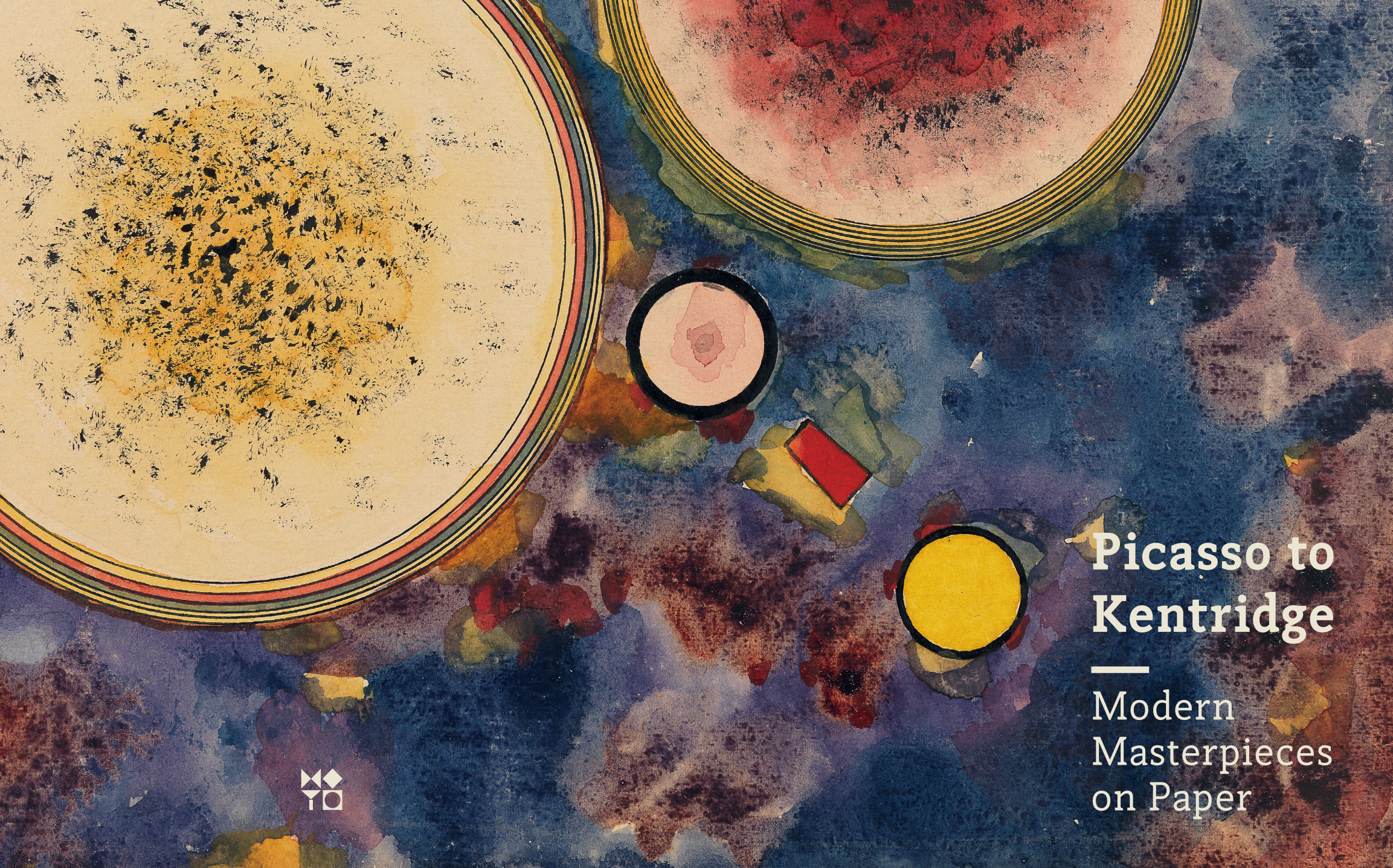
Picasso to
Kentridge
Modern
Masterpieces
on Paper

The Israel Museum, Jerusalem
Picasso to Kentridge:
Modern Masterpieces on Paper

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On the cover: Wassily Kandinsky, *Noisy Surroundings*, 1927 (detail; see page 24)

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Picasso to Kentridge

Modern Masterpieces on Paper

This exhibition celebrates the art of drawing through 130 outstanding examples of 20th-century works on paper from the Museum's collection, underscoring transformations in the medium. Motivated by a wide range of ideologies, philosophies, and aims, the artists whose works are presented forged innovative techniques to express radical ideas for a new century.

Drawing was traditionally regarded more as a supporting medium, a basic building block of artistic training. But in the modern era it came to be viewed as an independent art form, and drawings were appreciated as distinct creations. They had the power to reveal an artist's thoughts and inner world in the most succinct, direct, and intimate way possible. Works on paper — in pencil, ink, watercolor, pastel, collage, mixed media, and even more experimental techniques — were executed in so many ways that they almost defy definition.

The exhibition highlights major movements of the last century, notably Cubism, Expressionism, Dada, Surrealism, Abstract Expressionism, Pop art, and Minimalism. Works by some 70 artists are grouped together along a broad chronological timeline, exemplifying different periods and styles: from the extraordinarily versatile Pablo Picasso, who loved to experiment with drawing; through David Hockney, who evokes an entire spectrum of emotions and atmospheres by means of simple pen-and-ink drawings; to William Kentridge, who used charcoal sketches to create animated films that explore the complexities of the human spirit.

A New Spirit for a New Century

By rejecting the traditions that called on artists to create realistically distinct images, as well as the illusion of three dimensions, Impressionism and Post-Impressionism paved the way for daring innovations at the beginning of the 20th century. Modern artists experimented with line, form, and plane — the pure elements of drawing. The years preceding World War I through to the onset of World War II saw profound political, social, and cultural changes. During this turbulent period, master artists produced some of their most visually compelling and intellectually fascinating works on paper.

The essence of an image was revealed in the graphic work of Pablo Picasso and Henri Matisse, who employed a vast repertoire of lines. Cubist drawings by Picasso and Jacques Lipchitz depicted objects from several viewpoints simultaneously, emphasizing structure while challenging our understanding of space and volume. The palettes, textures, and figures of expressionist artists such as Egon Schiele and Emil Nolde reflected the existential angst of their time, while the spiritual possibilities of elemental shapes or colors were conveyed in Paul Klee's pictograms and the abstract compositions of Wassily Kandinsky.

Dada's revolutionary spirit, inventive techniques, and unconventional materials inspired the artistic strategies of such key figures as Man Ray and Marcel Duchamp; their new form of art-making united drawing with collage and readymades. Irrational images and absurd juxtapositions feature in the work of Hannah Höch and Max Ernst, while the surreal, dreamlike images of Salvador Dalí and Yves Tanguy explore hidden realms of the mind in a different way.

