For Cathy and Molly, who put up with me—and my obsession.

Cover:
Alfred Grevin (French, 1827–1892)
Study for Costume, 1880s
Graphite, ink, and watercolor on paper, 4¾ x 3½ in.

Grevin’s illustrations and paintings were mostly for and about the theater. This study features a proto-Surrealist image of an individual wearing a fish costume and conversing with someone who appears to be the stage manager.
MAKING MARKS

Drawings from the
Yoskowitz Family Collection

January 28–March 12, 2010

Karl and Helen Burger Gallery
The Maxine and Jack Lane Center for Academic Success
KEAN UNIVERSITY
Robert Laurent (American, born France, 1890–1970)

*Portrait of a Woman*, 1920s. Graphite on paper, 11¼ x 7 in.

Laurent, a sculptor, was a prodigy of Hamilton Field and with him set up an artist's colony in Ogunquit, Maine, during the 1920s. Laurent was greatly drawn to the abstract and flat aspects of American folk art.
Introduction

In the early 1970s, a bright young student at Kean College, Robert Yoskowitz, majored in painting and graduated with a bachelor’s degree in fine art. He immediately went on to pursue his interests in studio, history, and philosophy of art and over the next twenty years would earn three advanced degrees and become a college professor. All during that time, he collected works of art, sharpened his eye, and honed his passion for art. Equipped with only modest means but an extraordinary wit, Yoskowitz has collected at every stage of life. As a young boy, he accumulated coins, stamps, and military patches, and as he got older, his interests and opportunities broadened and he collected photography, American folk art, ceramics, and drawings.

The current exhibition, *Making Marks: Drawings from the Yoskowitz Family Collection*, is featured at Kean University’s Karl and Helen Burger Gallery from January 28 through March 12, 2010. The fifty-one original drawings in the show were made using traditional techniques and materials, such as graphite, pen and ink, brush and ink, chalk, and Conté crayon, on a variety of paper surfaces. The artists come from Western Europe and the United States, and all can be loosely associated with Modernism, the term used to describe the style and theory of art that came into its own from the late nineteenth century into the mid-twentieth century.

Modernist artists such as those in this exhibition are characterized by freely expressed creativity and a departure from literal representation. As photography became increasingly popular in the 1850s, the realistic approach to painting and sculpture was considered by many to be unnecessary and irrelevant to modern life. Progressive philosophers and artists began searching for new ways of responding to and thinking about nature and the function of art in society. They embraced the freedom of expression in the belief that art should stem from color, form, mood, and gesture rather than from an accurate rendering of the natural world. The artists in this exhibition represent this new way of depicting life, ushering in the modern age.

On behalf of Kean University, I want to thank Robert and Catherine Yoskowitz for their efforts in planning and lending all the works being shown in this exhibition. For the installation, we are grateful to our graduate assistants Samantha Jackson and Kelly Murphy. Special thanks go to Kean University President Dawood Farahi, Vice President Mark Lender, and Holly Logue, Acting Dean of the College of Visual and Performing Arts. We appreciate their support for the growing exhibition program and the opportunity to show this wonderful drawing exhibition.

*Neil Tetkowski*
Director of University Galleries
Gary Stephan (American, born 1942)

This sheet is a visual exercise in the figure/ground relationship. A torso shape in black clings to a scaffolding grid that supports the torso; instead of being read in volumes, however, the shape is curiously left flattened.
A Collecting Obsession

*One is a thing. Two are a pair. Three or more are a collection.*

When I was a child, my father brought home bags of coins from the vending machines he worked on and let me pick out the pennies that I needed to fill my Blue Books. My grandfather brought me stamps, which I pasted into albums. Eventually, I became an active collector, mail-ordering franked foreign postage in bulk to fill up other albums; it was always a special day when a thick manila envelope arrived with my name on it.

The same went for military patches. I was not all that enthralled with the armed forces, but, as with the stamps, I was fascinated by the colors, shapes, and patterned surfaces of the patches. A budding formalist at such a tender age!

When I began my undergraduate work at what is now Kean University, I often traveled into New York City, where I picked up cards and posters at art exhibitions I visited. I used them to decorate my dorm room with an assortment of images, from Pop Art to Minimalism and Conceptualism.

