

Drawing: The Beginning of Everything
July 8–October 15, 2017

The notion that drawing is simply a preparatory stage for painting or sculpture has long since been cast aside. The act of placing a pen or pencil to a surface is, for many contemporary artists, both a formative and driving experience. Rooted in concepts, characteristics, and meditative techniques, their efforts result in compelling and intensely personal imagery not governed by any particular set of rules. Instead, the creative decisions with which artists struggle add further value and distinction to this form of art. Ideas pertaining to surface, composition, space, scale, materials, line, pattern, texture, and objective are essential for delivering meaning. To arrive at a finished image, one needs to decide not only what to draw but also *how* to draw it.

With an emphasis on works created within the last thirty years, this exhibition is the first large-scale journey into this area of the museum's collection. Within these galleries, artists push not only the boundaries of perception but also those that traditionally separate one artistic medium from another. Abstraction is employed as a pensive tool to engage us in themes related to the body, the passage of time, and mindfulness, as well as issues surrounding the environment, race, gender, social structure, and politics. These works reach beyond two-dimensions and into the realms of performance, photography, sculpture, film, and video—an expanse artist Sol Le Witt explored in his monumental *Wall Drawing #1268: Scribbles: Staircase (AKAG)*, which envelops three of the four walls that surround you. Like LeWitt, many of the artists presented here challenge our preconceived notions of the discipline. Imagery is embodied in dirt and yarn or cut, stapled, and computer generated. This expressive medium has been set free and is bound only by the limits of the imagination.

Reed Anderson

American, born 1969

Midnight Peacock Music, 2006

Acrylic on cut paper

James S. Ely Fund, 2010



In his whimsical take on drawing, Reed Anderson combines the fragility of cut paper, the spontaneity of sketching, and the aesthetic of graffiti art on a monumental scale. His cacophonous imagery envisions a vibrant, patterned world. To create a composition such as *Midnight Peacock Music*, Anderson begins by drawing and painting, introducing multiple applications of media on the front and back of the paper. He then crumples, folds, and cuts out patterns in it, allowing color to bleed through, and later reuses the scraps from this process to create yet another generation of work. The results suggest strange and fictional narratives. Here, for example, a neon circular spray of feathers and flowers evokes peacock plumage or an oversized lace doily you might find at the Mad Hatter's tea party. The messy, dynamic, and improvisational character of this work also conjures notions of a visual "urban symphony" in which the rules of traditional genres do not apply.

Milena Bonilla

Colombian, born 1975

Money, 2012

Set of 260 pencil frottage drawings of coins on paper

By exchange: Fellows for Life Fund, Charles Clifton Fund, Charles Clifton and James G. Forsyth Funds, and Gift of Dermotte and Company, 2016



Throughout her work, Milena Bonilla creates a narrative thread linking the economy, politics, and world geography to the discord between nature and material culture. Bonilla proposes new ways to chart, and therefore address, such issues. To create *Money*, Bonilla made 260 rubbings off the surfaces of coins from developing nations on which plants or animals are illustrated. She then used these drawings to create a series of “maps” where nations are not demarcated by territorial boundaries but, instead, are represented by their native species. Her process recalls the aesthetics of historic cartography, in which regions were often correlated with drawings of their native flora and fauna. Here, countries are identified by the natural resources they have chosen to associate with monetary value. Bonilla’s decision to use coins conveys the threat that consumerist culture poses to our ecological resources. Hers is an imaginary system where nature rises above flags or territorial borders. However, in order to read her work as a mapped interpretation of the world, you would need to be familiar with all the nations associated with the coins she employs—seemingly an intentionally impossible feat.

