

DRAWING ON THE FIGURE
MARCH 28 - APRIL 25, 1993

AN EXHIBITION ORGANIZED BY
STANLEY I. GRAND

CARLSTEN ART GALLERY
UNIVERSITY OF WISCONSIN-STEVENSON POINT
STEVENSON POINT, WISCONSIN

LENDERS TO THE EXHIBITION

The Arkansas Arts Center, Little Rock, Arkansas

Dr. Melvin Blake, New York City

Bridgewater/Lustberg Gallery, New York City

Davis & Langdale Company, Inc., New York City

Terry Dintenfass, Inc., New York City

André Emmerich Gallery, New York City

Forum Gallery, New York City

Jon and Nancy Grand, Evanston, Illinois

Duncan and Mary Ann Highsmith, Madison, Wisconsin

Hirschl & Adler Modern, New York City

Michael Kelly, Madison, Wisconsin

Louis K. Meisel Gallery, New York City

Peter Miller Gallery Ltd, Chicago, Illinois

Osuna Gallery, Washington, D.C.

P.P.O.W., New York City

Don Perlis, New York City

Dr. Frank Purnell, New York City

J. Rosenthal Fine Arts, Ltd., Chicago, Illinois

Salander-O'Reilly Galleries, New York City

Stiebel Modern, New York City

Tatistcheff & Company Inc., New York City

Hal Turton, Madison, Wisconsin

ARTISTS IN THE EXHIBITION

LENNART ANDERSON

WILLIAM BAILEY

BO BARTLETT

JACK BEAL

WILLIAM BECKMAN

KENT BELLOWS

CLAUDIO BRAVO

MANON CLEARY

JOHN DEOM

MARTHA MAYER ERLEBACHER

PAUL GEORGES

SIDNEY GOODMAN

STEPHEN HALE

STEVEN HUDSON

PHILIP PEARLSTEIN

DON PERLIS

MEL RAMOS

EDWARD SCHMIDT

ROBERT SCHULTZ

SYLVIA SLEIGH

JAMES VALERIO

ACKNOWLEDGEMENTS

On behalf of the Carlsten Art Gallery, I thank all the individuals and organizations who assisted with *Drawing on the Figure*.

I am grateful to the artists who made the drawings and permitted them to be displayed at the Carlsten Art Gallery. In particular I thank Bo Bartlett, Paul Georges and Don Perlis for allowing me to visit their studios and select work.

The various galleries and The Arkansas Arts Center have given me enthusiastic co-operation, support and encouragement. Their personnel have been unstinting in arranging loans, sending slides, transparencies, catalogues and resumes. The contributions of the following individuals should be noted: George Adams (Frumkin/Adams), Philippe Alexandre (Terry Dintenfass, Inc.), Frank Bernarducci (Tatistcheff & Company Inc.), Paul Bridgewater (Bridgewater/Lustberg Gallery), Andrew Cullinan (Osuna Gallery), Yvette Georges Deeton (Paul Georges Studio), Frank Del Deo (Hirschl & Adler Modern), Terry Dintenfass (Terry Dintenfass, Inc.), Natalie R. Domchenko (Peter Miller Gallery Ltd), Jane E. Egan (Davis & Langdale Company, Inc.), Louise Eliasof (André Emmerich Gallery), Robert Fishko (Forum Gallery), Deven Golden (Stiebel Modern), Thom Hall (The Arkansas Arts Center), Barbara Krulik (Forum Gallery), Aaron Miller (Louis K. Meisel Gallery), Jack Mognaz (Marlborough Gallery, Inc.), Lisa Rapaport (P.P.O.W.), Dennis Rosenthal (J. Rosenthal Fine Arts, Ltd.), and Townsend D. Wolfe (The Arkansas Arts Center).

Several collectors graciously agreed to lend prized works. They are Dr. Melvin Blake, New York City; Jon and Nancy Grand, Evanston, Illinois; Duncan and Mary Ann Highsmith, Madison, Wisconsin; Michael Kelly, Madison, Wisconsin; Dr. Frank Purnell, New York City; and Hal Turton, Madison, Wisconsin.

The Wisconsin Arts Board with funds from the State of Wisconsin provided an Artistic Program Support II grant to help underwrite the exhibition. The Kohler Foundation Inc., of Kohler, Wisconsin and Barbara Cranford each supplied additional financial support.

Barbara Cranford and Professor Richard Doxtator read early drafts of the catalogue essay; I appreciate their comments and suggestions. Deborah Zarling, Gallery Intern, assisted with the catalogue preparation.

Chris Sade and Ev Stone of Atlas Atlantic Van Lines handled the transportation details. Karen Schultz of University Graphics and Photography produced the camera-ready layout. The Print Shop of Wisconsin Rapids printed the catalogue.

Stanley I. Grand
Curator

INTRODUCTION

Twenty-one contemporary artists for whom the human figure is a major interest are represented in *Drawing on the Figure*. The exhibition has an intentionally narrow focus of both subject and medium. Most of the drawings were created using dry media such as graphite, charcoal, chalk or conté. A few artists, notably Sidney Goodman, are represented by pastels, but color plays no significant part in this selection. Wet drawing media, such as pen and ink or brush and wash, are not included. Nonetheless, the works themselves exhibit a wide variety of approaches to the figure and to the drawing medium. Stylistically, the drawings range from Robert Schultz's linear and meticulous *Folded Arms* (Cat. No. 33) in graphite to Steven Hudson's painterly and expressive *Expulsion 15* (Cat. No. 26) in charcoal.

The exhibition includes both presentation and working drawings. Fully finished *Laurie in the Leavenworth Studio* (Cat. No. 13) by Kent Bellows represents the former. In a working or sequential drawing the artist clarifies the composition, figure placement, or value relationships, prior to beginning the final work of art, which is often in another medium. A rough sketch, quickly rendered, captures the inchoate idea, the artist's first thoughts (*pensieri*). After the *pensieri*, an artist might draw studies of individual figures (*studi*) as William Beckman did in his *Study for Woman and Man* (Cat. No. 10). Once satisfied with the *studi*, an artist frequently will make a final drawing (*modello*) before commencing work on the canvas. Philip Pearlstein's *Study for Model in Horn Chair with Kimono* (Cat. No. 28) is of this type. While not a cartoon, Sylvia Sleigh's full-scale drawing *Alice Attie and Ken Antes* (Cat. No. 36) serves a similar function.

Not all working drawings, of course, lead to works in other media. Artists may do figure studies such as Lennart Anderson's *Reclining Nude, Back to Viewer* (Cat. No. 3) or William Bailey's *Untitled*

(*Figure Study*) (Cat. No. 4) simply to maintain their drawing skills at a high level by working from the model.

Working drawings afford the viewer privileged access into the artist's creative process by allowing us to see the artist struggling with and developing ideas. What the drawing lacks in terms of finish is offset by its freshness and humanity, immediacy and vulnerability. In both John Deom's *Red Room Study I* (Cat. No. 17) and Paul Georges' *Self Portrait* (Cat. No. 20) we witness the evolution of the design as each corrects the position of his figure's hand. From these revisions, or *pentimenti*, the viewer may see the importance of slight and subtle changes in the composition.

The compositional intimacy characteristic of working drawings may exist in the subject as well. Intimate views of the self and of family members occur in drawings by Bo Bartlett (Cat. No. 8), William Beckman (Cat. No. 10), Manon Cleary (Cat. No. 16), and Paul Georges (Cat. No. 20). In Bartlett's *Melonie* (Cat. No. 8), his wife appears as a muse, while in Beckman's *Study for Woman and Man* (Cat. No. 10), the tension between the artist and his wife seems palpable. Curiously, Beckman returned to this composition after his divorce. In the new version *Untitled* (Cat. No. 11, not illustrated), he portrays himself and his current partner.

