

# National Gallery of Art

## NEWS RELEASE

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### **"A CENTURY OF DRAWING: WORKS ON PAPER FROM DEGAS TO LEWITT"**

#### **ON VIEW AT THE NATIONAL GALLERY OF ART**

**NOVEMBER 18, 2001 – APRIL 7, 2002**



Pablo Picasso, *Parricid and Harlequin*, 1920,  
National Gallery of Art, Washington,  
Gift of Mrs. Gilbert W. Chapman, 1981

WASHINGTON, DC – For the first time, a comprehensive selection of important drawings spanning the 20th century from the collection of the National Gallery of Art, including promised gifts, can be seen in the new exhibition A Century of Drawing: Works on Paper from Degas to LeWitt.

Approximately 140 works chart the development and refinement of modern art through the century and represent some of the most aesthetically compelling and intellectually intriguing works from the era. The exhibition is on view in the West Building from November 18, 2001, through April 7, 2002.

"The Gallery has an impressive collection of 20th-century drawings, remarkable in both its range and distinction," said Earl A. Powell III, director, National Gallery of Art. "A Century of Drawing offers visitors a marvelous opportunity to see these fine works that trace the development of the medium during the past hundred years."

#### **THE EXHIBITION**

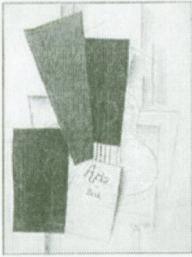


Winslow Homer, *The Coming Storm*, 1907,  
National Gallery of Art, Washington,  
Gift of Ruth K. Henschel, 1975

Selected from more than 4,000 20th-century drawings belonging to or promised to the National Gallery of Art, the works are arranged in chronological order, roughly decade by decade through the century. Examples by older masters who created some of their most inspiring work after the turn of the century open the exhibition: Edgar Degas, Auguste Rodin, and Winslow Homer. Homer's watercolor, The Coming Storm (1907), seems surprisingly modern for an artist most often associated with the 19th-century. The early works in the show include a rare color pastel by Käthe Kollwitz, Self-Portrait as a Young Woman (c.1900), and a sumptuously patterned charcoal by Pablo Picasso, Two Fashionable Women (1900 or 1901).

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Georges Braque, *Aria de Bach*, 1913.  
National Gallery of Art, Washington.  
Collection of Mr. and Mrs. Paul Mellon,  
1982



Visitors can also see superb works by a younger generation of artists active in the first half of the century, including Henri Matisse, Egon Schiele, and Ernst Ludwig Kirchner. Great early collages, such as Picasso's *The Cup of Coffee* (1913), and Braque's *Aria de Bach* (1913), initiated a technique shown in remarkably varied examples throughout the exhibition. By sanctioning nontraditional materials, such as wallpaper, these artists extended the parameters of what could be called "drawing."

Henri Matisse, *Self-Portrait*, 1937.  
National Gallery of Art, Washington.  
Collection of Mr. and Mrs. Paul Mellon,  
1985



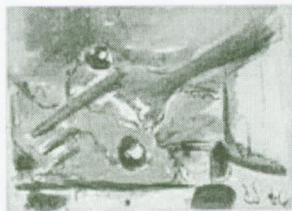
A number of powerful self-portraits punctuate the exhibition, including marvelous examples by Kollwitz, Picasso, Matisse, Schiele, Kirchner, Marsden Hartley, and Joseph Stella. Visitors can see Kirchner's *Self-Portrait* (1928), an early example of his new "abstract" style, as well as Matisse's *Self-Portrait* (1937), exemplifying his brisk, authoritative draftsmanship.

Jackson Pollock, *Untitled*, c. 1951.  
Promised Gift of Mr. and Mrs. Jacob  
Kainen



Alongside European works, American drawings figure prominently in watercolors and charcoals by John Marin, Edward Hopper, Georgia O'Keeffe, and Charles Sheeler. Extraordinary mid-century works are also featured in the exhibition, including classic abstract expressionist compositions by Jackson Pollock, Barnett Newman, Willem de Kooning, David Smith, and Mark Rothko.

Claes Oldenburg, *Fork Cutting Cake No. 1: Proposed Colossal Monument for Picaresque Circus*, London, 1966. National Gallery of Art, Washington, Director's Discretionary Fund, 2000



Highlighting the 1960s are drawings by pop generation artists such as Jasper Johns, Robert Rauschenberg, and Claes Oldenburg, which usher in the panorama of styles from minimalism to neoexpressionism that characterize drawing in the last few decades of the 20th century. The exhibition closes with an enormous colored gouache by Sol LeWitt, *Wavy Brushstrokes* (1996); a highly-tactile drawing made from paper pulp by Helen Frankenthaler, *Freefall* (1992); and Ellsworth Kelly's enchanting ten-foot-high graphite drawing, *Beanstalk* (1999).

## CURATOR AND CATALOGUE

The exhibition is organized by the National Gallery of Art, Washington. The curators are Andrew Robison, Mellon senior curator of prints and drawings, National Gallery of Art, and Judith Brodie, associate curator of prints and drawings, National Gallery of Art. A fully illustrated catalogue with scholarly entries accompanies the exhibition. It can be purchased for \$55 hardcover in the Gallery Shops and through the Web site at [www.nga.gov/shop/shop.htm](http://www.nga.gov/shop/shop.htm). To order by phone, call 1(800) 697-9350.

## NATIONAL GALLERY INFORMATION

The National Gallery of Art and its Sculpture Garden, located on the National Mall between Third and Ninth Streets at Constitution Avenue, NW, are open Monday through Saturday from 10 am to 5 pm and Sunday from 11 am to 6 pm. The Gallery is closed on December 25 and January 1. Admission is free. For general information, call (202) 737-4215; call the Telecommunications Device for the Deaf (TDD) at (202) 842-6176; or visit the Gallery's Web site at [www.nga.gov](http://www.nga.gov).

# National Gallery of Art

Washington, D.C.

NATIONAL GALLERY OF ART  
A Century of Drawing: Works on Paper from Degas to LeWitt  
November 18, 2001 - April 7, 2002

## Checklist

- ◇ Slide available
- + J-Peg image available

\*measurements are given in centimeters with inches in parentheses.

1. Käthe Kollwitz  
German, 1867 - 1945  
*Self-Portrait as a Young Woman*, c. 1900  
pastel  
46.8 x 36.5 cm (18 1/2 x 14 1/2)  
National Gallery of Art, Washington, Gift of Robert and Chris Petteys, 1995
2. Pablo Picasso  
Spanish, 1881 - 1973  
*Two Fashionable Women*, 1900 or 1901  
charcoal  
41.4 x 24.5 cm (16 1/4 x 9 5/8)  
Intended Gift of the Woodner Collections
3. Winslow Homer  
◇ American, 1836 - 1910  
+ *The Coming Storm*, 1901  
watercolor over graphite  
36.9 x 53.5 cm (14 1/2 x 21 1/16)  
National Gallery of Art, Washington, Gift of Ruth K. Henschel in Memory of Her Husband, Charles R. Henschel, 1975
4. Pablo Picasso  
◇ Spanish, 1881 - 1973  
+ *Self-Portrait*, 1901/1902  
black chalk with watercolor  
30.4 x 23.8 cm (12 x 9 3/8)  
National Gallery of Art, Washington, Ailsa Mellon Bruce Collection, 1970
5. Odilon Redon  
French, 1840 - 1916  
*Pansies*, c. 1905  
pastel  
55.7 x 47.1 cm (21 7/8 x 18 9/16)  
National Gallery of Art, Washington, Rosenwald Collection, Gift of the Adele R. Levy Fund, Inc., 1961

