



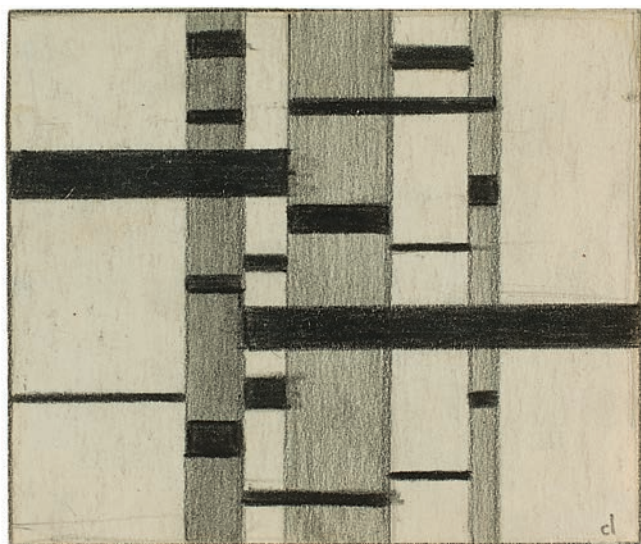
MEASURE, GESTURE, FORM
Modern and Contemporary Drawings
from a Private Donor

MARCH 26-AUGUST 7, 2016

PORTLAND ART MUSEUM, OREGON

MEASURE, GESTURE, FORM

Modern and Contemporary Drawings from a Private Donor



7 Bourgoyne Diller

This exhibition highlights work from a major bequest of modern and contemporary art received in 2013. More than two hundred drawings, paintings, sculptures, and prints came to the Museum from the donor's collection; in the will, the collector requested anonymity, preferring to keep "the emphasis on the artwork and the artist, not the donor."

Measure, Gesture, Form features a selection of American and European works on paper from this distinguished collection. Some were made with traditional drawing media such as graphite, pen and ink, and charcoal, while others push the boundaries of the graphic arts by incorporating mixed media, collage, tape, and paint. Uniting this disparate group is a strong graphic sensibility that emerges in three loose thematic groupings: measure, gesture, and form.

Measure points to the use of organizing structures such as grids, rectilinear geometry, and serial parallel lines. Many artists unlock the potential for expression by focusing intently on geometry's inherent variety. Bourgoyne Diller's *Third Theme* (1938), the earliest work in the exhibition, reflects the development toward pure abstraction in art at the beginning of the twentieth century. Diller reduced his palette to black, white, and gray to better study how linear forms placed at right angles could create rhythms and spatial tension within the two-dimensional picture frame.

Rich variety within geometry is also found in the graphic work of Astrid Preston. First influenced by her architect parents and the



23 Brice Marden

discipline of drafting, Preston is fascinated not just by the formal structure of lines, but also by light—light seen between the lines and light that passes through the paper; her practice thereby merges measured, structured drawings with the intangible properties of light and the nature of seeing. In *Parallel Series #13* (1977), the slightly irregular spaces between the diagonal graphite lines read not merely as absence, but as a vital part of the drawing, energizing the composition and playing with the eye's ability to read positive and negative, absence and presence.

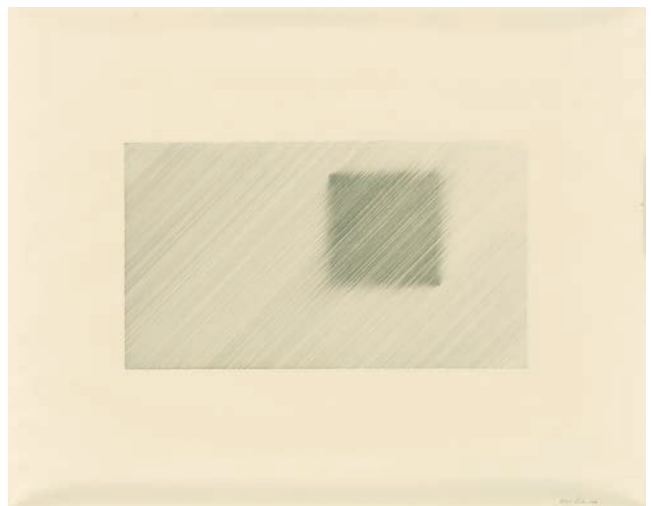
Measure and **gesture** play along a continuum. On one end, measure exerts principled organization. Gesture, at the other, suggests fluid, organic action. Two works by Brice Marden, *Untitled #2* (1973) and *Untitled* (1975–76), demonstrate a dynamic push-and-pull between a complex grid construction and a dissolution of its dominating structure. Marden often draws with sticks and other nontraditional instruments dipped in ink. By letting go of control, he embraces the unplanned marks and blots that recall Abstract Expressionist drip paintings. For

