



COLLECTION IN CONTEXT

Picassoid

September 29–December 10, 1995

Picasso once said, "To copy others is necessary but to copy oneself is pathetic." He was of course speaking for himself, but he could also have been alluding to the scores of other artists who were struggling to emerge from his formidable artistic shadow. In the drawings on view here, one can sense the magnetic pull that Picasso's art has had and continues to have on twentieth-century American artists. For many, his work was a feast to be enjoyed again and again; for others, his prodigious talent was too much to bear. For some American artists, dealing with Picasso became an aesthetic battle to vanquish the master. No one put it more succinctly and bluntly than the volatile Jackson Pollock: "Goddamn it," he said, "that guy has done everything. There's nothing left."

As Michael FitzGerald discusses in the following essay, Picasso's influence was inescapable. Consciously or not, American artists had to come to terms with Picasso's Cubist work, and his Surrealist and Classical styles held a powerful sway. Picasso gave artists so much to emulate for more than half a century that copying themselves was hardly necessary. It's as if his comment were a gauntlet being thrown down to those who dared follow. And, as one can see, most everyone did.

"Picassoid" was conceived by Klaus Kertess, the Whitney's adjunct curator of drawings who is currently on leave. Dr. FitzGerald, associate professor of art history at Trinity College, Hartford, has greatly enriched this exhibition with his words and vision. I would also like to thank David Kiehl, adjunct curator of prints, for his generous input into the selection of works, and Jasper Johns for his loan of two crucial drawings.

Adam D. Weinberg
Curator, Permanent Collection

"Picassoid" was co-organized by Michael C. FitzGerald and Adam D. Weinberg.

The exhibition is supported by the Lobby Gallery Associates of the Whitney Museum.

Front cover: Abraham Walkowitz, *Untitled*, c. 1915 (detail)

Back cover: Jasper Johns, *Sketch for Cup 2 Picasso/Cups 4 Picasso*, 1971-72 (detail)

©1995 Jasper Johns/VAGA, New York

Picasso and American Art

Michael C. FitzGerald

Since 1910, when *The Architectural Record* published a photograph of the *Demaiselles d'Avignon*,¹ Pablo Picasso has personified modernism to Americans (whether or not they approved it) and has provided a crucial example for American artists who wished to join the avant-garde. As a Spaniard who moved to Paris, assimilated Post-Impressionism, and then took the reins from French artists, Picasso demonstrated that modernism was not closed to outsiders. At least two generations of Americans took courage from his achievements and challenged the dominance of European artists—even though success meant displacing Picasso above all. In recent decades, Picasso's historical stature has rebounded to his disadvantage: many have doubted or even dismissed him because he is seen to represent an artistic persona based on a macho swagger antithetical to many contemporary artists, particularly women, and because his frequent reliance on traditional materials seems irrelevant to performance and media-based modes of art making.² These late twentieth-century interpretations, however, do not alter a historical situation: even at mid-century, Picasso remained a primary inspiration for American artists working to join the mainstream of modern art. Nor should we forget the liberation from aesthetic hierarchies that Picasso's diverse, overlapping styles have fostered in recent years. Throughout the twentieth century, American artists have treated Picasso's art as a talisman and as a treasury.

The Whitney Studio, predecessor to the Whitney Museum of American Art, played a significant role in facilitating these transformations. During the thirteen years before the establishment of the Museum in 1930, Gertrude Vanderbilt Whitney's studio on Eighth Street served as one of the most important venues in the United States for the presentation of modern art, both European and American.³ The exhibitions at the Studio galleries gave many New Yorkers the most varied exposure to the work of avant-garde European artists (in addition to Picasso, Georges Braque and Marcel Duchamp, among others) since the Armory Show of 1913. Although a few American artists, such as Max Weber, had studied Picasso's art in Paris during the first decade of the century, or examined it in New York at an exhibition presented by Alfred Stieglitz in 1911 and the infrequent ones that followed during the teens, most did not have the opportunity to immerse themselves in Picasso's art until the 1920s.⁴

During that decade and the next, sympathetic American artists, critics, curators, and collectors embraced Picasso with an enthusiasm unmatched by their counterparts in any other nation. When World War II began, only two Picasso paintings were owned by French museums, whereas in the United



Charles Sheeler, *Installation View of the Whitney Studio Club Exhibition "Recent Paintings by Pablo Picasso and Negro Sculpture,"* 1923

States most ambitious institutions devoted to international art had at least a few. Alfred H. Barr, Jr.'s great retrospective at The Museum of Modern Art in 1939 was the culmination of this trend; it had been preceded by a less ambitious retrospective at the Wadsworth Atheneum in 1934 and by an exhibition at the Whitney Studio in 1923, among others.⁵ Organized by Marius de Zayas, the Studio exhibition was one of the largest displays of Picasso's Cubism so far held in America. It included several prime examples of Analytic and Synthetic Cubism, such as *Portrait of Wilhelm Uhde* (1910), *Female Nude (J'aime Eva)* (1912), and *Guitar, Clarinet and Bottle on a Pedestal Table* (1916), as well as approximately twenty-five recent watercolors and gouaches.⁶ (Several of Charles Sheeler's photographs of the installation are included in the current exhibition.)

