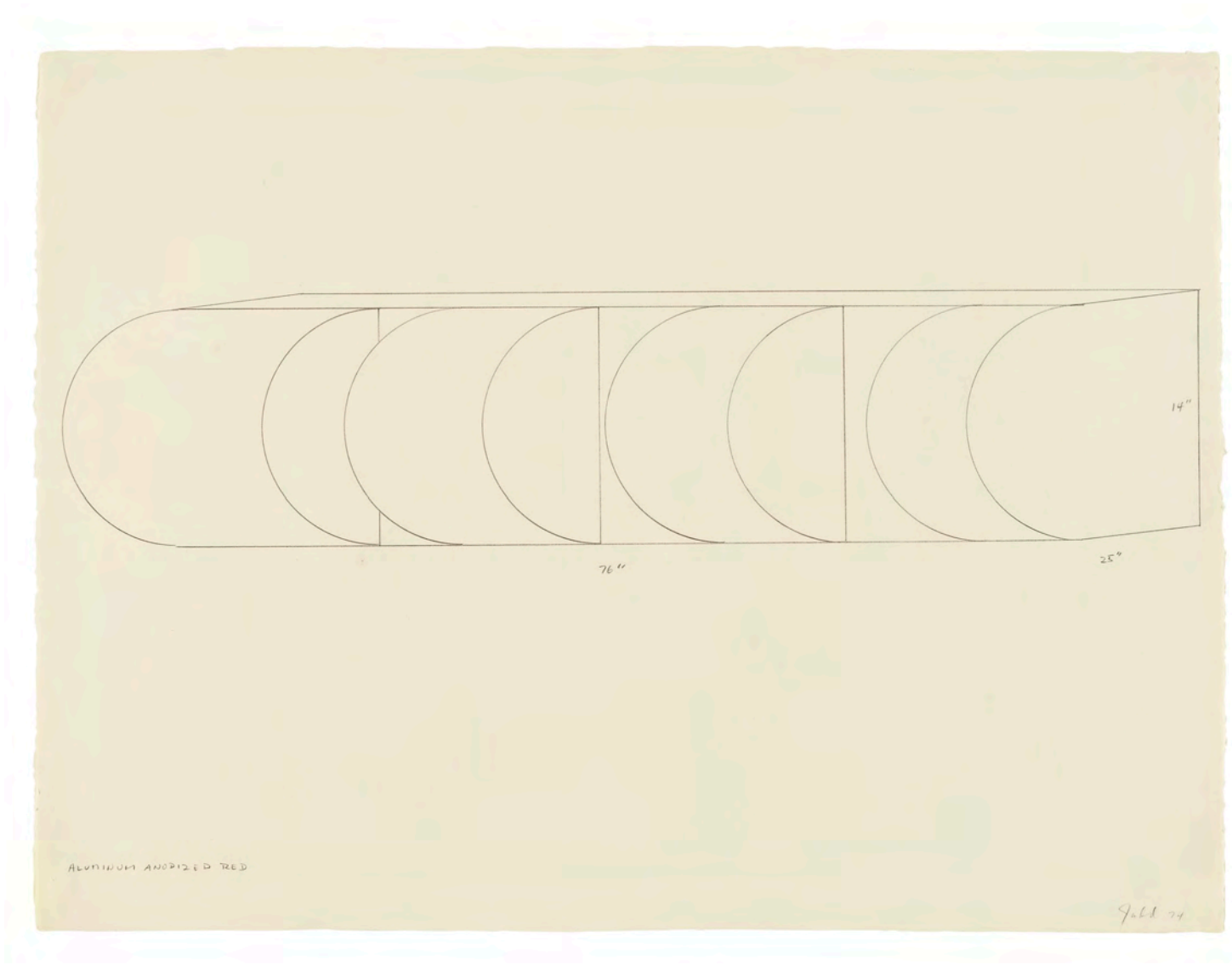
Signed, titled, and dated in graphite (lower recto): ALUMINUM
ANODIZED RED Judd 74

Provenance:

Galerie Aronowitsch, Stockholm

Exhibited:

Stockholm, Galerie Aronowitsch, *Donald Judd*, March–April 1988



Marisol (1930–2016)

Fidooo, 1974

Colored pencil on black paper

41⅜ x 29¼ inches; 105 x 74 cm

Signed, titled, and dated in colored pencil (recto): FIDOOO / Marisol 1974

Exhibited:

New York, Sidney Janis Gallery, *Marisol: New Drawings and Wall Sculpture*, March 5–March 29, 1975

Literature:

Marisol: New Drawings and Wall Sculpture. New York: Sidney Janis Gallery, 1975, cat. no. 20, n.p. (ill.)

Marina Pacini, ed. *Marisol: Sculptures and Works on Paper*. Memphis: Memphis Brooks Museum of Art; New Haven and London: Yale University Press, 2014, p. 128, fig. 121 (ill.)

Marisol was born in Paris to wealthy Venezuelan parents who traveled constantly between Europe, the United States, and Caracas. When she was eleven years old her mother committed suicide; afterward she took a vow of silence, which she maintained for more than a decade.

Marisol’s first one-person exhibition, of small carved figures at Leo Castelli’s newly opened gallery in 1957, was well received. Soon after, she moved to Rome for several years. In 1962 she returned to New York and had an exhibition of life-size figurative sculptures at the Stable Gallery, which was an enormous critical and commercial success. Three thousand people waited in line to see her next New York exhibition, at Sidney Janis Gallery in 1966. This was followed in 1968 by a one-person show at the Venice Biennale. For the next five years she traveled the world, and when she finally returned to New York she began making work that was darker and more personal.

Fidooo is one of a handful of drawings that Marisol included in her 1975 Janis Gallery exhibition. To make them, she traced her body and various objects directly onto the paper. A review described the drawings as “swirling bands of brightly hued crayon and pencil lines against black paper” that produced a “psychedelic glow.” The poet Robert Creeley described them as “night works.”



Marisol’s *Fidooo* in the exhibition “New Drawings and Wall Sculpture” at Sidney Janis Gallery, New York, 1975



Joe Brainard (1941–1994)

Untitled, 1975

Collage

13½ x 10¾ inches; 34 x 27 cm

Signed and dated in graphite (lower right recto): BRAINARD

– 75

Provenance:

Fischbach Gallery, New York

Joe Brainard moved to New York from Tulsa, Oklahoma, in 1960 at the age of nineteen, quickly becoming friends with Frank O’Hara, John Ashbery, Alex Katz, Fairfield Porter, and other members of the city’s artistic and literary worlds. An artist and a poet, he soon began exhibiting his art and publishing his writing.

His best known book of poetry, *I Remember* (1975), is a radical departure from the conventions of traditional memoir. With its deft juxtapositions of the banal with the revelatory — “I remember the only time I ever saw my mother cry. I was eating apricot pie,” for example, or “I remember when I thought that if you did anything bad, policemen would put you in jail” — it is now considered a classic.

Small collages like this one make up the majority of Brainard’s art. Describing them, the poet Ann Lauterbach wrote, “Brainard had an uncanny eye for essential, revelatory detail; these contribute to the vivid immediacy and spontaneity of his work. [...] Distillation, specificity, and a keen sense of intimate scale allowed Brainard to locate the extraordinary in the ordinary.”



Joan Brown (1938–1990)

Untitled (Reclining Torso), c. 1975

Acrylic, oil, metallic paint, conté crayon, collage, gouache, and graphite on paper

24½ x 33¼ inches; 61 x 85 cm

Provenance:

Gallery Paule Anglim, San Francisco

Joan Brown first found recognition in the early 1960s alongside Bay Area figurative artists like Elmer Bischoff and Manuel Neri, to whom she was married from 1962 to 1966. In the following decades Brown’s work became known for its flat pictorial style and its exploration of everyday life and female subjectivity. This drawing is from a mid-1970s series of nudes painted in bold colors.



