

**Emerson Woelffer**  
*Untitled*, 1977  
Torn paper collage  
23 1/4 x 17 1/2 inches  
Collection of Michael and Ilene Salcman, Baltimore, Maryland

**David Plumb**  
*Cremation Triptych: David, Katherine, Jim*, 1979  
Graphite on paper  
6 x 18 3/4 inches total  
Academy Art Museum, Gift of the artist in honor of Christopher J. Brownawell for his service to the museum

**Vito Acconci**  
*Untitled*, 1983  
Graphite on graph paper  
12 x 11 inches  
Collection of Susie Hennessy and Michael Harrigan

**Michael Harrigan**  
*it sometimes happens that way #3*, 1983  
Conté crayon, graphite, tracing paper, and ink on paper  
11 x 14 inches  
Collection of the artist

**Michael Harrigan**  
*it sometimes happens that way #7*, 1983  
Conté crayon, graphite, tracing paper, and ink on paper  
11 x 14 inches  
Collection of the artist

**Susie Hennessy**  
*Feast of St. Ambrose*, 1986  
Prismacolor and graphite on paper  
60 x 40 1/2 inches  
Collection of the artist

**Tim Rollins and K.O.S. (Kids of Survival)**  
*Study for Amerika*, 1988  
Watercolor on printed paper  
7 5/8 x 5 inches  
Collection of Michael and Ilene Salcman, Baltimore, Maryland

**Paul Jenkins**  
*Phenomena Eastern Star*, 1989  
Watercolor on paper  
30 x 22 inches  
Collection of Robin Rowan Clarke and Thomas Crawford Clarke

**James Plumb**  
*Cero*, 1992  
Graphite on three-ply plate Bristol  
21 1/2 x 34 1/2 inches  
Collection of the artist

**Grace Hartigan**  
*Woman with Cow*, 1995  
Watercolor on paper  
29 x 29 inches  
Academy Art Museum, Promised gift of Ken Warwick

**Jacob Lawrence**  
*Figure Study after Vesalius (Profile with Plumb-bob)*, 1996  
Graphite on paper  
9 1/2 x 6 1/2 inches  
Courtesy DC Moore Gallery, New York

**Claes Oldenberg**  
*Study for Poster of Dropped Bowl with Scattered Slices and Peels*, 1998  
Charcoal and pastel on paper  
40 x 28 inches  
Collection of Tom and Kitty Stoner

**Mark Lombardi**  
*Ron Rewald & Bishop Baldwin Rewald Dillingham & Wong of Honolulu c. 1978-83 (3rd version)*, 1999  
Graphite on paper  
18 x 24 inches  
Courtesy of the artist's estate and Gallery Joe, Philadelphia

**John Isherwood**  
*Drawing*, 2005  
Acrylic and wax on paper  
20 x 15 1/2 inches  
Academy Art Museum, Promised gift of Rima Z. Parkhurst

**Susan Schwalb**  
*Diary 2006*, 2006  
Leather box with 50 drawings, each mixed metalpoint on clay-coated paper  
Each drawing: 3 1/2 x 3 1/2 inches  
Collection of the artist