A strong sense of art history informs many of the drawings in the exhibition. Artists make figure drawings in constant dialogue with artists of the past, whose work is both legacy and challenge. It could hardly be otherwise; mastery of the human figure was the standard by which artists were judged from the Renaissance until the beginning of the twentieth century. Thus it is not surprising to find oblique quotes and references to the art historical tradition in the works of these contemporary masters. The highly finished head contrasting with a quickly sketched body in John

Deom's *Red Room Study I* (Cat. No. 17), for example, recalls numerous drawings by Ingres. Several of the artists return to Biblical and classical themes. The equivocal title of Claudio Bravo's *Lying Christ* (Cat. No. 15), however, seems to undermine the promise of the Resurrection. Edward Schmidt's classical sensibility is apparent in the idealized *Figure IX* (Cat. No. 32), whose pose recalls those of Leda or Danae in Old Master paintings.

Having studied the art of the past, these artists now draw with a large visual vocabulary. Their references have the ease and spontaneity of an erudite conversationalist who illustrates or punctuates his discourse with marvelous asides without succumbing to pedantry. Don Perlis alludes to both the famous *Avignon Pietà* by an anonymous fifteenth-century master (Enguerrand Quarton?) and Balthus' *Guitar Lesson* (1934) in his *Reclining Nude* (Cat. No. 29), while the pose in Jack Beal's *Drawing from the Model P, #2* (Cat. No. 9) invites comparison with Boucher's *Miss O' Murphy* (1752) in Munich. Respect combined with an ironic ambivalence toward the tradition appears in Mel Ramos' *The Drawing Lesson* (Cat. No. 31), which employs the pin-up girl to represent the blending of popular culture and high art.

Considering the subject matter of the exhibition, we should not be surprised that many of the drawings are sexually charged. Nearly four decades ago, Kenneth Clark observed in his classic study *The Nude* that attempting to divest the nude of erotic content produces only "bad art and false morals." In *Urban Lovers* (Cat. No. 22), Sidney Goodman accepts fully the beauty of human lovemaking. Goodman expresses the heat of passion with silky, sensuous, interlocking forms rendered in charcoal, the most primordial of drawing media and emblematic of the fire that burns but does not consume. The figure in Stephen Hale's *Untitled (Androgyne)* (Cat. No. 24), which seems like a frightened animal caught and

momentarily blinded in the headlights of a fast-approaching automobile, projects a strong, if ambiguous, sexuality.

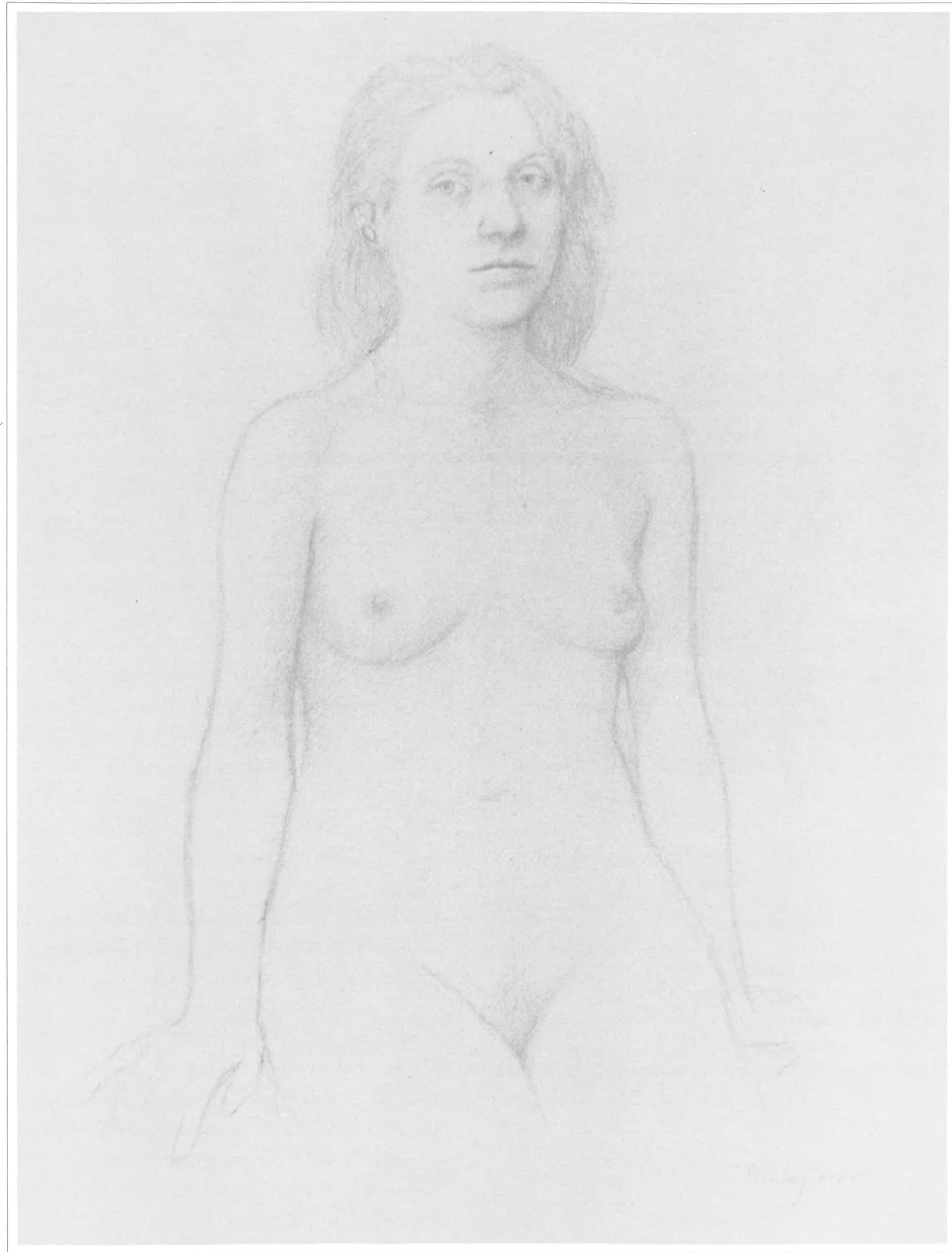
In another way, James Valerio and Martha Mayer Erlebacher capture our ambivalence toward our bodies. Valerio's *Seated Model* (Cat. No. 37) is a tough portrait. The woman represented is no longer young: she carries an excess of fatigue and corporeality. In her resignation is the pathos of our shared fate. In contrast Erlebacher's beautifully rendered, closely cropped *Torso II* (Cat. No. 18) abstracts the body into pure form. The ideal egg-shaped torso invokes the age-old chimerical dream of human perfectibility.

Drawing on the Figure deals with looking, discriminating, and connoisseurship. It also provides new ways of seeing old verities: how the figure is drawn reflects how the figure is seen. Since the subject is, fundamentally, ourselves, this exhibition becomes an ideal mirror to investigate numerous present-day concerns within a longstanding visual tradition.

