

# **A century of American drawing from the collection : the Museum of Modern Art, May 23-September 17, 1996**

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## A Century of American Drawing from the collection

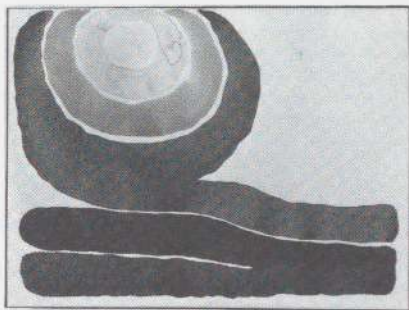
The Museum of Modern Art, May 23–September 17, 1996

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This exhibition emerged out of a recently completed project to catalogue the Museum's permanent collection of works on paper by American artists, sponsored by a grant from The Henry Luce Foundation, Inc. The selection in these galleries represents a small fraction of over two thousand catalogued works and traces the history of drawing in this country as it unfolded in the twentieth century. Despite widely disparate stylistic developments, these works are unified by certain characteristics: expansiveness, literalness, and the affinity for a distinctly American subject matter.

Early in the century, the conflict between urban realism and European modernist styles defined the search for a uniquely American idiom. In 1895 a group of artists dubbed the Ashcan School emerged, drawing on urban life as a source of inspiration. The journalistic detail and immediacy of observation apparent in William Glackens's *Washington Square* (1913) embodies the group's enthusiasm for the pulse of the American city. Among other artists of the Ashcan School included here are Maurice Prendergast and George Bellows.

The 1913 Armory Show presented the first opportunity for artists in the United States to view the radically modern work of Paul Cézanne, Henri



Georgia O'Keeffe *Evening Star, III* (1917)  
Mr. and Mrs. Donald B. Straus Fund

Matisse, Pablo Picasso, and Marcel Duchamp. In spite of public derision, the exhibition's effects on American art were profound and irrevocable. The influence of the European avant-garde also marks the work of American artists who spent extended periods of time in Europe, such as Marsden Hartley and Arthur Dove. Hartley's *Birch Grove, Autumn* (1910) clearly reveals his contact with the Expressionism of the Blue Rider group, then active in Germany.

An early advocate of modernism, the photographer Alfred Stieglitz opened three galleries in New York—291 (1905–17), The Intimate Gallery (1925–28), and An American Place (1929)—which provided meeting points and exhibition spaces for Hartley, Dove, John Marin, Charles Demuth, and Georgia O'Keeffe. The strongly individual abstractions of O'Keeffe and Dove find

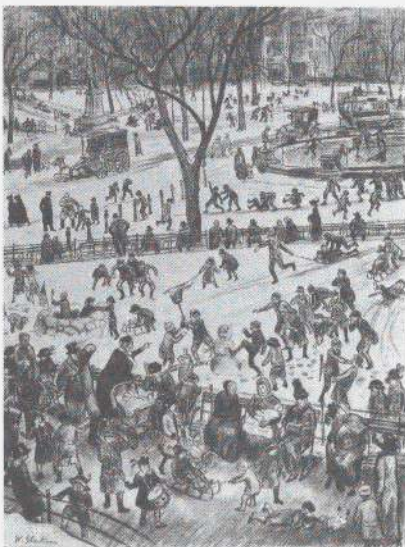
inspiration in the American landscape, as in the former's *Evening Star, III* (1917), which bears a monumental spirit despite its modest size.

In the 1920s, America's burgeoning economy spurred the growth of its cities. Bridges, factories, and skyscrapers were subjects of fascination from which a post-World War I urban and industrial identity was forged. For example, Marin's *Lower Manhattan* (1920) is a mechanized transmutation of a bridge in watercolor—a medium that lends itself to the artist's buoyant, notational style. Artists outside metropolitan centers studied the machinery of the Industrial Age as well, as typified by Preston Dickinson's *Grain Elevators, Omaha* (1924). Such specifically American subject matter is a defining feature of Precisionism, the predominant visual idiom of the period. Charles Sheeler's drawings demonstrate the refined aestheticism and gridded framework characteristic of the movement. The realism of Edward Hopper displays the existential uneasiness and economic instability that materialized at the end of the Roaring Twenties. His *Box Factory, Gloucester* (1928) depicts a bleak, barren street in a run-down industrial town.