Marden, drawing and painting are interlocked. As he described “There’s a certain drawing that’s like the bone structure, and then another drawing lays the skin on, the skin actually being the paint.”¹

The organic development of form can also be seen, albeit in a very different visual language, in the large-scale florals of Robert Janz. The bravura handling of graphite and pastel in his sequential flower drawings imbues the forms with a nearly tangible vitality, whether the flowers are in new bud, full bloom, or early decay. Throughout Janz’s oeuvre, the gesture constitutes part of his meditation about transience, about moving through space as both gesture and form dissolve in time.

Form is brought to bear in many realms, from meticulous representation to process-oriented abstraction. In this exhibition, figural form is exemplified by the carefully delineated drawings of Martha Alf. Working on stiff drawing paper, Alf builds up the shape of quotidian objects as in *Four Pears #2* (1986). Placed in a simple setting on a plain background, the fruit takes on a metaphysical property. The artist writes, “Lit from one side by daylight they looked as if they were universal symbols. The simpler the object the greater was the transformation from mundane to awesome power.”²

In *Inkblot Drawing, 4/1/96* (1996), Bruce Conner placed drops of ink onto paper crisply folded into an accordion. Unfolding the paper revealed complex patterns of repeated forms and symmetrical marks. Conner employed this technique in a series of works. Using this Zen-like combination of chance and



31 Astrid Preston



13-15 Robert Janz

precision, he discovered an array of shapes and explored the many qualities imparted to them by shifts in density and scale. The mesmerizing visual field was as meditative to make as it is to view.

The sensitive eye and focused interests of the donor built a wide-ranging collection that recognizes the dynamic role of drawing in the last seventy-five years of artistic practice. This exhibition presents the first opportunity for Museum visitors to see these important works that testify to the discipline's vitality through material experimentation, formal exploration, and creative expression.

Organized by the Portland Art Museum and co-curated by Mary Weaver Chapin, Ph.D., Curator of Prints and Drawings, and Sara Krajewski, The Robert and Mercedes Eichholz Curator of Modern and Contemporary Art.

This exhibition is supported in part by the Vivian and Gordon Gilkey Endowment for Graphic Arts and the Exhibition Series Sponsors.



6 Bruce Conner

CHECKLIST

Dimensions are given in inches; height precedes width. All work is from the bequest of a private donor, who requested that the credit line simply read "Gift of a private donor."

- Martha Alf**
(American, born 1930)
Drawing of Four Panel Space Painting, 1975
Graphite on board
Image: $7 \frac{7}{16} \times 8 \frac{7}{8}$
Sheet: $9 \times 11 \frac{3}{4}$
2013.8.4
- Martha Alf**
(American, born 1930)
Pears Series XIII #2, 1984–85
Graphite on paper
Image and sheet: 12×18
2013.8.6
- Martha Alf**
(American, born 1930)
Four Pears #2, 1986
Graphite on board
Image and sheet: 14×17
2013.8.5
- Martha Alf**
(American, born 1930)
Two Pears #8, 1988–90
Ink over Xerox on Arches paper
Image and sheet: $8 \frac{1}{2} \times 14$
2013.8.7
- Anthony Caro**
(English, 1924–2013)
Antigua, 1975
India ink on paper
Image: $19 \frac{3}{4} \times 16 \frac{1}{4}$
Sheet: $22 \times 16 \frac{1}{2}$
2013.8.24
- Bruce Conner**
(American, 1933–2008)
Inkblot Drawing, 4/1/96, 1996
Ink on paper mounted on ragboard
Image and sheet: $26 \frac{3}{16} \times 21 \frac{1}{2}$
2013.8.25
- Burgoyne Diller**
(American, 1906–1965)
Third Theme, 1938
Graphite and crayon on paper
Image and sheet: $3 \frac{1}{8} \times 3 \frac{3}{4}$
2013.8.33
- Benni Efrat**
(Israeli, born 1936)
Adding to Subtract, 1969–70
Graphite, black ink, and white paint on paper
Image: 17×22
Sheet: $17 \frac{3}{4} \times 22 \frac{3}{4}$
2013.8.35