As a sophomore, I purchased my first “real” work of art, a Jim Dine offset lithograph signed on the plate and countersigned in pencil, all for twenty dollars (in those days, twenty dollars represented the sacrifice of at least two weekend movie-and-dinner dates). In my junior year, I was impressed by an exhibition, at the Vaughn Eames Gallery, of Mannerist and Baroque drawings from the collection of Professor Thomas Wilbur of the Fine Arts Department at Kean University.

In the years after I graduated, these experiences morphed into an interest in collecting photography, a pursuit that was possible in the 1970s for someone of modest means. I discovered that my wife and I could display original works by well-known artists in our home for a surprisingly small sum.

I soon acquired a portrait of Willem de Kooning by Rudy Burckhardt and a color image by Stephen Shore. By the 1980s, my interest in collecting had grown in many directions, from George Ohr pottery to folk art to drawings, a range of genres that received more or less equal attention.

The collection has continued to take shape over the past thirty years. In general, my criteria for adding a work to the collection have included: high quality of execution, the unique expression of a period in art history, and the opportunity to learn more about the work or the artist—all tempered by the limits of my budget.

My collection of drawings is not based on a slavish adherence to any particular theory or philosophy of art but has been shaped by my emotional connection to individual works, a connection that I feel long before I am able to articulate it. Only after this initial intimate contact can I begin to appreciate a work’s intellectual importance as a link in the historical chain of Modernism.

That said, why did I gravitate to Modernism instead of other periods? What made me want to comprehend its intrinsic visual power? Modernism and its variety of styles tell the story of human experience from the late nineteenth through the twentieth century. Avant-garde artists reveled in the confluence of industrial and technological progress with an expanded understanding of the human mind, and they set to work
creating *l’art pour l’art*—art for art’s sake. For the first time in recorded history, artists were free of the dictates of church, patron, and state.

The Modernist period was characterized by an absence of narrative and a tendency toward flatness on the picture plane, a rejection of Renaissance linear perspective in favor of a Cubist re-orientation of space, the inventive use of color in Fauvism, the psychological positioning of dreams in Surrealism, the inner state of the mind achieved in Abstract Expressionism, and the power of contemporary imagery in Pop Art. By the last quarter of the twentieth century, Minimalism had distilled the critical aspects of Modernism into its purest forms.

A significant factor contributing to what we now call modern art was the cultural and intellectual climate—the zeitgeist—of the period from 1880 to 1910 in Western society, when the ideas of such intellectuals as Henri Bergson, Sigmund Freud, and Albert Einstein, coupled with the evolution of technology, led to unprecedented social change. One can compare that transformational cacophony in both art and life to what is happening now in our digital age.

My collection of Modernist drawings is not by any means encyclopedic but is the result of individual works having caught my interest because of their execution or their particular back stories. For example, I especially admire the immediacy of Fauvist drawings, which came about as artists wandered the streets with ink and brush and jotted down their impressions quickly without editing. Artists in the coterie of Henri Matisse, such as Albert Marquet, Charles Camion, Emile-Othon Friesz, and Henri Manguin, evoked modern life by expressing their everyday experience on paper.

What is that everyday experience? For those artists, it was not art drawn from mythology, religion, or history; it was not based on a narrative or iconography. Their subject was the here and now, modern life as these artists were living it.

What excites me most about the drawings in this exhibition is the story behind the marks on the surface. A drawing expresses an artist’s initial idea; the execution of every line leads to a finished work that will take its place in the context of the history of art. It is that immediacy, that basic expression of creativity, which hits me every time, whether the medium is graphite, pen and ink, brush and ink, chalk, or Conté crayon on a variety of paper surfaces.

In selecting works for this exhibition, I have relied on my training and experience as an artist and art historian, as well as my emotional response to the unique qualities of each work. The drawings are often small, encouraging a *tête-à-tête* that puts the viewer in a personal relationship with the artist at work. It enlivens me to look at an artist’s marks on a sheet and know they represent a unique moment in art, when an inspiration begins to take shape on its way to becoming a completed work, one that may open my eyes to a new way of seeing the world.

Some of the drawings here were chosen to represent a period in art history because they offer up contextual evidence of their time and place. For example, the crisp, mechanical line of Stephan Hirsch’s drawing from the Precisionist period of the 1920s leaves the imprint of a figure, one that is clearly American, cool, and industrial. By contrast, Carlo Carra’s figure is a “mechanomorph,” simultaneously
dreamlike and industrial, reflecting the Scuola Metafisica of the Italian 1920s. Simply put, modernity fascinates me because it tells us where we have been and where we are going.