6. Auguste Rodin  
French, 1840 - 1917  
*Dancing Figure*, 1905  
graphite with watercolor  
32.6 x 25 cm (12 7/8 x 9 7/8)  
National Gallery of Art, Washington, Gift of Mrs. John W. Simpson,  
1942
7. Pablo Picasso  
Spanish, 1881 - 1973  
*Juggler with Still Life*, 1905  
gouache over graphite on cardboard  
100 x 69.9 cm (39 3/8 x 27 1/2)  
National Gallery of Art, Washington, Chester Dale Collection
8. Pablo Picasso  
Spanish, 1881 - 1973  
*The Death of Harlequin*, 1905/1906  
gouache over charcoal on cardboard  
68.5 x 95.7 cm (26 15/16 x 37 11/16)  
National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul  
Mellon, 1996
9. Edgar Degas  
French, 1834 - 1917  
*Ballet Scene*, c. 1907  
pastel and charcoal on tracing paper  
76.8 x 111.2 cm (30 1/4 x 43 3/4)  
National Gallery of Art, Washington, Chester Dale Collection, 1963
10. George Bellows  
American, 1882 - 1925  
*Street Fight*, 1907  
cont, crayon, pastel, graphite, and ink  
54.6 x 61.9 cm (21 1/2 x 24 3/8)  
National Gallery of Art, Washington, Eugene L. and Marie-Louise  
Garbaty Fund, 1996
11. Marsden Hartley  
American, 1877 - 1943  
*Self-Portrait*, 1908  
black crayon  
30.3 x 22.6 cm (11 15/16 x 8 7/8)  
National Gallery of Art, Washington, John Davis Hatch Collection,  
Avalon Fund, 1983
12. Käthe Kollwitz  
German, 1867 - 1945  
*Out of Work*, 1909  
charcoal and white wash over graphite  
29 x 44.4 cm (11 1/2 x 17 1/2)  
National Gallery of Art, Washington, Rosenwald Collection, 1943

13. Emil Nolde  
German, 1867 - 1956  
*An Apostle Filled with the Holy Spirit*, 1909  
watercolor over pen and ink  
26.8 x 21.1 cm (10 1/2 x 8 1/4)  
National Gallery of Art, Washington, William Nelson Cromwell Fund,  
1977
14. Ernst Ludwig Kirchner  
German, 1880 - 1938  
*Two Women Reclining before a Mirror*, 1909  
pen and ink  
33.8 x 43.2 cm (13 5/16 x 17)  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1989
15. Edouard Vuillard  
French, 1868 - 1940  
*The Square*, 1910  
brush and ink  
64.6 x 50 cm (25 7/16 x 19 11/16)  
National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul  
Mellon, 1985
16. Constantin Brancusi  
Romanian, 1876 - 1957  
*Woman's Head*, c. 1910  
charcoal over graphite  
41.7 x 27.5 cm (16 7/16 x 10 13/16)  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1971
17. John Marin  
American, 1870 - 1953  
*Woolworth Building, No. 31*, 1912  
watercolor over graphite  
47 x 39.8 cm (18 1/2 x 15 11/16)  
National Gallery of Art, Washington, Gift of Eugene and Agnes E.  
Meyer, 1967
18. Ernst Ludwig Kirchner  
German, 1880 - 1938  
*Erna Lying on the Beach among Rocks*, 1912  
reed pen and ink  
46.1 x 58.9 cm (18 1/8 x 23 3/16)  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1984
- 19a. Heinrich Campendonk  
German, 1889 - 1957  
*Self-Portrait (recto)*, c. 1912  
watercolor over graphite on Japanese paper  
53.2 x 42.8 cm (20 15/16 x 16 7/8)  
Anonymous Promised Gift

- 19b. Heinrich Campendonk  
German, 1889 - 1957  
*Adda Deichmann Reclining in a Chair* (verso), c. 1912  
watercolor over graphite on Japanese paper  
Anonymous Promised Gift
20. Egon Schiele  
Austrian, 1890 - 1918  
*Self-Portrait*, 1912  
watercolor over graphite  
34.9 x 25.4 cm (13 3/4 x 10)  
National Gallery of Art, Washington, Gift (Partial and Promised) of  
Hildegard Bachert in memory of Otto Kallir, 1997
21. Erich Heckel  
German, 1883 - 1970  
*Siddi in Bed*, 1912  
crayon  
49.7 x 39.2 cm (19 1/2 x 15 3/8)  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1980
22. Ernst Ludwig Kirchner  
German, 1880 - 1938  
*Erna Bathing in a Tub*, 1912-1913  
pen and ink over water washes over crayons  
Promised Gift of Mr. and Mrs. Jacob Kainen
23. Egon Schiele  
Austrian, 1890 - 1918  
*Dancer*, 1913  
watercolor and gouache over graphite  
47 x 30.5 cm (18 1/2 x 12)  
National Gallery of Art, Washington, Gift (Partial and Promised) of  
Liselotte Millard, in Honor of the 50th Anniversary of the National  
Gallery of Art, 1990
24. Georges Braque  
✧ French, 1882 - 1963  
+ *Aria de Bach*, 1913  
papier coll, with charcoal and white chalk  
approximate: 62.1 x 46.9 cm (24 1/2 x 18 1/2); support: 45.2 x 50.4  
cm (17 3/4 x 19 13/16)  
National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul  
Mellon, 1982
25. Pablo Picasso  
Spanish, 1881 - 1973  
*The Cup of Coffee*, 1913  
collage with charcoal and white chalk  
60.5 x 35 cm (23 3/4 x 13 3/4)  
National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul  
Mellon, 1985

26. Lovis Corinth  
German, 1858 - 1925  
*Hermann Struck in Uniform*, 1914  
gouache  
36.8 x 27.5 cm (14 1/2 x 10 13/16)  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1999
27. Sonia Delaunay-Terk  
French, 1885 - 1979  
*Solar Prism*, 1914  
collage with watercolor, crayon, and ink  
49.5 x 33 cm (19 1/2 x 13)  
Promised Gift of the Judith Rothschild Foundation
28. Stanton Macdonald-Wright  
American, 1890 - 1973  
*Generation*, 1914  
watercolor and ink over graphite  
49.2 x 31.6 cm (19 3/8 x 12 7/16)  
National Gallery of Art, Washington, Eugene L. and Marie-Louise Garbaty Fund, 1998
29. Ludwig Meidner  
German, 1884 - 1966  
*Hans Freimark*, 1915  
graphite  
53 x 40 cm (20 7/8 x 15 3/4)  
National Gallery of Art, Washington, Epstein Family Fund, 1983
30. Marc Chagall  
Russian, 1887 - 1985  
*Féla and Odilon*, 1915  
gouache and watercolor over black chalk  
42.5 x 33.8 cm (16 3/4 x 13 1/4)  
National Gallery of Art, Washington, Gift of Evelyn Stefansson Nef  
in Memory of John U. Nef and in Honor of the 50th Anniversary of the  
National Gallery of Art, 1989
31. Jacques Lipchitz  
French, 1891 - 1973  
*Pierrot*, 1916  
brush and ink with colored chalk  
55.8 x 37.3 cm (21 15/16 x 14 11/16)  
National Gallery of Art, Washington, Gift of Mr. and Mrs. Burton  
Tremaine, 1973
32. Henri Laurens  
French, 1885 - 1954  
*L'Instrument de Musique*, 1916  
papier collé, with charcoal and white chalk on paperboard  
approximate: 36.5 x 56 cm (14 3/8 x 22 1/16)  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1981

33. Georgia O'Keeffe  
American, 1887 - 1986  
*I-Special*, 1916  
charcoal  
62.9 x 47.6 cm (24 3/4 x 18 3/4)  
National Gallery of Art, Washington, Alfred Stieglitz Collection,  
Gift of the Georgia O'Keeffe Foundation, 1992
34. Francis Picabia  
French, 1879 - 1953  
*Machine tournez vite (Machine Turn Quickly)*, 1916/1918  
brush and ink with watercolor and shell gold  
49.6 x 32.7 cm (19 1/2 x 12 7/8)  
National Gallery of Art, Washington, Patrons' Permanent Fund, 1989
35. Paul Klee  
Swiss, 1879 - 1940  
*Persische Nachtigallen (Persian Nightingales)*, 1917  
gouache and watercolor with pen and ink over graphite  
22.8 x 18.1 cm (9 x 7 1/8)  
National Gallery of Art, Washington, Gift (Partial and Promised) of  
an Anonymous Donor, 1990
36. Otto Dix  
German, 1891 - 1969  
*Homunkulus*, 1918  
pen and brush and ink  
39.9 x 39.5 cm (15 11/16 x 15 9/16)  
National Gallery of Art, Washington, Gift of Richard A. Simms and  
Ailsa Mellon Bruce Fund, 1995
37. Egon Schiele  
Austrian, 1890 - 1918  
*Dr. Koller*, c. 1918  
charcoal  
47.2 x 29.8 cm (18 5/8 x 11 3/4)  
National Gallery of Art, Washington, Rosenwald Collection, 1964
38. Henri Matisse  
French, 1869 - 1954  
*Antoinette with Long Hair*, c. 1919  
graphite  
54 x 37 cm (21 1/4 x 14 5/8)  
National Gallery of Art, Washington, Rosenwald Collection, 1948
39. Henri Matisse  
French, 1869 - 1954  
*The Plumed Hat*, 1919  
graphite  
48.9 x 37 cm (19 1/4 x 14 9/16)  
National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul  
Mellon, 1995