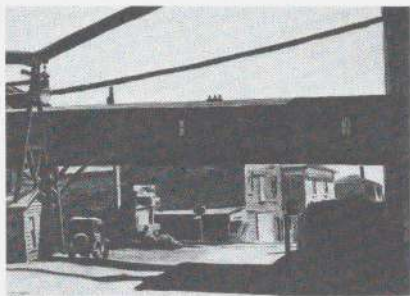
The unprecedented economic Depression of the 1930s led to the creation of the Works Progress Administration Federal Art Program (WPA/FAP), which supported artists through commissions during this period. The somber climate spawned a group of artists known as the Social Realists, among whom Ben Shahn stands out for his ability to capture the mood of the era.

Stuart Davis, another WPA artist, created works that testify to the continuing influence of the European avant-garde through their reconciliation of Cubism with the American visual vernacular. Like Davis, Jacob Lawrence used expressive color and collage-like patterning in his *Migration* series (1940–41), which narrates African-Americans' quest for a better life in the North.

Due to the political instability of Europe during the 1930s and subsequently during World War II, the immigration of European artists to the U.S. steadily increased. They introduced Surrealism into the American imagination, sparking a gradual transition from figuration to abstraction. Artists working in New York in the 1940s, such as William Baziotes, Jackson Pollock, and Mark Rothko,



William Glackens *Washington Square* (1913)  
Gift of Abby Aldrich Rockefeller



Edward Hopper *Box Factory, Gloucester* (1928)  
Gift of Abby Aldrich Rockefeller

embraced automatic drawing as a method of penetrating the subconscious mind and appropriated ritualistic symbols from Native American cultures in their quest for universal imagery. Their responsiveness to the Surrealist vocabulary of dreams stemmed from the desire to break free from the insular provincialism of preceding American art in favor of a vision shaped by the nightmarish reality of world events.

Abstract Expressionism became the first internationally acclaimed American art movement. Its acceptance by the public and the mythic stature assigned to the artists associated with it contributed to shifting the focal point for the creation and discussion of new art from Paris to New York. During the immediate postwar years, the Abstract Expressionists personified the American ideal of individualism, each establishing a highly idiomatic style. Pollock and Rothko sought to transmit the experience of the picture as a whole: in Pollock's *Untitled* (c. 1950) through the charged energy of his gestures—the black configurations on white paper negating the space read between figure and

ground—and in Rothko's *Untitled* (1968) through the emotional pull of intense, pure color. The Dutch-born Willem de Kooning remained more closely tied to Cubist notions of pictorial structure, as seen in *Seated Woman* (1952), part of a series of drawings that were cut up and recombined to create a collaged, disjointed effect evoking the fracture of urban life. Many of the Abstract Expressionists' drawings served as studies for their monumental paintings. For example, the swift, thick, linear brushstrokes on telephone book pages in Franz Kline's *Untitled II* (c. 1950–52) would be translated into sweeping arm movements over a large-scale canvas.

As early as the mid-1950s, artists began to reject the heroic aspirations of the Abstract Expressionists. Strongly influenced by the Duchampian example of composer John Cage and the performances called Happenings, the new generation ushered in the next decade's challenging stance toward the very nature of a work of art. For their subject matter, Robert Rauschenberg and Jasper Johns both turned to found objects and images from the everyday environment, a practice that reached its pinnacle with Pop art. Roy Lichtenstein's comic-book-style *Brushstrokes* (1966–68) subverts the grandiose notion of the painter asserting himself through each gesture. Andy Warhol's *Roll of Bills* (1962) communicates a detachment indicative of a mechanized, consumer-oriented society.