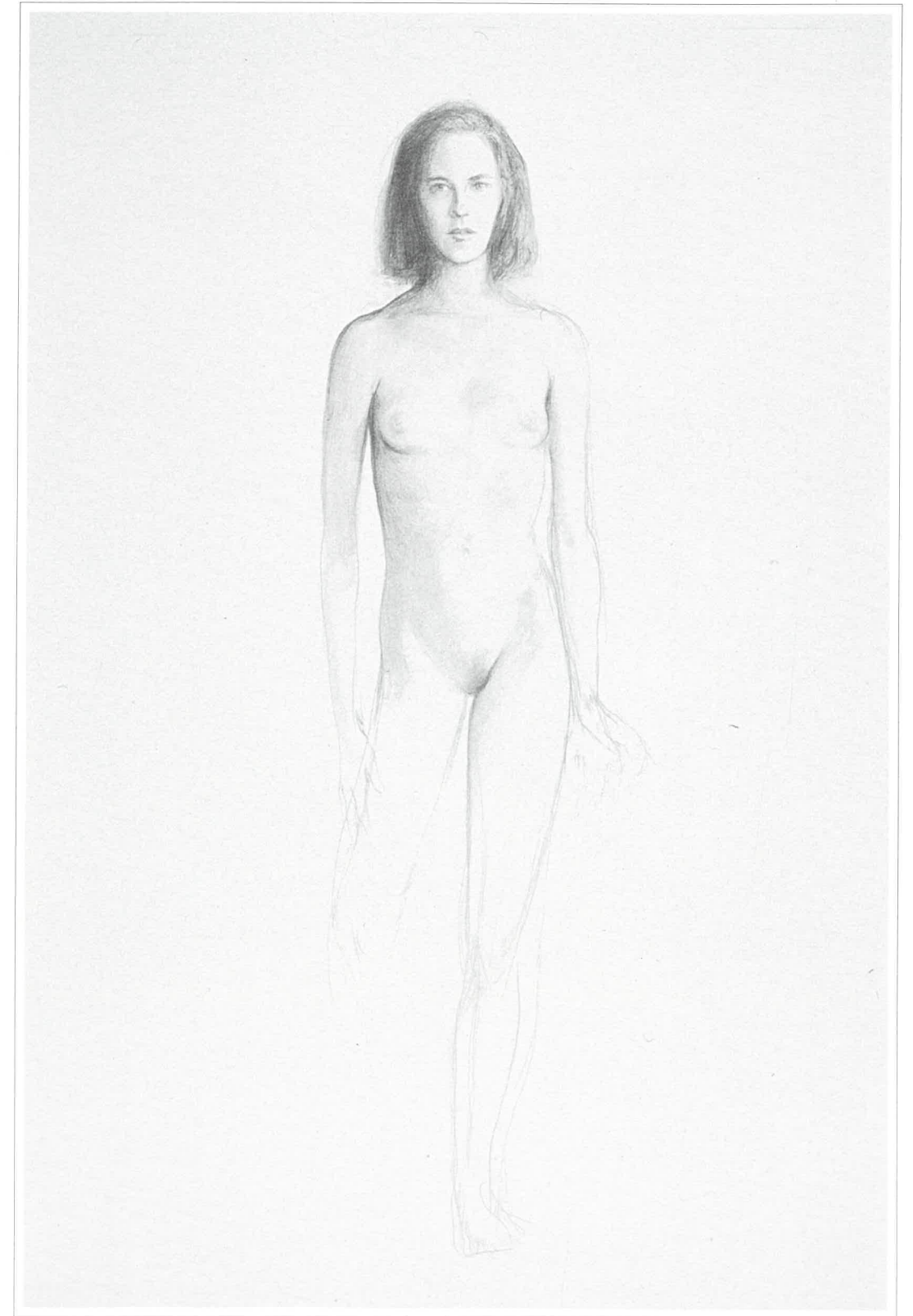
Stanley I. Grand
Curator



3. LENNART ANDERSON (b. 1928)
Reclining Nude, Back to Viewer, 1984
charcoal on paper
9 x 11 13/16 inches
Courtesy Davis & Langdale Company, Inc., New York City



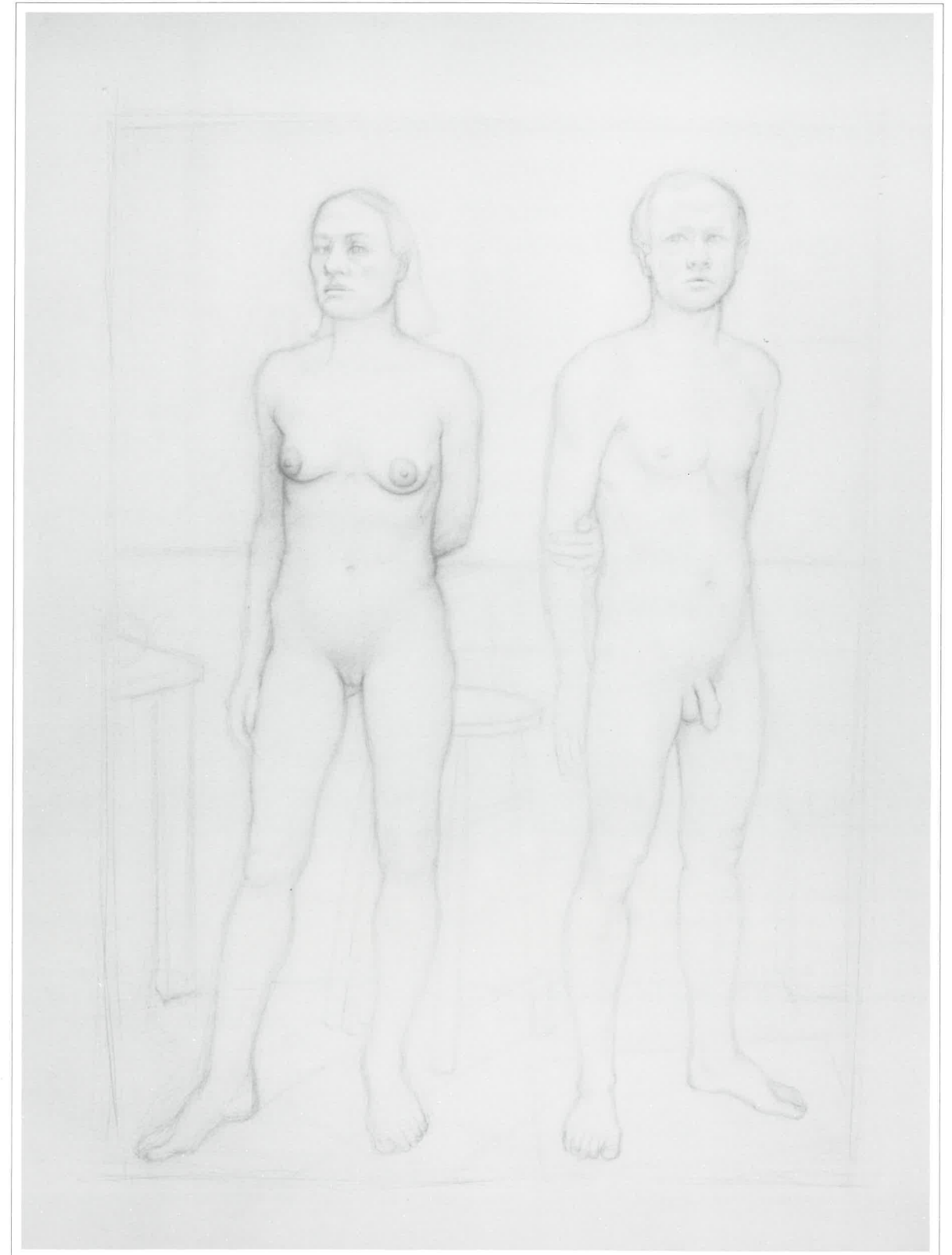
4. WILLIAM BAILEY (b. 1930)
Untitled (Figure Study), 1988
graphite on paper
15 x 11 1/4 inches
Courtesy André Emmerich Gallery, New York City