40. Otto Müller  
German, 1874 - 1930  
*Two Bathers*, c. 1920  
crayon with watercolor  
68.7 x 52.8 cm (27 1/16 x 20 13/16)  
National Gallery of Art, Washington, Rosenwald Collection, 1950
41. Pablo Picasso  
◇ Spanish, 1881 - 1973  
+ *Pierrot and Harlequin*, 1920  
pen and ink with gouache  
sheet, folded in half: 27.3 x 21.3 cm (10 13/16 x 8 3/8)  
National Gallery of Art, Washington, Gift of Mrs. Gilbert W. Chapman, 1981
42. Pablo Picasso  
Spanish, 1881 - 1973  
*Young Woman Seated in an Armchair*, 1921/1922  
brush and ink with white heightening on prepared paper  
27.1 x 23.7 cm (10 11/16 x 9 5/16)  
Promised Gift of Evelyn Stefansson Nef, in Honor of the 50th Anniversary of the National Gallery of Art
43. Stuart Davis  
American, 1894 - 1964  
*Abstract Composition*, c. 1921  
watercolor over graphite  
60.8 x 45.8 cm (23 15/16 x 18 1/16)  
National Gallery of Art, Washington, Gift of Mr. and Mrs. Frederick R. Mayer, in Honor of the 50th Anniversary of the National Gallery of Art, 1991
44. George Grosz  
German, 1893 - 1959  
*Sportsmann*, 1922  
pen and ink with watercolor  
40.3 x 28.2 cm (15 7/8 x 11 1/8)  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1974
45. Henri Matisse  
French, 1869 - 1954  
*Henriette as an Odalisque*, 1922  
pen and ink  
28.5 x 38.6 cm (11 3/16 x 15 3/16)  
National Gallery of Art, Washington, Gift (Partial and Promised) of Lili-Charlotte Sarnoff in Memory of Robert and Martha von Hirsch, 1981
46. Pablo Picasso  
Spanish, 1881 - 1973  
*Ruth Dangler*, 1922  
graphite  
64.2 x 49.2 cm (25 1/4 x 19 3/8)  
National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon, 1985

47. László Moholy-Nagy  
Hungarian, 1895 - 1946  
*Q*, 1922/1923  
collage with watercolor and pen and ink over graphite on carbon  
paper  
approximate: 58.9 x 46.3 cm (23 3/16 x 18 1/4)  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1982
48. Lovis Corinth  
German, 1858 - 1925  
*Mrs. Hedwig Berend*, 1923  
black chalk  
31.6 x 25.4 cm (12 7/16 x 10)  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1974
49. Otto Dix  
German, 1891 - 1969  
*Zwei Weiber (Two Women)*, 1923  
brush and ink  
47 x 59.4 cm (18 1/2 x 23 3/8)  
National Gallery of Art, Eugene L. and Marie-Louise Garbaty Fund,  
2001
50. Charles Demuth  
◇ American, 1883 - 1935  
+ *Zinnias and a Blue Dish with Lemons*, 1924  
watercolor over graphite  
30.3 x 45.8 cm (11 15/16 x 18 1/16)  
National Gallery of Art, Washington, Gift of Herbert A. Goldstone,  
1996
51. Edward Hopper  
◇ American, 1882 - 1967  
+ *Haskell's House*, 1924  
watercolor over graphite  
34.3 x 49.5 cm (13 1/2 x 19 1/2)  
National Gallery of Art, Washington, Gift of Herbert A. Goldstone,  
1996
52. George Grosz  
German, 1893 - 1959  
*Tanz Kaffee (Tea Dance)*, c. 1925  
pen and ink  
65 x 51 cm (25 5/8 x 20 1/16)  
National Gallery of Art, Washington, Rosenwald Collection, 1951
53. René, Magritte  
Belgian, 1898 - 1967  
*The Murderous Sky*, 1927  
pen and brush and ink over graphite with collage  
50.3 x 65.2 cm (19 13/16 x 25 11/16)  
National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul  
Mellon, 1995

54. Paul Klee  
Swiss, 1879 - 1940  
*Gemischt (Mixed)*, 1927  
reed pen and ink over graphite  
29.5 x 41.8 cm (11 11/16 x 16 1/2)  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1988
55. Wassily Kandinsky  
Russian, 1866 - 1944  
*Geteilt (Divided)*, 1928  
watercolor and ink  
48.3 x 32 cm (19 x 12 5/8); mount: 51.2 x 33.7 cm (20 3/16 x 13 1/4)  
National Gallery of Art, Washington, Gift of Mr. and Mrs. Stephen M. Kellen, 1999
56. Ernst Ludwig Kirchner  
+ German, 1880 - 1938  
*Self-Portrait*, 1928  
brush and ink with watercolor over black crayon  
46.8 x 37.5 cm (18 7/16 x 14 3/4)  
Promised Gift of Mr. and Mrs. Jacob Kainen
57. Joseph Stella  
American, 1877 - 1946  
*Self-Portrait*, c. 1929  
colored pencil, watercolor over wax resist, metalpoint, and graphite  
on prepared paper  
55.6 x 40 cm (21 7/8 x 15 3/4)  
National Gallery of Art, Washington, New Century Fund, 1997
58. John Marin  
American, 1870 - 1953  
*Storm over Taos*, 1930  
watercolor over graphite  
38.2 x 53.2 cm (15 1/16 x 20 15/16)  
National Gallery of Art, Washington, Alfred Stieglitz Collection,  
1949
59. Paul Klee  
Swiss, 1879 - 1940  
*Dampfer und Segelbote (Steamship and Sailboats)*, 1931  
watercolor  
image: 43.5 x 64 cm (17 1/8 x 25 1/8); support: 48.5 x 67.3 cm (19  
1/16 x 26 7/16)  
National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul  
Mellon, 1983
60. Alexander Zhitomirsky  
Russian, 1907 - 1993  
*Self-Portrait with Camera*, 1932  
ink and gouache with gelatin silver print and photomechanical  
reproduction on album page  
sheet: 18.5 x 26.3 cm (7 5/16 x 10 3/8)  
National Gallery of Art, Washington, Gift of Henry Buhl

61. Alexander Calder  
American, 1898 - 1976  
*Untitled (Study for Mobile)*, 1932  
watercolor and ink  
57.8 x 78.1 cm (22 3/4 x 30 3/4)  
National Gallery of Art, Washington, Gift of Mr. and Mrs. Klaus G. Perls, 1996
62. Alexander Calder  
American, 1898 - 1976  
*The Circus*, 1932  
pen and ink  
51.4 x 74.3 cm (20 1/4 x 29 1/4)  
National Gallery of Art, Washington, Gift of Mr. and Mrs. Klaus G. Perls, 1996
63. Charles Sheeler  
◇ American, 1883 - 1965  
+ *Interior with Stove*, 1932  
conté crayon  
81.8 x 58.4 cm (32 3/16 x 23)  
National Gallery of Art, Washington, Gift (Partial and Promised) of Aaron I. Fleischman, 2000
64. Arshile Gorky  
American, 1904 - 1948  
*Nighttime, Enigma, and Nostalgia*, c. 1932/1934  
pen and ink over graphite  
55.9 x 72 cm (22 x 28 3/8)  
National Gallery of Art, Washington, Ailsa Mellon Bruce Fund and Andrew W. Mellon Fund, 1979
65. Käthe Kollwitz  
◇ German, 1867 - 1945  
+ *Self-Portrait, Drawing*, 1933  
charcoal  
47.7 x 63.5 cm (18 3/4 x 25)  
National Gallery of Art, Washington, Rosenwald Collection, 1943
66. Karl Schmidt-Rottluff  
German, 1884 - 1976  
*Yellow Iris*, c. 1935  
watercolor over graphite  
68.8 x 48.7 cm (27 1/16 x 19 3/16)  
National Gallery of Art, Washington, Rosenwald Collection, 1945
67. Henri Matisse  
◇ French, 1869 - 1954  
+ *Self-Portrait*, 1937  
charcoal  
34 x 28.5 cm (13 1/4 x 11 1/4)  
National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon, 1985