Another aspect of the art of the 1960s reacted against painterly illusionism, reducing art to minimal characteristics, as exemplified in Frank Stella's resolute

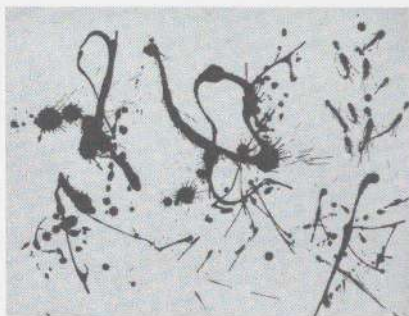


geometry. In Sol Lewitt's wall drawings the conception of a work of art takes precedence over the finished product, since they were expressly designed to be executed with or by assistants and subsequently destroyed. Increasingly during this time, artworks began to document concepts for larger projects, as evident in Bruce Nauman's *Storage Capsule for the Right Rear Quarter of My Body* (1966), Eva Hesse's *Repetition Nineteen I* (1967–68), and Claes Oldenburg's *Dropped Cup of Coffee* (1967).

The significance of scale has become a critical element of work on paper since the 1970s. Whether working on a large single sheet or using manifold sheets joined together, as in Elizabeth Murray's *Popeye* (1982), artists have increasingly turned to drawing as a primary conceptual medium, producing drawings as autonomous works of art.

A resurgence of figuration has informed much contemporary art, foreshadowed by the cartoonlike style adopted by Philip Guston in the 1970s (seen here in two works from 1980) and also represented in sketchbooks by Tom Otterness (1983–84) and in the untitled 1984 watercolor of a female nude by David Salle. Reacting against the self-referentiality of Minimalism and abstraction, many artists in the 1980s and 1990s have reincorporated subject matter—political commentary, caricature, parody, allegory—into their art. Adapting the idioms of graffiti and cartoons, the drawings of Jean-Michel Basquiat and Richard Prince share a charged, graphic edginess.

The development of contemporary abstraction has been parallel to the



Jackson Pollock *Untitled* (c. 1950)  
The Joan and Lester Avnet Fund

reemergence of the representational. Robert Morris's *Blind Time III* (1985) (executed by the artist while he was blindfolded), Brice Marden's meditative *Rain* (1991), and Pat Steir's *Untitled (Water)* (1984) comment on the process of drawing and its traditional illusory function, unencumbered by narrative.

Through the immediacy of drawing, this exhibition presents the range and depth of the stylistic inventions that contributed to the evolution of a particularly American aesthetic.

Mary Chan  
Kathleen Curry  
Christina Houstian  
*Curatorial Assistants*  
*Department of Drawings*

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# A Century of American Drawing from the collection

May 23–September 17, 1996

All drawings are from the collection of The Museum of Modern Art.  
All works are on paper unless otherwise indicated.

## Jean-Michel Basquiat

1960–1988

Untitled (1981)

Oilstick, 40 x 60" (101.6 x 152.4 cm)

Fractional gift of Sheldon H.

Solow

## William Baziotos

1912–1963

*The Prisoner* (c. 1942)

Gouache and pen and ink,

14 x 11 3/8" (35.6 x 29 cm)

The Joan and Lester Avnet

Fund

## George Bellows

1882–1925

*Under the Elevated* (c. 1908–12)

Watercolor, brush and ink,

and pencil, 5 3/4 x 9"

(14.6 x 22.7 cm)

Gift of Abby Aldrich Rockefeller

## Peter Blume

Born Russia, 1906–1992

To U.S.A. 1911

*Study for Parade (Waterfront, Manhattan)* 1929

Gouache and varnish on

cardboard, 20 1/4 x 14"

(51.4 x 35.6 cm)

Gift of Abby Aldrich Rockefeller

## Louise Bourgeois

Born France, 1911

To U.S.A. 1938

Untitled (1989)

Ink, charcoal, and colored

crayon on burnt paper,

8 1/2 x 11" (21.6 x 28 cm)

Gift of Agnes Gund and

Maria-Gaetana Matisse

## Charles Burchfield

1893–1967

*The Night Wind* 1918

Watercolor, gouache, and

pencil, 21 1/2 x 21 7/8"

(54.4 x 55.5 cm)

Gift of A. Conger Goodyear

## Ralston Crawford

Born Canada, 1906–1978

To U.S.A. 1910

*Sanford Tanks* (1939)

Watercolor, pen and ink, and

pencil, 12 x 16" (30.6 x 40.6 cm)

Acquired with matching funds

from George M. Jaffin and the

National Endowment for the Arts

## Stuart Davis

1892–1964

*New York Waterfront* (1938)