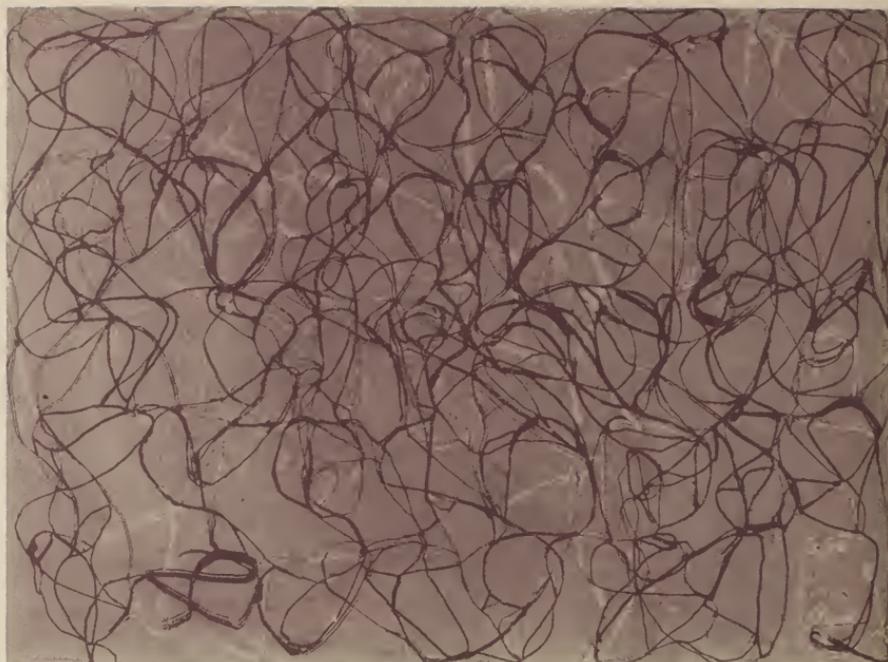
Like Alfred Stieglitz's first presentation of Picasso's art, and most succeeding offerings until the mid-1930s, the Studio exhibition included few paintings and no sculpture (it did display some African tribal objects as a complement to Picasso's work). Drawing, not painting or sculpture, was the primary medium through which American artists experienced Picasso's art firsthand. These smaller, more portable works on paper supplied the color and touch lacking in the reproductions of Picasso's work that were appearing with increasing frequency in magazines, such as *Art News* and *Cahiers d'art* (a widely

read French journal) Moreover, drawing was the medium through which many American artists chose to confront Picasso's art and grapple with his ideas. Thus, in many cases, drawings offer more insight, they enable us to observe the initial stages of an artist's engagement with Picasso, before that artist moved on to paintings or sculpture that frequently submerged the preceding investigation. The current exhibition offers an opportunity to eavesdrop on that process.

In conjunction with the Whitney Studio exhibition, *The Arts* published one of Picasso's most influential statements on art, "Picasso Speaks," in which he argued two positions crucial to American artists' assimilation of his work: art is an artificial construction separate from nature, not a system of reproduction; and evolution is an unacceptable term to describe the course of an artist's work, because it implies a strict sequence of styles.⁹ Through the 1940s, American artists would be most stimulated by the first proposition as they incorporated the lessons of Cubism; yet the second would ultimately be even more inspiring. American artists have mined Picasso's three fundamental styles—Cubism, Classicism, and Surrealism—but, like the master, they have absorbed each of them in fluid interchanges that frequently combine the essential modes and



Abraham Walkowitz
Untitled, c. 1915



Brice Marden, *Bridge Study*, 1991

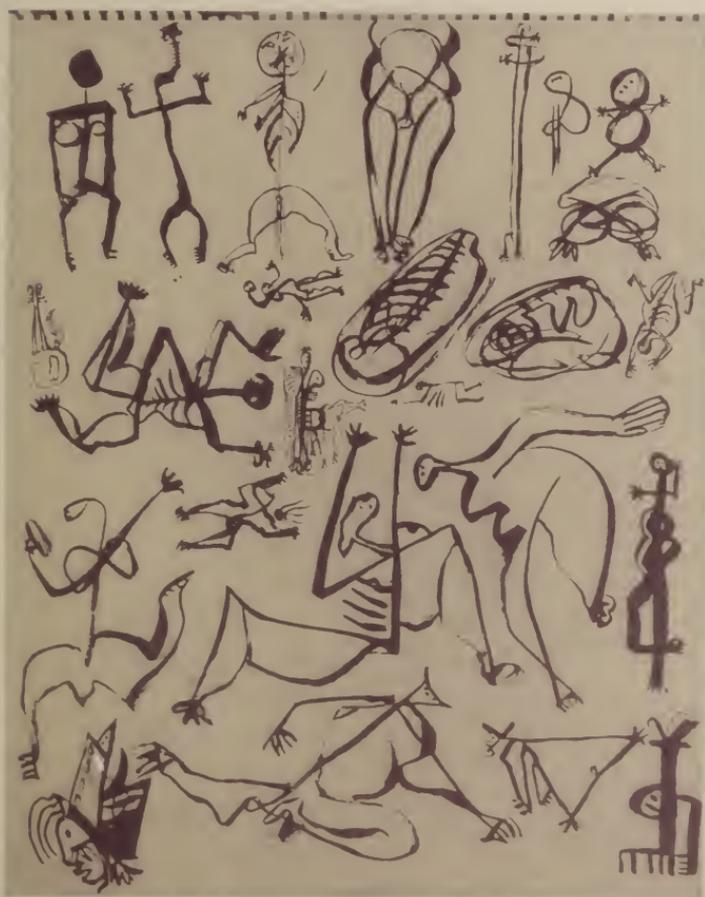
ignore the chronology of Picasso's career in favor of their own creative goals.⁸ Their enthralment follows no simple pattern of styles or chronology.