Kyle Butler

American, born 1985

Keep it Together, 2009

Spray paint, pencil, and wood stain on panel

By exchange: Sherman S. Jewett Fund and

Gift of Miss Margaret Mitchell, 2011



Kyle Butler draws influence from the structures and systems of architecture and urban planning. He explores the contrast between destruction and renewal through a combination of mediums. The abandoned houses, rubbish piles, topographical maps, and dilapidated buildings that populate his work serve as visual metaphors for the precarious relationship between control and uncertainty. The artist’s interest in the blighted urban environment is partly biographical; Butler lived for a time in Detroit, Michigan, and is now based in Buffalo. The postindustrial landscapes of both cities suggest ideas of both despair and rebirth. Butler often sources his material from Google Maps, extracting screenshots from regions where neglect has overcome the cityscape. In *Keep it Together*, the artist meticulously spray-painted and drew his imagery on birch and poplar, which takes the place of canvas or paper. This approach constructs a seemingly three-dimensional effect.

Ingrid Calame

American, born 1965

#313 Drawing (Tracings from Buffalo, NY),
2008

Color pencil on trace Mylar

George B. and Jenny R. Mathews Fund, by
exchange, 2010



A series of colorful, delicate lines meander, overlap, and intersect across the surface of Ingrid Calame's *#313 Drawing (Tracings from Buffalo, NY)*. Although, at first, the composition appears abstract, it hails directly from imagery that exists in the real world. Calame is interested in the traces left behind by human beings, including those that may be considered unsightly or unremarkable, such as coffee stains on a floor or tire tracks on a street. This work was created as part of an artist residency with the Albright-Knox, during which Calame engaged several locations tied to Buffalo's industrial history, including a grain elevator and the former site of Bethlehem Steel, as well as an abandoned community swimming pool and even the museum's parking lot. With a crew of local volunteers, she traced the marks left behind by commerce, weather, and the countless people who have traversed these spaces. In Calame's drawing, cracks in the asphalt take on the aesthetics of a map and several recognizable numbers, which were traced from a floor, initially float to the surface. Yet, in the areas where the lines are densely layered, the color palette darkens and new shapes emerge.

Theresa Chong

American, born South Korea, 1965

MIN, 2006

Gouache and graphite on rice paper

Edmund Hayes Fund, 2008



Theresa Chong combines computer-generated landscapes and doodles with the scanned and manipulated imagery of abstract painters. However, her intricate, detailed, and fragile work invokes the hand of the artist rather than its digital origins. To develop her compositions, the artist traces gestural marks from the creations of significant Abstract Expressionist painters, such as Willem de Kooning (American, born the Netherlands, 1904–1997). She then digitally merges these with her own linear interventions to create a singular image. The resulting forms establish the basis for a final drawing that she maps out by hand onto rice paper. Additionally, Chong adds what she calls “joint points” wherever two lines can be connected to emulate a brush stroke. This aesthetic element is meant to mimic the “highlight” function found in many software programs, such as Adobe Illustrator. Throughout her practice, Chong’s painstaking combination of old and new mediums stems from her desire to keep “the heartbeat of the abstract expressionist gesture alive,” despite the prevalence of contemporary technology.

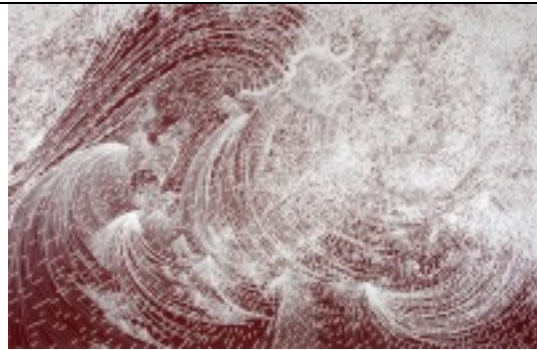
Sandra Cinto

Brazilian, born 1968

Tempest in Red, 2009




Acrylic and permanent pen on canvas

By exchange: Elisabeth H. Gates Fund, Fellows for Life Fund, James G. Forsyth Fund, Gift of Demotte and Company, Charles Clifton and James G. Forsyth Fund, George Cary Fund, Gift of Mr. and Mrs. Lucien Garo, Evelyn Rumsey Cary Fund, and Norman E. Boasberg Fund, by exchange, 2011



Sandra Cinto has developed a rich vocabulary of symbols and lines with which she creates lyrical landscapes and narratives that hover between fantasy and reality. Through a combination of drawing and painterly processes, the artist renders intricate and mesmerizing interpretations of Mother Nature’s fury, creating the illusion of a weightless, spiraling universe. The turbulent seascape depicted in *Tempest in Red* represents the power of nature and our inability to control it. The form of Cinto’s waves draws inspiration from European Old Master paintings and Japanese woodblock prints depicting storms, which often contain ships struggling against the elements. The work also refers to contemporary

worldwide immigration issues and the many people who journey across potentially dangerous bodies of water in search of better lives.