68. Emil Nolde  
German, 1867 - 1956  
*Anemones*, c. 1937  
watercolor over graphite on Japanese paper  
23.5 x 46.9 cm (9 1/4 x 18 7/16)  
National Gallery of Art, Washington, Gift of Mrs. John Alexander Pope, 1995
69. Joseph Stella  
American, 1877 - 1946  
*Eggplant*, c. 1939  
colored pencil and crayon  
51.4 x 40.6 cm (20 1/4 x 16)  
National Gallery of Art, Washington, Gift of Mr. and Mrs. James T. Dyke, 1996
70. Jackson Pollock  
American, 1912 - 1956  
*Untitled*, c. 1939/1942  
brush and ink  
44.5 x 35 cm (17 5/8 x 13 7/8)  
National Gallery of Art, Washington, Leonard R. Stachura Fund, 1985
71. Paul Klee  
Swiss, 1879 - 1940  
*Rechts unfreundlich (Downright Unfriendly)*, 1940  
brush and dry pigment mixed with paste  
(mount): 35.2 x 49.9 cm (13 7/8 x 19 5/8); (image): 21 x 35.6 cm (8 1/4 x 14)  
Promised Gift of the Judith Rothschild Foundation
72. Charles Sheeler  
American, 1883 - 1965  
*Interior*, 1940  
tempera over graphite on gessoed composition board  
24.8 x 30.2 cm (9 3/4 x 11 7/8)  
National Gallery of Art, Washington, Gift of Herbert A. Goldstone, 1996
73. Henry Moore  
British, 1898 - 1986  
*Figures in an Underground Shelter*, 1941  
crayon, watercolor, ink, and colored chalk  
34 x 56.2 cm (13 3/8 x 22 1/8)  
National Gallery of Art, Washington, Gift of Dr. Ruth B. Benedict, in Honor of the 50th Anniversary of the National Gallery of Art, 1987
74. Arshile Gorky  
American, 1904 - 1948  
*Virginia Landscape*, 1944  
graphite and crayon  
55.8 x 76.2 cm (22 x 30)  
National Gallery of Art, Washington, Gift (Partial and Promised) of Mrs. Walter Salant, in Honor of the 50th Anniversary of the National Gallery of Art, 1991

75. Mark Tobey  
American, 1890 - 1976  
*New York*, 1944  
tempera on paperboard  
83.7 x 53.2 cm (33 x 21)  
National Gallery of Art, Washington, Gift of the Avalon Foundation,  
1976
76. Mark Rothko  
American, 1903 - 1970  
*Untitled*, 1944/1945  
watercolor, tempera, graphite, and ink  
53.3 x 66.8 cm (21 x 26 5/16); 70.5 x 83.8 x 2.9 cm (27 3/4 x 33 x 1  
1/8)  
National Gallery of Art, Washington, Gift of The Mark Rothko  
Foundation, Inc., 1986
77. Stanley William Hayter  
British, 1901 - 1988  
*Sheet of Sketches*, 1945  
pen and ink with watercolor and chalk  
56.4 x 75.8 cm (22 1/8 x 29 7/8)  
National Gallery of Art, Washington, Rosenwald Collection, 1946
78. Jackson Pollock  
American, 1912 - 1956  
*Untitled*, c. 1945  
pen and ink on paper prepared with gouache  
approximate: 22.8 x 18.7 cm (9 x 7 3/8)  
National Gallery of Art, Washington, Leonard R. Stachura Fund, 1985
79. Arshile Gorky  
American, 1904 - 1948  
*The Plow and the Song*, 1946  
graphite, charcoal, crayon, pastel, and oil  
122 x 150.3 cm (47 7/8 x 59 3/8)  
National Gallery of Art, Washington, Gift of the Avalon Foundation,  
1971
80. Barnett Newman  
American, 1905 - 1970  
*Untitled*, 1946  
brush and ink  
45.7 x 61 cm (18 x 24)  
National Gallery of Art, Washington, The Nancy Lee and Perry Bass  
Fund, 1998
81. Barnett Newman  
+ American, 1905 - 1970  
*Untitled*, 1946  
brush and ink  
61 x 45.7 cm (24 x 18)  
Promised Gift of Robert and Jane Meyerhoff

82. Charles Sheeler  
American, 1883 - 1965  
*Counterpoint*, 1949  
conté crayon  
50.8 x 71.2 cm (20 x 28)  
National Gallery of Art, Washington, Gift of Daniel J. Terra, in  
Honor of the 50th Anniversary of the National Gallery of Art, 1991
83. Barnett Newman  
American, 1905 - 1970  
*The Name*, 1949  
brush and ink  
61.1 x 38 cm (24 1/16 x 15)  
National Gallery of Art, Washington, Gift of the Woodward  
Foundation, Washington, D.C., 1976
84. Alberto Giacometti  
Swiss, 1901 - 1966  
*The Table before the Dormer Window*, 1950  
graphite  
51.1 x 35.7 cm (20 1/8 x 14 1/16)  
National Gallery of Art, Washington, Gift of John D. Herring and Mr.  
and Mrs. Paul L. Herring, in Memory of Mr. and Mrs. Lawrence Herring  
and in Honor of the 50th Anniversary of the National Gallery of Art,  
1991
85. Willem de Kooning  
American, 1904 - 1997  
*Untitled*, 1950/1951  
liner's brush and palette knife with Sapolin enamel  
55.8 x 76.2 cm (22 x 30)  
National Gallery of Art, Washington, Gift of the Woodward  
Foundation, Washington, D.C., 1976
86. Jackson Pollock  
American, 1912 - 1956  
*Untitled*, c. 1951  
ink on Japanese paper  
Promised Gift of Robert P. and Arlene R. Kogod
87. Jackson Pollock  
◇ American, 1912 - 1956  
+ *Untitled*, c. 1951  
ink on Japanese paper  
Promised Gift of Mr. and Mrs. Jacob Kainen
88. Willem de Kooning  
◇ American, 1904 - 1997  
+ *Woman I*, 1952  
pastel and crayon over graphite  
approximate: 22.9 x 28.5 cm (9 x 11 1/4)  
National Gallery of Art, Washington, Andrew W. Mellon Fund, 1978

89. Willem de Kooning  
American, 1904 - 1997  
*Two Women*, 1952  
charcoal  
sheet: 57.2 x 72.4 cm (22 1/2 x 28 1/2)  
Promised Gift of Robert and Jane Meyerhoff
90. Franz Kline  
American, 1910 - 1962  
*Untitled*, 1950s  
oil  
19.8 x 25.1 cm (7 13/16 x 9 7/8)  
National Gallery of Art, Washington, Gift of Elisabeth R. Zogbaum,  
1993
91. Robert Motherwell  
American, 1915 - 1991  
*End of Dover Beach*, 1953-1957  
collage with tempera, crayon, and graphite  
101.6 x 76.2 cm (40 x 30)  
Promised Gift of Robert and Jane Meyerhoff
92. Alberto Giacometti  
Swiss, 1901 - 1966  
*Annette Sewing*, 1954  
graphite  
51.1 x 34 cm (20 1/8 x 13 3/8)  
National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul  
Mellon, 1995
93. Jean Dubuffet  
French, 1901 - 1985  
*Jardin de Bibi Trompette (Bibi Trompette's Garden)*, 1955  
butterfly wings and watercolor  
22.1 x 32.1 cm (8 11/16 x 12 5/8)  
National Gallery of Art, Washington, The Stephen Hahn Family  
Collection (Partial and Promised Gift), 1995
94. Jean Dubuffet  
French, 1901 - 1985  
*L'Heureux de peu (Happy with Little)*, 1957  
oil and collage  
image: 61.2 x 66.9 cm (24 1/8 x 26 5/16); support: 62 x 68.3 x 2.4  
cm (24 7/16 x 26 7/8 x 15/16)  
National Gallery of Art, Washington, The Stephen Hahn Family  
Collection (Partial and Promised Gift), 1995
95. David Smith  
American, 1906 - 1965  
*Untitled*, 1957  
brush and egg-based ink  
68 x 101.6 cm (26 3/4 x 40)  
Promised Gift of Mr. and Mrs. Jacob Kainen