In 1900 Picasso made his first visit to Paris, finally settling there in 1904. His works from 1900 to 1904 (known as the Blue Period after the color that dominated them) have melancholy subjects: solitary figures, beggars, and sad circus clowns. The color and themes of this period convey the artist's depressed state of mind, which he said resulted from the suicide of his closest friend, Carles Casagemas. With the final move to Paris, Picasso's palette gradually lightened, and he turned to more joyous subjects from the world of theater and the circus. This portrait of an adolescent boy may have been a sketch for the left-hand figure in his 1905 oil painting of a family of *saltimbanques* (circus performers). In both works, the boy is shown in profile, his expression serious and his gaze focused as if in concentration.

Pablo Picasso, Spanish, active Spain and France, 1881–1973. *Portrait of an Adolescent*, 1905. Ink, wash, watercolor, and graphite on paper, 37.4 x 26.7. Gift of Alain Coblence, New York, to American Friends of the Israel Museum, in memory of Jean Davray. B86.0884

We usually associate Matisse with the signature vibrant colors of his paintings and cut-outs, but in his monochrome drawings, black ink or graphite were enough for him to express the essence in a single line. Beginning in 1941, when his health deteriorated, he was often bedridden, and physical effort became very difficult. Drawing was a medium that he could exploit to the fullest. In April of 1942, Matisse wrote to his daughter: "For a year I have made a very considerable effort, one of the most important of my life. I have perfected my drawing and made surprising progress, like ease and sensibility liberally expressed, with a great variety of sensation and a minimum of means. It's like a flowering. And it's one of the things for which I wanted to continue living."

During that year, Matisse worked on his extensive series of "Themes and Variations." It included this seemingly simple and spontaneous still life which nonetheless demonstrates the full potential of the thin, unshaded line.

Henri Matisse, French, 1869—1954. *Still Life* (from the series "Themes and Variations"), 1941. Ink on paper, 51 x 65.5. Gift of the artist. B52.11.2129

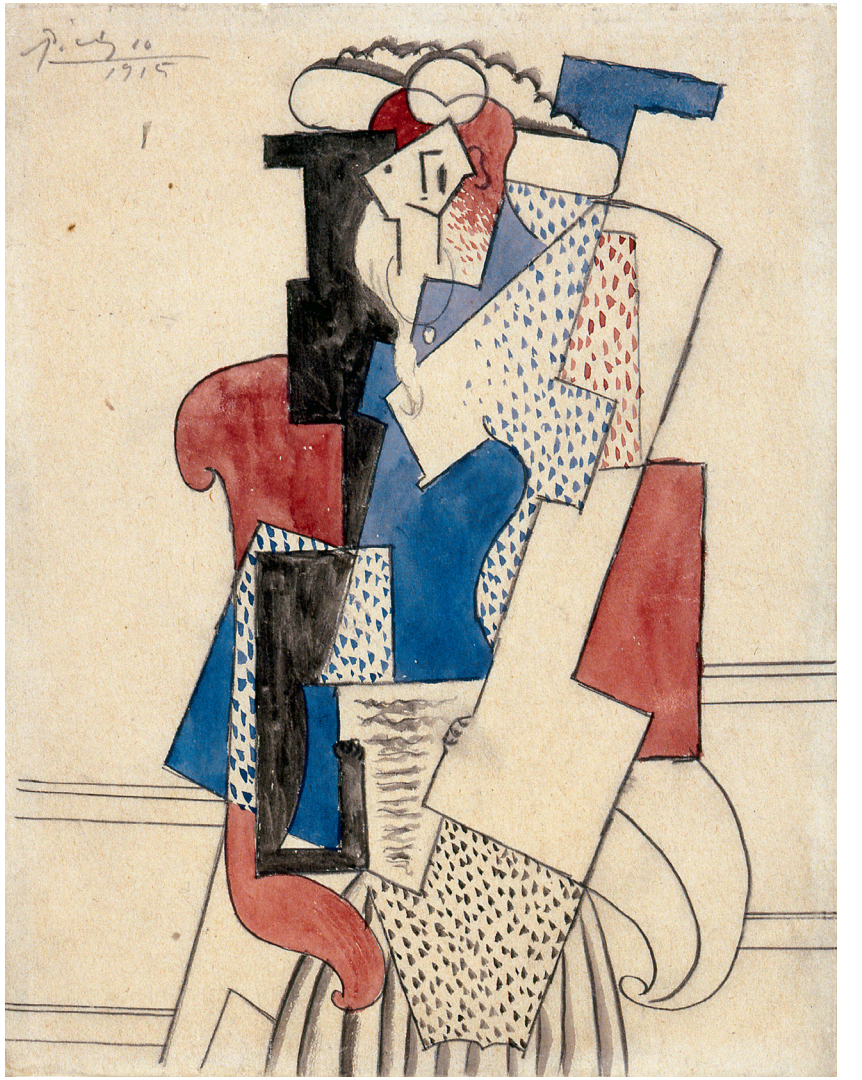
"We declare that the splendor of the world has been enriched by a new beauty: the beauty of speed. A racing automobile . . . a roaring motor-car . . . is more beautiful than the Victory of Samothrace" (F. T. Marinetti, *Manifesto of Futurism*, 1909). The Futurists' embrace of high-speed motion, which they equated with the new modern spirit, can be seen in this work by Giacomo Balla.

To understand Balla's drawing, one must first visualize how cars looked before World War I. The square roof and hood can be perceived if you look at the horizontal lines above and to the left of the focal point where the diagonal vectors meet. The repetition of these strongly defined vectors, and within them the image of the automobile, creates the effect of movement, of something rushing toward the left. In this drawing, Balla not only studied the phenomenon of speed, he also added the element of sound: the car's horn is positioned at the focal point of the vectors, so that its noise seems to be radiating outward, the clamor increasing as the movement accelerates.

Giacomo Balla, Italian, 1871–1958. *Speeding Automobile*, 1914. Tempera and india ink on paper, 53.8 x 73.3. The Sam and Ayala Zacks Collection in The Israel Museum, Jerusalem, on permanent loan from the Art Gallery of Ontario. L-B92.143

Picasso's leap towards Cubism was stimulated by the paintings of Paul Cézanne, African tribal art, and ancient Iberian sculpture. In his Cubist drawings, which were closely related to his paintings, Picasso challenged the convention of how three-dimensional reality is represented on a two-dimensional surface. During the first Analytic phase, natural three-dimensional objects were broken down into individual pieces — flattened, mostly monochromatic, surfaces. At a later stage, Synthetic Cubism took a different approach: instead of deconstructing the object, the work rearranged its geometric flattened forms. Thus *Woman with Hat Seated in an Armchair* and other Synthetic Cubist works are also related to the artist's so-called *objets* or constructions — artifacts which, though concocted for their own sake, often suggest recognizable things.

Pablo Picasso, Spanish, active Spain and France, 1881—1973. *Woman with Hat Seated in an Armchair*, 1915. Watercolor and graphite on paper, 22.6 x 17.5. Gift of Eleanore and Daniel Saidenberg, New York, to American Friends of the Israel Museum. B76.0053



In 1909 Jacques (Chaim Jacob) Lipchitz left his engineering studies in Vilnius and moved to Paris to study art. He befriended fellow expatriates, like Modigliani, Soutine — and Picasso. Within a few years, his style began to display an affinity with Cubism, and in fact his sculptures of this period have been described as the translation of Cubism into three dimensions. Lipchitz's works on paper were often linked to his three-dimensional work, not only as preparatory sketches, but also as drawings documenting finished sculptures.