By assimilating Cubism, generations of American artists joined the avant-garde. During a three-year stay in Paris from late 1905 through 1908, Max Weber directly observed Cubism's early development and created his own variation on Picasso's initial steps of 1907–08 (*Forest Scene*, 1911, and the earlier *Untitled* drawing). Although he spent two years in Paris, Abraham Walkowitz probably first encountered Picasso's Analytic Cubism at Stieglitz's gallery and made his own ethereal version of it (*Untitled*, c. 1915).⁹ After several years in Paris, Thomas Hart Benton experimented with the blocklike idiom (although not the somber palette) of early Cubism (*House in Cubist Landscape*, c. 1915–20), before rejecting it for the greater naturalism and American subjects that made him famous in the thirties.

In the 1920s and 1930s, Americans who could not travel abroad could see enough of Picasso's Cubism in New York for the style to become a widespread influence, as is demonstrated in the work of Blanche Lazzell and Rosalind Browne, as well as later arrivals Sidney Gordin and Beauford Delaney. Rare among American artists, Arthur Dove adopted Cubist collage—both its technique of cut and assembled papers, and its whimsical use of printed images to flesh out a subject (*The Critic*, 1925). With the Abstract Expressionist generation, here represented by Arshile Gorky, Willem de Kooning, Robert Motherwell, and Jackson Pollock, Cubism was fully absorbed into American art.

Later appropriations of Cubism are generally either deeply knowing but playfully nostalgic evocations, as in the work of Saul Steinberg (*Belgian Air Mail*, 1971) and Roy Lichtenstein (*Study for Figures in Landscape*, 1977), or so filtered through intermediaries that the relationship to Cubism is probably unconscious, although still significant. Based largely on calligraphic models and steeped in Pollock's gestural technique, Brice Marden's *Bridge Study* (1991) nonetheless reinvigorates the constantly shifting, overlapping transparencies of Analytic Cubism in a manner that recalls Walkowitz's early confrontation with Picasso's work around 1915.¹⁰

Hardly any American artists saw Picasso's Blue and Rose work in the first years of the century, but many immediately learned of his Classicism after World War I. Charles Demuth's *Eight O'Clock* (1917) is a rare case of an American artist apparently reviving the Blue Period. On the whole, Picasso's episodic involvement in Classical styles of representation had only a limited impact on American art. In 1923, Forbes Watson, a leading proponent of modernism in this country, openly criticized the classicizing figure paintings that Picasso's dealer, Paul Rosenberg, had brought to New York for exhibition six



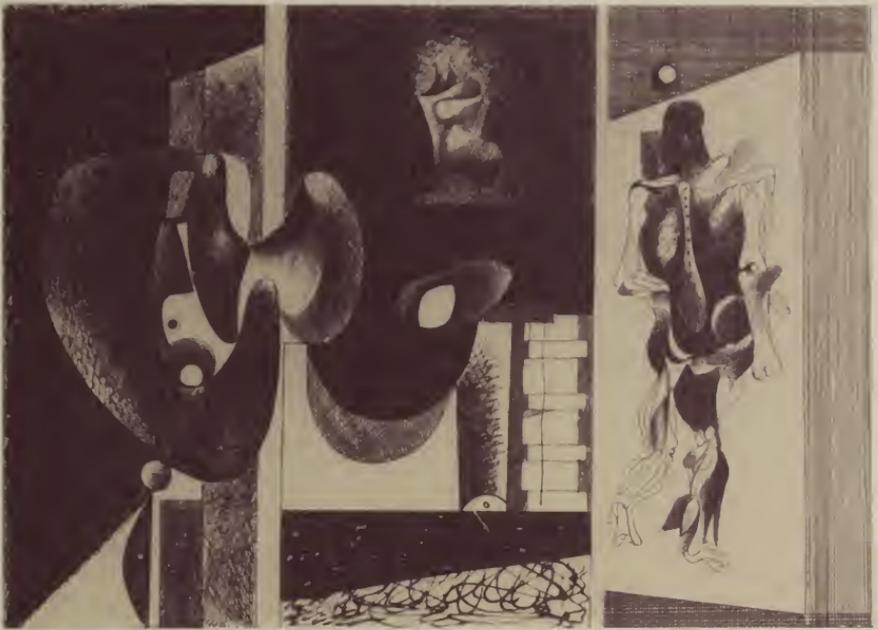
Jackson Pollock.
Untitled, c. 1939-42

months after the Whitney Studio show.¹¹ They lacked, Watson wrote, “the qualities of acid and iron which have given Pablo Picasso his deserved eminence,” though he admitted that he found them “less easy to understand than his cubist pictures.” Moreover, he cited comments by artists who characterized one painting, *The Lovers* (1923) as “cheap illustration” and claimed that the group as a whole revealed “a rotten romantic streak” in Picasso.¹²