<p>Tacita Dean British, born 1965 <i>Silos Overpainted (The Friar's Doodle) 4,</i> 2010 Gouache on gelatin silver print George B. and Jenny R. Mathews Fund, by exchange, 2011</p>	
<p>Tacita Dean British, born 1965 <i>Silos Overpainted (The Friar's Doodle) 5,</i> 2010 Gouache on gelatin silver print George B. and Jenny R. Mathews Fund, by exchange, 2011</p>	
<p>Tacita Dean British, born 1965 <i>Silos Overpainted (The Friar's Doodle) 15,</i> 2010 Gouache on gelatin silver print George B. and Jenny R. Mathews Fund, by exchange, 2011</p>	

Tacita Dean

British, born 1965

The Friar's Doodle, 2010

16mm silent color film, edition 1/4

Running time: 13 minutes

By exchange: Bequest of Arthur B. Michael
and George B. and Jenny R. Mathews Fund,
2011



Tacita Dean navigates the forgotten corners of history and experience. The languorous, meditative, and durational passages through time that she presents in her films, drawings, and installations are breathtaking in their beauty. *The Friar's Doodle* and its three corresponding photographs, which are also on view in this gallery, were created after the artist made two visits to the Romanesque monastery at Santo Domingo de Silos in northern Spain. Inspired by the drawings previously made by monks on and around the cloister's colonnade, she connected these to her own life and a sketch given to her as a schoolgirl by a young man studying theology at a nearby university. The film features a series of extreme close-ups and slow panning shots of the drawing at the monastery. In the photographs, Dean overlaid this imagery with her hand-painted interpretations of the young student's doodle. However, the artist never allows us to see either drawing in its entirety. Dean considers the creation of these works to be part artistic endeavor and part enlightenment of the creative impetus begun centuries ago by the Benedictine monks.

James Drake

American, born 1946


A Thousand Tongues Burn and Sing (Twirling Hands), 1996

Charcoal on paper

Charles Clifton and George Cary Funds, 2011



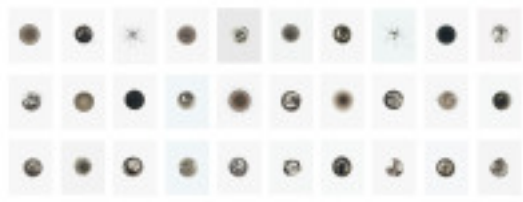
James Drake's practice is fueled by his interest in the various forms of language. The imagery of this work was inspired by the interactions between convicts in the El Paso County Detention Facility and their separated loved ones as well as the eighteenth-century Christian hymn "O for a Thousand Tongues to Sing," which is about forgiveness, redemption, and the power of faith to set prisoners free. While living and working in El Paso, Texas, Drake encountered a community of women who would regularly gather outside the prison walls and attempt, through mock sign language, to convey messages of longing to friends and family members inside. The artist's haunting interpretation culminates in a spiral of hands converging to form a black hole of yearning and desire. This work is part of a larger series of drawings and connected to the video installation *Tongue-Cut Sparrows*, 1996—also in the museum's collection—which takes its title from a Japanese folktale about a spiteful old woman who cuts the tongue of her husband's beloved pet bird. Despite this, the bird was miraculously still able to sing. Here, hand gestures resemble birds in flight who, unlike the women, can soar beyond the walls and speak.