8. BO BARTLETT (b. 1955)
Melanie, 1992
graphite on paper
30 x 18 inches
Courtesy P. P. O. W., New York City



9. JACK BEAL (b. 1931)
Drawing from the Model P, #2, 1985
conté and chalk on paper
19 3/4 x 25 5/8 inches
Courtesy The Arkansas Arts Center Foundation Collection:
The Tabriz Fund, Little Rock, Arkansas



10. WILLIAM BECKMAN (b. 1942)
Study for Woman and Man, 1988
graphite on paper
40 x 30 inches
Courtesy Stiebel Modern, New York City



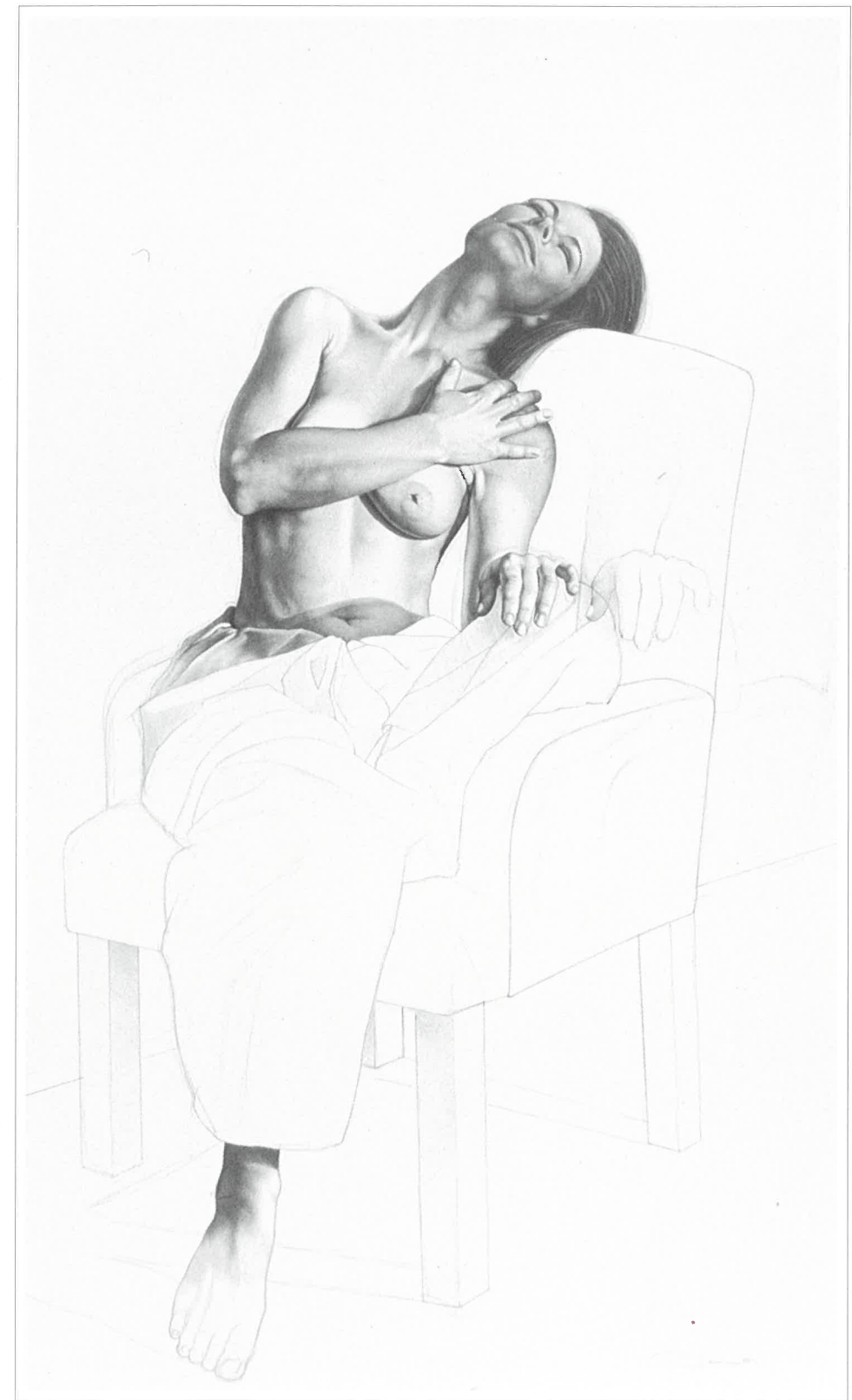
13. KENT BELLOWS (b. 1949)
Laurie in the Leavenworth Studio, 1991
charcoal and pastel on paper
22 1/2 x 33 1/2 inches
Courtesy Tatistcheff & Company Inc., New York City



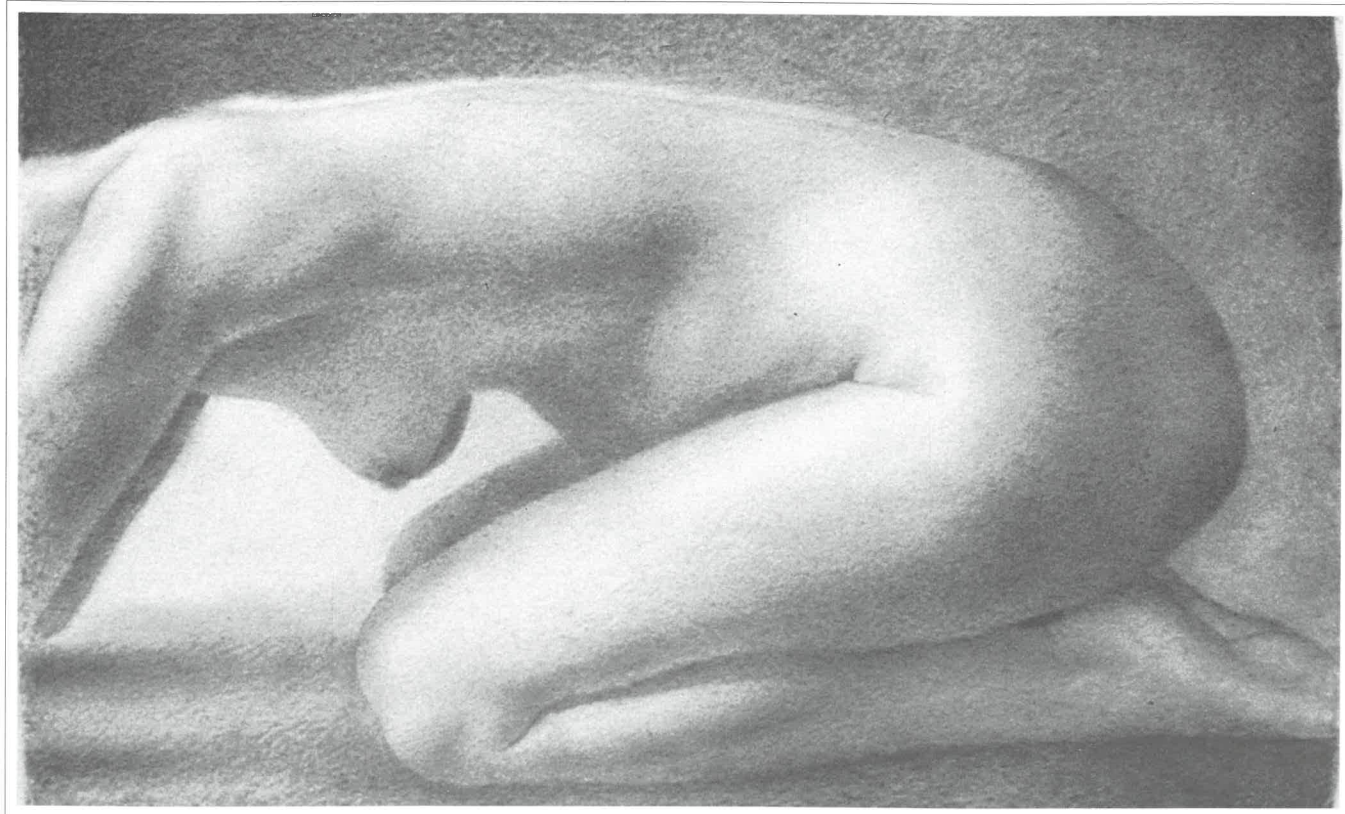
15. CLAUDIO BRAVO (b. 1936)
Lying Christ, 1990
black conté on paper
53 3/4 x 74 3/8 inches
Courtesy Private Collection, New York City