Gouache, 12 x 15 7/8"

(30.6 x 40.5 cm)

Given anonymously

## Charles Demuth

1883–1935

*Vaudeville Musicians* 1917

Watercolor and pencil,

13 x 8" (33 x 20.3 cm)

Abby Aldrich Rockefeller Fund

*Acrobats* 1919

Watercolor and pencil,

13 x 7 7/8" (33.2 x 20.3 cm)

Gift of Abby Aldrich Rockefeller

## Preston Dickinson

1891–1930

*Grain Elevators, Omaha* (1924)

Brush and pen and ink,

charcoal, pencil, and pastel,

20 1/2 x 14" (50.8 x 35.6 cm)

The Joan and Lester Avnet

Collection



Jasper Johns *Jubilee* (1960)

The Joan and Lester Avnet Collection

## Richard Diebenkorn

1922–1993

Untitled (*Ocean Park*) 1977

Watercolor, synthetic

polymer paint, gouache,

watercolor, and pencil on

cut-and-pasted paper,

18 1/2 x 33" (47.4 x 84 cm)

Purchase

## Arthur G. Dove

1880–1946

*Abstraction Untitled* (c. 1917–20)

Charcoal, 20 1/2 x 17 1/2"

(52 x 43.2 cm)

Given anonymously

## Sam Francis

1923–1994

Worked in France, 1950–1960

Untitled (1958)

Watercolor, 27 x 40 1/8"

(68.6 x 102 cm)

Gift of Udo M. Reinach Estate

## William Glackens

1870–1938

*Washington Square* (1913)

Charcoal, pencil, colored pencil,

gouache, and watercolor,

29 1/2 x 22 1/8" (73.9 x 56.2 cm)

Gift of Abby Aldrich Rockefeller

## Robert Gober

Born 1954

Untitled (1985)

Pencil, 14 x 17" (35.5 x 43 cm)

Gift of Barbara G. Pine

**Arshile Gorky****(Vosdanig Manoog Aboian)**

Born Armenia, 1904–1948

To U.S.A. 1920

Untitled (*Écorché*) (1932)

Pencil, 24 3/4 x 19 1/8" (62.8 x 48.5 cm)

Purchased with funds given by  
Leon D. Black**Adolph Gottlieb**

1903–1974

*Ashes of Phoenix* (1948)

Gouache and pencil,

18 x 23 3/4" (45.7 x 60.3 cm)

Purchased with funds given by  
Leon D. Black**John D. Graham****(Ivan Dombrowski)**

Born Ukraine, 1881–1961

To U.S.A. 1920

*Sketchbook* 1938–42

Ink, colored crayon, blue ball-

point pen, and cut-and-taped

paper, each page 9 1/2 x 7"

(24.1 x 17.8 cm)

Gift of Mr. and Mrs. Harry Kahn

*Sketchbook* 1943–44

Pencil and colored pencil, each

page 10 x 8" (25.4 x 20.4 cm)

Gift of Mr. and Mrs. Harry Kahn

*Sketchbook* 1949–50

Pencil and colored pencil, each

page 9 1/2 x 12 1/4"

(24.2 x 30.9 cm)

Gift of Mr. and Mrs. Harry Kahn

**Philip Guston**

Born Canada, 1913–1980

To U.S.A. 1919

Untitled 1951 Brush and ink,

17 x 23 1/4" (43.3 x 59 cm)

Gift of Richard E. Salomon  
and Herbert Ferber (by exchange)

Untitled (1980)

Synthetic polymer paint and

ink on board, 19 7/8 x 30"

(50.5 x 76 cm)

Gift of Musa Guston

Untitled (1980)

Synthetic polymer paint and

ink on board, 20 x 30" (50.9 x 76.2 cm)

Gift of Musa Guston

**Marsden Hartley**

1877–1943

*Birch Grove, Autumn* (1910)

Oil on cardboard, 12 1/8 x 12 1/8"

(30.6 x 30.6 cm)

Lee Simonson Bequest

**Eva Hesse**

Born Germany, 1936–1970

To U.S.A. 1939

*Repetition Nineteen I* 1967–68

Gouache, watercolor, and pen-

cil, 11 1/4 x 14 1/8" (28.4 x 37.8 cm)