**Marietta Hoferer**  
*13*, 2008  
Tape and pencil on paper  
22 x 22 inches  
Academy Art Museum, Gift of the artist

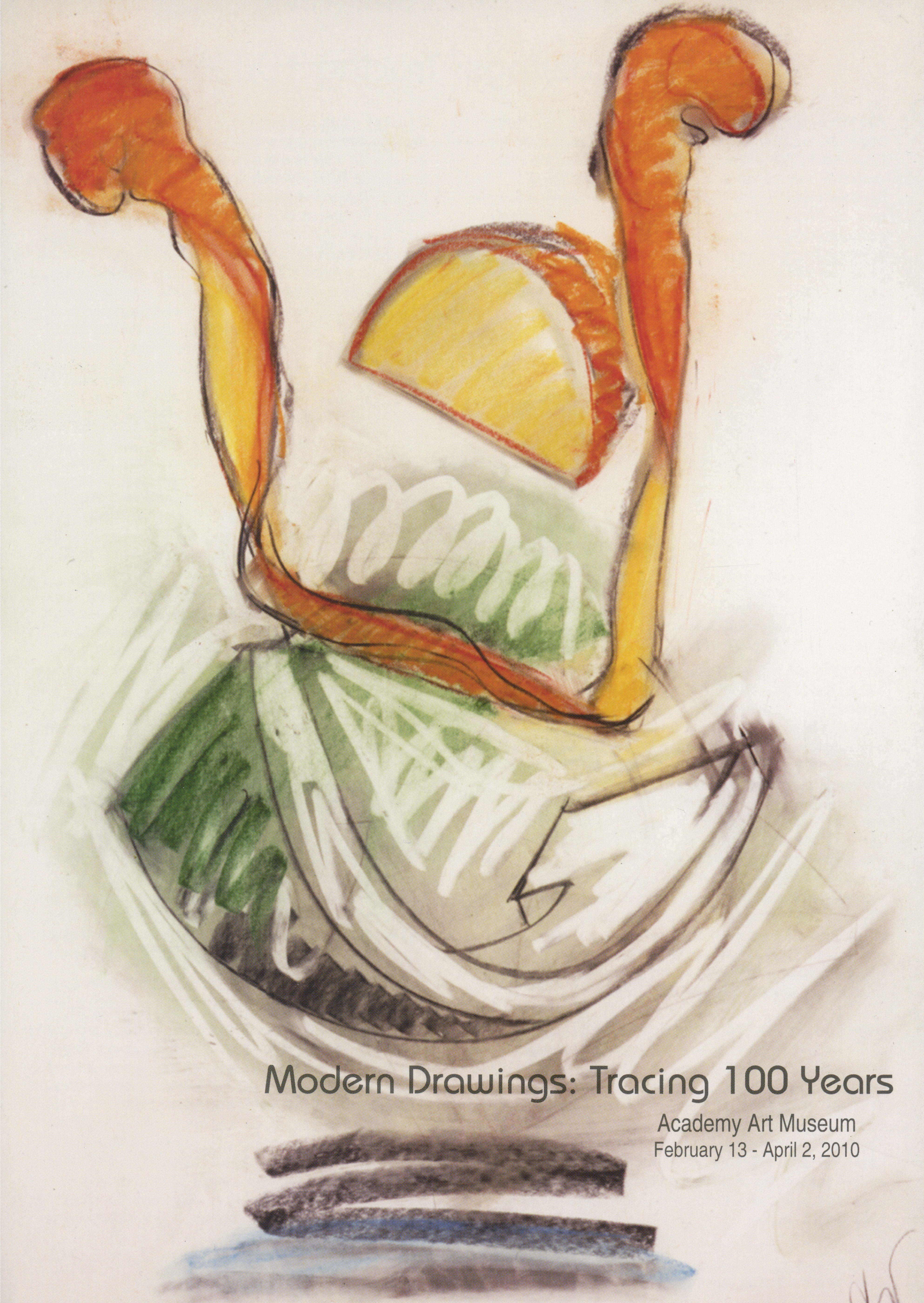
**Nicole Phungrasamee Fein**  
*1102008*, 2008  
Watercolor on paper  
15 x 15 inches  
Courtesy of the artist and Gallery Joe, Philadelphia

**JK Keller**  
*Echo #4*, 2005  
Oil and dirt on paper  
8 1/2 x 11 inches  
Collection of the artist

**JK Keller**  
*Echo #12 (2009 04 22 - 2009 12 02)*, 2009  
Oil and dirt on paper  
8 1/2 x 11 inches  
Collection of the artist