96. David Smith  
American, 1906 - 1965  
*Untitled (11-22-58)*, 1958  
brush and egg-based ink  
44.6 x 66.1 cm (17 9/16 x 26 1/16)  
National Gallery of Art, Washington, Gift of Candida and Rebecca Smith, in Honor of the 50th Anniversary of the National Gallery of Art, 1991
97. Robert Rauschenberg  
American, born 1925  
*Tour*, 1959  
solvent transfer, crayon, graphite, acrylic, and watercolor  
58.1 x 73.3 cm (22 7/8 x 28 7/8)  
Promised Gift of Robert and Jane Meyerhoff
98. Jasper Johns  
American, born 1930  
*Night Driver*, 1960  
charcoal, pastel, and collage  
image: 114.3 x 94 cm (45 x 37); sheet: 129.5 x 107 cm (51 x 42 1/8)  
Promised Gift of Robert and Jane Meyerhoff
99. Robert Motherwell  
American, 1915 - 1991  
*Black Shapes*, 1961  
acrylic  
73.7 x 58.4 cm (29 x 23)  
National Gallery of Art, Washington, The Nancy Lee and Perry Bass Fund, 1999
100. David Smith  
American, 1906 - 1965  
*Untitled*, 1963  
enamel spray paint  
44.5 x 29.5 cm (17 1/2 x 11 5/8)  
National Gallery of Art, Washington, Gift of Candida and Rebecca Smith, in Honor of the 50th Anniversary of the National Gallery of Art, 1991
101. Edward Ruscha  
American, born 1937  
*View of the Big Picture*, 1963  
colored pencil with pen and ink over graphite  
55.8 x 136.8 cm (22 x 54)  
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, D.C., 1976
102. Jacob Lawrence  
◇ American, 1917 - 2000  
+ *Street to Mbari*, 1964  
tempera over graphite  
56.5 x 78.4 cm (22 1/4 x 30 7/8)  
National Gallery of Art, Washington, Gift of Mr. and Mrs. James T. Dyke, 1993

103. Ellsworth Kelly  
American, born 1923  
*Small Oak*, 1964  
graphite  
57.3 x 72.6 cm (22 9/16 x 28 9/16)  
National Gallery of Art, Washington, Gift of the Woodward  
Foundation, Washington, D.C., 1976
104. Agnes Martin  
American, born 1912  
*Water Flower*, 1964  
pen and ink with wash over graphite  
30.1 x 30.3 cm (11 7/8 x 11 15/16)  
National Gallery of Art, Washington, Gift of the Woodward  
Foundation, Washington, D.C., 1976
105. Agnes Martin  
American, born 1912  
*Wheat*, 1964  
pen and ink with gouache  
30 x 30 cm (11 13/16 x 11 13/16)  
National Gallery of Art, Washington, Gift of the Woodward  
Foundation, Washington, D.C., 1976
106. Eva Hesse  
American, 1936 - 1970  
*Untitled*, 1964  
watercolor, gouache, felt-tip pen, ink, and collage  
44.1 x 58.4 cm (17 3/8 x 23)  
National Gallery of Art, Washington, Gift of Werner H. and Sarah-Ann  
Kramarsky, 1998
107. Robert Rauschenberg  
American, born 1925  
*Drawings For Dante's 700 Birthday, I.B. and II.B.*, 1965  
graphite, watercolor, and gouache over photolithograph on paperboard  
38.2 x 79 cm (15 x 31 1/16)  
National Gallery of Art, Washington, Gift of the Woodward  
Foundation, Washington, D.C., 1976
108. Wayne Thiebaud  
American, born 1920  
*Study of Cakes*, c. 1965  
brush and ink with gouache  
56.4 x 76.8 cm (22 1/4 x 30 1/4)  
National Gallery of Art, Washington, Gift of the Thiebaud Family, in  
Honor of the 50th Anniversary of the National Gallery of Art, 1991
109. Robert Motherwell  
+ American, 1915 - 1991  
*Beside the Sea #42*, 1966  
brush and ink  
77.8 x 56.5 cm (30 5/8 x 22 1/4)  
National Gallery of Art, Washington, The Nancy Lee and Perry Bass  
Fund, 1999

110. Jasper Johns  
American, born 1930  
*Numbers*, 1966  
graphite with graphite wash and metallic powder wash on polyester fabric  
image: 41.7 x 33.7 cm (16 7/16 x 13 1/4); sheet: 60.1 x 46.1 cm (23 5/8 x 18 1/8)  
National Gallery of Art, Washington, Gift of Leo Castelli in memory of Toiny Castelli, 1989
111. Claes Oldenburg  
+ American, born 1929  
*Fork Cutting Cake No. 1: Proposed Colossal Monument for Piccadilly Circus, London*, 1966  
crayon and watercolor  
37.9 x 56 cm (14 15/16 x 22 1/16)  
National Gallery of Art, Washington, Director's Discretionary Fund, 2000
112. Frank Stella  
American, born 1936  
*Drawing for Lincoln Center Poster*, 1967  
felt-tip pen on graph paper  
98.9 x 74.6 cm (38 15/16 x 29 3/8)  
National Gallery of Art, Washington, Gift of the Woodward Foundation, Washington, D.C., 1976
113. Saul Steinberg  
American, 1914 - 1999  
*La Scala di Ferro (The Iron Staircase)*, 1967  
pen and ink with graphite, colored pencil, rubber stamp, and collage  
50 x 64.9 cm (19 11/16 x 25 9/16)  
National Gallery of Art, Washington, Gift of Evelyn and Leonard Lauder, 1986
114. Claes Oldenburg  
American, born 1929  
*Colossal Fagend in Park Setting*, 1967  
graphite and watercolor  
sheet: 76.2 x 56.2 cm (30 x 22 1/8)  
Promised Gift of Robert and Jane Meyerhoff
115. Mark Rothko  
American, 1903 - 1970  
*Untitled*, 1969  
acrylic  
sheet: 127.6 x 107.3 cm (50 1/4 x 42 1/4)  
National Gallery of Art, Washington, Gift of The Mark Rothko Foundation, Inc., 1986
116. Mark Rothko  
American, 1903 - 1970  
*Untitled*, 1969  
acrylic  
National Gallery of Art, Washington, Gift of The Mark Rothko Foundation, Inc., 1986