Susan Te Kahurangi King (b. 1951)

Untitled, c. 1975–80

Graphite, colored pencil, crayon, and ink on paper

16½ x 9 inches; 42 x 23 cm

Provenance:

Andrew Edlin Gallery, New York

The second eldest of twelve children, self-taught New Zealand artist Susan Te Kahurangi King — whose middle name means “the treasured one” in Maori — gradually stopped speaking while she was a young child. As her muteness set in, her commitment to drawing began in earnest, and eventually she was diagnosed with a severe form of autism. In the early 1990s she stopped drawing for more than ten years, starting up again in 2008. Her most accomplished works, dating from the 1970s, contain jumbles of cartoon characters and other creatures folding in on themselves, often building up into surreal landscapes and geological formations.



72

David Weiss (1946–2012)

Self-Portrait as a Young Artist, 1978

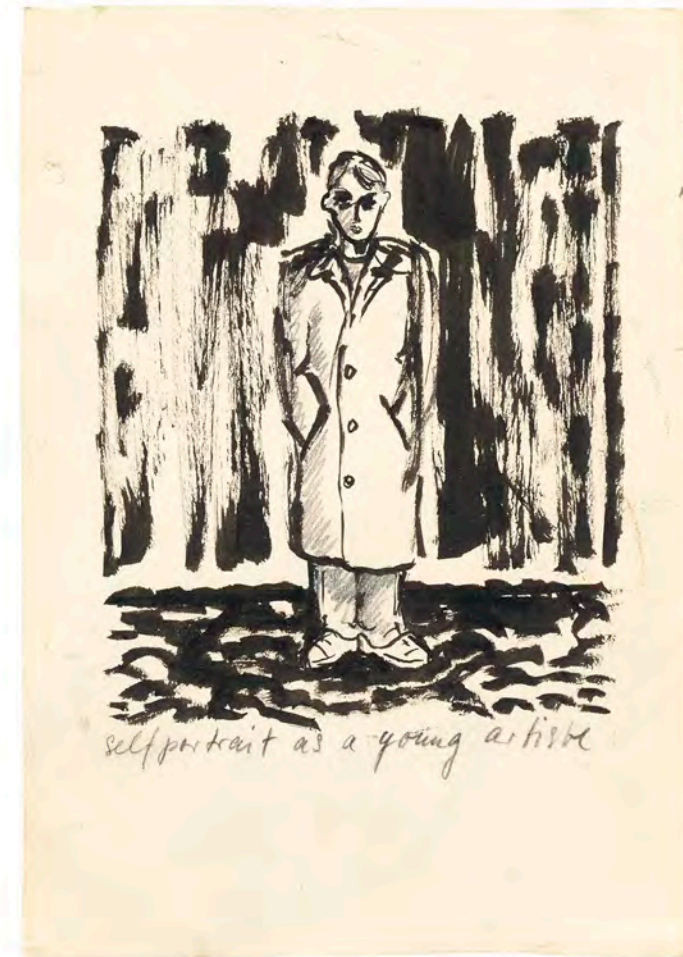
Ink and graphite on paper

4½ x 3⅞ inches; 11 x 8 cm

Inscribed in graphite (lower recto): Self portrait as a
young artiste

Provenance:

Estate of the artist



Barkley L. Hendricks (1945–2017)

Fancy Nancy from the Starship Enterprise, 1979

Watercolor, graphite, oil stick, ink stamp, and collage on paper

30 x 22½ inches; 76 x 57 cm

Provenance:

The Estate of Barkley L. Hendricks

Exhibited:

New York, Jack Shainman Gallery, *Barkley Hendricks: Them Changes*, February 15–March 24, 2018

Best known for his powerful painted portraits of black men and women set against bold backgrounds, Barkley L. Hendricks also made photographs and works on paper throughout his career. This work, never exhibited during his lifetime, is from a group of drawings that came to light only recently. Together they convey the previously unseen breadth of his interests, as well as his deft draftsmanship.



74

Joel Shapiro (b. 1941)

Untitled, 1979

Charcoal on paper

20 x 30¼ inches; 51 x 77 cm

Initialed and dated in graphite (verso): JES 79

Provenance:

Galerie Gillespie Laage Salomon, Paris

Piet and Ida Sanders, Netherlands, acquired from the above in
1983



Julian Schnabel (b. 1951)

Study for “Painting Without Mercy,” 1980

Ink on paper

8½ x 10⅞ inches; 22 x 28 cm

Initialed and dated in graphite (lower right recto): J. C S 80

Provenance:

Acquired directly from the artist in 1993

Exhibited:

New York, Matthew Marks Gallery, *Julian Schnabel: Works on Paper 1976–1992*, February 5–March 6, 1993

A study for the ten-by-fourteen-foot plate painting *Painting Without Mercy* (Museum Moderner Kunst Stiftung Ludwig, Vienna). “There’s a quality that drawing can have where it can penetrate you. Whereas with a painting, if it’s a big painting, you can become invisible by stepping into it. Somehow, I think that you’re on the outside of a painting, and you are on the inside of a drawing.” —Julian Schnabel



Julian Schnabel, *Painting Without Mercy*, 1980. Plates, cement, oil paint, and wax on wood. Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, on loan from the Austrian Ludwig Foundation since 1981



Jim Nutt (b. 1938)

One Shouldn't Be Surprised, 1981

Colored pencil and graphite on paper in artist's frame

15¾ x 20¾ inches; 26 x 38 cm

Provenance:

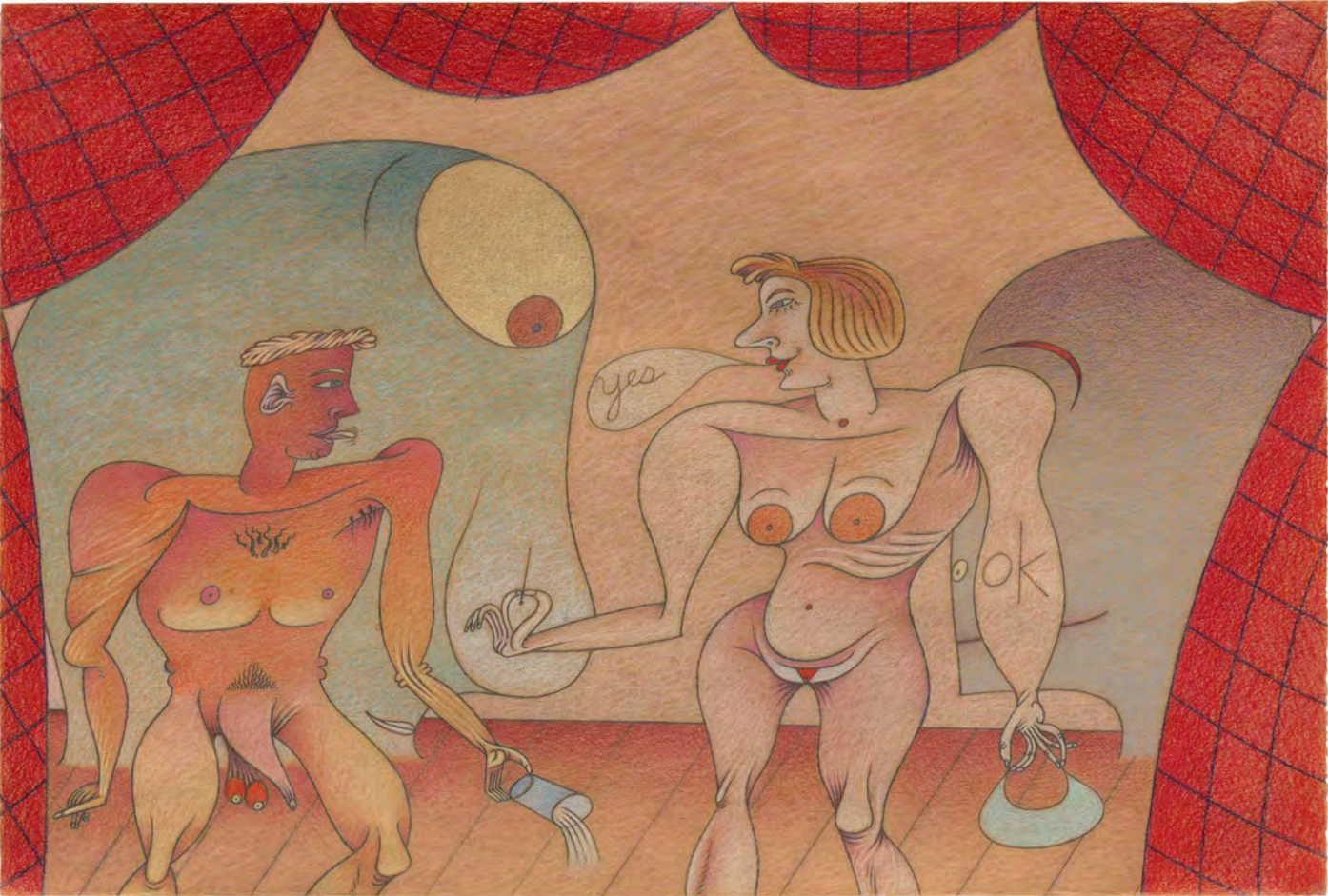
Lonn Frye, Chicago

Exhibited:

Milwaukee Art Museum, *Jim Nutt*, June 17–August 28, 1994; traveled to Seattle, Henry Art Gallery at University of Washington, September 14–November 20, 1994; Washington, DC, Smithsonian American Art Museum, February 10–May 21, 1995; and Cincinnati, Contemporary Arts Center, July 8–September 6, 1995

Literature:

Russell Bowman, Lynda Roscoe Hartigan, and Robert Storr. *Jim Nutt*. Milwaukee: Milwaukee Art Museum, 1994, cat. no. 69, pp. 32, 117 (ill.)



Suellen Rocca (b. 1943)

Beware of My Mouth, 1981

Graphite and colored pencil on paper

14 x 11 inches; 36 x 28 cm

Signed and titled in graphite (lower verso): Beware of my Mouth Suellen Rocca

Exhibited:

Chicago, Phyllis Kind Gallery, *Suellen Rocca*, 1983

New York, Matthew Marks Gallery, *Suellen Rocca Drawings*, September 14–October 27, 2018

Literature:

Cat Kron. *Suellen Rocca Drawings*. New York: Matthew Marks Gallery, 2018, p. 27 (ill.)

Suellen Rocca is one of the original members of the Hairy Who, an influential group of six young Chicago artists who exhibited together for five years during the 1960s. Her charged iconography, often encased in a framework by turns rigid and suggestively corporeal, helped define the group’s signature graphic aesthetic.

This drawing, among the first works she made upon returning to Chicago after nine years in the Bay Area, builds on the unique graphic vocabulary of her 1960s work, yet it represents a turn toward imagery that Cat Kron has described as “markedly more ominous.”



Suellen Rocca, *Scary Travel*, 1981. Colored pencil on paper.
Hammer Museum, Los Angeles, purchase



Alan Saret (b. 1944)

Ja Space Will, 1983

Colored pencil on paper

30¼ x 42½ inches; 77 x 108 cm

Signed, titled, and dated in graphite (lower verso): Ja Space Will
/ Alan Saret / June 1983

In the late 1960s, Alan Saret emerged as one of the pioneers of what came to be known as post-Minimal or process art. He had his first one-person exhibition at the Bykert Gallery in 1968, when he was twenty-four years old. Called *Mountains of Chance*, *Documents of Ruralism*, it included sculptures made of flexible materials like rubber and wire mesh and works on paper made with handfuls of colored pencils, which he called “gang drawings,” of which this drawing is an example.

In a review of the Drawing Center’s 2007 exhibition *Alan Saret: Gang Drawings*, which included forty years of the artist’s works on paper, a critic wrote, “All of the drawings in the show were made by pulling, pushing, dragging or shimmying fistfuls of colored pencils across the page. The resulting groupings of lines connote landscapes, hair clots, scattered grasses; all are clearly part of an experimentation with the drawn mark as base unit of visual language, an effort mirrored in titles that often consist of made-up words. Saret’s contribution to post-Minimalism is the simple marriage of process to the infinitely variable hand gesture.”



Roni Horn (b. 1955)

Brooklyn Red, 1985

Powdered pigment, graphite, charcoal, colored pencil, and
varnish on paper

12¼ x 12¾ inches; 31 x 32 cm

Signed in graphite (lower right recto): Roni Horn

Provenance:

Galerie Maeght Lelong, Paris

Private collection, acquired from the above c. 1992

To make this drawing Roni Horn first drew shapes in powdered pigment, graphite, and varnish, each on a separate sheet. She then arranged the sheets — which she calls plates — into a composition, cutting and splicing them to fit onto a single plane. The materiality of the powdered pigment and the tactile borders of the plates give the work a three-dimensional quality. Of her process she has said, “That’s where I took off from the idea of drawing. [...] These lines, for example, are not lines, they’re edges. In other words, it’s material and it’s physical reality.”



Meyer Vaisman (b. 1960)

Untitled, 1990

Ink, gold leaf, and collage, three sheets

Each 6⅜ x 4⅞ inches; 16 x 11 cm

Provenance:

Jay Gorney Modern Art, New York

Sonnabend Gallery, New York

Estate of Ileana Sonnabend

Nina Castelli Sundell, by descent

Estate of Nina Castelli Sundell

Meyer Vaisman was a prominent figure in the East Village art scene of the 1980s. A co-founder of the influential gallery International With Monument, where Jeff Koons first exhibited, Vaisman was featured — alongside Koons, Peter Halley, and Ashley Bickerton — in a landmark 1986 exhibition at Sonnabend Gallery that ushered in the neo-geo movement. It was followed by a one-person exhibition at Sonnabend in 1990, the year this set of drawings was made, and another at Leo Castelli in 1992. Well known for work that showcased his sardonic wit and critical commentary on the history of visual culture, the Venezuelan-born Vaisman left New York in 2000 and stopped making work for fifteen years.



Richard Serra (b. 1938)

Videy Drawing XV, 1991

Oil stick on German etching paper

19½ x 25 inches; 50 x 64 cm

Initialed and dated in graphite (upper left verso): R.S. / 91

Provenance:

Matthew Marks Gallery, New York

Private collection, acquired from the above in 1992

Exhibited:

New York, Matthew Marks Gallery, *Richard Serra: Drawings and Etchings from Iceland*, March 20–April 25, 1992

Literature:

Richard Serra: *Drawings and Etchings from Iceland*. New York: Matthew Marks Gallery, 1992, cat. no. 14 (ill.)

In the *Videy Drawings*, Serra marked a new technical breakthrough in his drawing practice, using a wire-mesh screen as an interceder between his oil stick and the paper. He noted how the screen effectively “broke up the line,” preventing linear edges while simultaneously building up the surface of the drawing with each pass of the oil stick. Discussing this pioneering shift, he noted, “Art that I find compelling always seems to come from unconscious drives that lead artists to tools and procedures they know nothing about but that enable them to extend their work, from Pollock’s drip to Johns’s stencil.”



Ray Johnson (1927–1995)

Untitled (Self-Portrait/Dance Diagram) (recto)

Dali's Crucifixion (verso), 1992

Collage on board, double-sided

19⅞ x 10 inches; 49 x 25 cm

Dated in graphite (lower right recto): 4.19.92

Provenance:

Estate of Ray Johnson

Exhibited:

London, Raven Row, *Ray Johnson: Please Add to & Return*, February 28–May 10, 2009; traveled to Barcelona, Museu d'Art Contemporani de Barcelona, November 6, 2009–January 10, 2010

New York, Matthew Marks Gallery, *Ray Johnson*, May 5–August 18, 2017

Literature:

Brad Gooch. *Ray Johnson*. New York: Matthew Marks Gallery, 2017, pp. 168–69 & 171 (ill.)

Ray Johnson moved to New York in 1949 after studying at Black Mountain College in North Carolina, and within a few years he had abandoned painting in favor of collage. His collage works are

considered among the earliest examples of Pop art, and he is also credited with instigating the Mail Art movement. From the late 1970s onward, with only a few exceptions, he stopped showing his work publicly. He never stopped working, however, and by the time of his death, in 1995, he had created an extraordinarily rich and varied body of work.

Made toward the end of his life, this collage, like much of Johnson's work, invokes boldface names from the world of contemporary art with a knowing humor. In this work, a photograph of a youthful Johnson is adorned with a reproduction of the painting *Dance Diagram* (1962) by his old friend Andy Warhol, transforming his own likeness into a “bunnyhead” — bunnies being a recurring motif in Johnson's practice.