**Sharon Loudén**  
*Untitled*, 2009  
Watercolor and acrylic on paper  
9 x 20 inches  
Collection of the artist

**Sharon Loudén**  
*Untitled*, 2009  
Watercolor and acrylic on paper  
9 x 20 inches  
Collection of the artist



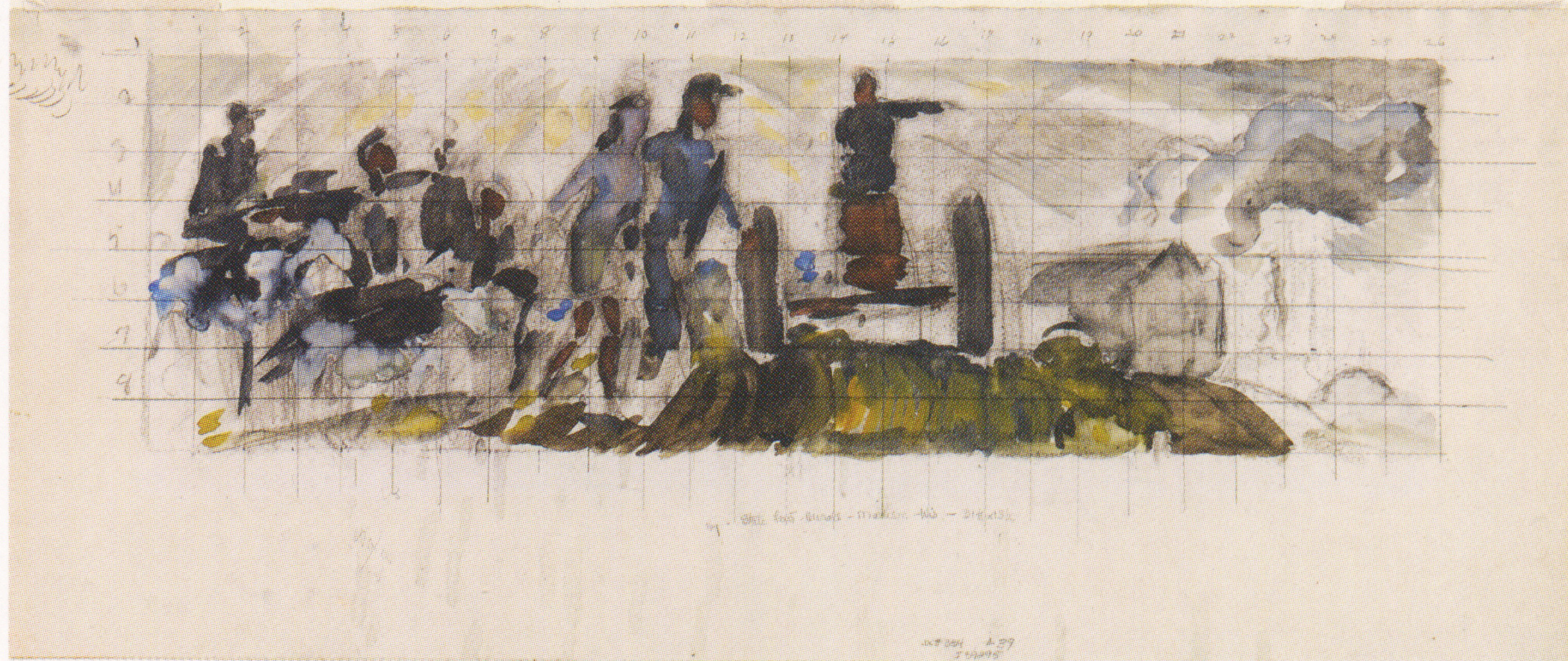
# Modern Drawings: Tracing 100 Years

Academy Art Museum  
February 13 - April 2, 2010



# Modern Drawings: Tracing 100 Years

The inspiration for *Modern Drawings: Tracing 100 Years* began from a desire to display a group of the Academy Art Museum's recent acquisitions. In particular, the initial chronological bookends were two drawings: Pierre Bonnard's *View of the Seine*, from 1913, and Marietta Hofe-rer's *13*, from 2008. While the Museum has other signifi-cant drawings, with the addition of select loans, it became apparent that a more comprehensive exhibition could be produced with works highlighting a wide variety of expres-sion and style.