It goes without saying that I hope this exhibition will spur interest in collecting works of art. As Professor Wilbur demonstrated to me many years ago, it is possible to build a gratifying collection of art these days, even on a professor’s salary. Research and passion, patience and time are what make collecting a satisfying experience—and a splendid lifelong pursuit.

Robert W. Yoskowitz graduated from Kean College in 1973. He holds advanced degrees from Pratt Institute, Hunter College, and City University of New York, in New York City. He is a senior professor of fine art at Union County College in Cranford, New Jersey. Robert Yoskowitz lives with his wife, Catherine, and daughter, Molly, in Whitehouse Station, New Jersey.

Henry Glintenkamp (American, 1887–1946)

Woman on Bed, 1916
Conté crayon on paper, 4 ¾ x 8 in.

Early in his career, Glintenkamp (a native of New Jersey) was associated with the communalist cause and produced illustrations for The Masses, a socialist publication. In this drawing, a woman, who has fallen asleep after reading, has turned her back to us, making the viewer feel like a voyeur. Interestingly, the artist’s energetic line is at odds with what would otherwise be a tranquil scene.
Émile-Othon Friesz (French, 1879–1949)

Scène d'Orientalist, ca. 1907
Ink on paper, 5⅜ x 8¼ in.

A friend of Braque, Pissarro, and Matisse, Friesz exhibited in the first Salon d’Automne in 1904 and in the Salon des Indépendants in 1906. Also influenced by the Fauve painter Albert Marquet, Friesz here reflects the immediacy of Marquet’s work by laying down ink in a dry brush technique with swift, sure strokes. The viewer can only wonder if this is the same Bedouin figure repeated or multiple figures viewed from different vantage points suspended on an empty plane.

Opposite:
Abraham Walkowitz (American, born Russia, 1878–1965)

Worker, ca. 1907
Charcoal on paper, 12¼ x 7¾ in.

Walkowitz was an early associate of Alfred Stieglitz and his Little Galleries of the Photo-Secession at 291 Fifth Avenue. Best known for his abstracted views of New York City and his numerous studies of the modern dancer Isadora Duncan, Walkowitz was influenced by Cézanne, like many other avant-garde artists in the United States. This drawing of a worker reflects his knowledge of Cézanne’s artwork, especially his Bathers series.
Roger de la Fresnaye (French, 1885–1925)

*Study for “Italian Girl,”* 1911
Ink on paper, 13 x 9¾ in.

This is an initial sketch for a painting and a sculpture of the same name that the artist completed in 1912. De la Fresnaye was associated with the Cubist group that called itself the Section d’Or and exhibited with them from 1912 to 1914. The face of the woman in this drawing has a tribal quality, and the body is loosely rendered with a modicum of shading. In the upper right of this sheet are two mask studies.

Louis Eilshemius (American, 1864–1941)

*Just What...,* ca. 1920
Ink on stationery paper, 11 x 8½ in.

An idiosyncratic artist, Eilshemius began as a disciple of the Barbizon painter Camille Corot, but by the turn of the twentieth century, his figurative work had become increasingly distorted and surreal, bordering on kitsch. Eilshemius held himself in the highest regard as an artist, while Marcel Duchamp and Joseph Stella championed his cause as well. This drawing conveys Eilshemius’s frustration with his lack of recognition and his dislike of abstraction.

Charles Camoin (French, 1879–1965)

*Feathered Landscape*, ca. 1905
Ink on paper, 5¼ x 8½ in.

Camoin met Matisse at Gustave Moreau’s studio and exhibited with the Fauves in the infamous Salon d’Automne of 1905. Camoin was also a friend of Cézanne’s.
Oscar Bluemner (American, born Germany, 1867–1938)

*Silver Lake, North Canal Shed*, 1918
Colored pencil on paper, 5 x 6 1/8 in.

Bluemner emigrated from Germany and settled in Bloomfield, New Jersey, where he lived from 1916 to 1923. This small colored drawing is one of many studies he made there. Trained as an architect, Bluemner became an artist in search of the spiritual in art, with a special interest in landscape painting. He had a solo exhibition at Stieglitz's 291 Gallery in 1915.
**William Baziotes** (American, 1912–1963)

*Untitled*, ca. 1952
Ink on paper, 11 x 8½ in.