Even though American collectors flocked to these pictures (Chester Dale bought *The Lovers* and later gave it to the National Gallery of Art), American artists generally were skeptical; they had not yet imbibed modernism so deeply that they could accept a departure that broached the academic. A few, such as Marsden Hartley (*Female Nude*, 1922–23) and Max Weber (*Listening*, 1930) had gained that maturity, but most of the American artists who emulated Picasso’s Classicism either reduced it to a bland convention (Morris Kantor, *A Nude*) or sharpened the edge that divided it from the idealism of Greek and Roman art. Bridging Cubism and Classicism, Willem de Kooning drew *Manikins* (c. 1942). But the American modernists who explored Picasso’s Classicism, such as Byron Browne (*Woman with Hairbow*, 1937), Arshile Gorky, and John Graham (*Mona Anna Uxor de Adolfo Ravenato*, 1947), generally mixed it with the random violence and jarring distortions of Surrealism.



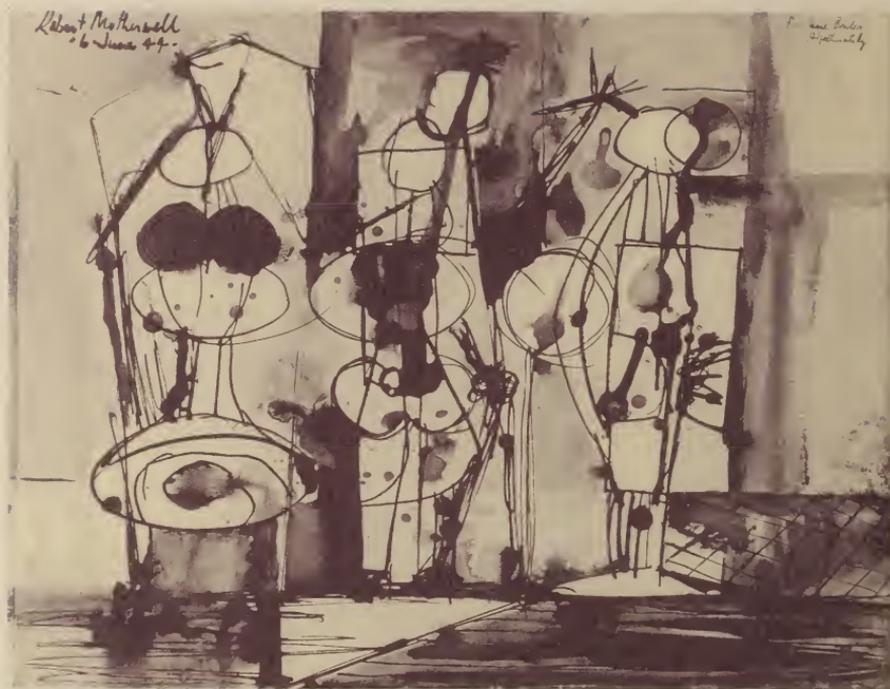
Byron Browne, *Woman with Hairbow*, 1937



Arshile Gorky, *Nighttime, Enigma and Nostalgia*, c. 1931–32

Once it took root in America in the 1930s, Surrealism became the preeminent arena in which Americans embraced, resisted, and overcame Picasso. It continues to be his primary legacy to contemporary art. Surrealism was a movement fundamentally different from Cubism or Classicism, because it sprang primarily from humanistic concerns with psychological introspection and social revolution, rather than from predominantly formal issues. At the beginning of the 1930s, Arshile Gorky's *Nighttime, Enigma and Nostalgia* (c. 1931–32) manifests the artist's immersion in the vast sweep of Surrealism, as he built on a Cubist foundation, integrated the Classicism of anatomical drawing and incorporated the hallucinogenic "bone" figures of Picasso's work around 1930. In an untitled drawing of 1944, Jackson Pollock mastered Picasso's ability to make the Surrealist vision of the unconscious compelling and then moved on toward his later all-over compositions by covering most of the initial sketch with layers of ink. Robert Motherwell's *Three Figures Shot*, also done in 1944, reinterprets the Surrealists' deep concern with political action, a commitment that Picasso had most powerfully demonstrated in his *Guernica* mural (1937). Drawn on D-Day, *Three Figures Shot* addresses World War II only obliquely. Motherwell stated that his true subjects were the Mexican Revolution during World War I and his continuing anger over the Spanish Civil War (which later prompted his series of *Elegies*).¹⁴ It is therefore not surprising that Motherwell turned to Picasso's personages of the *Guernica* era for his three bloody figures

In recent times, Roy Lichtenstein has shown the continuing vitality of Gorky's approach, as he combined all three of Picasso's modes in *Study for*



Robert Motherwell, *Three Figures Shot*, 1944

Figures in Landscape (1977). Picasso's Classicism is mixed with the conventions of comic book illustration, and his Surrealism with references to René Magritte's wooden mannequins—all in a Cubist grid. Other contemporary artists still draw inspiration from the automatist methods of Surrealism (which now seem much less spontaneous than they once did) and comment on the movement's historical position (consider Carroll Dunham's "#8" of 1988 in relation to Picasso's improvisatory anatomies of the mid-1930s). In *Untitled* (1987), George Condo makes a big bow to both Picasso and Motherwell.