Synthetic Cubist style, which featured sharp color contrasts, is evident in *Seated Woman*. Lipchitz produced a sense of sculptural depth in the drawing by means of contours and the use of color: strong shades in the central perpendicular shapes in the "foreground," medium shades in those parallel to the picture surface, and light shades in the "background." At the lower left, the impression of the woman's leg poking out under her lap is created through the illusion of overlapping planes.

Jacques Lipchitz, born Russia, active France and USA, 1891—1973. *Seated Woman*, 1916. Gouache and chalk on cardboard, 55 x 32.5. Gift of Joseph H. Hazen, New York, through the America-Israel Cultural Foundation. B70.0639

After four years in Paris, Chagall returned to his hometown of Vitebsk, and it was there that he painted *En Avant (The Traveler)*. The figure striding over the village roofs communicates the confidence and joie-de-vivre the artist felt at this time. He had married his beloved Bella, the muse for a prolific artistic output. The Russian Revolution held out the promise of a glorious future for the country and ethnic freedom for the Jews. It created a bridge between Chagall's Russian and Jewish identities, and he was able to actively support the revolutionary cause while taking part in Petrograd's Jewish cultural revival movement.

In this work, the fantastic palette and the gigantic figure's grotesque, stylized appearance are characteristic of Chagall's designs for post-Revolution Russian theater sets. The radical spirit of innovation that had overtaken the theater is evident in the vivid yellow face and green hand of the man wearing a modern Western suit who takes a giant step into the future.

Marc Chagall, born Russia, active Russia, France, and USA, 1887–1985. *En Avant (The Traveler)*, 1917. Gouache and graphite on paper, 38.1 x 48.7. The Sam and Ayala Zacks Collection in The Israel Museum, Jerusalem, on permanent loan from the Art Gallery of Ontario. L-B13.0042

The boy in this striking drawing resembles Paul Erdmann, a nephew of the artist's wife, but he also resembles Egon Schiele as he depicted himself in self-portraits from his youth. A master draftsman, Schiele was among the foremost exponents of expressionism in Vienna. His psychologically complex portrayals of men and women, often in exaggerated or distorted poses, have become symbols of loneliness and social alienation.

When he painted the boy in 1915, Schiele had just been married and — a mere three days after his wedding — inducted into the Austrian army. His artistic output of that year features an increasingly naturalistic line, clearer contours, and a more restrained palette. The sense of unease triggered by our drawing results from the boy's awkward, unnatural posture, and also from the complete absence of any backdrop or spatial setting.

Egon Schiele, Austrian, 1890—1918. *Cowering Boy* (Paul Erdmann?), 1915. Tempera and graphite on paper, 31.3 x 47.3. B53.03.4146

Although Emil Nolde participated briefly in various avant-garde and expressionist art groups in pre–World War I Germany, he was essentially a loner, an artist with an individual vision rooted in national folklore and religious faith. In this watercolor Nolde limited his palette to black, blue, a touch of orange, and the white of the raw paper itself, which serves as the painting's main source of light. After applying the color in varying degrees of density to produce delicate nuances of tone, he added strong black outlines. A desolate windmill on the horizon, silhouetted against the sky, accentuates the landscape's bleak austerity. And yet a mystical atmosphere pervades this shadowy scene, magnifying the awe-inspiring qualities of the north-European landscape and suggesting the artist's close affinity with it.

Emil Nolde, German, 1867–1956.
Landscape with Windmill, undated.
Watercolor on paper, 33.6 x 47.8. The Sam Spiegel Collection, bequeathed to American Friends of the Israel Museum.
B97.0515

This drawing reflects Kandinsky's interest in the interaction between geometric forms and colors in a harmonious composition. It was created during his Bauhaus period, after he had abandoned a more expressionist style in favor of the systematic examination of color, form, and sensation. *Noisy Surroundings* presents a balanced cosmic order of opposing elements: the warm and luminous yellow cohabits with the cold and gloomy violet-blue; a large static circle converses with "orbiting" circles and rectangles; and the delicate colors offset the rigorous lines. Kandinsky saw the circle, the dominant form in the composition, as "the synthesis of the great contrasts": soft — loud, stable — unstable, concentric — eccentric. The palette of the work, as well as its title, relates to the artist's theories about color, sound, and emotion: the yellow resonates like a trumpet, the blue like a flute. Like a melody, his nuanced color gradient awakens the deepest emotions.

Wassily Kandinsky, born Russia, active Germany and France, 1866–1944. *Noisy Surroundings*, 1927. Watercolor and india ink on paper, 48 x 32. Bequest of Romie and Blanche Shapiro, New York, to American Friends of the Israel Museum. B10.0537

The German-Jewish philosopher and cultural critic Walter Benjamin purchased Paul Klee's *Angelus Novus* in 1921 and regarded it as his most valuable possession. The drawing became an object of endless contemplation. Benjamin felt a positive mystical identification with his "new angel," but at the same time, he saw the figure as a demonic angel of temptation with "talons and pointed, knife-sharp limbs" that comes from the future and retreats backward into the future, dragging his prey with him. In a later interpretation, set down after World War II had begun, Benjamin understood *Angelus Novus* as the "angel of history," a desperate figure thrusting unwillingly toward the future, part of a dismal process of historical degeneration.

Benjamin bequeathed the drawing to his good friend Gershom Scholem, the German-born scholar of Jewish mysticism with whom he had often corresponded about the work. After Scholem's death, *Angelus Novus* was gifted to the Israel Museum, becoming one of the most highly prized works in our collection.

Paul Klee, Swiss, active Switzerland and Germany, 1879—1940. *Angelus Novus*, 1920. Oil transfer and watercolor on paper, 31.8 x 24.2. Gift of Fania and Gershom Scholem, Jerusalem; John Herring, Marlene and Paul Herring, and Jo Carole and Ronald Lauder, New York. B87.0994

In the years 1916—1917, the multifaceted artist Man Ray — believing that materials could come from anywhere — began a new series of works using leftover scraps of paper. *Long Distance* is one of ten images in the series he called "Revolving Doors," which had many different incarnations over the years. What began as collages later became oil paintings, after which Man Ray wrote prose poems to accompany some of the images. A stencil edition of the collages was published in 1926, recreated paintings were executed in 1943, and in 1971 a series of tapestries was made.