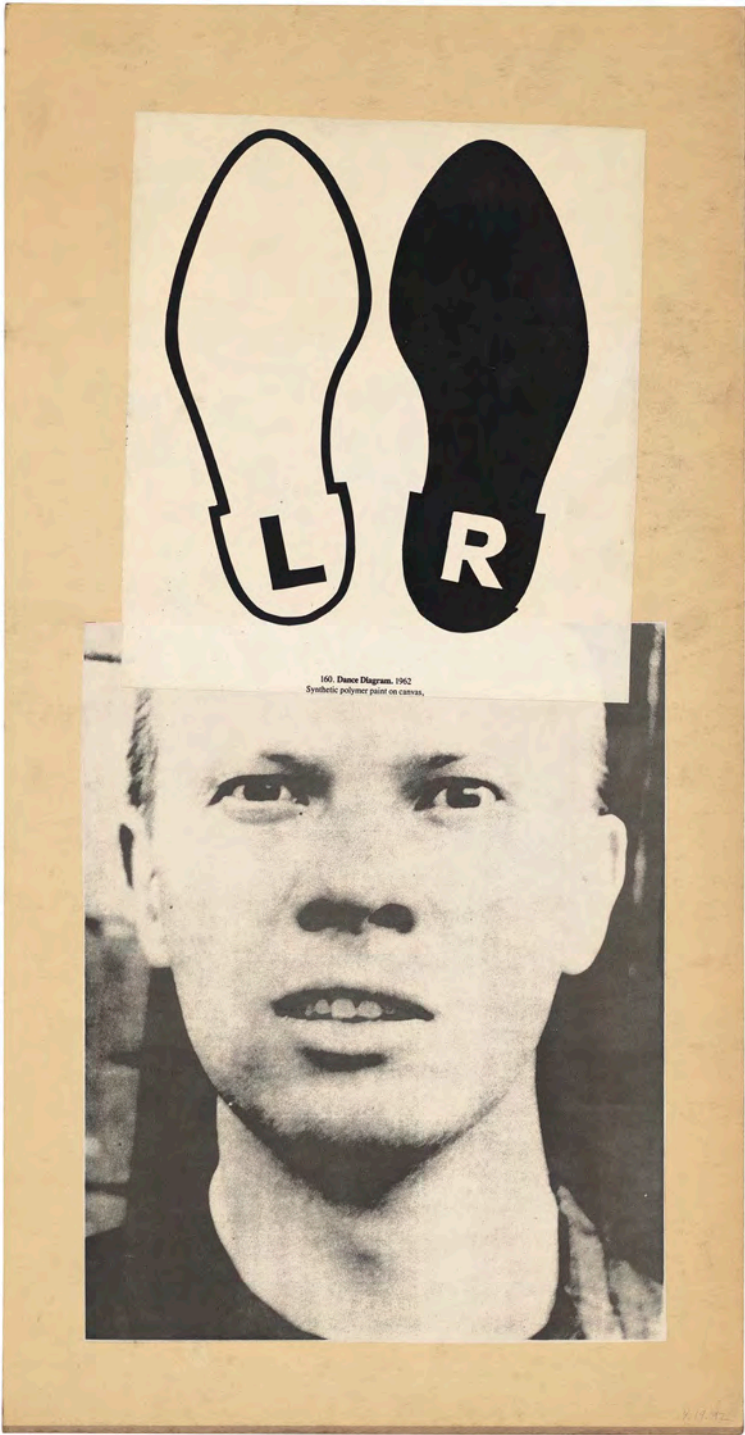
Salvador Dalí is another artist whose work Johnson often cited, and this collage, like several others, features on its verso a closely cropped image of Dalí's 1954 painting *Crucifixion (Corpus Hypercubicus)* (The Metropolitan Museum of Art, New York).



Ray Johnson, *Dali's Crucifixion*, 1992, verso of *Untitled (Self-Portrait/Dance Diagram)*, 1992



Andy Warhol, *Dance Diagram* [?], 1962. Casein and pencil on linen. Andy Warhol Foundation for the Visual Arts, New York



Peter Cain (1959–1997)

Pathfinder, 1993

Graphite on paper

38¾ x 39 inches; 98 x 99 cm

Signed, titled, and dated in ink (lower right verso): Peter Cain

PATHFINDER / 1993

Provenance:

Daniel Weinberg Gallery, Los Angeles

Private collection, acquired from the above in 1994 (sold Christie's,
New York, May 17, 2007)

Paul F. Walter, New York, acquired at the above sale

Estate of Paul F. Walter, 2017

Exhibited:

Santa Monica, CA, Daniel Weinberg Gallery, *A Series of
Anniversary Exhibitions: Part III*, September 15–October 16,
1993

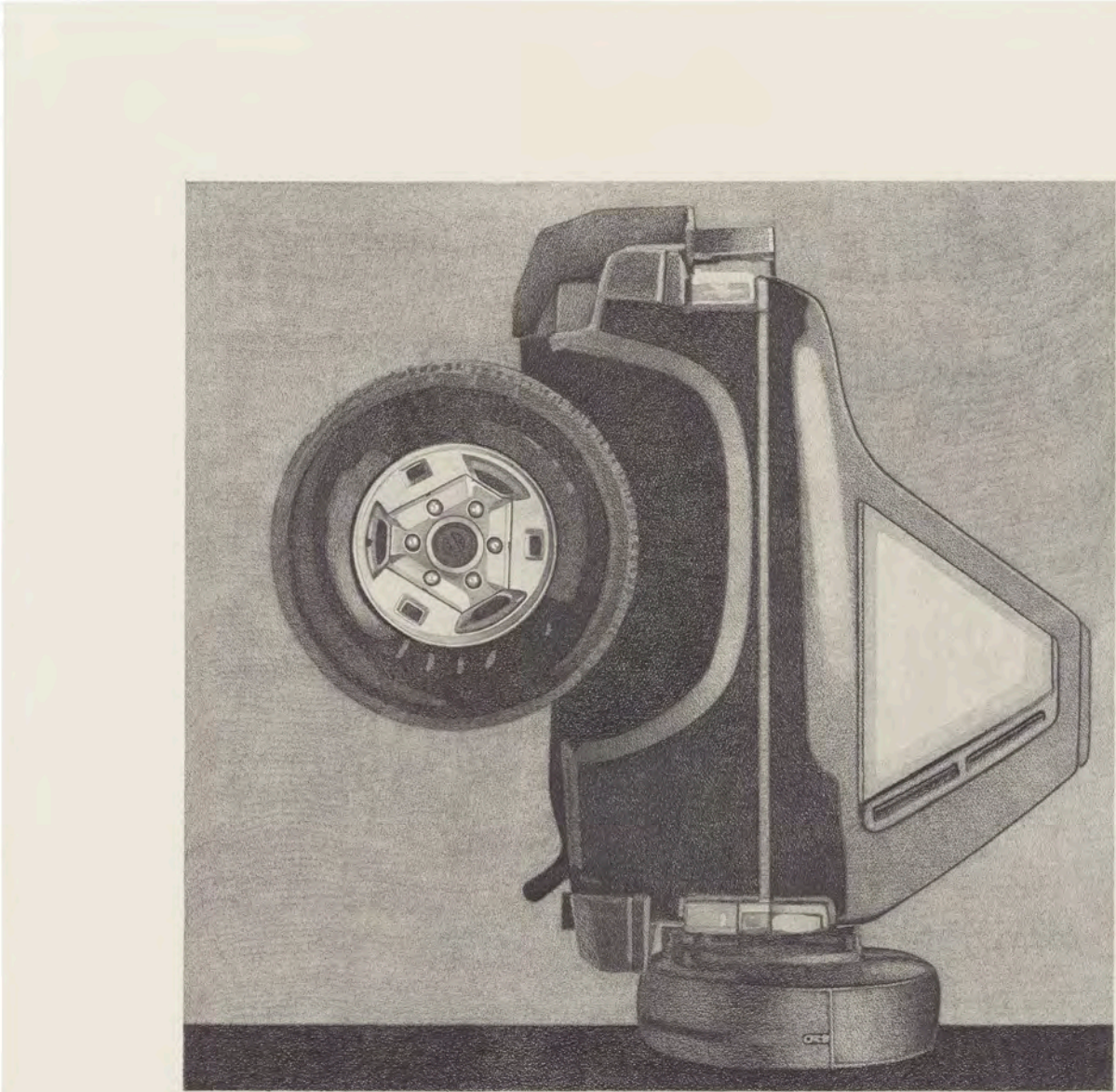
Literature:

Carroll Dunham and Bob Nickas. *Peter Cain: More Courage and
Less Oil*. New York: Matthew Marks Gallery, 2002, pl. 11C (ill.)