<p>Olafur Eliasson Icelandic, born 1967 <i>Yellow outcome</i>, 2015 Watercolor and pencil on paper Bequest of Arthur B. Michael, by exchange, 2017</p>	
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Olafur Eliasson works across mediums to investigate the ways in which the elements of color and light can be experienced in art. To do so, he has established processes for scaling hues and tracking the changing effect of luminosity in paint. For example, in his 2009 series "Color Experiment Paintings" he worked with a chemist to produce paint pigments for each wavelength in the visible spectrum. His ongoing exploration of color phenomena is in dialogue with Josef Albers's (American, born Germany, 1888–1976) pioneering work in color theory, especially his *Homage to the Square* series. In *Yellow outcome*, Eliasson sought to create a subtle image that transforms the process of looking into a time-based experience.

The gradual shift in hue in this work, conveyed through a succession of widening ellipses, only becomes fully apparent over time.

[1968_007: Josef Albers (American, born Germany, 1888–1976). *Homage to the Square: Terra Caliente*, 1963. Oil on Masonite, 48 x 48 inches (121.9 x 121.9 cm). Collection Albright-Knox Art Gallery, Buffalo, New York; Gift of The Seymour H. Knox Foundation, Inc. and Evelyn Rumsey Carey Fund, 1968 (1968:7). © The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.]

<p>Roland Flexner American, born France, 1944 <i>Untitled</i>, 2001 Set of thirty ink on paper bubble drawings Gift of Mrs. George A. Forman, by exchange, 2010</p>	
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Roland Flexner derives inspiration from the Japanese calligraphic tradition to create intricately detailed ink drawings that emerge via his breath. Gravity and chance play primary roles in generating his unique imagery, which balances on the periphery between abstraction and psychedelia. The works presented here hail from a series called “Bubble Drawings” that Flexner began in 1996. They are the result of the artist blowing a mixture of soapy water and *sumi* ink through a straw or hollowed-out stencil brush onto intimately sized pieces of paper. Flexner has described these works as “a total surprise.”

<p>Mark Fox American, born 1963 <i>Untitled (Fault)</i>, 2008 Ink on paper, linen tape, and metal pins Elisabeth H. Gates, James G. Forsyth and Edmund Hayes Funds, 2009</p>	
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Mark Fox is best known for his iconic, large-scale paper constructions made up of hundreds of small drawings. While many artists fixate on the idea of reducing and simplifying the chaos of the world around us, Fox instead garners inspiration from it. Throughout his

process, he explores the element of chance and the strange narratives that can emerge from a random juxtaposition of images. Initially, he became interested in the ancillary marks from painting that accumulated on the paper around his studio. Fox began to cut these out in order to “free them from their context.” The work presented here hails from a series in which the artist interspersed found imagery with blots of ink, incidental markings, and snippets of text taken from personal items. *Untitled (Fault)* features text from various sacred scripts the artist copied by hand and then cut apart. Each individual piece or section is pinned to the wall, and together they create a delicate, hovering sculpture.