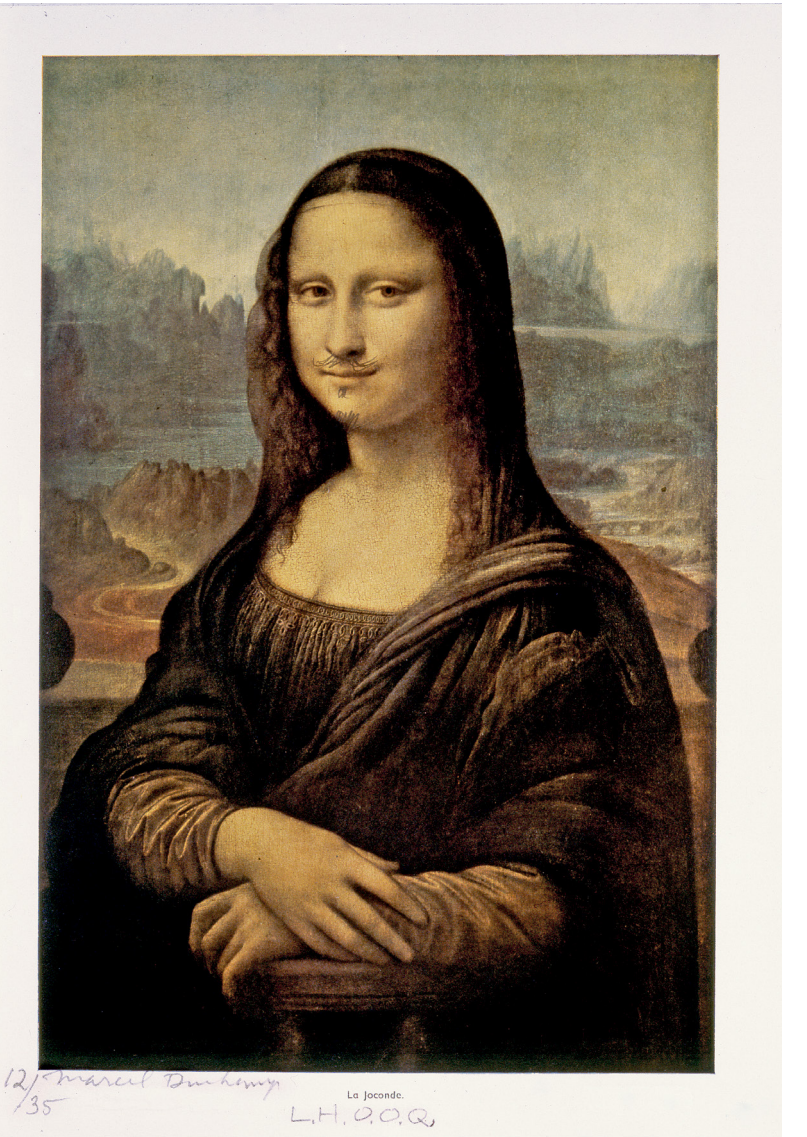
In its first incarnation, "Revolving Doors" was composed of sheets of interpenetrating colored paper affixed to cardboard. The two forms in *Long Distance* are simultaneously separate and connected; the round breast-like shape may represent femininity, while the angular form positioned above evokes masculinity. The partial superimposing of the shapes suggests that the distance may not be as great as the work's title implies.

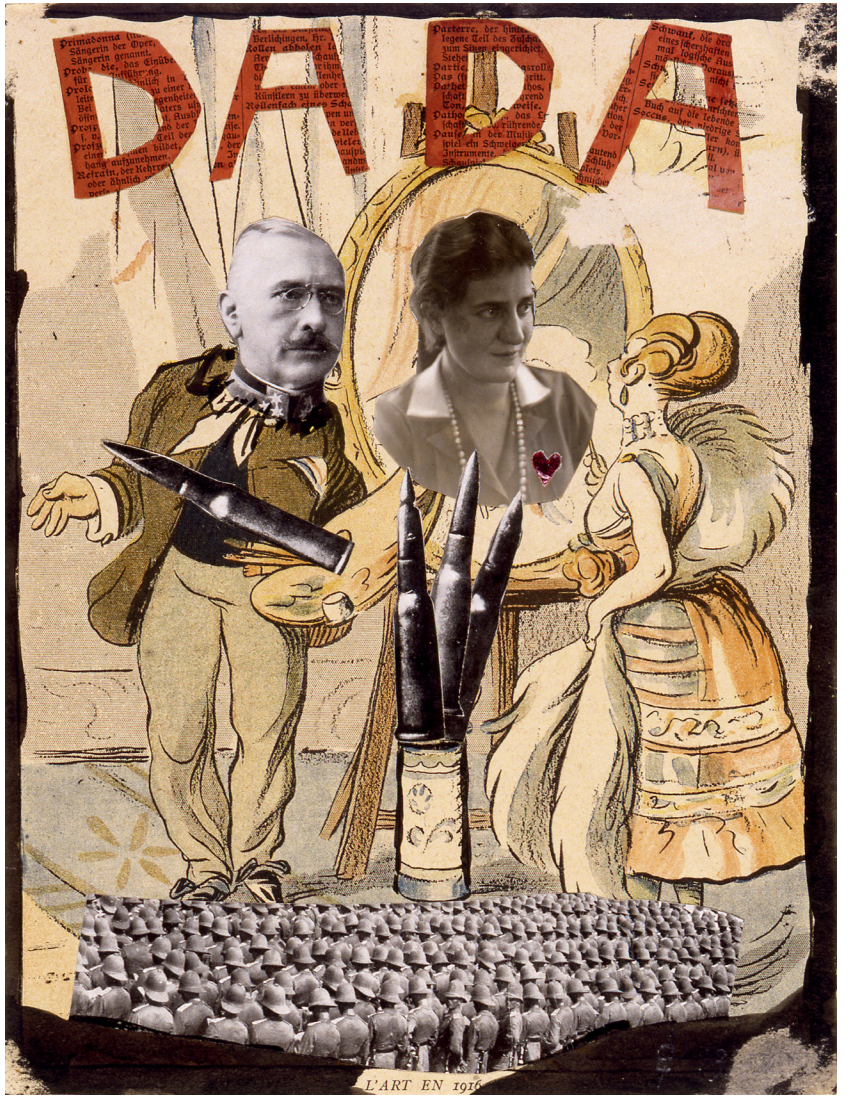
Man Ray (Emmanuel Radnitzky), born USA, active USA and France, 1890—1976. *Long Distance* (Revolving Doors II), 1916—17. Collage on cardboard, 54 x 34. The Vera and Arturo Schwarz Collection of Dada and Surrealist Art in the Israel Museum. B99.0569

Never formally affiliating himself with any 20th-century art movement, Marcel Duchamp had a profound impact on most of them. He is regarded as the father of Conceptual art for his 1917 act of exhibiting an inverted urinal; he helped to shape the anti-art, anti-aesthetic character of the Dada movement; and he introduced the readymade, as in this seminal work.

In 1919 he drew a mustache and beard on a cheap reproduction of Leonardo da Vinci's *Mona Lisa*. The audacity of this act was magnified by the work's title. Through the suggestive potential of his titles, often involving plays on words, Duchamp forced viewers to reevaluate their perceptions. When the letters *L.H.O.O.Q.* are pronounced in French, the result is *"elle a chaud au cul"* ("she has a hot bottom"), so that one of most chaste portrayals of a woman in the history of painting suddenly seems sexually aggressive. Moreover, the addition of the beard creates ambiguity regarding the subject's gender and raises the question of Leonardo's sexual orientation.