26 Ed Moses



40 Daniel Zeller

- Lucian Freud**
(British, born Germany, 1922–2011)
In Hospital, 1979
Graphite on paper
Image: $7 \frac{5}{8} \times 6 \frac{7}{8}$
Sheet: 10×7
2013.8.37
- Joe Goode**
(American, born 1937)
Study for Oil and Water Painting (OWd 9), 2001
Powdered pastel on paper
Image and sheet: $5 \frac{3}{8} \times 8 \frac{3}{8}$
2013.8.44
- Allen Harrison**
(American, born 1947)
Study for #190, 1982
Graphite on paper
Image: 15×9
Sheet: $22 \frac{5}{8} \times 15$
2013.8.50
- David Hazelwood**
(British, 1932–1994)
Poem of the Gray Wall, 1986
Mixed media collage on paper
Image and sheet: 18×15
2016.15.1
- Robert Janz**
(British, born 1932)
Untitled (Yellow Flower #2), 1981
Oil pastel and graphite on paper
Image: 36×17
Sheet: $42 \frac{1}{4} \times 26$
2013.8.58
- Robert Janz**
(British, born 1932)
Untitled (Yellow Flower #3), 1981
Oil pastel and graphite on paper
Image: 36×22
Sheet: $42 \frac{1}{4} \times 26$
2013.8.56
- Robert Janz**
(British, born 1932)
Untitled (Yellow Flower #5), 1981
Oil pastel and graphite on paper
Image: $35 \times 22 \frac{1}{2}$
Sheet: $42 \frac{1}{4} \times 26$
2013.8.60
- Edward Kienholz**
(American, 1927–1994)
For \$406.00, 1990
Watercolor and ink on paper in a galvanized metal frame made by the artist
Image and sheet: 12×16
2013.8.62
- Moshe Kupferman**
(Israeli, born Poland, 1926–2003)
Untitled, ca. 1970
Oil and graphite on paper
Image and sheet: $5 \frac{3}{8} \times 4 \frac{5}{8}$
2013.8.69
- Moshe Kupferman**
(Israeli, born Poland, 1926–2003)
Untitled, ca. 1978
Oil and graphite on paper
Image and sheet: $5 \frac{3}{8} \times 7 \frac{11}{16}$
2013.8.75