Baziotes was a member of the so-called Irascibles, a group of American abstract painters who wrote a letter of protest in 1950 to the Metropolitan Museum of Art, which they felt was antagonistic to avant-garde American art movements such as Abstract Expressionism. The group, which included Abstract Expressionist masters Jackson Pollock, Willem de Kooning, and Mark Rothko, was influenced by many different ideas. Here Baziotes is referencing his interest in the primordial, inspired by visits to the American Museum of Natural History.

**Jules Pascin** (American, born Bulgaria, 1885–1930)

*Le Repas de Famille*, ca. 1915
Ink on board, 12 x 16 in.

A number of eastern European artists in Paris shared studio space at La Ruche (the Beehive), an artists’ residence named for its unusual shape. Pascin’s cronies at the studio were Amedeo Modigliani and Chaim Soutine. Several other important figures occupy the space in this drawing: at the far left, seated with his girlfriend Madeleine Pagès, is Guillaume Apollinaire, a writer and critic who was a champion of Cubism, especially of Pablo Picasso. The bearded painter is the Mexican artist Diego Rivera; also seated is André Salmon, another Cubist critic, and the bespectacled author André Billy.

**Jules Pascin** (American, born Bulgaria, 1885–1930)

*Brothel Scene*, 1927
Graphite on paper, 7½ x 12¾ in.

In the long tradition of brothel paintings one may include works by Edgar Degas, Henri de Toulouse-Lautrec, and Pablo Picasso, whose breakthrough painting was *Demoiselles d’Avignon* of 1907. Pascin’s women, who are depicted lounging as they await their clientele, are enhanced by the use of a soft pencil; they float in space, as in a reverie (one of those clients has been scribbled over in the upper center).
Charles Burchfield (American, 1893–1967)

*Poplar Study*, ca. 1915. Graphite on tan paper, 8¼ x 5 in.

Burchfield was known as a Pantheist for the watercolors he made late in his career in which aspects of nature were imbued with spiritual meaning. In this early study for a watercolor, Burchfield’s concise line results in a decorative image of the poplar.
**Theo van Rysselberghe** (Belgian, born France, 1862–1926)

*Card Players*, 1909

Graphite on chalk on paper, 8¼ x 11½ in.

Van Rysselberghe was a member of Les XX, an avant-garde Belgian group that included James Ensor and Paul Signac. He adopted the Pointillist technique after seeing *La Grande Jatte* by Georges Seurat in Paris in 1886, and his subject matter was often limited to portraits or figurative images. In this drawing, the card players are softly rendered by his effective use of graphite over chalk.

Opposite:

**Jean-Louis Forain** (French, 1852–1931)

*Exhausted Man*, 1890

Graphite on paper, 9¼ x 6¼ in.

This is a preliminary drawing for an illustration for the French magazine *La Vie Parisienne*. Forain was much admired for his caricatures of all levels of French society, especially dancers and their clientele.
Morgan Russell (American, 1886–1953)
*Synchromy Study*, 1912
Graphite on paper, 11 3/4 x 8 1/4 in.

Russell, a student of Henri Matisse, created in 1912, with his American colleague Stanton MacDonald-Wright, the short-lived style of Synchromism, which was based on the idea that color and sound are similar phenomena and that the colors in a painting can be arranged like notes in a work of music.

George Ault (American, 1891–1948)
*Landscape*, 1922
Graphite on paper, 6 x 8 7/8 in.

The sensuous aspect of this landscape is emphasized by the electric sky, all rendered within the framework of Precisionism.

George Ault (American, 1891–1948)
*Study for “Russell’s Corner,”* 1943
Graphite on vellum, 19 1/2 x 9 1/2 in.

This drawing reflects the Precisionist style, one of the predominant movements of the 1920s and 1930s in America. One of its attributes was the use of crisp lines to define the edges of objects (usually machinery, architecture, and so on). Ault painted three views of the Russell's Corner, and this drawing relates to all of them; the tree, garage, and building are all given equal importance against a plain background.
Otto Gutfreund (Czech, 1889–1927)

Soldier on Crutches, ca. 1916
Ink and graphite, 8 x 5 in.

This Czech sculptor here used Cubism as a scaffold upon which to build his depiction of a wounded soldier of World War I. Although the soldier’s cap (kepi) and crutch are recognizable, Gutfreund has flattened his figure, which is conceived in multiple viewpoints, forever maimed in space.
Maximillian Luce (French, 1858–1941)

*Study for “A Paris Street in 1871,”* 1903
Graphite on paper, 8 ¼ x 12 ¼ in.