Marcel Duchamp, born France, active France and USA, 1887–1968. *L.H.O.O.Q.*, 1919/1964. Rectified readymade; graphite on reproduction, 30.1 x 23. The Vera and Arturo Schwarz Collection of Dada and Surrealist Art in the Israel Museum. B99.0575





After World War I, the German-born avant-garde photographer Erwin Blumenfeld moved to Amsterdam and attempted to establish a local branch of the Dada movement. Collage, the movement's signature medium, became central to his work. In *Dada*, a satirical autobiographical mixture of disjointed elements, Blumenfeld is dressed in civilian clothes but has a military collar. He holds a palette from which an enlarged bullet emerges like an obscene paintbrush, and next to him is a photograph of his wife, Lena. A dubious-looking society woman in frivolous clothes peers at the photograph in its frame, as though looking in a mirror. Below, a photographed mass of soldiers with the readymade caption "Art in 1916" seem to bring the absurd depiction down to earth. Perhaps this final strange juxtaposition is intended to serve as an accusation, an indictment of the absurdity of war itself.

Erwin Blumenfeld, born Germany, active Germany and USA, 1897–1969. *Dada*, 1920. India ink and collage on printed page, 26.1 x 20. Gift of Isidore M. Cohen, New York, to American Friends of the Israel Museum. B82.0399

Hannah Höch became actively involved with the Berlin Dada artists together with her partner, the painter Raoul Hausmann. In 1918, as the couple traveled near the Baltic Sea, they came upon a commemorative military poster on which photographs of soldiers' heads had been pasted. This is believed to have been the inspiration behind the collages that became Höch's primary medium for over half a century. Early examples like this one conveyed the Dadaists' anarchic response to traditional bourgeois society, expressed in a composition based on fragmentation, dissonance, and irrational juxtaposition. The only woman in the Berlin Dada circle, Höch was a very dedicated proponent; her works contained repeated references to the movement, including titles like *Dada Tanz* (Dada dance) or, in this case, *Dada-Ernst* (Dada-serious, and perhaps a reference to fellow Dadaist Max Ernst).

Hannah Höch, German, 1889–1978. *Dada-Ernst*, 1920–21. Collage on paper, 18.6 x 16.6. The Vera and Arturo Schwarz Collection of Dada and Surrealist Art in the Israel Museum. B99.1686

The avant-garde work of Kurt Schwitters was well known in Germany by the time the Nazis rose to power, and several of his collages were included in the 1937 exhibition denouncing what they termed "Degenerate Art." That same year Schwitters fled to Norway; after its occupation, he sailed to Britain. In England he was impoverished, unknown, and in poor health. And yet, these last years of his life were very prolific, as he continued to turn everyday materials — bits of fabric, wood, newspaper clippings, and photographs — into collages and assemblages.

This work in his ongoing "Merz" project (the term Schwitters adopted after creating a work incorporating a scrap of paper with part of the German word *Kommerz* [commerce] printed on it) dates from the year before his death. It is more of an object than a picture: the found materials that Schwitters combined lose their individual identity, fusing together in the space to create a layered, three-dimensional effect.

Kurt Schwitters, German, active Germany, Norway, and Britain, 1887–1948. *Merz 101: Prize Crop*, 1947. Collage on paper, 31 x 25. Bequest from The Kay Merrill Hillman Collection, New York, to American Friends of the Israel Museum. B97.0609

In this collage, the poetic title — *A Gay Awakening of the Geyser in which [there is] a Delicious Young Woman Dressed in a Very Light Garment* — and startling image complement each other, with mischievous results. From a neatly cut-out hole in a wooden platform, and outlined against a bright open space, the lower part of a woman's body emerges, turned upside down. The acrobatic "awakening" of the legs is emphasized by what looks a liquid substance gushing upward, its foamy bubbles suggesting the thermal energy of a geyser. The phallic protuberance between the legs, the unidentifiable "liquid," the position of the legs, and the glowing colors send a clearly sexual message. To the left, the phallic cactus-like object on a red pole is typical of Ernst's lexicon of uncanny hybrid images; together with the bare spatial setting and the disconnected placement of the figures, the surreal effect is perhaps more disturbing than humorous.

Max Ernst, born Germany, active Germany, France, and USA, 1891—1976. *A Gay Awakening of the Geyser in which [there is] a Delicious Young Woman Dressed in a Very Light Garment*, 1921. Collage; gouache, india ink, and graphite on cardboard, 24 x 17.5. Gift of Marc Engelhard, Paris, with the help of Les Amis Français du Musée d'Israël à Jérusalem. B87.0592

When André Breton and Paul Éluard's surreal poetic text *The Immaculate Conception* was published in 1930, it included an etching made from this deliberately shocking ink drawing by Salvador Dalí, who was closely involved with the Surrealists at the time. Although the Immaculate Conception is a Christian doctrine signifying Mary's immunity from original sin, Dalí's image is one of voluptuousness and depravity rather than purity.

The woman has a sinuous waist and exaggerated buttocks, and the form of a cross is superimposed on her erogenous zones. Her wavy hair adds a sensuous touch but, together with the raised arm, covers her face and prevents her from seeing. This suggests feelings of guilt, as does the portrayal of the male head seen directly under the woman's crotch: he covers his face as if in despair. The drawing seems to link sexuality and anxiety, and might reflect Dalí's own troubled relationship with women.

Salvador Dalí, Spanish, active Spain, France, and USA, 1904—1989. Drawing for *The Immaculate Conception*, 1930. India ink on paper, 25 x 18.8. The Vera and Arturo Schwarz Collection of Dada and Surrealist Art in the Israel Museum. B03.0089

Yves Tanguy's fantastic pictures are regarded as quintessential examples of Surrealist painting. Tanguy did not employ sketches or studies, but painted directly and intuitively on canvas or paper to describe the unconscious domain of human experience. The eerie illumination and seemingly infinite settings in which he positioned his images — whether a deeply receding space or a vast expanse in which land and sky merge — evoke a dream world of unexplored, unknown terrain. The forms he spotlights in the foreground are so clearly depicted, so very present, as to seem tangible and real. But no, they remain enigmatic and usually, as in our work, utterly fantastic.

Yves Tanguy, French, active France and USA, 1900–1955. Untitled, 1943. Ink, graphite, and gouache on paper, 36.9 x 29.8. The Vera and Arturo Schwarz Collection of Dada and Surrealist Art in the Israel Museum. B99.0579

Woman and Birds, painted after Miró fled Nazi-occupied France and returned to Spain, conveys the artist's escape from human history into something transcendent and eternal. It is related to a body of work from this period that he called *Constellations*, in which small images are scattered on the surface in an "all-over" manner that would have an influence on American postwar art and the emergence of Abstract Expressionism. But in Miró's work, a form is never entirely abstract; it always denotes something — a man, a bird, and so on — in a sign language combining Surrealist awareness of the psyche with primordial elements.

In this drawing, the head of the woman close to the center is connected by a long wavy line to a bird on the upper right. Together with living creatures are more cosmic images: the star, or a ladder leading up to the sky and eternity.