117. Mark Rothko  
American, 1903 - 1970  
*Untitled*, 1969  
acrylic  
National Gallery of Art, Washington, Gift of The Mark Rothko  
Foundation, Inc., 1986
118. Sol LeWitt  
American, born 1928  
*Wall Drawing No. 26*, 1969  
graphite  
91.4 x 91.4 cm (36 x 36)  
National Gallery of Art, Washington, The Dorothy and Herbert Vogel  
Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund, and  
Gift of Dorothy and Herbert Vogel, 1991
119. Sol LeWitt  
American, born 1928  
*Six-Part Color Composite with Two Colors in Each Part*, 1970  
ink  
47.3 x 47.3 cm (18 5/8 x 18 5/8)  
Promised Gift of Dorothy and Herbert Vogel
- 120a. Richard Tuttle  
American, born 1941  
*Stacked Color with Wavy and Straight Side*, 1971  
watercolor over graphite  
30.2 x 22.7 cm (11 7/8 x 8 15/16)  
National Gallery of Art, Washington, The Dorothy and Herbert Vogel  
Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund, and  
Gift of Dorothy and Herbert Vogel, 1991
- 120b. Richard Tuttle  
American, born 1941  
*Stacked Color Drawing with Arch of Egg Shaped Form Painted*, 1971  
watercolor over graphite  
45.5 x 30.5 cm (17 15/16 x 12)  
National Gallery of Art, Washington, The Dorothy and Herbert Vogel  
Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund, and  
Gift of Dorothy and Herbert Vogel, 1991
121. Christo  
American, born 1935  
*Valley Curtain, Project for Grand Hogback Rifle, Colorado*, 1971  
crayon, graphite, photostat by Harry Shunk, fabric, two diazo  
prints, enamel paint, colored pencil, tape, and staples, mounted on  
paperboard  
70.7 x 55.9 cm (27 13/16 x 22)  
National Gallery of Art, Washington, The Dorothy and Herbert Vogel  
Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund, and  
Gift of Dorothy and Herbert Vogel, 1992

122. Nancy Graves  
American, 1940 - 1995  
*Sabine D Region of the Moon, Lunar Orbiter Site II P-6 Southwest Mare Tranquillitatis*, 1972  
gouache and ink over graphite  
approximate: 57.2 x 76.1 cm (22 1/2 x 30)  
National Gallery of Art, Washington, Gift of Esther Cattell Schmitt, 1992
123. Vija Celmins  
American, born 1939  
*Untitled*, 1973  
graphite  
75.7 x 11.1 cm (29 7/8 x 4 3/4)  
National Gallery of Art, Washington, Gift (Partial and Promised) of the Grinstein Family, in Honor of the 50th Anniversary of the National Gallery of Art, 1991
124. Philip Guston  
+ American, 1913 - 1980  
*Untitled*, 1975  
pen and ink  
48.3 x 63.5 cm (19 x 25)  
Promised Gift of Robert and Jane Meyerhoff
125. Jasper Johns  
◇ American, born 1930  
+ *Untitled (from Untitled 1972)*, 1975/1976  
pastel and graphite  
38.5 x 95.9 cm (15 3/16 x 37 3/4)  
National Gallery of Art, Washington, Gift of Jasper Johns, in Honor of the 50th Anniversary of the National Gallery of Art, 1990
126. Sol LeWitt  
American, born 1928  
*Map of Amsterdam*, 1976  
commercial map with cutout removed  
65.6 x 81.6 cm (25 13/16 x 32 1/8)  
National Gallery of Art, Washington, The Dorothy and Herbert Vogel Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund, and Gift of Dorothy and Herbert Vogel, 1991
127. Jim Dine  
American, born 1935  
*Nine Self-Portraits with a Very Long Beard*, 1977  
graphite  
each: 76.2 x 55.9 cm (30 x 22)  
Promised Gift of the Artist
- 128a. Cy Twombly  
American, born 1928  
*Sylvae*, 1981  
paint stick, acrylic, crayon, and graphite  
99.8 x 70.5 cm (39 1/4 x 27 3/4)  
National Gallery of Art, Washington, Gift of Lila Acheson Wallace, 1986

- 128b. Cy Twombly  
American, born 1928  
*Sylvae*, 1981  
paint stick, acrylic, crayon, and graphite  
99.8 x 70.5 cm (39 1/4 x 27 3/4)  
National Gallery of Art, Washington, Gift of Lila Acheson Wallace,  
1986
- 128c. Cy Twombly  
American, born 1928  
*Nike*, 1981  
acrylic, crayon, and graphite  
99.7 x 69.2 cm (39 1/4 x 27 1/4)  
National Gallery of Art, Washington, Gift of Lila Acheson Wallace,  
1986
129. Richard Diebenkorn  
+ American, 1922 - 1993  
*Study for Untitled (from Club/Spade Group 1981-82)*, 1982  
tempera with pastel and crayon over graphite  
96.5 x 63.5 cm (38 x 25)  
National Gallery of Art, Washington, Gift of Mr. and Mrs. Richard  
Diebenkorn, 1992
130. Jasper Johns  
American, born 1930  
*Between the Clock and the Bed*, 1984  
watercolor over graphite  
61.9 x 91.8 cm (24 3/8 x 36 1/8)  
Promised Gift of Robert and Jane Meyerhoff
131. Joel Shapiro  
American, born 1941  
*Untitled*, 1987  
chalk and charcoal  
sheet: 188.6 x 153 cm (74 1/4 x 60 1/4)  
National Gallery of Art, Washington, Robert and Jane Meyerhoff  
Collection, 1994
132. William T. Wiley  
American, born 1937  
*The Green House Affect*, 1988  
graphite and colored pencil  
sight size: 151.8 x 101.6 cm (59 3/4 x 40)  
National Gallery of Art, Washington, Gift of the Collectors  
Committee, 1995
133. Sean Scully  
American, born 1945  
*8.10.89*, 1989  
oil stick and watercolor  
57.2 x 76.5 cm (22 1/2 x 30 1/8)  
National Gallery of Art, Washington, Gift of the Collectors  
Committee, 1993

134. Helen Frankenthaler  
American, born 1928  
*Freefall*, 1992  
pigmented paper pulp  
sheet: 177.8 x 147.3 cm (70 x 58)  
National Gallery of Art, Washington, Gift of Helen Frankenthaler,  
1993
135. Brice Marden  
American, born 1938  
*Long Drawing*, 1993/1996  
ink and gouache  
Promised Gift of Robert and Jane Meyerhoff
136. Andrew Topolski  
American, born 1952  
*Overground II*, 1994  
graphite, pigment, and transfer type on architects' vellum  
125.1 x 91.8 cm (49 1/4 x 36 1/8)  
National Gallery of Art, Washington, Gift of Werner H. and Sarah-Ann  
Kramarsky, 1998
137. Sol LeWitt  
American, born 1928  
*Wavy Brushstrokes*, 1996  
gouache  
153.7 x 294.6 cm (60 1/2 x 116)  
National Gallery of Art, Washington, The Dorothy and Herbert Vogel  
Collection, 1999
138. Christo  
American, born 1935  
*Wrapped Reichstag, Project for Berlin*, 1995  
graphite, charcoal, pastel, crayon, photograph by Wolfgang Volz,  
printed elevation drawing, technical data, fabric sample, and tape  
top panel: 37.8 x 243.2 cm (14 7/8 x 95 3/4); bottom panel: 106.3 x  
243.5 cm (41 7/8 x 95 7/8)  
National Gallery of Art, Washington, Gift of Christo and  
Jeanne-Claude in honor of Dorothy and Herbert Vogel, 2001
139. Ellsworth Kelly  
American, born 1923  
*Beanstalk*, 1999  
graphite  
295 x 56.5 cm (116 1/8 x 22 1/4)  
Promised Gift of Robert and Jane Meyerhoff

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## A Century of Drawing

ANDREW ROBISON

For the twentieth century, drawing has been a fundamental art. Whether artists engaged in traditional media like painting and sculpture or newer, even anti-traditional expressions like environmental art or conceptual art, they often made drawings to work out their ideas, to offer formal presentations of their visual thoughts, or as artistic ends in themselves. Numerous artists exercised great facility in traditional draftsmanship, and many tested the limits of what could be called a drawing. We heard reports of the death of painting—premature it seems—but drawing flourished throughout. Reviewing the twentieth-century from its endpoint, it is thus no surprise that its artists produced some of the most visually compelling, intellectually fascinating, and aesthetically beautiful drawings, works of extraordinary quality in an extraordinary variety of styles and media.

Much more surprising to many who know the drawings at the National Gallery of Art primarily through works by old masters is that, especially in the past few decades and through gifts from numerous donors, the Gallery has also built a fine collection of twentieth-century drawings. It is impossible here to give adequate credit to all these donors, but a brief survey sketches the main lines of development. In fact, the history of twentieth-century drawings at the Gallery is older than that of any other drawings. The first important drawings to come to the new National Gallery of Art were a group of eight Rodins, given in the spring of 1942 by Mrs. John W. Simpson. Lessing J. Rosenwald's magnificent 1943 gift of his collection was noteworthy for its great old master prints, but it also included later works and even twentieth-century drawings. His frequent donation of excellent works on

paper over the next decades included modern drawings from Schiele to Matisse to Hayter. Through the 1960s major donors of paintings to the National Gallery, such as Ailsa Mellon Bruce, Chester Dale, and Eugene and Agnes E. Meyer, gave twentieth-century drawings as well. The Gallery's first purchase of a modern drawing occurred in 1971: Arshile Gorky's giant *Plow and the Song*. Twentieth-century drawings have been regularly purchased since then.