This sheet shows one of the dying figures that appear in the painting *A Paris Street in 1871,* which recalls the Paris Commune three decades earlier. The figure floats in space, ethereal and yet frozen in death. The pose recalls Édouard Manet's *Dead Toreador* of 1863, which was most likely the source for this figure.

Opposite:

**Henri Evenepoel** (Belgian, 1872–1899)

*View of the Street, Paris,* ca. 1895
Charcoal on paper, 7 ½ x 4 7/8 in.

Evenepoel was a friend of Marquet and Matisse, whom he met, along with Georges Rouault, at the atelier of Gustave Moreau. This drawing gives us an aerial vantage point of modern Paris and is reminiscent of the urban views of Pissarro and Monet.
Albert Marquet (French, 1875–1947)
Femme de la Fenêtre, ca. 1905
Ink on paper, 5 7/8 x 3 3/8 in.
A lifelong friend and colleague of Matisse, Marquet created a multitude of quickly drawn ink sketches as if he were a camera recording daily experiences. Japanese prints had a great influence on Marquet, especially in his images of figures “floating” on the streets of Paris.

Albert Marquet (French, 1875–1947)
Le Chanteur, ca. 1905
Graphite on paper, 6 1/2 x 4 in.
Albert Marquet  (French, 1875–1947)
*Cheval de Fiacre—Femme en Marche*, ca. 1906
Ink on paper, 5 3/8 x 7 3/4 in.
**Henri Edmond Cross** (French, 1856–1910)

*Femme Debout*, ca. 1909
Charcoal on paper, 12 x 9 ¼ in.

Cross anglicized his real surname, Delacroix, so that he would not be confused with Eugène Delacroix. Cross, who was greatly influenced by the Pointillism of Georges Seurat and Paul Signac, evokes the atmosphere of a time and place with marks in charcoal and pencil. The drawing is delicately diffused and, like his paintings, achieves a soft, all-over glow. This sheet by Cross is academic in nature but anticipates the diffused style of his later drawings.

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**John Neagle** (American, 1796–1865)

*Portrait of a Woman*, ca. 1830s
Graphite and chalk on dark paper, 8 x 6 ¼ in.

Neagle is best known for his portraiture. This small, detailed study indicates the sitter’s status in society through her fine clothing. He has enhanced her importance by having her emerge from a dark background, much like a Baroque portrait of the seventeenth century. Worked in graphite with white touches, the drawing reveals Neagle’s skill in expressing light, shadow, and texture.
Arthur Davies (American, 1862–1928)

*Siegfried and Rhine Maiden*, ca. 1900
Pastel on colored paper, 5 x 8¼ in.

This pastel is filled with vigor in its execution and nostalgia for an Arcadian past. Davies has chosen to depict the moment in Richard Wagner’s opera *Götterdämmerung* when one of the three Rhine Maidens seduces Siegfried. Davies was one of the organizers of the famed International Art Exhibition in New York of 1913, better known as the Armory Show, the first in the United States to show contemporary American and European art.
Théophile Alexandre Steinlen  (French, born Switzerland, 1859–1923)
*Two Figures*, 1890s
Red and black chalk on hand-made paper, 9 1/2 x 7 3/4 in.
Steinlen’s successful career lasted from the Belle Époque of the 1890s through World War I. This chalk drawing depicts a young girl viewed from both back and front, an intimate study that recalls Degas but lacks the element of “femme fatale” that was evident in much of both Steinlen’s and Degas’s work.

(René Georges) Hermann-Paul  (French, 1864–1940)
*Despairing Figure*, ca. 1916
Ink on paper, 8 3/4 x 12 in.
Hermann-Paul was an illustrator for many popular French journals, especially *Le Rire* (The Laugh). This ink drawing of troop ships on the way to battle was made during World War I. The hovering ships owe their floating form to the influence of Japanese prints, although the contemporary subject matter is one of despair.

Stefan Hirsch  (American, 1899–1964)
*Woman*, 1920
Graphite on paper, 9 1/2 x 7 3/4 in.
Working in the Precisionist style, a technique whose subject matter dealt with industrial forms and crisp edges, Hirsch drew this image in the same style as he drew his architectural landscape works.
Konrad Cramer (American, born Germany, 1888–1963)

*Trestle*, 1930s
Graphite on paper, 3 x 4 in.