Jasper Johns' more than twenty-year involvement with Picasso's work is the most enduring and substantial in contemporary American art. Two years before Picasso's death in 1973, Johns copied a recent photograph of the master and used it to generate a profile silhouette; he then doubled the image to form a celebratory design (*Sketch for Cup 2 Picasso/Cups 4 Picasso*, 1971–72). Surely aware that since the mid-1920s Picasso had used profile silhouettes to portray himself, Johns was engaging the elderly Picasso in a game of portraiture and self-portraiture that had long been a fundamental subject of Picasso's art. In the mid-1980s, Johns returned to this practice. Mimicking the cast silhouette in Picasso's *The Shadow* (1953), Johns asked a friend to trace his own silhouette.¹⁴ Then he incorporated it into a cycle of the seasons (here represented by *Summer*, 1985), along with rope and ladder imagery borrowed from one of Picasso's 1936 *Minotaur* paintings. Both these Picassos respond to



Jasper Johns, *Sketch for Cup 2 Picasso/Cups 4 Picasso*, 1971–72

serious ruptures in his life,¹⁵ and Johns tapped their theme of alienation to create his own meditation on an artist's isolated lot. Johns is one of the very few American artists to address the art Picasso produced after World War II—when New York displaced Paris as the center of the art world, and many American artists declared European art irrelevant. Perhaps Johns' senior standing among contemporary artists prompted this unusual interest, but it is only one aspect of American artists' nearly ninety-year fascination with Picasso's work and his stature in the history of art.

NOTES

My thanks to Lewis Kachur for having read a draft of this essay and having made several useful suggestions for its improvement.

1. Gelett Burgess, "The Wild Men of Paris," *The Architectural Record*, 27 (May 1910), pp. 400–14—the first time that the *Demoiselles*, painted in 1907, was reproduced. For Burgess and other contemporary commentators, see the invaluable "Chronology of the *Demoiselles d'Avignon*, 1907 to 1939" by Judith Cousins and Hélène Seckel, and "Anthology of Early Commentary" by Hélène Seckel, in William Rubin, ed., *Studies in Modern Art 3: "Les Demoiselles d'Avignon"* (New York: The Museum of Modern Art, 1994), pp. 155–57, 230–31.

2. In this context, it should be noted that Picasso's considerable production as a photographer, a ceramicist, and an author of poems and plays is only beginning to be studied.

3. When the Museum opened, Mrs. Whitney decided to devote the collection and exhibition programs exclusively to American art, particularly the "realist" tradition stemming from Ashcan School artists such as John Sloan and Robert Henri. The effects of this decision are evident in the works available for inclusion in the current exhibition, which is limited almost exclusively to drawings in the Museum's Permanent Collection. Although most facets of American artists' interest in Picasso are presented, some artists, such as Charles Sheeler (as a painter), Hans Hofmann, Elaine de Kooning, and Lee Krasner could not be included, and others, such as Charles Demuth and Stuart Davis could not be represented by their most appropriate work. In assessing the Whitney's role in bringing modernism to America, it is important to note that the Museum acquired almost all of the drawings in this exhibition after 1975. In part, this late action reflects the Museum's predominant concern with collecting painting and sculpture during its first decades. But it is also true that the aesthetic program of the Museum's early directors paid little attention to the modernism espoused by the artists in this exhibition. That imbalance has since been acknowledged and corrected. For the history of the Whitney Studio and the Whitney Museum of American Art through 1948, see Avis Berman, *Rebels on Eighth Street: Juliana Force and the Whitney Museum of American Art* (New York: Atheneum, 1990).

4. Stieglitz presented eighty-three watercolors and drawings by Picasso at his 291 gallery (March 28–April 5, 1911). For this and Picasso exhibitions in New York through the teens, see Marius de Zayas, "How, When, and Why Modern Art Came to New York," Introduction and Notes by Francis Naumann, *Arts Magazine*, 54 (April 1980), pp. 96–126.

5. "Picasso: Forty Years of His Art" took place at The Museum of Modern Art, New York, from November 1939 to January 1940; it then traveled to The Art Institute of Chicago.

6. In 1923, Juliana Force, Gertrude Vanderbilt Whitney's assistant and impresario of the arts, hired de Zayas to organize exhibitions for the Studio. For the Picasso exhibition, which opened in May, de Zayas borrowed most of the works directly from Picasso. The few oils in the exhibition had been sold by the French government in its liquidation of Wilhelm Uhde's collection and of the stock of Daniel-Henry Kahnweiler's gallery in 1921–23—*Portrait of Wilhelm Uhde* is now in the The Art Institute of Chicago; *Female Nude (J'aime Eva)* is in The Columbus Museum of Art, Ohio; *Guitar, Clarinet and Bottle on a Pedestal Table* is owned by the Galerie Beyeler, Basel. In a review of the exhibition in *The Arts*, 3 (May 1923), p. 317, a critic wrote, "What a number of artists have called the most beautiful exhibition of the year, and certainly one of the most perfectly arranged exhibitions ever held in New York, is now open at The Whitney Studio Galleries." In a contemporaneous, but undated, letter to the sculptor Jo Davidson, Mrs. Whitney commented: "The Picasso show was a huge success, looked really distinguished + I was really surprised at the interest taken" (Berman, *Rebels on Eighth Street*, p. 191). My thanks to Avis Berman and Francis Naumann for having discussed the history of this exhibition with me.