Pathfinder is a study for the painting of the same title, which was
included in the 1993 Whitney Biennial and is now in the collection
of the Art Institute of Chicago.



Peter Cain, *Pathfinder*, 1992–93. Oil on linen. The Art Institute of Chicago,
through prior gift of Mr. and Mrs. Edwin E. Hokin



Laura Owens (b. 1970)

Untitled, 1995

Acrylic, ink, and colored pencil on paper

22½ x 28½ inches; 57 x 72 cm

Signed and dated in graphite (lower right verso): L Owens 95

Provenance:

Private collection, Los Angeles, acquired directly from the artist in 1995

In one of the first essays published on Laura Owens’s work, written the same year this drawing was made, Benjamin Weissman wrote in *Artforum*, “Owens is the most unusual and interesting new painter to come out of Los Angeles (an epicenter for rad painting) in a good while. Her paintings are loaded with ambiguities: their blankness, paltry markings, quivering lines, and muted Miami colors exude large doses of vulnerability. They’re also brick shithouse tough.” The picture within a picture in the upper left corner of this drawing recalls similar elements Owens employed in several other paintings from this time.



Terry Winters (b. 1949)

Scattering Conditions, 1, 1998

Oil and acrylic on paper

44¼ x 30½ inches; 112 x 78 cm

Signed and dated in graphite (recto): TW / 1998

Exhibited:

New York, International Center of Photography, *To the Rescue: Eight Artists in an Archive*, February 9–May 16, 1999; traveled to Miami Art Museum, September 18, 1999–January 2, 2000; San Francisco, Contemporary Jewish Museum, March 26–June 8, 2000; and Houston, Contemporary Arts Museum Houston, October 21–December 3, 2000

Literature:

Marvin Heiferman. *To the Rescue: Eight Artists in an Archive*. New York: Lookout, 1999, p. 88 (ill.)



Paul Sietsema (b. 1968)

Cave Drawing, 2002

Ink and collage on paper in artist's frame

22⅞ x 14⅝ inches; 58 x 37 cm

Provenance:

Regen Projects, Los Angeles

Private collection, Los Angeles, acquired from the above in 2002

Exhibited:

New York, Whitney Museum of American Art, *Paul Sietsema:*

Empire, March 20–June 8, 2003

Literature:

Gloria Sutton, et al. *Ice Cream: Contemporary Art in Culture*.

London: Phaidon, 2007, pp. 348, 350 (ill.)

Cave Drawing is one of a series works on paper related to the film *Empire*, which Paul Sietsema began developing in 1998. The photographs at the center of the work reveal a meticulously crafted

model, created by Sietsema for the film, of the influential critic Clement Greenberg's Upper West Side apartment. As seen in a 1964 issue of *Vogue*, the apartment teemed with artworks by artists Greenberg championed, including Morris Louis, Barnett Newman, Kenneth Noland, Jules Olitski, and Jackson Pollock.

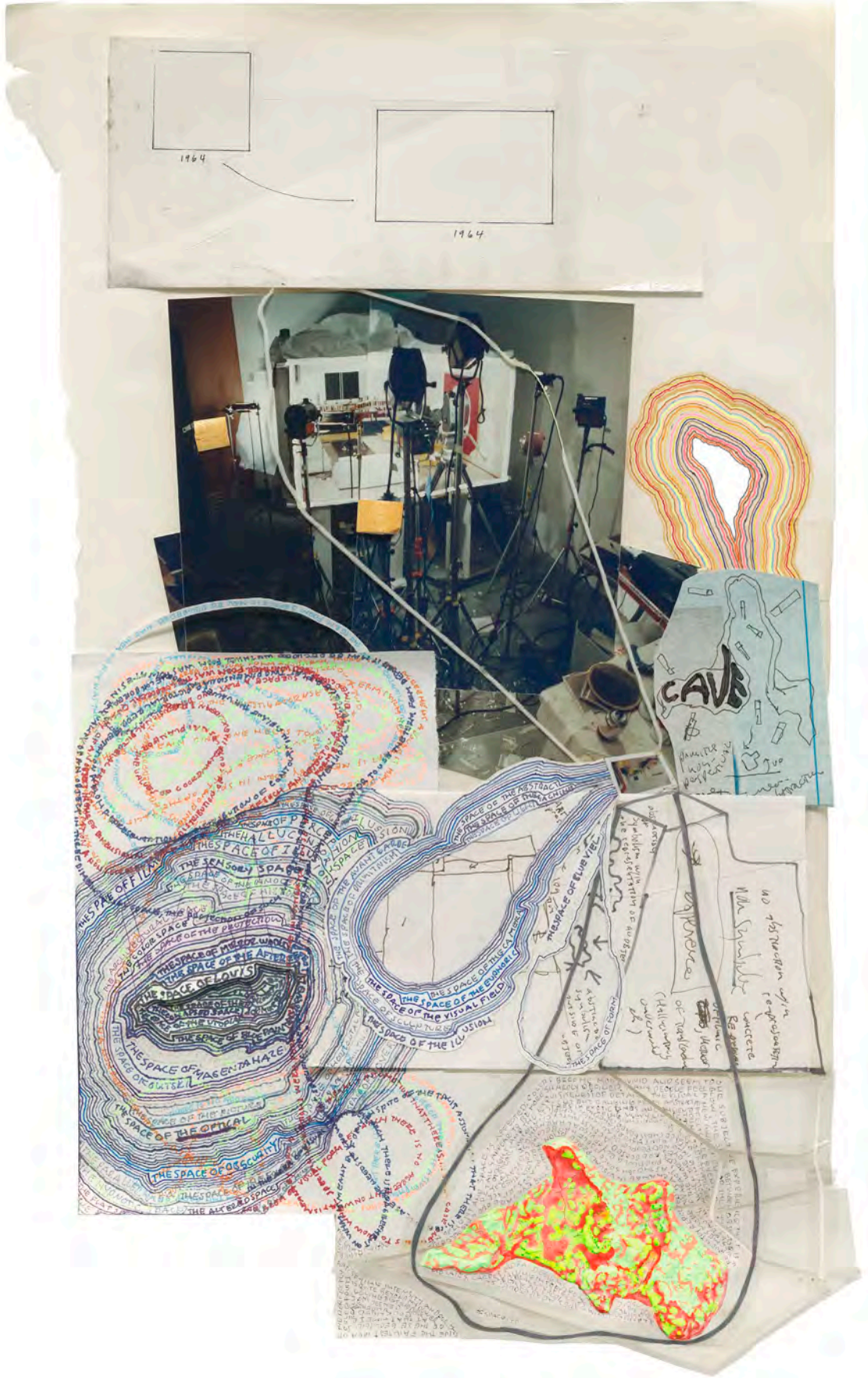
Depicted in the lower right of Sietsema's drawing is a 1951 Jackson Pollock sculpture. No longer extant, it was originally made from ink drawings that Pollock soaked in glue and laid onto a chicken wire support. Recreated here in Day-Glo colors, the sculpture is surrounded by Sietsema's tiny obsessive notations. One can pick out a few hallucinatory words that seem to refer to Greenberg — “as if space itself had become real,” “the space of the avant garde,” “the space of the primitive,” “the space of the camera” — but no further connection is made between Greenberg's living room and the now-lost Pollock sculpture.