Caoimhghin Ó Fraithile

Irish, born 1969


one, 2010

Ink, gouache, and watercolor on handmade paper

By exchange: Fellows for Life Fund and Gift of Demotte and Company, 2012

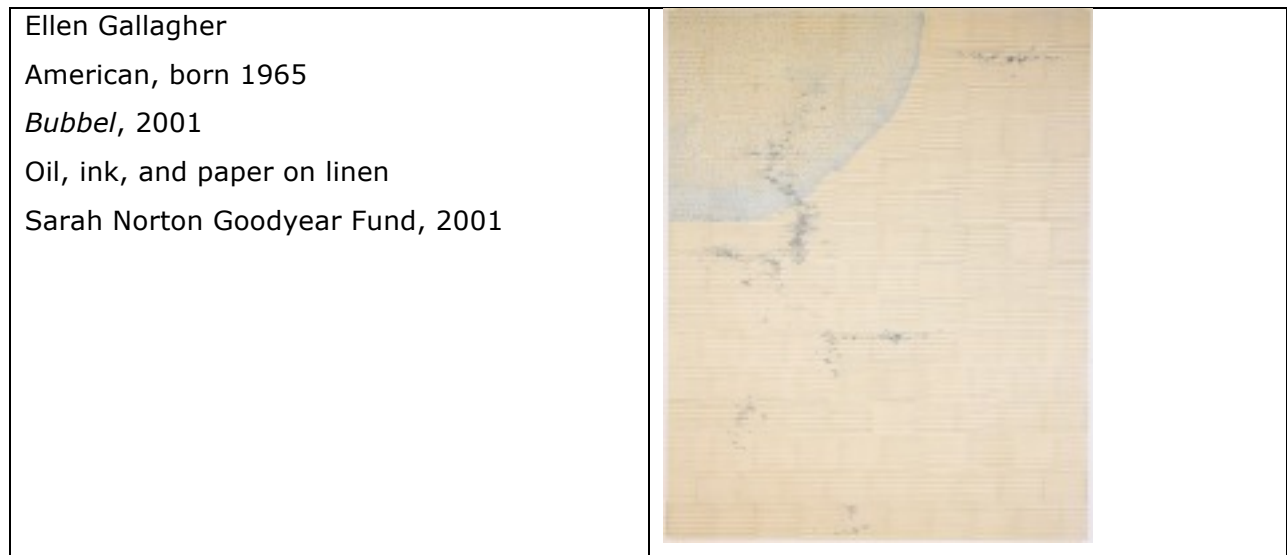


Caoimhghin Ó Fraithile’s mystical drawings are informed by the natural world. His work allows the viewer to lament the past while considering the present by reflecting the temporality of all living things. The artist has said, “All my drawings come out of my journal practice; by combining text and imagery I strive to convey a sense of mystery.” This work is part of a series of drawings the artist developed from his observation of the Skellig Islands in Ireland, which are the site of a seventh-century Christian monastery. It depicts a recognizable yet fictional vision of the towers of the monastery engulfed by fire. Below, underground hideouts are rendered as spaces for escape and renewal. According to Ó Fraithile, *one* is meant to evoke a time in which ancient people went on pilgrimages to remote places to be closer to the Divine. For him, the essence of his practice is about offering a similar kind of space to the viewer.

<p>Zipora Fried Israeli, born 1963 <i>#1</i> from the series "Golem," 2006 Graphite on paper Gift of the artist, 2007</p>	
<p>Zipora Fried Israeli, born 1963 <i>#2</i> from the series "Golem," 2006 Graphite on paper Gift of the artist, 2007</p>	

Zipora Fried's meticulously executed drawings exemplify the perfect balance between weight and delicacy. Their subtle, basic form is the result of a tedious, yet meditative accumulation of innumerable thin graphite lines. As an obsessive examination of time—both her own and the collective passing of hours, into days, into months—Fried's process blurs the divide between drawing, conceptual practice, and performance. The title of the series from which these works hail was inspired by one of the artist's favorite stories. In this Jewish folktale, the Golem is borne from inanimate matter, such as clay or mud. The name of this magical being comes from a Hebrew word meaning to be incomplete or unfinished. Fried's largest works from this period reach up to thirty feet in length and often required three to five months of daily labor to complete. Despite being two-dimensional, the imposing size and hard-edged forms of these drawings push them into the sculptural realm.

With minimal means, Fried creates a “monumental feel” using a medium that is often deemed ephemeral and fragile.



In her multifaceted practice, Ellen Gallagher has merged drawing and painting to create large-scale works that engage the viewer in a visual dialogue about exclusion, race, and stereotypes. Patient looking reveals hidden content and meaning in the minute blue shapes and repetitive linear motifs featured in *Bubbel*, which the artist named after a type of malware designed to create computer havoc. The work’s geometric and organic forms are actually disembodied lips and eyes that play on images of the inherently derogatory use of blackface by non-black performers in vaudeville minstrel shows. Here, Gallagher pushes back against this historical precedent. The seemingly generative lips break the barrier of the bubble, suggesting that a voice may overcome such obstacles to be heard. Gallagher’s approach to difficult subjects is intentionally subtle, leaving a great deal of room for interpretation.