7. "Picasso Speaks: A Statement by the Artist," *The Arts*, 3 (May 1923), especially pp. 315, 319, and 323.

8. The division of Picasso's art into Cubism, Classicism, and Surrealism is a somewhat artificial but nevertheless expedient way of entering the complex interchange between American artists and Picasso. Naturally, no one of these styles can be isolated entirely from the other; nor is each limited to precise chronological dates. If Picasso and Braque are conventionally said to have

invented Cubism in 1908, it continued as the fundamental architecture of Picasso's work for the rest of his career. Classicism refers both to his work before Cubism, particularly the Blue and Rose Periods of approximately 1901–06 (which are heavily indebted to his academic training as well as to his absorption of Post Impressionist styles), and to the Classical revival that began in his work in 1914 (which is largely distinct from the more conservative Neoclassical movement that became popular after the end of World War I). Classicism remained in his repertory from then on. By the early 1920s, Picasso was well acquainted with writers, such as André Breton and Louis Aragon, who announced the official formation of Surrealism in 1924 and defined its primary goals as the exploration of the unconscious mind and the repudiation of conventional standards of behavior. Although Picasso never formally joined the movement, its themes of personal introspection and social revolt dominated his art until at least World War II. The complex, violently distorted figures that Picasso developed to express these ideas often included elements of the two preceding styles, just as, for example, his Classicism of the 1920s frequently included Cubist formal devices.

9. Although inscribed "1908" by Walkowitz, this drawing almost certainly dates from around 1915. (If Walkowitz had made the drawing in 1908, he could have claimed to have invented Cubism before Picasso and Braque.) Scholars have long known that Walkowitz inscribed dates on batches of his drawings many years after he had completed them, and that he frequently chose inaccurate dates (whether or not by intention); see Sheldon Reich, "Abraham Walkowitz: Pioneer of American Modernism," *The American Art Journal*, 3 (Spring 1971), p. 72. Probably, Walkowitz made this drawing sometime between 1912 and 1917, the years of his deepest involvement in Cubism and his association with Alfred Stieglitz. At Stieglitz's gallery, Walkowitz likely studied Picasso's drawings of 1910–12, which appear to be the precedents for this drawing.

10. For a discussion of Analytic Cubism in relation to Marden's work since the mid-1980s, see Klaus Kertess, *Brice Marden: Paintings and Drawings* (New York: Harry N. Abrams, 1992), p. 44.

11. Paul Rosenberg's "Exhibition of Recent Works by Picasso," was held at Wildenstein & Co., New York, in November and December 1923. For a discussion of Picasso's relations with dealers, collectors, and curators from 1900 through 1940, see Michael C. FitzGerald, *Making Modernism: Picasso and the Creation of a Market for Twentieth-Century Art* (New York: Farrar, Straus and Giroux, 1995).

12. Forbes Watson, "A Note on Picasso," *The Arts*, 3 (December 1923), p. 332.

13. In a letter of March 11, 1982 to Paul Cummings (then the Whitney Museum's adjunct curator of drawings), Motherwell discussed the subject matter of this drawing: "The bloody reference is not, as one would suppose, to World War II, but to the Mexican Revolution during World War I. I had spent many months in Mexico in the early 40's, had a Mexican wife and was imbued with Mexican revolutionary folklore, as well as still angry about the Spanish Civil War. In those days the Mexican Indians still dressed in pure white, with huge straw hats and brilliantly colored shawls—the range of colors still popularly used in India"; archives, Whitney Museum of American Art.

14. The black silhouette in *The Shadow* is generally believed to stand for Picasso's presence in the scene. For a discussion of Johns' appropriation of the imagery in this painting, see Nan Rosenthal and Ruth Fine, *The Drawings of Jasper Johns*, exh. cat. (Washington, D.C.: National Gallery of Art, 1990), pp. 312–15. Johns is better known for his references to Picasso's *Straw Hat with Blue Leaf* (1936; Musée Picasso, Paris) during the second half of the 1980s.

15. *Minotaur Moving His House* (1936; reproduced in Rosenthal and Fine, *The Drawings of Jasper Johns*, p. 314), from which Johns lifted the ladder, rope, and assorted goods, is a symbolic self-portrait. In the summer of 1935, Picasso's wife, Olga Khokhlova, left him and initiated a discussion about divorce. Such action would have seriously disrupted Picasso's life by forcing the division of his property. In the fall of 1935, Françoise Gilot ended her relationship with Picasso. By late December, when he painted *The Shadow*, Picasso was alone. A drawing in the Whitney's Permanent Collection (not in the exhibition) may adapt Picasso's frequent use of symbolic, stand-in personas, particularly the minotaur. Jonathan Borofsky's *Self-Portrait as 2668379 and 2670098* (1979–80).