**John Steuart Curry**  
*State Fair #1*, 1940  
Watercolor  
Academy Art Museum purchase with  
support from the Acquisition Fund

The earliest sheet in *Modern Drawings* is Claribel Cox Schofield's *Pregnant Woman* from 1896. The work is an

accomplished, though typical, figure study from an art studio setting. Such studies are meant to strengthen an artist's grasp of human anatomy to create credible figurative works depicting historical and religious narratives, portraits and genre scenes. In addition to those categories, another long-standing pictorial theme is the pure landscape. Sheets by Charles Dorman Robinson, Bonnard and Arthur Bowen Davies depict immediate surroundings and locales. Yet, each drawing is executed in a distinctly different manner. The six finished pastels by Robinson, from 1906, reveal the devastating aftermath of the San Francisco earthquake and its subsequent fire. Through the use of shimmering pastels, viewers can sense the power of the flames that engulf the city. Bonnard's work, in contrast, was rapidly executed with pencil to record broad elements of a scene that he would utilize in subsequent paintings. Davies' depiction of Venice has the economy of the Bonnard, but with restrained color to suggest this extraordinary waterway.

Davies, along with Walt Kuhn, was a principal organizer of the Armory Show in 1913 that introduced New York audiences to modern European and American art including paintings and sculpture by Picasso, Bonnard and dozens of others. In addition, Davies was a member of The Eight along with John Sloan and Everett Shinn and others. These artists were best known for their depictions of gritty urban life especially New York. In *Children at Dusk*, we sense an evolution in Davies' style that presents a flatten-ing of space and an infusion of pictorial mystery with its unidentified figures.

If Davies offers a glimpse of twentieth-century modernity, Picasso has come to epitomize it. Picasso's *Seated Acrobat* belongs to a phase of the artist's career that is among his most revered: the Neoclassical period. While Picasso fashioned visual fracturing in his Cubist phase early in the twentieth century, this *Acrobat* shows a mas-tery of economy and line. With a single contour Picasso imbues the acrobat with a presence and palpable mood. Then with a quick succession of strokes he reinforces volume and shadow to underscore the ironic quiet of this isolated performer. Similarly, Keith Morrow Martin's *Gladys Phillips #4* from a decade later employs a similar shorthand, but with color. Still, the mood is eerily similar.

Following the infusion of pictorial modernism in the United States, many of its accomplished artists, including John Steuart Curry and Robert Riggs retreated to a style called Regionalism. Through WPA projects, including murals and prints, Regionalism returned to the narrative and embraced purely Ameri-

can subjects. Curry's *State Fair #1* is a mural study executed in Wisconsin, far from the glare of New York. Here Curry mapped out a metaphorical story meant to encourage young people to work the indigenous land of the United States. The precise, faint pencil grid indi-cates that the drawing is "squared for transfer" a device to visualize the composition on a much larger scale. Also Regionalist, Robert Riggs' study is more finished than Curry's and with its national pastime it, too, is uniquely American.