Joan Miró, Spanish, active Spain and France, 1893—1983. *Woman and Birds*, ca. 1940. India ink, gouache, and oil wash on paper, 29.7 x 30.5. Gift of Jan and Ellen Mitchell, New York, through the America-Israel Cultural Foundation. B70.0195

Shifts of Place and Focus

In the years following World War II, New York assumed a leading role on the art scene as the international capital of modernism. Enriched by the presence of many artists who had fled Europe because of the war, the city became a fertile meeting ground to cultivate talent, ideas, and new directions. After the war, horrified by events and images that surpassed anything humanity had witnessed before, artists felt the need to start afresh. They turned toward abstraction and sought to express irrational depths of the psyche.

The raw emotional power of Abstract Expressionism epitomized the vitality of American art in the 1940s and 1950s: Jackson Pollock blurred the boundaries between painting and drawing by transforming the automatic movements of the Surrealist's hand into seemingly random liquid lines and marks; like him, Willem de Kooning and Robert Motherwell disclosed the artistic process, actions of hand and body, in their drawings.

In the late 1950s and the 1960s, the Pop and Minimalist movements distanced themselves from the expressive hand of the artist. Pop artists addressed the tension between the hand-drawn line and the inanimate sameness of industrial objects, while the Minimalists sought to reduce art to its essentials. Jasper Johns's works incorporating common commercial items, which rely on juxtaposition and the collage practices of Dada and Surrealism, challenge the conventional boundaries that separate painting, sculpture, drawing, and printmaking. Christo's collages allow for a multi-layered perspective and experience akin to the effect of his monumental environmental works; the sculptor Richard Serra used drawings to work out spatial relations. In the drawings of Elsworth Kelly, image and abstract form merge, distilled into the essence of the thing being observed.

It seems that the first inspiration for Jackson Pollock's revolutionary methods of drip and action painting came in the mid-1930s, when he took part in a workshop in New York taught by the Mexican muralist Siqueiros. At this experimental, politically engaged workshop, such non-traditional materials and techniques as dripping, pouring, and airbrushing were being tried. Pollock also was influenced by Surrealism, immersing himself in the subconscious. He began to draw in ink, and by the end of the decade, his work was filled with the organic forms typical of early Abstract Expressionism. Our drawing, although executed later (around 1950, one of Pollock's most productive years) exemplifies this type of art. His seemingly random lines turn into shapes that cover the entire page in a kind of magnificent Rorschach ink-blot technique or virtuoso Sumi brush painting, expressive and vigorous.

Jackson Pollock, American, 1912–1956. Untitled, ca. 1951. Dripped india ink on paper, 52 x 65.9. Gift of the Saul Family, New York, to American Friends of the Israel Museum. B85.1210

After coming to New York to pursue a doctorate in art history in 1940, Robert Motherwell became acquainted with the city's expatriate Surrealist artists. When he turned from academic studies to the practice of art, he was profoundly influenced by their ideas, including the concept of automatism. He became an early exponent of American Abstract Expressionism, which had been nourished by the influx of avant-garde European artists.

This drawing belongs to a series of 565 "automatic drawings" that Motherwell produced over the course of six weeks in the summer of 1965, when he listened repeatedly to Alban Berg's musical composition entitled "Lyric Suite." Equipped with identical sheets of paper, a watercolor brush, and ink, the artist allowed the drawings to take form spontaneously and made no corrections as he worked. After being poured out onto the paper, the ink flowed of its own accord, at times guided by gentle touches of the brush, at times filling the sheet with one long brushstroke.

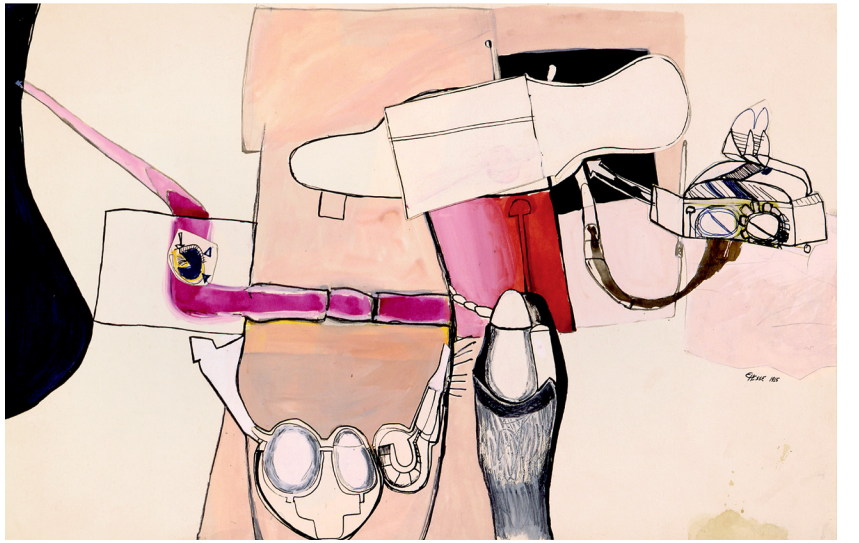
Robert Motherwell, American, 1915—1991. Untitled, from the "Lyric Suite" series, 1965. Ink on paper, 28 x 25. Gift of Lynn Altman, Los Angeles, to American Friends of the Israel Museum, in memory of her mother, Beatrice S. Kolliner. B00.0737

What is unusual about this drawing is the composition of black lines superimposed on otherwise abstract forms — it almost looks like a human figure. Early in his career, de Kooning had painted depictions of women that were gradually absorbed into total abstraction. But just recently he had begun to create bronze sculptures in which the human form was once again discernible. The pose and distorted limbs of the black figure at the center of our drawing display a striking similarity to a sculpture from 1970—71. Such a fusion of abstract landscape, human figure, and sculptural form in a single work is quite exceptional in de Kooning's oeuvre.

Willem de Kooning, American, born Netherlands, 1904—1997. Untitled, ca. 1970. Oil on newspaper, mounted on linen, 55 x 73. Gift of Dorothy and Michael Blankfort, Los Angeles, to American Friends of the Israel Museum. B88.0056

In this drawing, shapes from the living and the inanimate world are brought together to construct a system that we realize can't really work. This system contains both masculine and feminine elements, flesh-and-blood and machine parts, and tools of destruction, all held together in a precarious balance. And indeed, according to the artist's diary, the drawing was made at a time when she was experiencing serious difficulties in her relationship with her husband. That time, which coincided with a year they spent at an art residency in Germany — the country Hesse had fled as a small child — had a profound impact on her creative direction. By the time she returned to New York, she was making the sculptures in unconventional materials for which she became known, although she also drew continuously throughout her short life. In all mediums, her highly personal artistic language gave expression to an intense search for identity and meaning.