Early in his career, Kramer became familiar with European avant-garde trends, and when he immigrated in 1911 to the United States, he introduced abstraction to American painters. He settled in upstate New York and joined the Woodstock School, an informal group of painters. After World War I, his interests turned toward representation and to photography as an independent art form.
Henri Harpignes (French, 1819–1916)
*Trees in Landscape (Barbizon)*, 1901
Ink wash on watercolor paper, 8 3/8 x 6 1/8 in.

During a very long career, Harpignes painted primarily landscapes and was a member of the Barbizon School, a group of artists that included the painter Theodore Rousseau and the photographer Gustave Le Gray, who worked out of doors (*en plein air*) in the Forest of Fontainebleau and frequently met there in the village of Barbizon. Harpignes and the Barbizon artists were precursors of the Impressionists.

Elihu Vedder (American, 1836–1923)
*Study for Brooklyn Museum Mural*, 1894
Pastel on gray paper, 12 1/4 x 9 1/4 in.

Vedder was a symbolist painter who was significantly influenced by the art of the Italian Renaissance. His work was also affected by the Pre-Raphaelite Brotherhood in England, artists and writers who sought original solutions to picture making. This drawing is a study for a mural entitled *Fisherman and Mermaid* that was commissioned for the Brooklyn Museum but never fulfilled.
George Segal (American, 1924–2000)
*Portrait (Jeff’s Friend)*, 1997
Charcoal on paper, 11 7/8 x 9 in.

This drawing is an intimate look at a figure in thought. Segal’s slightly agitated line lets the eye wander over the surface as it draws attention to psychological details on the head and hands.
Jean Metzinger (French, 1883–1957)
*Woman Holding Tray*, ca. 1925
Graphite on paper, 5 1/8 x 3 1/2 in.

Metzinger and Albert Gleizes wrote *Du Cubisme* (1912), the first treatise on the subject of Cubism, although Picasso would have nothing to do with him and the other Cubists. Metzinger exhibited in the Salon des Indépendants in 1911 and went on to pursue his own form of Cubism.

Robert Henri (American, 1865–1929)
*Luxembourg Gardens*, ca. 1898
Graphite on tan paper, 3 3/4 x 6 1/4 in.

This drawing was created just before the Ashcan School came into existence. Henri made the trip to Paris to explore the aspects of Impressionism and the latest in avant-garde picture making. This drawing was given to his friend, the Canadian painter James W. Morrice (ca. 1865–1924).
Robert Henri (American, 1865–1929)

*Study for Spanish Girl of Madrid (Modiste)*, ca. 1908
Conté crayon, 12 3/4 x 9 1/4 in.

Henri (pronounced hen-rye) was the founder of the Ashcan School, sometimes called The Eight, and was known for depicting the lower classes and their neighborhoods. This animated drawing was created at the height of his career as a member of the Ashcan School.
Joseph Stella (American, born Italy, 1877–1946)
*Mushroom Studies*, 1920s
Graphite on paper, 10⅝ x 8⅜ in.

Stella was part of the New York avant garde and a member of the Société Anonyme, an organization founded in 1920 by Katherine Dreier, Man Ray, and Marcel Duchamp. Stella is best known for his Futurist-inspired paintings such as *Brooklyn Bridge* (1917–18) and *New York Interpreted* (1922). Sensuality is the key to this fine line drawing of gracefully floating mushrooms, which can be found in many of Stella’s drawings of the period.

Berthold Löffler (Austrian, 1874–1960)
*Design for Headdress* (probably for *Ver Sacrum*), 1911
Gouache and ink on board, 2⅞ x 5⅞ in.

Löffler was a designer for the Austrian publication *Ver Sacrum* and a member of Wiener Werkstätte (Viennese Workshops), a precursor to the Bauhaus. This small gouache is typical of his technique; stylized forms and strong contrasts control a tight, graphic composition.

Emile Schuffenecker (French, 1851–1934)
*Street Scene*, ca. 1890
Charcoal on paper, 4½ x 6 in.

Although a talented artist, “My Dear Schuff,” as Gauguin called him, was accused of being a forger who later imitated the works of his contemporaries, including Van Gogh. In this drawing, Schuffenecker has depicted a woman and a young girl from above and in different scales, which abstract and flatten them onto a blank space reminiscent of Japanese woodblock prints, which were very popular in the late nineteenth century.
L.C. Corwine (American, dates unknown)
Residence of Chas. Matthews, ca. 1880s
Ink and ink wash on paper, 8 1/2 x 11 3/4 in.