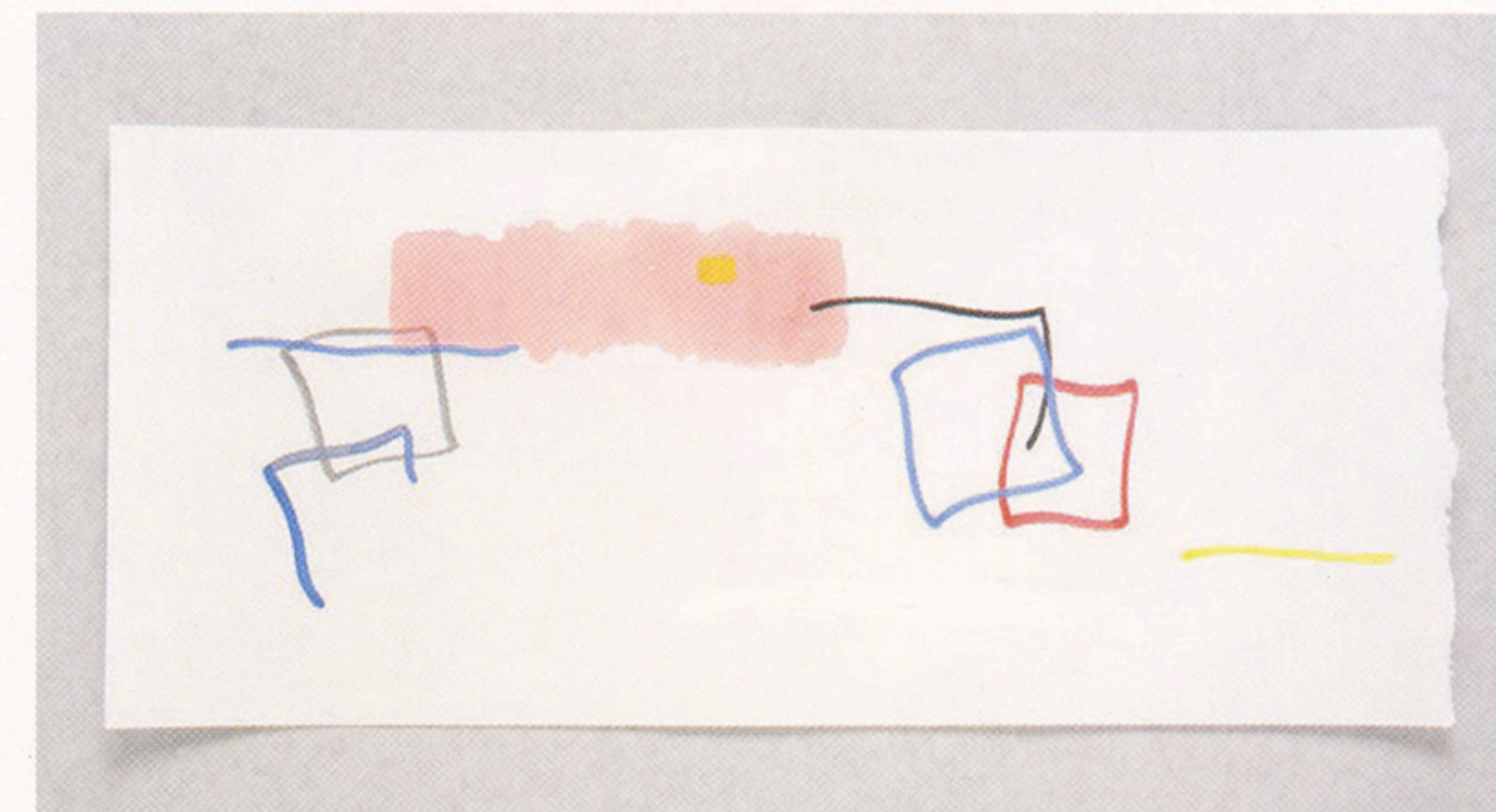
While Regionalism competed with modern trends throughout the United States, it is clear that some art-ists' work fell in between. Dwight Williams, Walt Kuhn and Isabel Bishop seem to distill the lessons of their predecessors in their subjects and approach. Williams embraces the sparse execution, but shows an urban Baltimore harbor; Kuhn with his rich watercolor picks up on Picasso's vibrant circus theme, but now it's the Ring-ling Brothers; and Bishop rapidly moves thick pigment to create a quintessentially New York subject such as the subway.

By the late 1940s, Regionalism waned and abstract works captured the attention of many viewers, critics and museums. While Franz Kline, William Baziotes, Emer-son Woelffer and Paul Jenkins can be counted among the front runners of post-war abstraction, each retained a distinctive style for their paintings and works on paper. Regarding the latter, Kline was known for having a limited palette with a predilection for black, Baziotes infused his work with surrealist elements, and Woelffer embraced torn paper and collage for an organic aes-thetic. Paul Jenkins' *Phenomena Eastern Star* shows his embrace of the fluidity and brilliance that watercolor can

convey. John Isherwood, a sculptor whose work is more recent reminds us that abstraction is now an accepted exercise in media beyond painting.