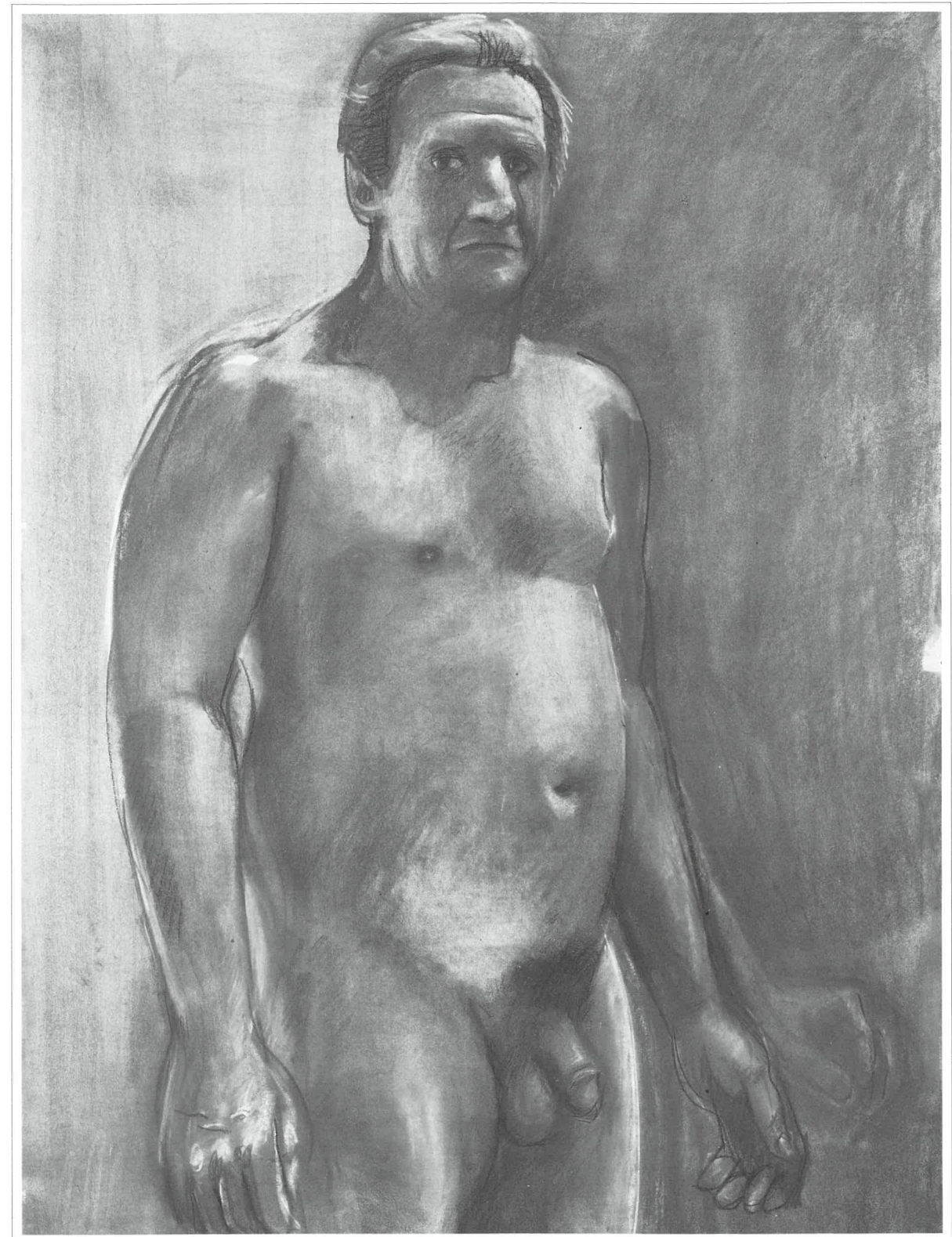
16. MANON CLEARY (b. 1942)
Self Portrait, 1988
graphite on Rag Bristol
23 1/4 x 29 1/4 inches
Courtesy Osuna Gallery, Washington, D.C.



17. JOHN DEOM (b. 1952)
Red Room Study I, 1991
graphite on paper
44 x 30 inches
Courtesy Jon and Nancy Grand, Evanston, Illinois



18. MARTHA MAYER ERLEBACHER (b. 1937)
Torso II, 1990
graphite on paper
15 x 22 1/4 inches
Courtesy J. Rosenthal Fine Arts, Ltd., Chicago, Illinois