Works in the Exhibition

Dimensions are in inches; height precedes width. Unless otherwise indicated, all works are from the Permanent Collection of the Whitney Museum of American Art.

Thomas Hart Benton

(1889–1975)

House in Cubist Landscape, c. 1915–20

Watercolor on paper mounted on board, 11 3/4 x 7 3/4

Purchase, with funds from The Hearst Corporation 82.34

Byron Browne (1907–1961)

Woman with Hairbow, 1937

Graphite on paper, 12 x 9

Gift of an anonymous donor 77.4

Rosalind Bengelsdorf

Browne (1916–1979)

Compotier II, 1938

Tempera on paper, 12 7/8 x 9 7/8

Gift of the artist 77.115

George Condo (b. 1957)

Untitled, 1987

Acrylic, oil, paper, and graphite on paper, 61 7/16 x 80 3/16

Purchase, with funds from Mr. and Mrs. William A. Marsteller 88.18

Stuart Davis (1892–1964)

Drawing for Egg Beater No. 3, 1928

Graphite and colored pencil on paper, 17 x 21 3/8

Purchase, with funds from the Charles Simon Purchase Fund 80.46

Willem de Kooning (b. 1904)

Untitled, c. 1937

Gouache and graphite on paper, 6 3/4 x 13 3/4

Purchase, with funds from Frances and Sydney Lewis 77.34

Manikins, c. 1942

Graphite on paper, 13 1/2 x 16 1/4

Purchase, with funds from the Grace Belt Endowed Purchase

Fund, the Burroughs Wellcome Purchase Fund, The Norman and Rosita Winston Foundation, Inc., the Drawing Committee, and an anonymous donor 84.5

Beauford Delaney

(1901–1979)

Paris Window, 1953

Chalk on paper, 12 x 9

Partial and promised gift of Lotte Falkenberg P.6.93

Charles Demuth (1883–1935)

Eight O'Clock, 1917

Watercolor and graphite on paper, 8 x 10 1/4

Gift of Carl D. Lobell 93.108

Arthur G. Dove (1880–1946)

The Critic, 1925

Collage, 19 3/4 x 13 1/2 x 3 5/8

Purchase, with funds from the Historic Art Association of the Whitney Museum of American Art, Mr. and Mrs. Morton L. Janklow, the Howard and Jean Lipman Foundation, Inc., and Hannelore Schulhof 76.9

Carroll Dunham (b. 1949)

"#8," 1988

Graphite, wax crayon and carbon on paper, 27 15/16 x 41 7/16

Purchase, with funds from the Drawing Committee in memory of Victor W. Ganz 89.2

Nicole Eisenman (b. 1965)

Square Dance, 1993

Ink on paper, 32 x 31

Jack Tilton Gallery, New York

Herbert Ferber (1906–1991)

Untitled, 1950

Ink on paper, 18 3/4 x 24 1/2

Purchase, with funds from Joel and Anne Ehrenkranz 83.20

Sidney Gordin (b. 1918)

Drawing, c. 1942

Graphite on paper, 11 x 8

Purchase, with funds from the Drawing Committee 84.66

Arshile Gorky (1904–1948)

Nighttime, Enigma and

Nostalgia, c. 1931–32

Ink on paper, 24 x 31

50th Anniversary Gift of Mr. and Mrs. Edwin A. Bergman 80.54

John D. Graham

(1887–1961)

Mona Anna Uxor de Adolfo Ravenato, 1947

Ink, graphite, and chalk on paper, 22 1/4 x 17 5/8

Purchase, with funds from the Friends of the Whitney Museum of American Art 60.65

Marsden Hartley

(1877–1943)

Female Nude, 1922–23

Graphite on paper, 23 3/4 x 18 1/16

Purchase, with funds from the Drawing Committee 87.2

Carl Holty (1900–1973)

Woman in Chair, 1936

Gouache on masonite, 9 3/4 x 6

Gift of Mr. and Mrs. Benjamin Weiss 79.66.4

Jasper Johns (b. 1930)

Sketch for Cup 2 Picasso/Cups 4

Picasso, 1971–72

Collage, watercolor, graphite, and ink on paper, 15 3/8 x 20 1/4

Collection of the artist

Summer, 1985

Charcoal on paper, 30 3/8 x 20 3/4

Collection of the artist

Morris Kantor (1896–1974)

A Nude, n.d.

Conté crayon on paper, 23 1/8 x 17 3/16

Katherine Schmidt Shubert

Bequest 86.15.8

Gaston Lachaise

(1882–1935)

Nude, Number 1, n.d.