Clement Greenberg's living room in *Vogue*, January 1964



Jackson Pollock's sculpture *Untitled* (c. 1951) in the exhibition *Sculpture by Painters* at Peridot Gallery, New York, 1951



Nayland Blake (b. 1960)

Untitled, 2005

Graphite on paper

12 x 9 inches; 30 x 23 cm

Signed and dated in graphite (lower right verso): Nayland Blake '05

Literature:

Simon Downs. *Drawing Now: Between the Lines of Contemporary Art*. London: I. B. Tauris, 2007, p. 5 (ill.)

The rabbit has been a recurring subject in Nayland Blake's wide-ranging artistic practice — appearing in videos, sculptures, performances, and drawings — thanks in part to the animal's many connotations, from sexual promiscuity to complex racial mores. The bunny seen in this work is a gleeful menace, raising a pistol in the air as a nervous tree and sun look on.



Wade Guyton (b. 1972)

Untitled (A 39 J), 2007

Epson DURABrite inkjet on book page

8¼ x 6⅞ inches; 21 x 16 cm

Signed and dated in graphite (lower right verso): Wade Guyton
/ 2007

Provenance:

Petzel Gallery, New York

Melva Bucksbaum, New York, acquired from the above in 2008

Estate of Melva Bucksbaum

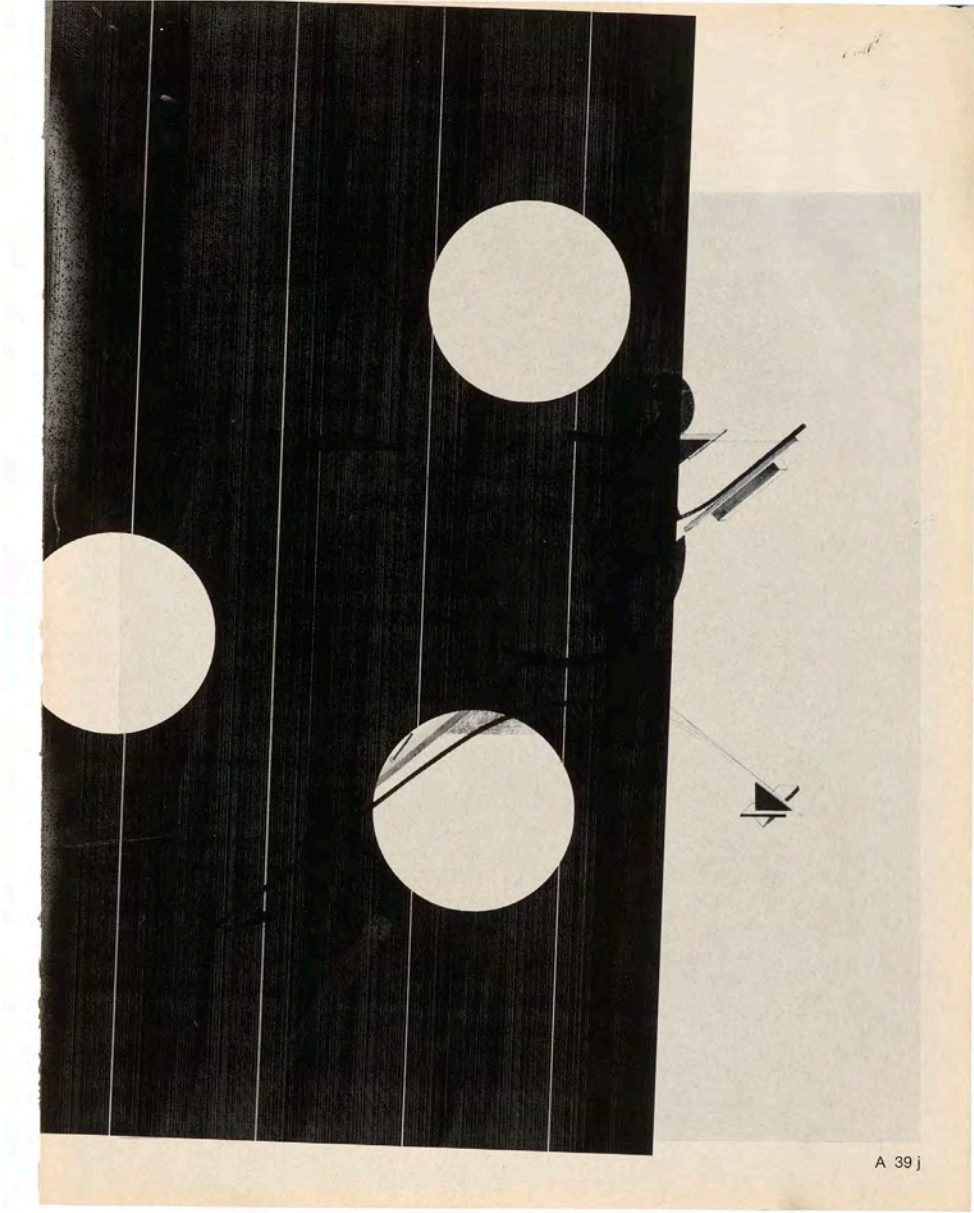
This drawing is made on top of a reproduction of El Lissitzky's lithograph *New Man* from his famous series *Victory Over the Sun* (1923). The verso is a pencil study for another plate in the series titled *Sportsmen*.



Wade Guyton, verso of *Untitled (A 39 J)*, 2007



El Lissitzky, *New Man* from *Victory Over the Sun*, 1923.
One lithograph from a portfolio of ten. Tate, London,
purchased from Mrs. Donald Ogden Stewart (Grant-in-Aid) 1976



Gary Hume (b. 1962)

Untitled, 2010

Enamel paint on primed card

39¼ x 27⅞ inches; 100 x 70 cm

Signed and dated in graphite (lower right recto): HUME 10



Ron Nagle (b. 1939)

Untitled Drawing #46, 2011

Ink, 18kt gold leafing pen, acrylic, and graphite on paper

11 x 8½ inches; 28 x 22 cm

Signed and dated in graphite (lower right recto): Nagle 2011

Exhibited:

Rotterdam, Museum Boijmans Van Beuningen, *Ron Nagle: Chewing Gum Monuments*, April 25 – August 30, 2015

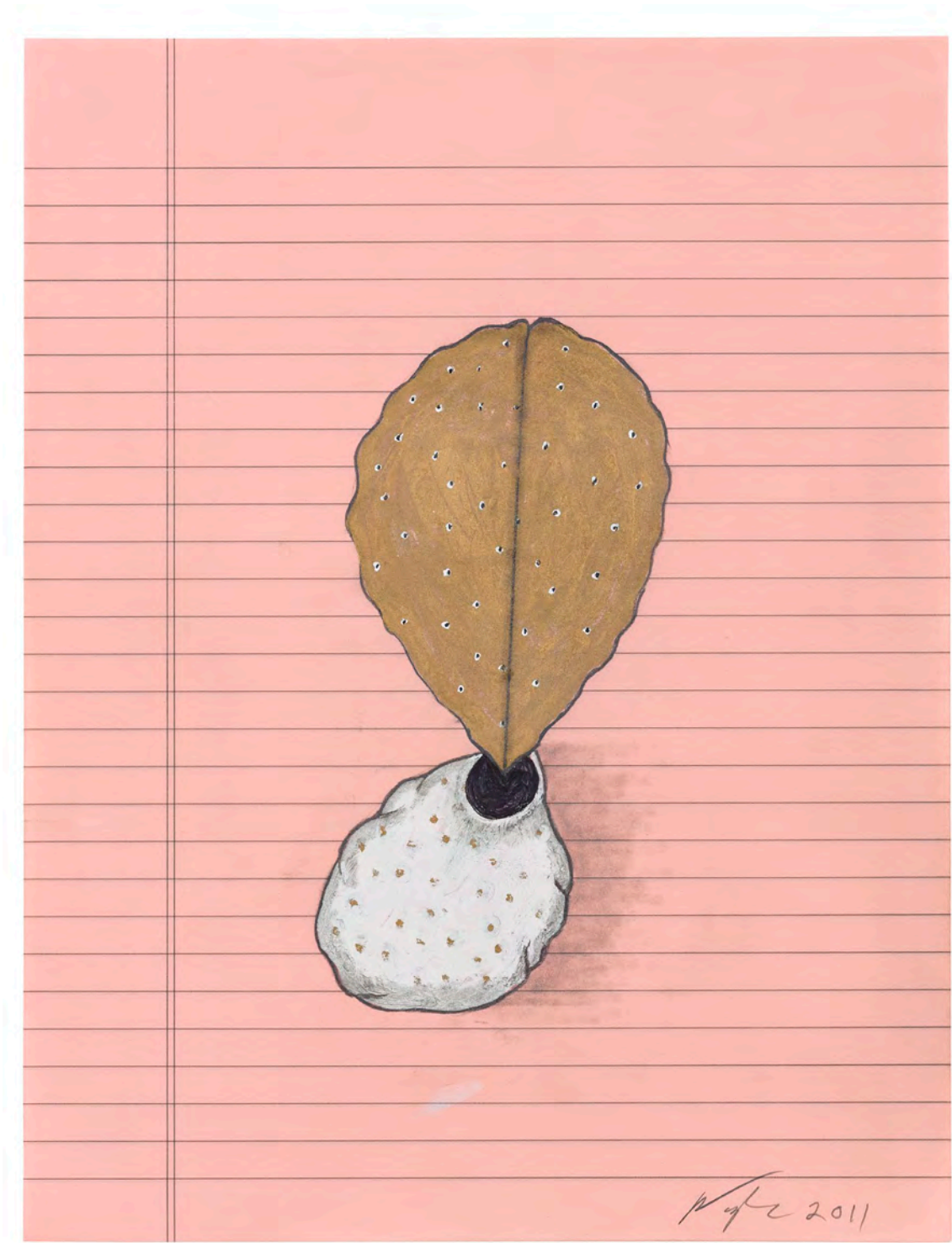
Literature:

Annemartine Van Kesteren. *Ron Nagle: Chewing Gum Monuments*. Rotterdam: Museum Boijmans Van Beuningen, 2015, p. 71 (ill.)

“The pieces usually start with a drawing. Many of the drawings are influenced by random things I see outside the studio, and I frequently combine these images on a subconscious level. The drawings are usually drawn in an environment where I might be purposely distracted, so I would be watching television or movies as I draw, for example. I want to diminish the act of trying too hard. After accumulating a series of drawings, I will later come back and see which ones I respond to as contenders for sculpture.”
—Ron Nagle



Ron Nagle, *Turkish Hairlines*, 2016. Epoxy resin and catalyzed polyurethane. Private collection



Leidy Churchman (b. 1979)

Giraffe is Bodhichitta, 2012–13

Gouache on paper

14¼ x 10¼ inches; 36 x 26 cm

Signed and dated in ink (upper verso): LEIDY CHURCHMAN

/ 2012–2013

“In Tibetan Buddhism the most common translation of Bodhichitta is ‘heart mind.’ If you ask a Tibetan Buddhist where their mind is, they will point to their heart.

When I was young the word *giraffe* was a favorite of mine. My mother brought me back a carved wooden giraffe from a trip to Africa. I took it everywhere, and it spun into my mind as I held it and looked up into big trees and played outside. The sculpture — and then the word — essentially became the world to me. It gave me a feeling of incredible expansiveness, as well as connection.

In 2011 or 2012 the word *giraffe* came back very strongly to my mind. I felt that the world around me was spiritually bankrupt, and that I was caught up in it too. I thought if I went to hide out, I could read books and find my life within my work. It worked, but I also got very lonely and sad. The sadness softened me and helped prepare the soil to begin a spiritual path. In Buddhism I later read about ‘the manure of experience and the field of Bodhi,’ which is to say that all of our experiences and problems are the manure we use for our awakening. This drawing is the beginning of that.”

— Leidy Churchman



Linda Stark (b. 1956)

Fountain, 2013

Graphite and watercolor on paper

10 x 10 inches; 25 x 25 cm

Initialed and dated in graphite (lower right recto): LAS 2013

Provenance:

Jenny's, Los Angeles

Exhibited:

Los Angeles, Jenny's, *Linda Stark: Painted Ladies*, January 14–

February 25, 2017



Julia Phillips (b. 1985)

Hand Study I–IV (*Tensed*), 2014

Colored pencil on paper, four sheets

Each 9 x 12 inches; 23 x 31 cm

Each signed in colored pencil (lower right verso): J. Phillips

Each dated in colored pencil (lower right verso): I: 11.08.2014;

II: 12.08.2014; III: 13.08.2014; IV: 18.08.2014

Made on successive days in August 2014, these drawings by Julia Phillips depict her own hand held in various states of tension.



Nan Goldin (b. 1953)
Withdrawal / Quicksand, Berlin/NY, February 2016, 2016
Oil, ink, graphite, and sand on paper
10 x 8⅞ inches; 25 x 21 cm
Signed in ink (lower right recto): Nan Goldin
Titled in acrylic (lower left recto): Quicksand
Titled, dated, and inscribed in acrylic (lower right recto):
Withdrawal / Berlin / NY / Feb 2016
Dated and inscribed in ink and graphite (lower left verso):
Bloody / on t shirt / Boy on / Berlin / March / 6 2016
Signed and inscribed in ink (lower right verso): Nan Goldin /
Bloody sobriety

Exhibited:
New York, Matthew Marks Gallery, *Nan Goldin: blood on my hands*, November 5–December 23, 2016

Although Nan Goldin has kept a diary since childhood, often filling its pages with both drawing and writing, she only exhibited her drawings publicly for the first time in 2015. Emerging from her regular practice of daily reflection, they share the charged emotional atmosphere of her photographs.

Along with Walker Evans and Paul Outerbridge, Goldin is one of three artists in this exhibition who are primarily known for their photographs but nonetheless worked in other mediums.



Nan Goldin, verso of *Withdrawal / Quicksand, Berlin/NY, February 2016, 2016*



Robert Gober (b. 1954)