19. **Moshe Kupferman**
(Israeli, born Poland, 1926–2003)
Untitled, 1978
Oil and graphite on Fabriano paper
Image and sheet: 27 $\frac{1}{2}$ x 39 $\frac{1}{4}$
2013.8.72
20. **Moshe Kupferman**
(Israeli, born Poland, 1926–2003)
Untitled, 1979
Oil and graphite on paper
Image and sheet: 9 $\frac{13}{16}$ x 14 $\frac{1}{16}$
2013.8.74
21. **Moshe Kupferman**
(Israeli, born Poland, 1926–2003)
Untitled, ca. 1980
Oil and graphite on paper
Image and sheet: 5 x 6 $\frac{1}{2}$
2013.8.78
22. **Sherrie Levine**
(American, born 1947)
Ellipse Drawing, 1995
Graphite and watercolor on paper
Image: 14 $\frac{1}{16}$ x 10 $\frac{9}{16}$
Sheet: 16 x 12 $\frac{1}{8}$
2013.8.91
23. **Brice Marden**
(American, born 1958)
Untitled #2, 1973
Ink on paper
Image: 13 $\frac{1}{4}$ x 9 $\frac{3}{4}$
Sheet: 15 $\frac{1}{2}$ x 11 $\frac{1}{2}$
2013.8.100
24. **Brice Marden**
(American, born 1958)
Untitled, 1975–76
Ink on paper
Image: 9 $\frac{5}{8}$ x 8 $\frac{3}{4}$
Sheet: 10 $\frac{5}{8}$ x 11 $\frac{1}{4}$
2013.8.99
25. **Avner Moriah**
(Israeli, born 1953)
Untitled, 1982
Ink on Arches paper
Image and sheet: 14 $\frac{11}{16}$ x 20 $\frac{5}{8}$
2016.15.2
26. **Ed Moses**
(American, born 1936)
Untitled, 1973
Watercolor with collage of masking tape
on three sheets of paper
Image and sheets: 31 $\frac{1}{4}$ x 24 $\frac{1}{2}$
2013.8.118
27. **Ed Moses**
(American, born 1936)
Cubist Drawing E3, 1977
India ink and charcoal on paper
Image and sheet: 40 x 30
2013.8.110
28. **Timothy Nolan**
(American, born 1962)
Untitled, 1999
White colored pencil on Dura-Line
Image and sheet: 16 $\frac{3}{4}$ x 13 $\frac{3}{4}$
2016.15.3



3 Martha Alf

29. **Kathy Prendergast**
(Irish, born 1958)
Canadian Lakes, 2001
Graphite on paper
Image and sheet: 12 $\frac{1}{2}$ x 9 $\frac{9}{8}$
2016.15.4
30. **Astrid Preston**
(American, born Sweden 1945)
Untitled, 1976
Graphite and colored pencil on paper
Image: 4 $\frac{1}{4}$ x 9
Sheet: 10 x 14 $\frac{1}{4}$
2016.15.5
31. **Astrid Preston**
(American, born Sweden 1945)
Parallel Series #13, 1977
Graphite on paper
Image: 10 $\frac{1}{4}$ x 18 $\frac{1}{4}$
Sheet: 23 x 29
2013.8.142
32. **Edda Renouf**
(American, born Mexico 1943)
Glamis #2, 1978
Chalk on paper
Image and sheet: 72 $\frac{1}{2}$ x 21
2013.8.148
33. **Edda Renouf**
(American, born Mexico 1943)
Structure Change of Lines Incised Before
Chalk-Sounds Rising-2, 1978
Chalk on paper
Image: 13 x 12 $\frac{1}{2}$
Sheet: 20 $\frac{3}{4}$ x 18 $\frac{1}{2}$
2013.8.149
34. **Frances Richardson**
(British, born 1965)
51980, 1998
Graphite on paper
Image and sheet: 24 x 18 $\frac{1}{8}$ (irreg.)
2013.8.152
35. **Frances Richardson**
(British, born 1965)
050307, 2007
Graphite on paper
Image: 24 $\frac{1}{4}$ x 24 $\frac{1}{2}$
Sheet: 46 $\frac{3}{4}$ x 34 $\frac{3}{4}$
2013.8.151
36. **David Smith**
(American, 1906–1965)
Untitled, 1958
Black egg ink on paper
Image and sheet: 19 $\frac{1}{2}$ x 25 $\frac{1}{8}$
2013.8.162
37. **Harvey Tullensky**
(American, born 1948)
Untitled, 1997
Enamel marker on Albanene
tracing paper
Image and sheet: 17 x 14
2013.8.177
38. **Kent Twitchell**
(American, born 1942)
Betye Saar, 1985
Graphite on paper
Image: 1 $\frac{11}{16}$ x 11 $\frac{3}{4}$
Sheet: 3 $\frac{1}{2}$ x 13
2013.8.178
39. **Christopher Wool**
(American, born 1955)
Untitled, 1985
Paint and ink on vellum
Image and sheet: 10 $\frac{3}{4}$ x 8 $\frac{3}{8}$
2013.8.191
40. **Daniel Zeller**
(American, born 1965)
Anonymous Cryptomorph, 2004
Ink on paper
Image and sheet: 13 $\frac{1}{2}$ x 11
2016.15.6
- COVER: 34 Frances Richardson (detail)