Graphite on paper, 11 x 8 1/2

Purchase 32.1

Robert Laurent (1890–1970)
Abstraction, c. 1920
Pastel on paper, 15 x 22
Purchase, with funds from the
Friends of the Whitney Museum
of American Art 84.19

Blanche Lazzell (1878–1956)
Untitled, c. 1920s
Graphite on paper, 10 5/8 x
8 1/4
Gift of Martin and Harriette
Diamond 92.61

Untitled, c. 1920s
Graphite on paper, 10 5/8 x
8 1/4
Gift of Martin and Harriette
Diamond 92.62

Untitled, c. 1920s
Graphite on paper, 10 13/16 x
8 7/16
Gift of Martin and Harriette
Diamond 92.63

Untitled, c. 1920s
Graphite on paper, 10 5/8 x
8 1/4
Gift of Martin and Harriette
Diamond 92.64

Untitled, c. 1920s
Graphite on paper, 10 5/8 x
8 1/4
Gift of Martin and Harriette
Diamond 92.65

Roy Lichtenstein (b. 1923)
Study for Figures in Landscape,
1977
Graphite and colored pencil
with collage on paper, 22 1/2 x
27 3/4
Purchase, with funds from the
Drawing Committee 84.4

Brice Marden (b. 1938)
Bridge Study, 1991
Ink and gouache on paper,
26 15/16 x 34 7/16
Purchase, with funds from the
Drawing Committee and The
Norman and Rosita Winston
Foundation, Inc. 92.27

Jan M. Tulka (1890–1972)
Cubist Still Life with Guitar,
c. 1923
Conté crayon and graphite on
paper (double-sided), 14 5/8
x 11 5/8
Lawrence H. Bloedel Bequest
77.1.32a

Robert Motherwell
(1915–1991)
Three Figures Shot, 1944
Colored ink on paper, 11 3/8 x
14 1/2
Purchase, with funds from the
Burroughs Wellcome Purchase
Fund and the National
Endowment for the Arts 81.31

Elie Nadelman (1882–1946)
Head of a Woman, 1904–07
Ink on paper, 11 11/16 x 7 3/8
Purchase, with funds from the
John I. H. Baur Purchase Fund
and the Katherine Schmidt
Shubert Purchase Fund 9f.21

Jackson Pollock (1912–1956)
Untitled, c. 1939–1942
Ink on paper (double-sided), 18
x 13 7/8
Purchase, with funds from the
Julia B. Engel Purchase Fund
and the Drawing Committee
85.19a

Untitled, 1944
Ink with gouache on paper,
13 1/8 x 11 1/8
Purchase, with funds from the
Julia B. Engel Purchase Fund
and the Drawing Committee
85.20

Ad Reinhardt (1913–1967)
Untitled, 1938
Gouache on cardboard, 14 x 10
Gift of an anonymous donor
79.54

Theodore Roszak
(1907–1981)
Cubist Still Life, 1933
Graphite, watercolor, and
gouache on paper, 5 3/4 x 9 5/8
Gift of the Theodore Roszak
Estate 83.33.1

Charles Sheeler (1883–1965)
*Installation view of the Whitney
Studio Club Exhibition "Recent
Paintings by Pablo Picasso and
Negro Sculpture"*, 1923
Gelatin silver print, 15 x 12
11/16
Gift of Gertrude Vanderbilt
Whitney 93.23.1

*Installation view of the Whitney
Studio Club Exhibition "Recent
Paintings by Pablo Picasso and
Negro Sculpture"*, 1923
Gelatin silver print, 14 15/16
x 12
Gift of Gertrude Vanderbilt
Whitney 93.23.3

*Installation view of the Whitney
Studio Club Exhibition "Recent
Paintings by Pablo Picasso and
Negro Sculpture"*, 1923
Gelatin silver print, 15 x 12
Gift of Gertrude Vanderbilt
Whitney 93.23.5

David Smith (1906–1965)
Untitled, c. 1937–1938
Ink, pastel, and wash on paper,
17 x 22
Purchase, with funds from Juel
and Anne Ehrenkrantz 79.46

Saul Steinberg (b. 1914)
Belgian Air Mail, 1971
Watercolor, crayon, rubber
stamp, and collage on paper,
22 3/4 x 28 1/2
Promised gift of an anonymous
donor P.27.80

Abraham Walkowitz
(1880–1965)
Untitled, c. 1915
Charcoal and graphite on
paper, 12 1/2 x 8
Gift of Mr. and Mrs. Benjamin
Weiss 79.68

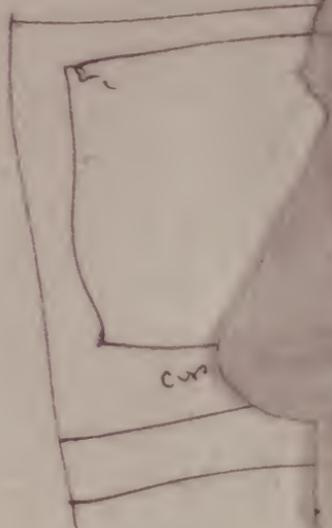
Max Weber (1881–1961)
Forest Scene, 1911
Watercolor and graphite,
12 1/2 x 8
Purchase, with funds from the
Felicia Meyer Marsh Purchase
Fund and an anonymous donor
81.7

Listening, 1950
Gouache on paper, 10 5/16 x 7
Purchase 31.475

Untitled, n.d.
Watercolor on paper, 10 1/4 x
8 1/8
Gift of Mr. and Mrs. Morton
Ostow 75.27

CUP 2 PLEASSO

[Handwritten signature]



WHITNEY MUSEUM



CUP 2 PLEASSO