Gift of the Eva Hesse Estate

**Edward Hopper**

1882–1967

*Box Factory, Gloucester* (1928)

Watercolor and pencil,

13 1/8 x 19 1/8" (35.2 x 50.5 cm)

Gift of Abby Aldrich Rockefeller

**Jasper Johns**

Born 1930

*Jubilee* (1960)

Graphite wash, stencil, and

pencil, 31 3/8 x 25 1/8"

(79.7 x 63.6 cm)

The Joan and Lester Avnet  
Collection**Franz Kline**

1910–1962

Untitled, II (c. 1950–52)

Brush and ink and tempera on  
cut-and-pasted telephone book

pages, 11 x 9" (28.1 x 23 cm)

Purchase

**Willem de Kooning**

Born the Netherlands, 1904

To U.S.A. 1926

*Seated Woman* (1952)

Pastel, pencil, and oil on two

hinged sheets, overall

12 1/8 x 9 1/2" (30.8 x 24.2 cm)

The Lauder Foundation Fund

**Lee Krasner**

1908–1984

*Seated Nude* 1940

Charcoal, 25 x 18 1/8" (63.5 x 48 cm)

Gift of Constance B. Cartwright

**Jacob Lawrence**

Born 1917

*They Were Very Poor* from  
*The Migration of the Negro*  
(1940–41)Tempera on gesso on composi-  
tion board, 12 x 18" (30 x 45 cm)  
Gift of Mrs. David M. Levy*The Railroad Stations* from  
*The Migration of the Negro*  
(1940–41)Tempera on gesso on composi-  
tion board, 12 x 18" (30 x 45 cm)  
Gift of Mrs. David M. Levy*And The Migrants Kept*  
*Coming* from *The Migration of*  
*the Negro* (1940–41)Tempera on gesso on composi-  
tion board, 12 x 18" (30 x 45 cm)  
Gift of Mrs. David M. Levy*Life In The North...* from *The*  
*Migration of the Negro* (1940–41)Tempera on gesso on composi-  
tion board, 12 x 18" (30 x 45 cm)  
Gift of Mrs. David M. Levy**Sol Lewitt**

Born 1928

*Plan for Wall Drawing* 1969

Pen and ink and pencil,

20 1/8 x 20 3/4" (53 x 52.7 cm)

D. S. and R. H. Gottesman  
Foundation Fund**Roy Lichtenstein**

Born 1923

*Brushstrokes* 1966–68

Pencil and tusche pochoir,

22 1/8 x 29 1/8" (56.5 x 75.5 cm)

Gift of Leo Castelli in memory  
of Toiny Castelli**Brice Marden**

Born 1938

*Rain* 1991

Ink and colored ink, 25 3/4 x 34 1/4"

(65.4 x 87.2 cm)

Gift of The Edward John Noble  
Foundation and Ronald S.  
Lauder



**John Marin**

1870-1953

In Paris 1905-10

*Lower Manhattan* 1920Watercolor and charcoal,  
21 1/8 x 26 3/4" (55.4 x 68 cm)The Philip L. Goodwin  
Collection**Reginald Marsh**

1898-1954

*H. Dummeyer Bar & Grill* (n.d.)

Watercolor, 14 7/8 x 21"

(37.8 x 53.1 cm)

Dorothy Williams Garrett

Bequest in memory of her  
husband Garett Garrett**Robert Morris**

Born 1931

*Blind Time III* 1985

Graphite, 38 x 50" (96.5 x 127 cm)

Acquired with matching funds  
from Michael Blankfort and the  
National Endowment for the  
Arts and purchase  
(by exchange)**Elizabeth Murray**

Born 1940

*Popeye* (1982)Pastel on cut-and-pasted paper,  
76 1/4 x 37 1/2" (193.8 x 95.8 cm)Gift of Abby Aldrich Rockefeller  
(by exchange)**Bruce Nauman**

Born 1941

*Storage Capsule for the Right  
Rear Quarter of My Body* 1966Watercolor and graphite,  
38 x 24 3/4" (95.5 x 63 cm)Gift of Alexis Gregory and  
purchase*Fist in Mouth* 1990Watercolor, pencil, and collage,  
20 1/4 x 23 3/4" (50.6 x 59.3 cm)Purchased with funds given by  
Edward R. Broida**Barnett Newman**