Eva Hesse, American, born Germany, 1936–1970. Untitled, 1965. Collage, gouache, india ink, and graphite on paper, 32.6 x 49.8. Gift of the artist's sister, Helen Charash, to American Friends of the Israel Museum. B86.0453

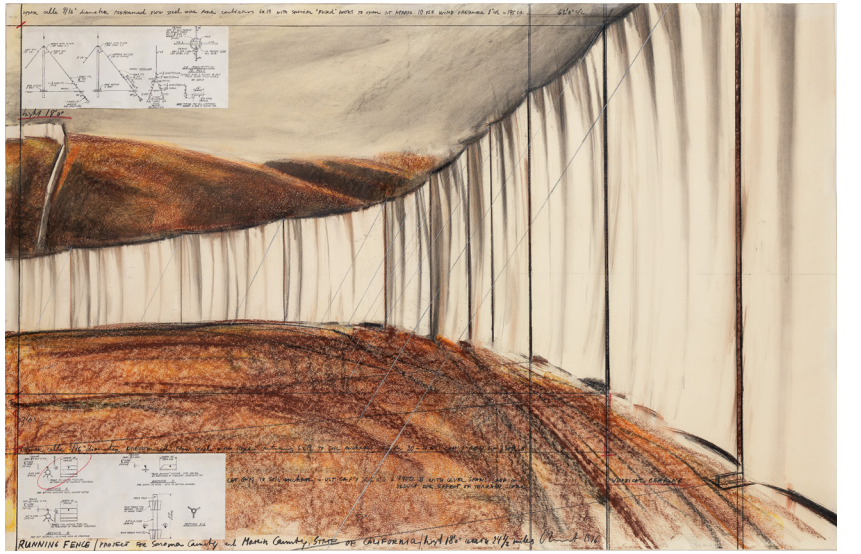


Jasper Johns is known for his use of readymade images — universal or national emblems such as flags and maps placed in a new, emotionally neutral context. The context may be neutral, and things like maps may be factual in their content, but these images awaken strong collective and personal associations. Although details of the map in this work are not visible, the patches of individual states — known from Johns's earlier colorful maps — can be discerned. Above the very broad, vague map is an image that both extends and narrows the work's scope: a reversed car license plate from one state and one year.

Jasper Johns, American, born 1930. *Map*, 1965. Lithograph, gouache, and oil on paper, 72.5 x 89.5. Bequest of Tatyana Grosman, Universal Limited Art Editions, Long Island, to American Friends of the Israel Museum. B84.0483

This collage includes two notes with instructions for executing the work in the sketch: *Running Fence*, a 1976 installation erected by Christo and Jeanne-Claude in northern California. The 39.5-kilometer-long nylon fence seemed to emerge organically at the Pacific Ocean in the west and then traversed fields, hills, roads, and towns, creating what Christo called "a light-conducting line." As time of day, wind, and weather conditions changed, the flickering lights and shapes along the length of the fence gave it a life of its own for the two weeks of its existence. Like the many other environmental works that the couple created around the world, it transformed a familiar setting and inspired those who flocked to see it to discuss not only the work, but also its surroundings and the concepts behind it.

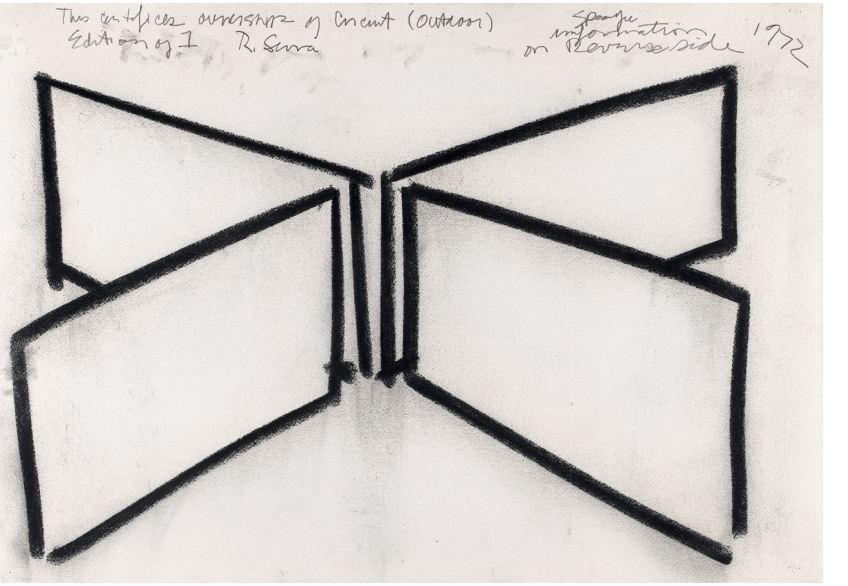
Christo (Javacheff), American, born Bulgaria, 1935—2020; **Jeanne-Claude** (Denat de Guillebon), American, born Morocco, 1935—2009. *Running Fence* (Project for Sonoma and Marin Counties, California), 1976. Graphite, charcoal, pastel, crayon, and collage on paper, 106.3 x 165. Gift of Harry Torczyner, New York, to American Friends of the Israel Museum. B87.0539



The sculptor Richard Serra said: "Drawing is a way for me to carry on an interior monologue with the making as I am making it." What we see here is a presentation drawing that Serra produced as part of his proposal for a sculpture in the Israel Museum's Billy Rose Art Garden. In order to give potential clients a very clear idea of what the finished product will look like, presentation drawings are usually executed in strong lines and are less tentative than other categories of drawings.

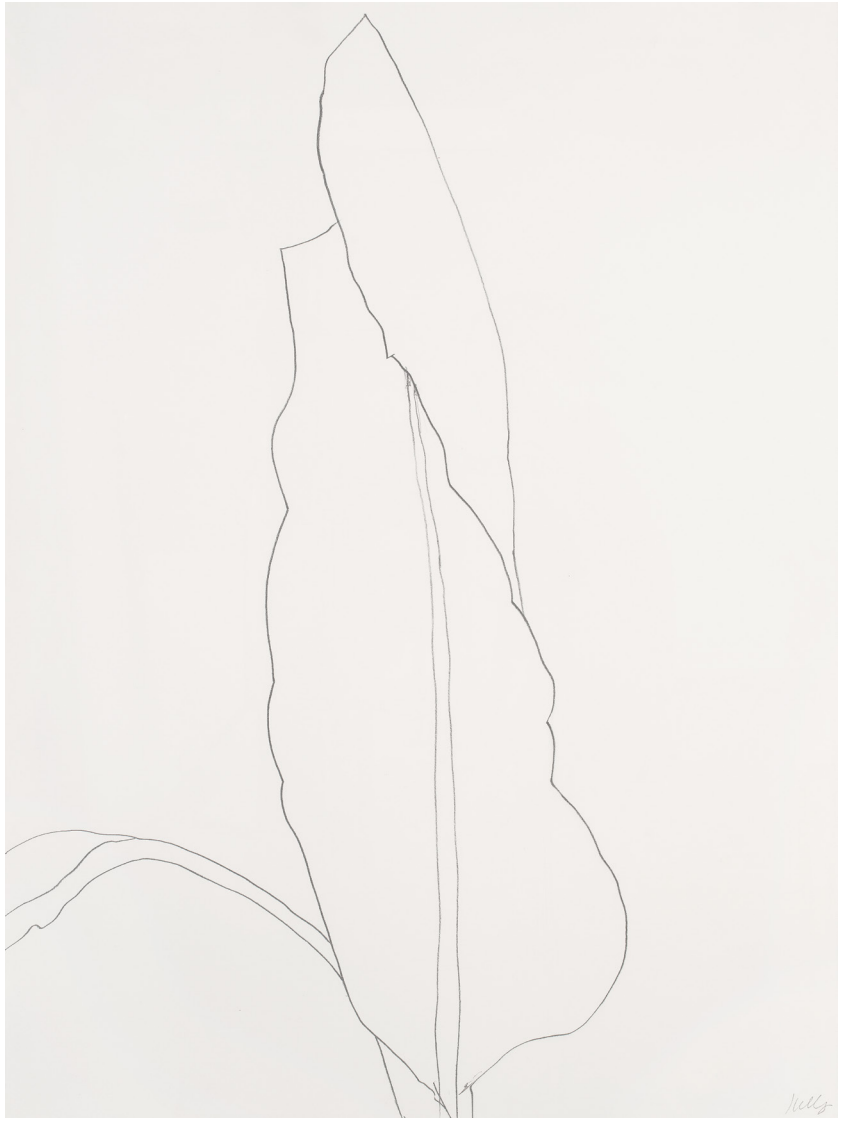
Serra does not seek to imitate reality or construct symbols in his work, but to explore spatial relationships. *Circuit* — of which he made both "indoor" and "outdoor" versions — creates an experience based on the way in which the sculpture's components interact, dividing and energizing the surrounding space. And if you visit the work Serra created in the Art Garden, you can not only walk in and around it, you can also view it from above.