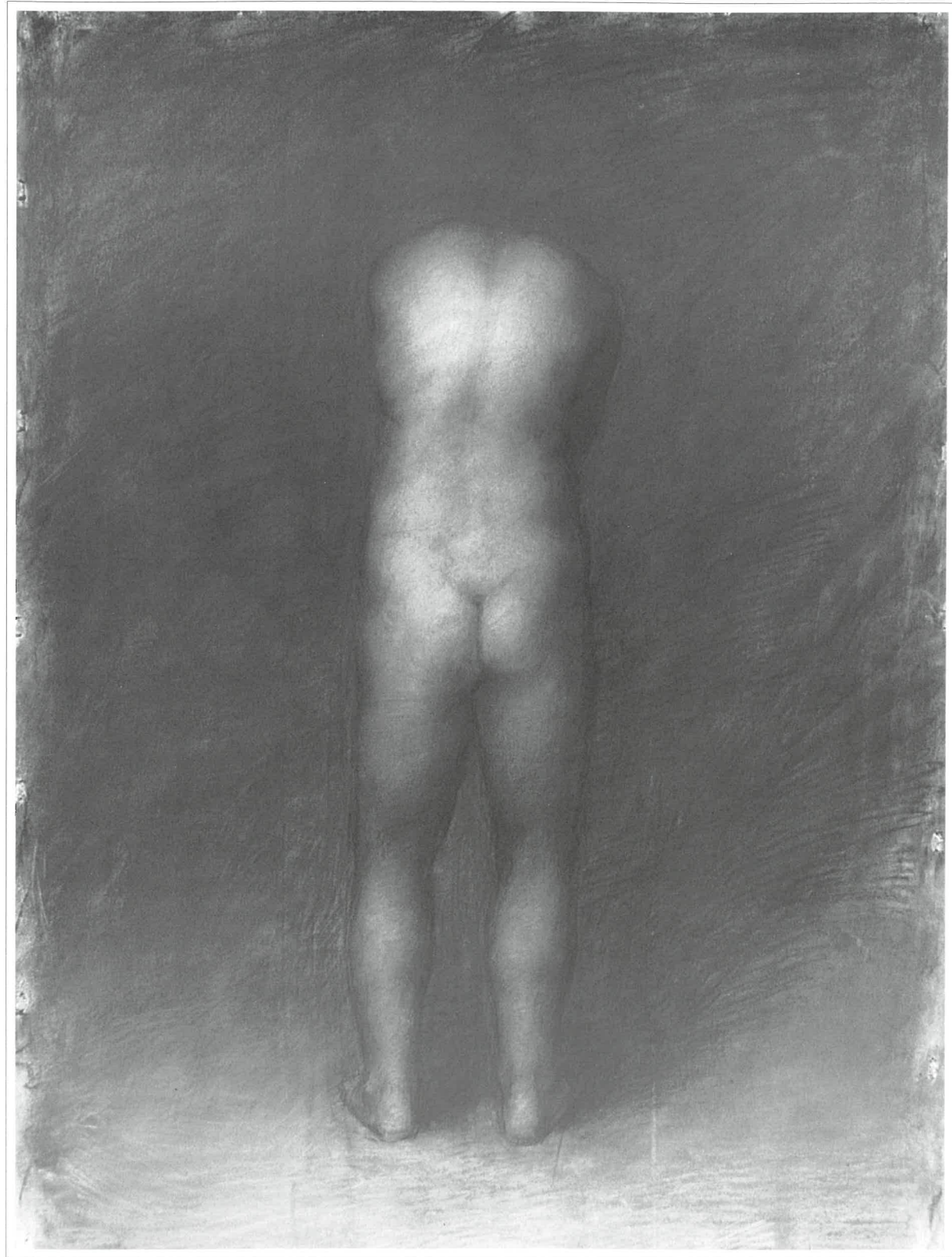
20. PAUL GEORGES (b. 1923)
Self Portrait, n.d.
chalk, conté and charcoal on paper
41 x 29 1/4 inches
Courtesy Salander-O'Reilly Galleries, New York City



22. SIDNEY GOODMAN (b. 1936)
Urban Lovers, 1981-84
charcoal and pastel on paper
51 x 44 3/4 inches
Courtesy Terry Dintenfass, Inc., New York City



24. STEPHEN HALE (b. 1961)
Untitled (Androgyne), 1984
graphite on paper
30 x 40 inches
Courtesy Bridgewater/Lustberg Gallery, New York City



26. STEVEN HUDSON (b. 1966)
Expulsion 15, 1991
charcoal on paper
30 x 22 inches
Courtesy Peter Miller Gallery Ltd, Chicago, Illinois



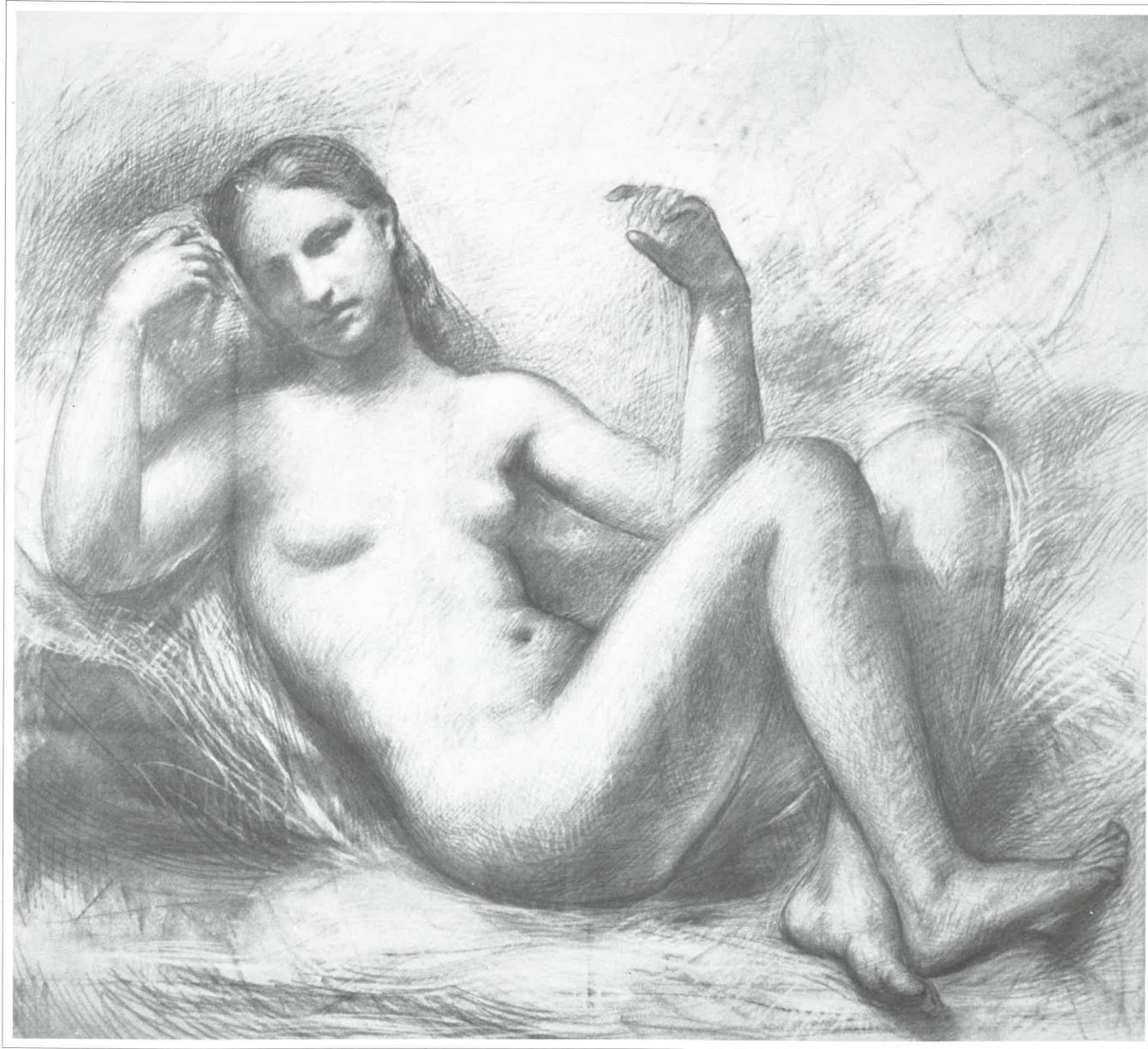
28. PHILIP PEARLSTEIN (b. 1924)
Study for Model in Horn Chair with Kimono, 1990
graphite on paper
30 x 40 inches
Courtesy Hirschl & Adler Modern, New York City