Allan Graham

American, born 1943

Untitled, CA, 1995

Graphite and charcoal on paper

Gift of Lisa Forman Neall and Gabrielle
Forman, 2012



David Hammons

American, born 1943

Basketball Drawing, 2001


Harlem earth on paper with found suitcase

George B. and Jenny R. Mathews Fund, 2001



David Hammons creates works of art from materials that are stereotypically associated with the African American experience. Riffing on modes of abstraction, he infuses this history with sarcasm and clever puns that encourage the viewer to consider his or her relation to race and its visual depictions. In the early 1980s, Hammons began making art on the theme of basketball—a sport that he believes can have both a positive and a negative impact on young black men. Here, the artist employed a basketball as his drawing tool, bouncing it in the dirt of Harlem and then onto a sheet of paper the same height as a regulation hoop. Behind the drawing is a suitcase, which implies the psychological distance between inner-city neighborhoods and the rarified worlds of art and professional sports. Since “traveling” in the game of basketball results in a penalty, this element of the work also signifies the unexpected consequences that may result from certain choices. For instance, impractical

hopes of a professional sports career may lead young players to neglect education and other important aspects of life.

<p>Irit Hemmo Israeli, born 1961 <i>Untitled</i>, 1992 Ink on paper Charles W. Goodyear Fund, 1993</p>	
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Irit Hemmo creates imagery that is embedded in the human experience of the landscape through an approach to artmaking that is part formal analysis, part Minimalist theory, and part unpredictability. During the 1990s she created a series of works whose compositions are based on simple geometric patterns and shapes. Although these drawings build on the language of abstraction, they simultaneously call on images of industrial materials, such as metal and carbon paper, and the tactility of the natural world. For instance, the work presented here appears from afar to be a series of rigid, steel-like stripes against a white background. However, Hemmo's fluid and striated application of the ink also evokes bamboo or tree trunks.

<p>Jacob Kassay American, born 1984 <i>Untitled</i>, 2011 Acrylic on linen, oak, silver deposit on canvas, and graphite on wall Sarah Norton Goodyear Fund, 2011</p>	
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Jacob Kassay challenges the traditional parameters of artmaking in conceptually driven installations that respond to and occupy their environment in unexpected ways. *Untitled* is a multipart work that takes into consideration both the space within an object as well as the

area that surrounds it. Kassay's unusual configuration relies on a simple, visual trope. A painting with a shallow concave indent is installed to the left of two small canvases bisected by a single, slightly curved pencil mark so that the space between them suggests a perfect circle. Here, the act of drawing on the wall—which can be performed by whomever installs the work—narrates the gap between the paintings, uniting them in a singular composition.

Sol LeWitt

American, 1928–2007

Wall Drawing #1268: Scribbles: Staircase (AKAG), conceived 2006 (executed 2010)

Graphite on three walls

George B. and Jenny R. Mathews Fund, 2007



In 1969, Sol LeWitt created a groundbreaking work of art by drawing directly on the wall. This revolutionary gesture transformed a simple graphite line into something as heroic as the architecture on which it was inscribed. Since that time, thousands of LeWitt's wall drawings have been executed in a vast array of materials, from the humble pencil to Crayola crayons. The artist's work challenged some of the most fundamental beliefs about the necessity of the artist's hand in the creation of a work of art. Instead, LeWitt emphasized the idea (which came in the form of written instructions) rather than the final outcome.

Although *Wall Drawing #1268: Scribbles: Staircase (AKAG)* was installed following the artist's death, plans for the work and its location within the museum were completed during his lifetime. Built up from thousands of graphite marks that cover more than 2,200 square feet of wall surface, this drawing was scribbled into existence over the course of nine weeks by a crew of sixteen people, who labored for seven hours a day for fifty-four days between the months of August and October 2010. Following LeWitt's set of directives—Line, continuous gradation, and feel of steel—it took a total of 5,026 hours and 1,717 pencil leads to complete this project.