The turning point in the Gallery's collecting of post-World War II drawings came with the 1976 donation from the Woodward Foundation, including more than 160 important prints and thirty outstanding drawings, eight of which are in this exhibition. Superb drawings have been given by Mr. and Mrs. Paul Mellon since 1982, among them some of the finest classic modern works. Throughout the 1980s numerous friends contributed notable individual gifts, culminating in widespread donations to celebrate the Gallery's 50th anniversary in 1991, eight of which reappear in this exhibition. In the same period the Gallery acquired several broad collections of drawings—from Armand Hammer, John Davis Hatch, Julius Held, and the Woodner Family—which ranged from old masters to modern and which added excellent twentieth-century works. From the Gallery's first decade, noteworthy donations have been made by artists, beginning with Georgia O'Keeffe's 1949 gift of Marin watercolors. Generous gifts of their own drawings have come from contemporary artists like Christo, Richard Diebenkorn, Jim Dine, Helen Frankenthaler, Jasper Johns, and Wayne Thiebaud, while artists' families and close associates have contributed works by Milton Avery, Richard Diebenkorn, Franz

Kline, Louis Lozowick, John Marin, Georgia O'Keeffe, Mark Rothko, and David Smith.

In recent years the Gallery has actively pursued important individual twentieth-century drawings as well as broader groups representing a single artist's work. Guided in this by curator of modern prints and drawings Ruth E. Fine, the Gallery has also especially built its holdings of artists' sketchbooks. Many friends have helped over a wide range. For example, donations of a single artist's work in various media have included drawings, such as the Dubuffet works on paper from the Stephen Hahn family and the Calder drawings from Mr. and Mrs. Klaus Perls. Outstanding groups of drawings by various artists have recently been given from the collections of Herbert A. Goldstone, Werner and Sarah-Ann Kramarsky, and Dorothy and Herbert Vogel. Partial gifts and extraordinary promises of classic modern works have been made by Mr. and Mrs. Jacob Kainen, Aaron Fleischman, the Judith Rothschild Foundation, and donors who wish to remain anonymous. Robert and Jane Meyerhoff's gifts and promises of major contemporary drawings are crucial, ensuring that the collection will continue to grow with distinction.

This exhibition is intended to celebrate both the century and the National Gallery's collection by showing a comprehensive selection from the Gallery's finest twentieth-century drawings. That stated goal needs immediate qualification in several respects. We count as drawings virtually all unique works on paper, including those made with pencil or ink but also those made with watercolor, pastel, or collage, and even those created by experimental means. We define the twentieth century literally as extending from 1900 to 2000 and have not restricted our choice of drawings by notions of modern styles. Thus the exhibition begins with several artists normally considered nineteenth-century masters, such as Degas and Homer, who created many great works after 1900 that are perforce twentieth-century drawings.

Selected from works already owned by or promised to the Gallery, the exhibition

includes a rich variety of periods, artists, and styles. As exceptional as the collection is, however, it continues to grow and does not yet represent every significant artist or movement in the century. At the same time, the collection is particularly strong in certain areas. It emphasizes American art, in part because this is the National Gallery of the United States of America. Any great world collection needs works by Homer, Pollock, and Rothko, but we also highly value drawings by Marsden Hartley, Charles Demuth, and Joseph Stella, among others, who have special significance in an American context. Likewise, the exhibition may seem unusually rich in drawings by particular artists, such as Charles Sheeler, but this reflects a remarkable number of superb works by these artists in the collection. A striking number of powerful self-portraits and other studies of heads punctuate the show. Further, the survey contains great examples of artists' works in their signature styles, but it is also peppered with surprises: works by artists who are not widely known, and extraordinarily fine drawings that are not in an artist's "standard" style.

To say these works are chosen from the Gallery's finest is not to neglect contrary views, both by relativists who doubt one can make objective judgments of quality at all or by partisans of artists or works in the collection but not in the exhibition. One may certainly make mistakes in judgment, especially about the newest works, without the benefit of historical distance and critical consensus, but relativism as a principle undercutting all judgment of quality is not convincing in either a theoretical or a practical context. The judgment here is a joint one, made by the co-curators, with all our efforts to be careful and sympathetic.

Not counting individual sketchbook pages, the National Gallery has more than four thousand twentieth-century drawings—and many more excellent drawings than we could possibly include in the exhibition. As co-curators, Judith Brodie and I set ourselves the task of studying every drawing, often several times, going through every box and drawer together to consider each

1. Max Beckmann, *Pandora's Box*, 1936 and 1947, ink and gouache, National Gallery of Art, Gift of Charles Parkhurst, 1981



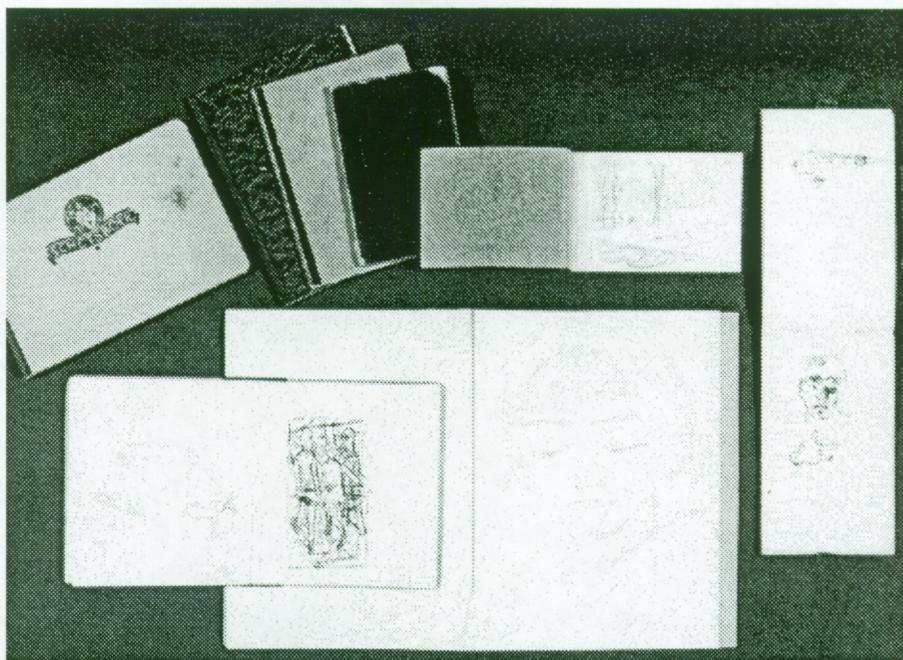
work, both on its own and as a representation of its artist, school, or type. Our initial selection was based not on a desire for comprehensiveness but on our judgment of the quality of each work. We solicited the views of other curators and greatly benefited from their recommendations but in the end made our own choices. Another knowledgeable and sympathetic judge, using quality as a primary guide and reviewing the same works, might have made some different selections but, we hope, would have agreed on the great majority.

After this preliminary survey, we arranged the drawings in the galleries, making further choices based on relationships among the works as well as on our desire to provide a rich visual experience. Viewing the drawings side by side in the public spaces, we wanted to allow for idiosyncratic styles, but sometimes a great drawing would have required a different context to be seen to best effect. For example, Beckmann's *Pandora's Box* (fig. 1) is so dark and dense that we believed it would be difficult to decipher and appreciate apart from similar works by Beckmann. The exhibition context also mitigated against works that are casual, very

small, or sketchy, even those of real quality. (This is not the same as being spare, open, or delicate—characteristics that are represented here.) To take a prominent example, although the Gallery has stressed the acquisition of artists' sketchbooks, and although one of the glories of our twentieth-century collection is the comprehensive lifetime series of forty-eight Beckmann sketchbooks (fig. 2), sketchbook pages are more effectively viewed in an intimate setting or one that develops a theme or compares sketches to finished works. Finally, the exhibition context encouraged the inclusion of a variety of artists and styles. Thus, for example, we chose only one of the Gallery's fourteen early O'Keeffe charcoals (cat. 33), whereas quality alone would easily justify more.