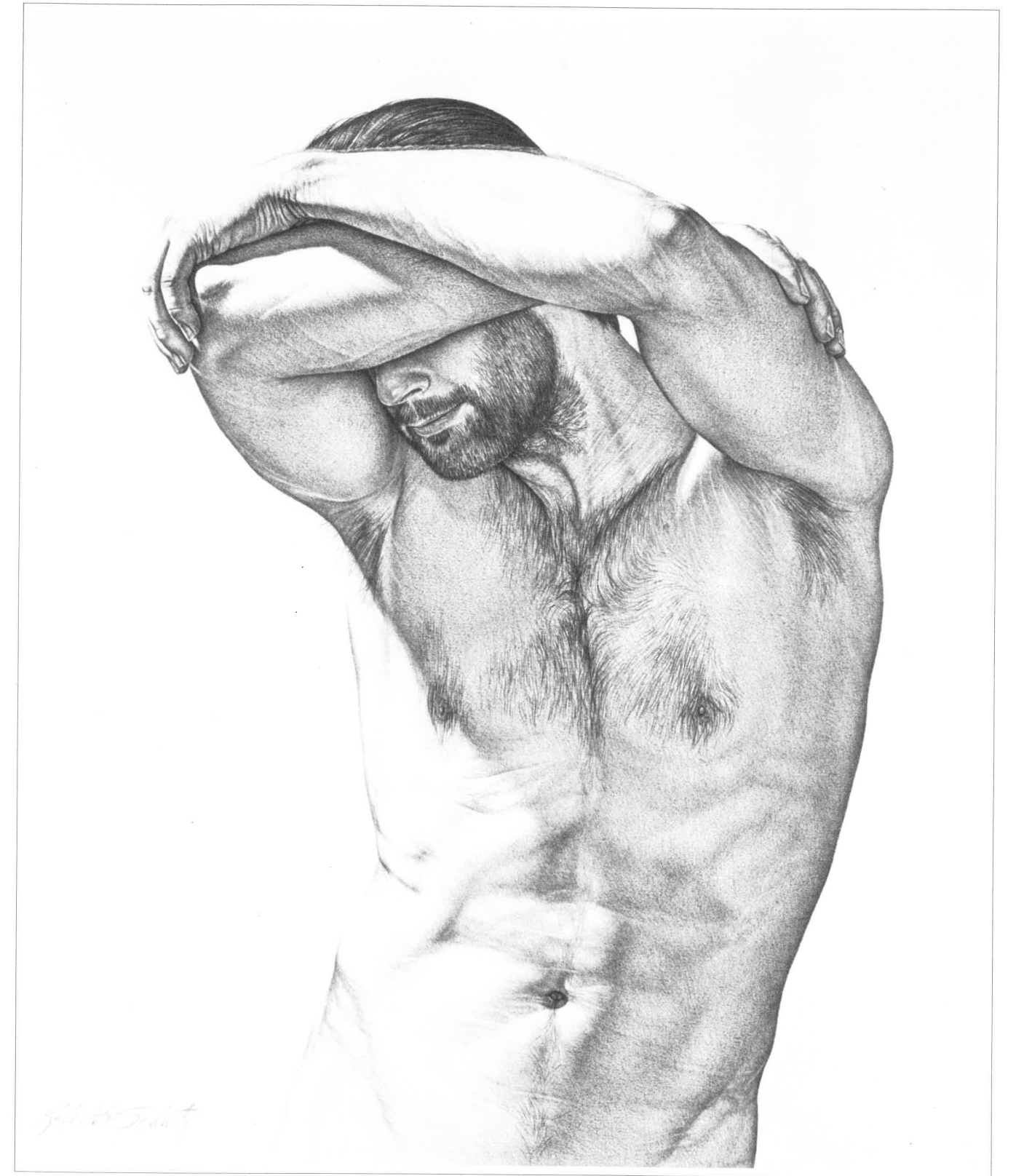
29. DON PERLIS (b. 1941)
Reclining Nude, 1989-90
conté on paper
22 1/4 x 30 inches
Courtesy of the Artist



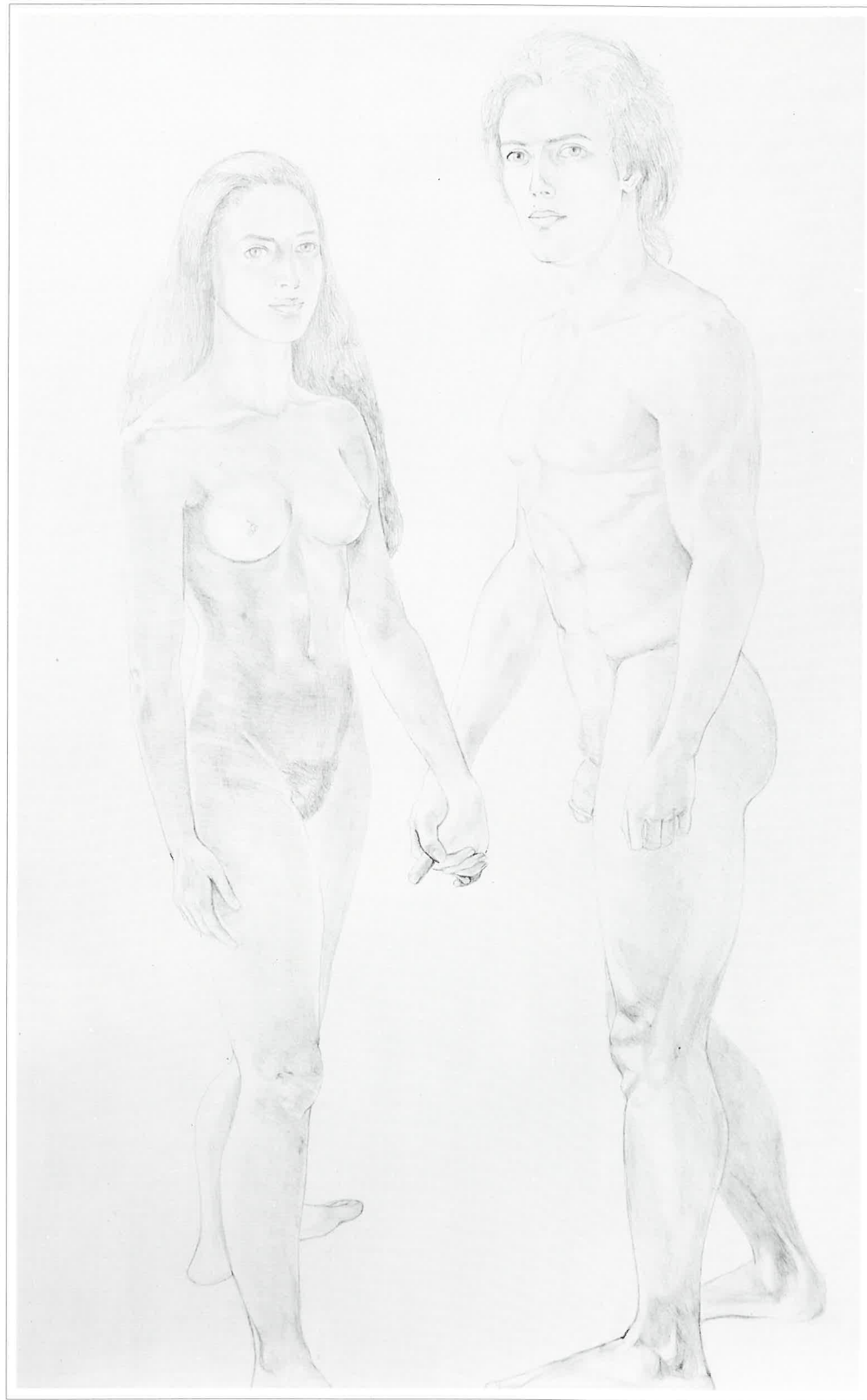
31. MEL RAMOS (b. 1935)
The Drawing Lesson, 1990
graphite on paper
20 x 23 inches
Courtesy Louis K. Meisel Gallery, New York City



32. EDWARD SCHMIDT (b. 1946)
Figure IX, 1992
charcoal on toned paper
41 x 45 inches
Courtesy Stiebel Modern, New York City



33. ROBERT SCHULTZ (b. 1955)
Folded Arms, 1991
graphite on paper
10 x 8 inches
Courtesy Michael Kelly and Hal Turton, Madison, Wisconsin



36. SYLVIA SLEIGH (born England)
Alice Attie and Ken Antes, 1977
graphite on paper
72 x 48 inches
Courtesy Stiebel Modern, New York City



37. JAMES VALERIO (b. 1938)
Seated Model, 1983
charcoal on paper
39 1/4 x 25 1/4 inches
Courtesy The Arkansas Arts Center Foundation, Little Rock, Arkansas

CHECKLIST OF THE EXHIBITION

Works illustrated in the catalogue are indicated by an asterisk.