Richard Serra, American, born 1939. Drawing for *Circuit*, 1972. Charcoal on paper, 56 x 76.3. Gift of Roger Davidson, Toronto, to Canadian Friends of the Israel Museum. B82.0682



Though the American painter, sculptor, and printmaker Ellsworth Kelly was perhaps best known for abstract canvases filled with simple vivid shapes, he also created carefully composed line drawings of plants. Already in 1949, Kelly began to draw close "portraits" of plants that explore their shape in relation to the surrounding space. In *Banana Leaf*, graphite lines swell to form a leaf floating on the surface of the paper. Despite the economy of means and lack of shading, this work is infused with a sense of depth. Kelly gracefully allows the banana leaf to retain its identity as a natural form without diminishing its abstract potential.

Ellsworth Kelly, American, 1923–2015. *Banana Leaf*, 1992. Graphite on paper, 76.5 x 57.2. Gift of the artist to American Friends of the Israel Museum, in honor of Jo Carole and Ronald S. Lauder. B15.8311



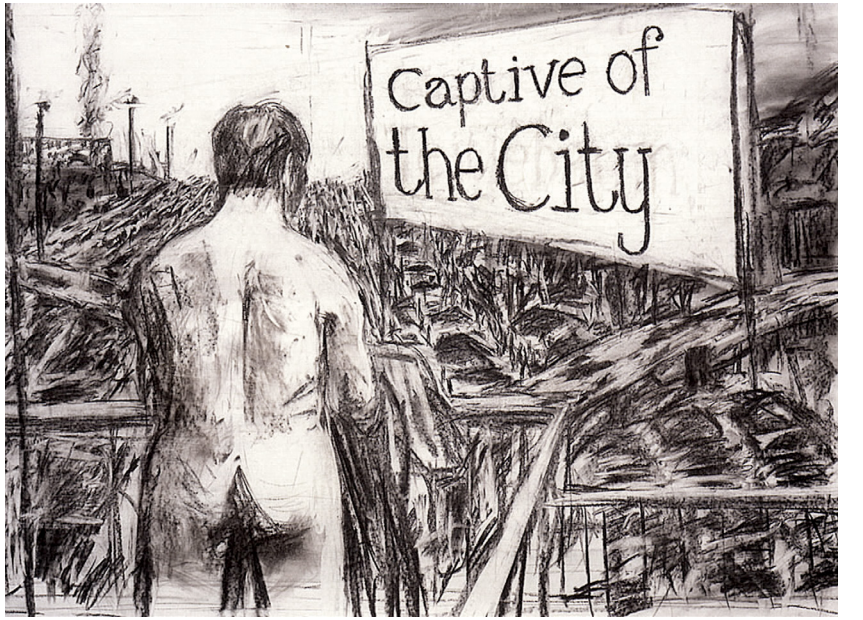
Henry Sleeping portrays one of the artist's oldest and closest friends, Henry Geldzahler. Because he drew and painted Henry continually over many years, Hockney was thoroughly familiar with his friend's features and could concentrate on other aspects of the work, such as composition. With only a few economical marks to indicate form, the white of the paper becomes — against the plaid pattern of the shirt — both pillow and blanket. The use of the line is so judicious, so masterful, that a few strokes of the pen convey volume, texture, even the slackness of the sleeping face and the weight of the head on the pillow.

Hockney said: "To reduce things to line is really one of the hardest things. I never talk when I'm drawing a person, especially if I'm making line drawings. . . . You can't make a line too slowly, you have to go at a certain speed; so the concentration needed is quite strong . . . you can't rub out the line. . . . [And] when they succeed, they're much better drawings."

David Hockney, British, born 1937. *Henry Sleeping*, 1978(?). Ink on paper, 35.5 x 43. Gift of the artist to American Friends of the Israel Museum. B95.0930

Through his drawings, animated films, and theater and opera productions, William Kentridge approaches the complex history of his native South Africa from an unusual perspective. In the context of memory and forgetting, guilt and responsibility, moral issues and inner conflicts, he explores the many aspects of the human spirit and describes a sociopolitical reality in terms of the suffering it causes.

Drawing lies at the heart of Kentridge's work. In 1989 he began to work on a series of animated films based on charcoal drawings he sketched by hand and resketched in a process of revision while filming. In the framework of a story that functions as a sort of diary, the vagaries of memory are represented by partially erased outlines that remain in the background. Two characters occupy center stage: the industrialist Soho Eckstein, owner of a diamond mine, the archetypal prosperous businessman during the apartheid years; and Felix Teitlebaum, who represents both the victim and the sensitive artist aware of the pain around him. The two men express Kentridge's conflicts of identity as a member of the white minority, as a Jew, and as an artist. The third "character" is the devastated industrial landscape on the outskirts of Johannesburg. This wasteland effaces history and swallows up the hopes and lives of its inhabitants. Instead of hiding sparkling diamonds, the ground here covers up dark memories of violence and pain.



William Kentridge, South African, born 1955. Four Soho Eckstein Films: *Johannesburg — Second Greatest City after Paris*, 1989, 8:02 mins.; *Monument*, 1990, 3:11 mins.; *Mine*, 1991, 5:49 mins.; *Sobriety, Obesity and Growing Old*, 1991, 8:15 mins.; 16-mm animated film transferred to digital video, sound. Gift of British Friends of the Art Museums of Israel and the Mauerberger Foundation, Capetown. B99.1983

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