Untitled, 2017

Graphite and pastel on paper in artist's frame

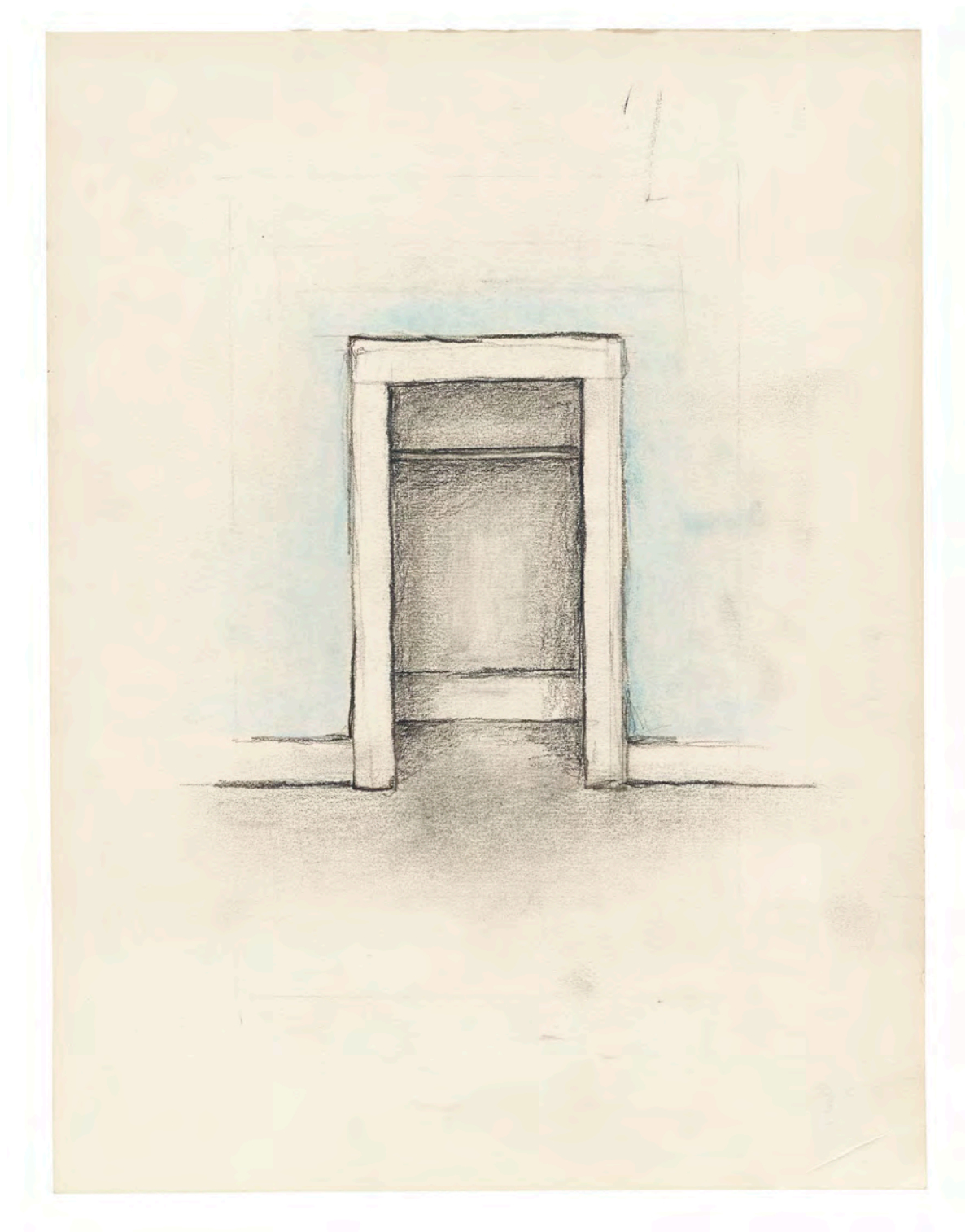
12 x 9 inches; 31 x 23 cm

Signed and dated in graphite (lower verso): Gober 2017

This drawing relates to Gober’s 1989 sculpture *Untitled Closet*.



Robert Gober, *Untitled Closet*, 1989. Wood, plaster, enamel paint. Glenstone Museum, Potomac, MD



Lubaina Himid (b. 1954)

Untitled, 2017

Acrylic on newspaper

22 x 12 inches; 56 x 31 cm

Lubaina Himid was born in Zanzibar, Tanzania, and moved to the United Kingdom as a child. This work is from a series of paintings that highlight how a newspapers often evoke negative connotations of black people with the cropping and positioning of photographs. The artist has spoken of her larger project as one of visibility: “If you don’t see yourself on the TV, in the art gallery, or in the newspapers in any form except as a criminal, then that’s hard. If you’re creative then you try to make or sing or build your way out of that. And I think that’s what I did.”



Julien Nguyen (b. 1990)

Self-Portrait at Age 28, 2019

Silverpoint on gessoed aluminum panel

14 x 11 inches; 36 x 28 cm

Signed, dated, and inscribed in ink (verso): Julien / Nguyen /
2019 / ÆTAT 28



Martin Puryear (b. 1941)

Untitled, 2019

Graphite on paper

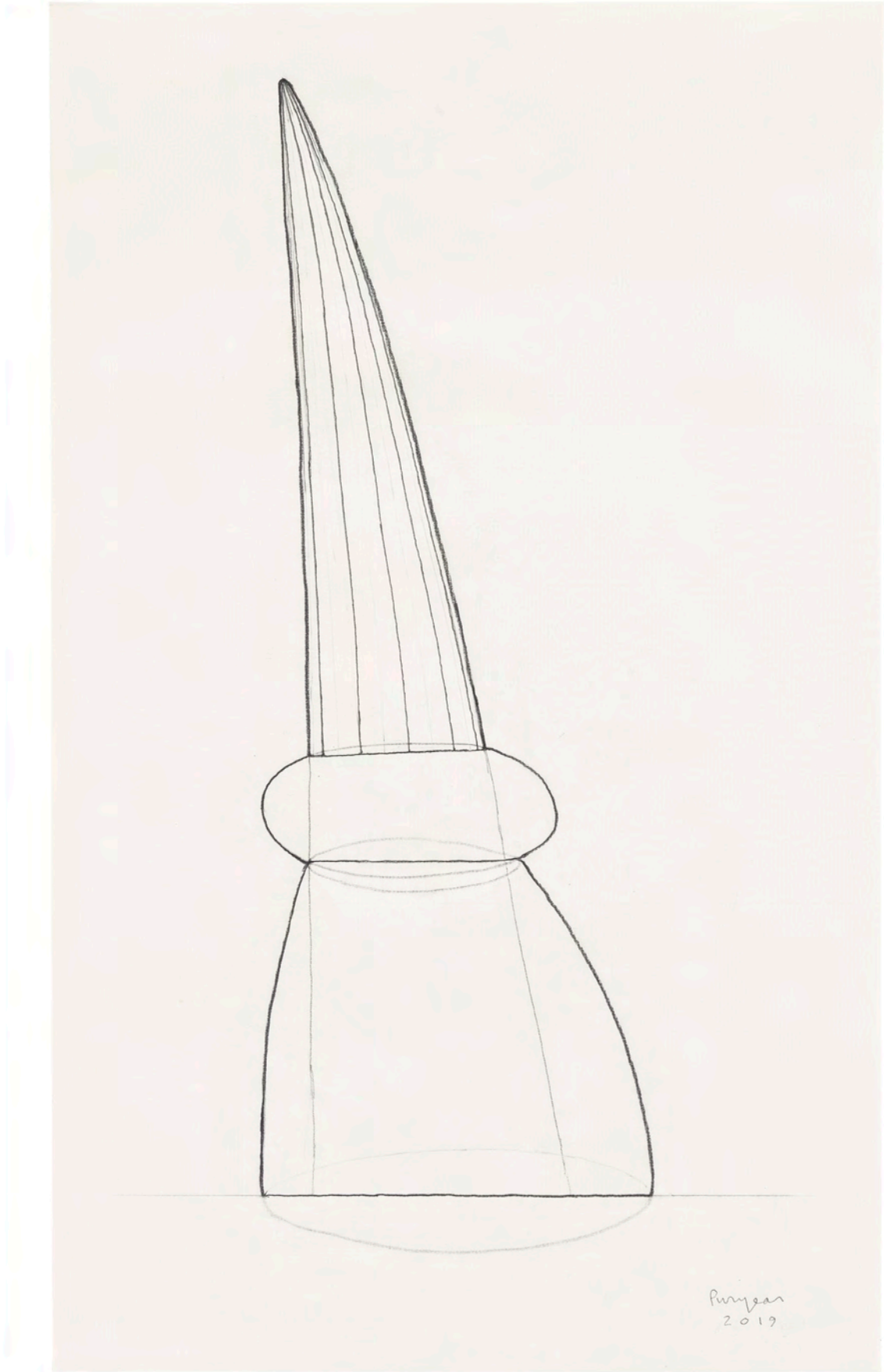
23¼ x 14⅞ inches, 59 x 36 cm

Signed and dated in graphite (lower right recto): Puryear / 2019

“For Puryear, the act of drawing helps to refine the direction a sculpture may take by providing him with a way to explore possible materials, details of form, methods of building and joining, and approaches to surface. [...] He creates forms that exhibit a mix of grace and eccentricity that are familiar yet somehow strange.”
—Ruth Fine



Martin Puryear, *Seer*, 1984. Painted wood and wire. Solomon R. Guggenheim Museum, New York. Purchased with funds contributed by the Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President



Jasper Johns (b. 1930)

Untitled, 1985/2019

Graphite on paper

10⅜ x 7¾ inches; 26 x 20 cm

Signed in graphite (lower right recto): J. Johns

Literature:

Alexi Worth. *Jasper Johns: Recent Paintings & Works on Paper*.

New York: Matthew Marks Gallery, 2019, p. 99 (ill.)

In 1985 and 1986 Jasper Johns produced a new body of work, the Seasons, consisting of four paintings and related works on paper. Retrospective in scope, the paintings included a silhouetted figure based on a tracing of the artist’s shadow surrounded by images of earlier artworks from throughout his career. When the paintings debuted in 1987, *The New York Times* heralded them as “a benchmark in the history not only of American art, but of American autobiography.”

This drawing, which Johns began in 1985, was left unfinished for almost thirty-five years. In 2019 he returned to it, conjoining his shadow, visible on the right side of the drawing, with an image from his most recent body of work: a skeleton with a cane.



Jasper Johns, *Summer*, 1985. Graphite on paper.
Private collection



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