Dimensions are given in inches, height precedes width.

1. **LENNART ANDERSON (b. 1928)**
Reclining Nude, c. 1981
graphite on paper
13 9/16 x 16 7/8
Courtesy Davis & Langdale Company, Inc.,
New York City
2. **LENNART ANDERSON (b. 1928)**
Reclining Nude: Study for Idyll I, c. 1978
graphite on paper
10 1/4 x 16 1/8
Courtesy Davis & Langdale Company, Inc.,
New York City
- *3. **LENNART ANDERSON (b. 1928)**
Reclining Nude, Back to Viewer, 1984
charcoal on paper
9 x 11 13/16
Courtesy Davis & Langdale Company, Inc.,
New York City
- *4. **WILLIAM BAILEY (b. 1930)**
Untitled (Figure Study), 1988
graphite on paper
15 x 11 1/4
Courtesy André Emmerich Gallery, New York City
5. **WILLIAM BAILEY (b. 1930)**
Untitled (Figure Study), 1991
graphite on hand pressed Italian paper
26 1/4 x 19 3/8
Courtesy André Emmerich Gallery, New York City
6. **BO BARTLETT (b. 1955)**
The Pointing Man, 1990
charcoal and graphite on paper
36 x 33
Courtesy P.P.O.W., New York City
7. **BO BARTLETT (b. 1955)**
Unfinished Drawing From June 11, 1990
charcoal and graphite on paper
36 x 28
Courtesy P.P.O.W., New York City
- *8. **BO BARTLETT (b. 1955)**
Melonie, 1992
graphite on paper
30 x 18
Courtesy P.P.O.W., New York City
- *9. **JACK BEAL (b. 1931)**
Drawing from the Model P, #2, 1985
conté and chalk on paper
19 3/4 x 25 5/8
Courtesy The Arkansas Arts Center Foundation
Collection:
The Tabriz Fund, Little Rock, Arkansas
- *10. **WILLIAM BECKMAN (b. 1942)**
Study for Woman and Man, 1988
graphite on paper
40 x 30
Courtesy Stiebel Modern, New York City
11. **WILLIAM BECKMAN (b. 1942)**
C. W. # 7, 1990
charcoal on paper
40 1/2 x 30
Courtesy Forum Gallery, New York City
12. **WILLIAM BECKMAN (b. 1942)**
Untitled (Man and Woman), 1991
graphite on paper
25 x 20
Courtesy Forum Gallery, New York City
- *13. **KENT BELLOWS (b. 1949)**
Laurie in the Leavenworth Studio, 1991
charcoal and pastel on paper
22 1/2 x 33 1/2
Courtesy Tatistcheff & Company Inc., New York City
14. **KENT BELLOWS (b. 1949)**
Mahler Nude, 1992
charcoal and graphite on paper
25 1/2 x 15
Courtesy Tatistcheff & Company Inc., New York City
- *15. **CLAUDIO BRAVO (b. 1936)**
Lying Christ, 1990
black conté on paper
53 3/4 x 74 3/8
Courtesy Private Collection, New York City
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Self Portrait, 1988
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Red Room Study I, 1991
graphite on paper
44 x 30
Courtesy Jon and Nancy Grand, Evanston, Illinois
- *18. **MARTHA MAYER ERLEBACHER (b. 1937)**
Torso II, 1990
graphite on paper
15 x 22 1/4
Courtesy J. Rosenthal Fine Arts, Ltd., Chicago, Illinois
19. **MARTHA MAYER ERLEBACHER (b. 1937)**
Torso VI, 1989
graphite on paper
15 x 22
Courtesy Jon and Nancy Grand, Evanston, Illinois
- *20. **PAUL GEORGES (b. 1923)**
Self Portrait, n.d.
chalk, conté and charcoal on paper
41 x 29 1/4
Courtesy Salander-O'Reilly Galleries, New York City
21. **PAUL GEORGES (b. 1923)**
The Angel and Devil Bargaining Over the Fate of the Centaur, 1992
chalk, conté and graphite on paper
72 x 42
Courtesy Salander-O'Reilly Galleries, New York City
- *22. **SIDNEY GOODMAN (b. 1936)**
Urban Lovers, 1981-84
charcoal and pastel on paper
51 x 44 3/4
Courtesy Terry Dintenfass, Inc., New York City
23. **SIDNEY GOODMAN (b. 1936)**
Woman Turning, 1991-92
charcoal and pastel on paper
22 1/4 x 24 1/4
Courtesy Terry Dintenfass, Inc., New York City
- *24. **STEPHEN HALE (b. 1961)**
Untitled (Androgyné), 1984
graphite on paper
30 x 40
Courtesy Bridgewater/Lustberg Gallery, New York City
25. **STEPHEN HALE (b. 1961)**
Untitled (Appendix Scar), 1990
graphite on paper
29 x 23
Courtesy Bridgewater/Lustberg Gallery, New York City
- *26. **STEVEN HUDSON (b. 1966)**
Expulsion 15, 1991
charcoal on paper
30 x 22
Courtesy Peter Miller Gallery Ltd, Chicago, Illinois
27. **STEVEN HUDSON (b. 1966)**
Expulsion 11, 1991
charcoal on paper
30 x 22
Courtesy Peter Miller Gallery Ltd, Chicago, Illinois
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Study for Model in Horn Chair with Kimono, 1990
graphite on paper
30 x 40
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The Drawing Lesson, 1990
graphite on paper
20 x 23
Courtesy Louis K. Meisel Gallery, New York City
- *32. **EDWARD SCHMIDT (b. 1946)**
Figure IX, 1992
charcoal on toned paper
41 x 45
Courtesy Stiebel Modern, New York City
- *33. **ROBERT SCHULTZ (b. 1955)**
Folded Arms, 1991
graphite on paper
10 x 8
Courtesy Michael Kelly and Hal Turton, Madison,
Wisconsin
34. **ROBERT SCHULTZ (b. 1955)**
Nude Figure With Still Life, 1991
graphite on paper
28 7/8 x 23 1/4
Courtesy Duncan and Mary Ann Highsmith,
Madison, Wisconsin
35. **ROBERT SCHULTZ (b. 1955)**
Clothed Figure With Still Life, 1991
graphite on paper
28 7/8 x 23 1/4
Courtesy Duncan and Mary Ann Highsmith,
Madison, Wisconsin
- *36. **SYLVIA SLEIGH (born England)**
Alice Attie and Ken Antes, 1977
graphite on paper
72 x 48
Courtesy Stiebel Modern, New York City
- *37. **JAMES VALERIO (b. 1938)**
Seated Model, 1983
charcoal on paper
39 1/4 x 25 1/4
Courtesy The Arkansas Arts Center Foundation,
Little Rock, Arkansas