The question of what constitutes a drawing is delightfully complex in twentieth-century art and has led to some of the most stimulating discussions with colleagues. To pose the issue one need not go to such lengths as asking whether Robert Smithson's *Spiral Jetty* is not really a drawing with unusual materials, similar to the prehistoric "drawings" of animals created on the sides of chalk hills in Berkshire and Dorset. More

2. Selection of Max Beckmann's sketchbooks, National Gallery of Art, Gift of Mrs. Max Beckmann, 1984



basically, are watercolors appropriately called drawings or, as they are frequently designated in England, paintings? Are the three 1969 acrylic on paper works by Rothko here (cats. 115–117) more properly considered drawings or paintings on paper? This kind of question has recently led to the increasing use of the neologism “works on paper” as a substitute for “drawings,” although that term is misleading when used alone, as prints and photographs are clearly also works on paper. In this discussion, one of the co-curators evoked Plato, the other Aristotle. One believed that there are quintessential drawings—works that emphasize line and mark-making—and that other works of art count as drawings as they approach these paradigms. The other saw it more as a practical issue of taxonomy in sorting between broad classical categories of paintings, drawings, sculpture, prints, and photographs.

At the National Gallery a drawing is defined primarily by support (paper as opposed to canvas or wood) combined with uniqueness (in contrast to the multiplicity of virtually all prints or photographs). The medium can be linear or liquid. But, as with most definitions, there are exceptions. If the

paper is completely covered with oil paint and the image highly finished, we most often call the work a painting (for example, Eastman Johnson's *The Brown Family* of 1869). Oil sketches which cover the paper are a special case: Barocci's *Saint John* (fig. 3) is called a drawing, but most of the Gallery's early nineteenth-century plein-air works are called paintings. Deciding how to categorize oil on paper is problematic for other institutions as well: the traveling exhibition *Master Drawings from the National Gallery of Scotland* includes a completely covered oil on paper by Cornelis Cornelisz. van Harlem; and a single auction house at the same time and place (Christie's, New York, January 2001) included completely covered oil on paper works of similar sizes both in its sale of “old master drawings” and in that of “important old master paintings.” At the National Gallery in true borderline cases—for example, Toulouse-Lautrec's or Picasso's works on carton—we most frequently base our designation on the major portion of the visible surface. If there is much paper showing, it is a drawing; if very little, a painting.

There are good reasons for classifying monotypes either as drawings or as prints. Because monotypes are almost all printed



3. Federico Barocci, *Head of Saint John the Evangelist*, c. 1580, oil on paper, National Gallery of Art, Ailsa Mellon Bruce Fund, 1979

and frequently, in spite of their name, in more than one impression, the Gallery calls them prints. Yet, consistent with our criterion of considering the degree of visible surface in works on carton, when a monotype is substantially covered by hand reworking—as is often the case with Degas—then it is considered a drawing.

Collage as a serious artistic expression is one of the most interesting new media of the twentieth century. At the Gallery collages composed entirely or largely of paper are usually called drawings. One of the strengths of the collection and of this exhibition is the wide range of major collages, from cubism (cats. 24, 25, 32) and orphism (cat. 27) through constructivism (cat. 47), surrealism (cat. 53), photomontage (cat. 60), art brut (cats. 93 and 94) and abstract expressionism (cat. 91) to contemporary

works (cats. 98, 113, 138). Sometimes, however, unusual considerations may influence a determination of category. For example, like other collages on paper, Matisse's cutouts are typically included in books or exhibitions on drawings. But when the Gallery acquired its group of five great cutouts in 1973, not only were two of them too large to be easily stored in a print room, but also the group of five was deemed too important a component of the publicly exhibited collection of modern art to be only occasionally on view, as are most drawings. They needed to be on permanent or semi-permanent display, like paintings, even though, ironically, the master's role was not the painting of the gouache on paper but the cutting and placement of pre-painted sheets, as he put it "drawing with scissors" or "drawing directly in color." Insofar as they are considered drawings, Matisse's cutouts provide another critical component in the Gallery's panoply of collages and offer striking individual comparisons, such as that between the similarly sized and dated *Venus* by Matisse (fig. 4) and *End of Dover Beach* by Motherwell (cat. 91).

In converse exception, not every one of the National Gallery's drawings is on paper. Occasionally the supports are vellum, mylar, and so forth. The question of category in that case is answered, again, by the degree of surface coverage. The Gallery considers Dürer's *Cowslips* on vellum a drawing, but his *Portrait of a Clergyman* on vellum a painting. Twentieth-century works vastly expand these questions of category. They not only continue traditional types of drawings but also challenge earlier conceptions of drawing to encompass new expressions: collages and frottages on paper, cutting a design in pre-printed paper (cat. 126), wall drawings (cat. 118), and even, perhaps, uncollectable "drawings" like environmental works or laser projections on architectural surfaces.

Finally, we celebrate the power and variety and independence of drawing as a fundamental artistic medium for the twentieth century. One of the most persistent myths, what we might call the "handmaiden myth,"

4. Henri Matisse, *Venus*, 1952, cutout, National Gallery of Art, Ailsa Mellon Bruce Fund, 1973



holds that drawing is primarily a preparatory medium. This notion seems to derive from accounts of Italian Renaissance practice, in which artists were said to use drawing as a way of working out visual ideas in order to translate them into paintings, sculpture, prints, tapestries, and architecture. Even today drawing lovers reinforce this myth when they esteem the works largely for their intensely personal or intimate nature, and base those characteristics on drawings being the first visual records by

artists best known for works in other media. However, intimacy relates to size rather than to preparatory intention; even granted numerous exceptions, many drawings are smaller than paintings, hand-sized instead of wall-sized. That drawings are personal, directly expressing an artist's vision and technique, is most frequently true. However, the modern focus on their personal nature is uncomfortably close to modern overemphasis on the attribution of drawings as determining their value (if it is by Picasso,

it is wonderful; if it is by an anonymous follower, or a copy after Picasso, it is uninteresting). In any case, neither the intimacy nor the directness of drawings requires that they be preparatory. From a broad historical perspective, the preparatory function of drawings, while significant in all schools and periods, was hardly ever dominant outside the Italian Renaissance, for example, not for many of the greatest Northern artists from the Renaissance to the present. Even in Italian art, it would be wrong to rate this function as primary for drawings by seventeenth-century artists such as Guercino or Castiglione, and quite false for Piazzetta, the Tiepolos, Canaletto, Piranesi, Francesco Guardi, and other virtuoso Italian artists of the eighteenth century.

Most great draftsmen in the twentieth century have used drawing as an independent medium to seize a vision. This includes not only the vast numbers of finished drawings made as ends in themselves, like portraits or topographical records, but also less "finished" unique works on paper. Drawing is often a private medium, not initially intended to be publicly displayed, and thus very useful for visual experimentation. Such exploration can frequently be characterized as complex, self-referential, and serial or progressive, as an artist attempts or refines composition or color or texture. Yet in this exploration drawing is most important for capturing a visual idea, whether a scene actually perceived by the artist or an idea conceived without direct perception. Such records may work their way eventually into other media but frequently do not, either because the artists engage in the exploration for its own sake or because they achieve a result they are happy to make public—transfer to patrons or collectors—just as it is. Indeed, even among the older as well as newer masters many of the drawings now called "preparatory" were not made with another work in mind but are so labeled because a later scholar recognized that the artist had recycled an image on paper in another work (for example, numerous Watteau figure studies) and anachronistically attributed that intention to the artist. While

many drawings through history were made in preparation for works in another medium, very many more, especially in the last century, were made primarily as ends in themselves.

For twentieth-century artists drawings have been fundamental not only in the sense of constant production, but also as major artistic expressions. It was a great century of drawing!