1905-1970

Untitled (1946)

Brush and ink, 24 x 18"

(61 x 45.8 cm)

Gift of the Committee on

Drawings in honor of Richard E.  
Oldenburg**Isamu Noguchi**

1904-1988

Worked in U.S.A., Japan, and  
Italy*Metamorphosis* 1946Pencil on cut-and-pasted graph  
paper on black construction  
paper, 21 1/8 x 29 1/2" (55 x 75.3 cm)  
Abby Aldrich Rockefeller Fund**Georgia O'Keeffe**

1887-1986

*Train at Night in the Desert* (1916)

Watercolor and pencil,

11 1/8 x 8 1/8" (30.3 x 22.5 cm)

Acquired with matching funds  
from the Committee on  
Drawings and the National  
Endowment for the Arts*Evening Star, III* (1917)

Watercolor, 8 1/8 x 11 1/8"

(22.7 x 30.4 cm)

Mr. and Mrs. Donald B.  
Straus Fund*Eagle Claw and Bean**Necklace* (1934)

Charcoal, 19 x 25 1/2" (48.5 x 63.9 cm)

Given anonymously

(by exchange)

**Claes Oldenburg**

Born Sweden 192.

To U.S.A. 1936

*Dropped Cup of Coffee:*

Preliminary Study for

*"Image of the Buddha Preach-  
ing"* by Frank O'Hara 1967

Pencil, crayon, and wash,

30 1/8 x 22 1/8" (76.5 x 56.4 cm)

Gift of the artist

**Tom Otterness**

Born 1952

*The European Notebook* 1983Spiral sketchbook with twenty-  
four pen-and-brown-ink draw-  
ings (recto and verso), each  
6 1/4 x 4 3/8" (15.9 x 11.1 cm)  
Gift of the artist*The European Notebook* 1984Spiral sketchbook with twenty-  
six pen-and-brown-ink draw-  
ings (recto and verso), each  
6 1/4 x 4 3/8" (15.9 x 11.1 cm)  
Gift of the artist**Jackson Pollock**

1912-1956

Untitled (c. 1933-39)

Pencil, colored pencil, and  
colored crayon, 13 3/4 x 9 3/4"

(35 x 25 cm)

Gift of Lee Krasner in memory  
of Jackson Pollock

Untitled 1945

Pastel, gouache, and pen and  
ink, 30 3/8 x 22 3/8" (77.7 x 56.9 cm)  
Blanchette Rockefeller Fund

Untitled (c. 1950)

Ink, 18 1/8 x 24 3/4" (47.9 x 63.1 cm).  
The Joan and Lester Annet Fund**Maurice Prendergast**

Born Newfoundland, 1859-1924

*The East River* 1901Watercolor and pencil,  
13 3/4 x 19 3/4" (35 x 50.2 cm)

Gift of Abby Aldrich Rockefeller

**Richard Prince**

Born 1949

Untitled 1984 and 1990

Silkscreen, graphite, and spray  
paint, 40 x 26" (101.5 x 66 cm)Gift of the Robert Lehman  
Foundation, Inc.**Robert Rauschenberg**

Born 1925

*Quiz* 1958Transfer drawing, gouache,  
crayon, and pencil, 22 1/8 x 29"  
(58.2 x 73.6 cm)

Gift of Mrs. Lola S. Haverstick



**James Rosenquist**

Born 1933

*Fahrenheit 1982*° 1982

Ink and pencil on plastic sheet,  
33 1/4 x 71 1/2" (84.4 x 182.1 cm)  
Gift of The Lauder Foundation

**Mark Rothko**

Born Latvia, 1903–1970

To U.S.A. 1913

*Archaic Idol* (1945)

Wash, pen and ink, and  
gouache, 21 1/8 x 30"  
(55.6 x 76.2 cm)

The Joan and Lester Avnet  
Collection

Untitled (1968)

Synthetic polymer paint on  
paper mounted on masonite,  
23 1/4 x 17 1/8" (59.1 x 43.5 cm)  
Gift of The Mark Rothko  
Foundation, Inc.