Corwine referred to himself as a “delineator,” and in this drawing he depicts himself in the act of delineating, that is, drawing, the portrait of a house, while its inhabitants, Mr. and Mrs. Matthews, stroll about.
Henri Manguin (French, 1874–1949)
*Three Figures*, ca. 1906
Graphite on paper, 4 x 6 in.

Manguin, a student of Gustave Moreau, was a close friend of Matisse and a member of the Fauve movement. This rapid sketch of Madame Manguin (whom Matisse painted as well), looks back at us with a stare that recalls Manet’s *Déjeuner sur l’Herbe* (1863); also included in the scene is the Manguins’ son and their nursemaid.

Opposite:
Auguste Chabaud (French, 1882–1955)
*The Couple*, ca. 1907
Ink, colored pencil, graphite on graph paper, 8 1/2 x 6 3/4 in.

As a peripheral member of the Fauves, Chabaud studied at the Académie Carrière, where he met Matisse and Andre Derain. In 1907 he exhibited with the Fauves at the Salon des Indépendants and in 1913 at the Armory Show in New York. Here Chabaud presents a couple whose obvious bickering is reinforced by a very agitated line.
Édouard Vuillard (French, 1868–1940)

*La Mère de l’Artiste*, ca. 1893
Ink on paper, 12 1/4 x 8 in.

This sheet is a prime example of Vuillard’s “intimist” style, a view of family members set within interior spaces. The artist places his working-class mother (a seamstress who made undergarments) facing away from the viewer toward the window, a tableau he used many times in his drawings and paintings. This fine-line ink rendering gives a sense of quiet, yet at the same time one is aware of the artist’s quick execution, as if he wanted to freeze the voyeuristic moment in time.

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Carlo Carra (Italian, 1881–1966)

*Uomo col Bicchiere*, 1920
Graphite on paper, 12 3/8 x 8 1/2 in.

This is one of three drawings made as preparatory works for an etching of the same title. The unusual style is called Scuola Metafisica, which was a precursor of Surrealism and most often associated with Giorgio de Chirico. Here Carra conceives the figure as a worker metamorphosing into a mannequin or an automaton, presumably a comment on the anonymity of modern technology.
**Louis Anquetin** (French, 1861–1932)

*Têtes d’Expression (Self-Portrait on Right)*

1890s, Graphite on paper, 6 3/8 x 7 1/2 in.

Anquetin was a painter and illustrator whose friends included Émile Bernard, Henri de Toulouse-Lautrec, and Vincent van Gogh. It was through Bernard that Anquetin was influenced by Paul Gauguin and the Pont-Aven school of painting. In this drawing, however, the energetic line recalls Daumier.
Henri Gaudier-Brzeska (French, 1891–1915)
*Head of a Woman in a Hat*, ca. 1912–13
Graphite on paper, 7 3/4 x 6 1/4 in.

Although born in France, Gaudier-Brzeska spent his short career working in England. He was associated with the Vorticist movement, Britain’s response to Cubism whose members included Percy Wyndham Lewis and the poet Ezra Pound. Gaudier-Brzeska’s drawing of a woman’s head evokes a fashionable modern woman on the move. Balanced precariously on one line, Gaudier-Brzeska’s figure swiftly passes us by without leaving behind any identifying clues to her nature other than her modernity.

Chauncey Foster Ryder (American, 1868–1949)
*New England Landscape*, ca. 1910
Graphite on board, 7 1/2 x 8 1/2 in.

Ryder studied at the Académie Julien (as did Matisse) and went on to exhibit at the Paris Salons from 1903 through 1909. In 1910 the artist traveled throughout New England, eventually settling in New Hampshire. He worked in a broad, Impressionist style and often used the mountains of New England as subject matter.

William H. Leigh (American, dates unknown)
*Valley Bakery*, 1880s
Graphite on paper, 14 1/2 x 18 1/2 in.

This little-known American folk artist has flattened the image of a bakery as if it were a stage set, but all of the details are present, which gives the work a certain charm, illustrating the notion of folk art as a depiction of what is known rather than what is seen.

Opposite: Émile-Othon Friesz, detail of *Scène d’Orientalist*, ca. 1907. Ink on paper, 5 3/4 x 8 3/4 in. (see page 9)

Back Cover: Henri Edmond Cross, *Woman in the Park*, ca. 1880s. Graphite on paper, 9 1/2 x 6 1/4 in.