If the late 1940s and 1950s ushered in abstraction, it is worth noting that previous traditions were not abandoned en masse. Many artists retained their allegiance to real-ism. Among those, Elisabeth Frink, Jacob Lawrence and Philip Grausman unfailingly found inspiration in the figure. Whereas Grausman's drawings have been called "essays in pure line," Frink and Lawrence use bolder strokes to reflect on the human condition. James and David Plumb, two long-standing painters, demonstrate their mastery of time-honored artistic skills and practice: observation, understanding of the old masters, and drawing.

Through the 1960s, 1970s and later, the encompassing art historical categories of abstraction and realism were splintered into countless art movements. While it is not possible to give an example of every trend, this exhibi-tion does present a sliver of those produced during the aforementioned decades. Claes Oldenburg's *Dropped Bowl* depicts a pottery shard and an orange after they dropped to the ground and bounced up. This playful study and its subsequent commission have their roots in Pop Art where ordinary objects can take on unexpected prominence. Susie Hennessy, like Oldenburg, depicts common objects and returns their scale to the ordinary, similar to her contemporary Photorealists. In a break from the straightforward, the hues in Hennessy's *Feast of St. Ambrose* are given intensity with Prismacolor pencils. In Robert Smithson's study for *Spiral Jetty*, we have the pleasure of seeing the genesis of one of the most famous works of Earth Art in its infancy as the artist crystallizes an idea onto the sheet. (The realized piece is 1500-feet long.) Acconci is a well-respected Conceptual artist who challenges ideas and questions conventional practice. Acconci liked to bridge the gap between the visual arts and literature. In his untitled sheet depicting the letter "E," we see one letter of many in preparation for a large-scale, eight-foot aquatint. Yet, as with many works in this show, his print production began with modest drawings such as this. Tim Rollins and the K.O.S. work as a team, but in their case, *Amerika* was a conscious effort to illuminate



**Sharon Loudon**  
*Untitled*, 2009  
Watercolor and acrylic on paper, 9 x 20 inches  
Collection of the artist



**Jacob Lawrence**  
*Figure Study after Vesalius (Profile with Plumb-bob)*, 1996  
Graphite on paper  
9 1/2 x 6 1/2 inches  
Courtesy DC Moore  
Gallery, New York

issues brought forth from Franz Kafka's book of the same name. As such, this drawing and others serve as the physical manifestation of the desire to bring social awareness to the viewers.

Mark Lombardi and JK Keller further advance the umbrella term of Conceptual Art. For example, imagine asking a perplexing question such as, "How would you draw a Ponzi scheme or what would it look like?" In the hands of Lombardi, it becomes a linear constellation of the names linked in a financial quagmire. Keller's work differs in spirit: *Echo #4* and *Echo #12* are sheets of paper that temporarily stood in for his mouse pad. As such the oil and accumulation on his hand "created" the image. Because Keller chose the medium and used the mouse, the works cannot be seen as accidental but they did correspond to his deliberate movements.

Chronologically, Nicole P. Fein, Sharon Loudon, Susan Schwalb and Michael Harrigan finish the exhibition. While these artists share a passion for creating abstract work on a modest scale, they are united in another aspect: they make drawings as a principle medium. These loosely-knit artists made drawings for their own right exploring the very media they employ. The techni-cal control displayed in Fein's watercolors are nearly beyond description; Loudon un-derstands the sanctity of the white sheet act-ing in concert with the brightly made marks; Schwalb embraces the warmth and patina of metalpoint, a medium that occupies rarified air; and Harrigan extracts the richness of conté crayon and contrasts it to the delicacy of pale coloring. Together, the work of these four and all of the aforementioned have given a glimpse of the richness and vastness that encompasses the term "drawing."

Brian Young  
Curator, Academy Art Museum