**Morgan Russell**

1886–1953

*Three Apples* (1910)

Oil on cardboard, 9 3/4 x 12 7/8"  
(24.6 x 32.5 cm)  
Given anonymously

**David Salle**

Born 1952

Untitled 1984

Watercolor and pencil,  
17 7/8 x 23 3/4" (45.5 x 60.5 cm)  
Gift of Carol O. Selle

**Richard Serra**

Born 1939

*Egypt* (1989)

Twenty page sketchbook of  
charcoal drawings, each page  
13 1/4 x 9 3/8" (33.6 x 24.4 cm).  
Gift of the artist

**Ben Shahn**

Born Lithuania, 1898–1969

To U.S.A. 1906

*Handball* (1939)

Tempera on paper mounted on  
composition board,  
22 3/4 x 31 1/4" (57.8 x 79.4 cm)  
Abby Aldrich Rockefeller Fund  
(on view through June)

*Portrait of Myself When Young*

(1943)

Tempera on cardboard,  
20 x 27 1/8" (50.8 x 70.8 cm)  
Purchase

**Charles Sheeler**

1883–1965

*Of Domestic Utility* 1933

Conté crayon, 25 x 19 1/2"  
(63.5 x 49.6 cm)  
Gift of Abby Aldrich Rockefeller

**Pat Steir**

Born 1940

Section from Eight Untitled  
Sections (*Water*) (1984)

Pencil and colored pencil,  
10 1/4 x 19 1/8" (25.6 x 48 cm)  
Gift of the artist

**Frank Stella**

Born 1936

Untitled (1965)

Felt-tipped pen and colored ink  
on graph paper, 17 x 21 7/8"  
(43.4 x 55.8 cm)  
Gift of the artist

**Joseph Stella**

Born Italy, 1877–1946

To U.S.A. 1896

*Street in Allegheny* (1908)

Charcoal, 12 3/4 x 9 1/2" (32.2 x 24 cm)  
Gift of Mrs. Bliss Parkinson

**Maurice Sterne**

Born Latvia, 1877–1957

To U.S.A. 1889

*Rocks, Maine Coast* (1916)

Brush and ink, 17 1/8 x 22 3/8"  
(43.6 x 56.8 cm)  
Given anonymously  
(by exchange)

**Paul Thek**

1933–1988

Untitled (*Green Potato*) (c. 1974)

Synthetic polymer paint and  
gesso on newspaper,  
22 3/4 x 33" (57.8 x 83.8 cm)  
Purchase through the Vincent  
d'Aquila and Harry Soviak  
Bequest

**Helen Torr**

1886–1967

*Buildings* (n.d.)

Charcoal, 14 3/4 x 12"  
(37.3 x 30.4 cm)  
Gift of Carol O. Selle

**Bill Traylor**

1854–1947

*Fat Man in Blue* (c. 1939–42)

Gouache and pencil on card-  
board, 13 3/8 x 13 3/8" (34.6 x 34 cm)  
Gift of Charles and Eugenia  
Shannon

*Figures on Blue Construction*  
(c. 1939–42)

Pencil and charcoal on card-  
board, 14 7/8 x 13 1/4"  
(40.3 x 33.6 cm)  
Gift of Charles and Eugenia  
Shannon

*Man on Triangle Reaching for  
Bottle* (c. 1939–42)

Pencil and charcoal on card-  
board, 12 x 8" (30.5 x 22.3 cm)  
Gift of Charles and Eugenia  
Shannon

*Yellow Chicken* (c. 1939–42)

Gouache and pencil on card-  
board, 14 3/4 x 9"  
(37.5 x 22.9 cm) (irreg.)  
Gift of Charles and Eugenia  
Shannon

**Cy Twombly**

Born 1928

To Italy 1957

Untitled (1955)

Pencil on buff paper,  
24 3/8 x 36 1/8" (61.9 x 91.7 cm)  
Gift of Ronald S. Lauder

**Andy Warhol**

1930–1987

*Roll of Bills* (1962)

Pencil, felt-tipped pen, and  
crayon, 40 x 30 1/8"  
(101.6 x 76.4 cm)  
Purchase