William Mackrell

British, born 1983

Gulp, 2016

Etching on digital print mounted on
aluminum panel

Fellows for Life Fund, by exchange, 2017



William Mackrell combines mediums to create works of art that are, as he states, “loosely pinned together by performance, beginning from the body, and specifically, how we document ourselves with a camera.” In 2014, Mackrell embarked on a series of photo-based works, called “Human Condition,” in which he plays with our perspective of the physical form. Images, such as *Gulp*, draw the viewer’s attention to unusual vantage points—in this case, a man’s chin and throat as seen from below. He then introduced his own body via the extension of his hand, cutting into the surface of the photograph with a needle to create a web of obsessive, undulating forms that evokes a wiry beard. Mackrell’s images are intimate studies of both the subject and the meditative, time-consuming, and repetitive actions of the artistic process.

W. C. Maggio

American, born 1939

The Other Side #10, 2014

Latex house paint on canvas mounted on
wood panel

By exchange: Gift of Seymour H. Knox, Jr.
and the Stevenson Family, Charlotte A.
Watson Fund, and Gift of Mrs. Richard J.
Sherman, 2017



Buffalo-based artist W. C. Maggio pours, scrapes, layers, and stipples black and white latex house paints onto various supports. Using razor blades, he often draws on or scrapes away at the surface, a technique that points to the artist's training in printmaking. Occasionally, he gives the work a tactile, embossed appearance by pushing pigment through mesh, which is laid onto the panel and later removed. Maggio's work conveys abstract imagery that hovers on the border of representation—calling to mind lunar surfaces, celestial forms, or even molecular photography. However, it is far more contemplative in tone. For example, the title of this work references out-of-body or near-death phenomena. As he explains, "My paintings speak to the human experience. Metaphoric associations encourage a meditative, prayerful state of mind."

Ryan J. McGinness

American, born 1972

Untitled (Black on Black, B2), 2008

Acrylic on paper

By exchange: Charles Clifton Fund, Charles Clifton and James G. Forsyth Funds, James G. Forsyth Fund, George Cary Fund, Evelyn Rumsey Cary Fund, Norman E. Boasberg Fund, and Gift of Demotte and Company, 2012



Ryan McGinness creates drawings that are inspired by his urban surroundings and street culture, in particular corporate logos and graffiti art. Employing a layered system of symbols and signs, he blurs the lines between abstraction and representation by creating a visual syntax that seemingly tells a story, yet one that is nonlinear and open to investigation. *Untitled (Black on Black, B2)* is part of a series of six drawings the artist began in 2006 after separating from his wife. While previous works are bright, colorful, and evoke a Pop art aesthetic, here McGinness develops a darker sensibility by employing varied black and grey tones against a white background. This results in a brooding, yet playful, exploration of positive and negative space from which emerge the profiles of two humans gazing at each other.

Jason Middlebrook

American, born 1966

Maggots on a Steak, 2008

Pencil, acrylic, and ink on paper

Sarah Norton Goodyear Fund, 2011



Jason Middlebrook explores the contradictory relationship between nature and human consumption. His works are colorful and linear, earthy and organic. Middlebrook often sources his materials directly from the environment, recycling wood or reconfiguring manmade products into large-scale forms modeled after those found in the natural world. For example, *Underlife*, which is currently installed on the museum's campus, resembles an uprooted tree stump. In *Maggots on a Steak*, a row of pine trees extends into an urban grid of twinkling lights that fade into a dark horizon. Although this image initially appears romantic, a blighted landscape appears in the foreground, far beneath the vibrant strata of the terrain. The work's title references the ability of larva to feed off their environment and suggests that this visionary landscape should be read simultaneously as an image of extinction and rebirth.

<p>Jeff Morris American, born 1968 <i>Untitled 020610</i>, 2010 Graphite on paper Charlotte A. Watson Fund, 2011</p>	
<p>Jeff Morris American, born 1968 <i>Untitled 080610</i>, 2010 Graphite on paper Irene Pirson MacDonald Fund, 2011</p>	

Jeff Morris has dedicated a substantial portion of his artistic practice to drawing. Works such as *Untitled 020610* and *Untitled 080610* comprise series of striations that build up textural depth. Despite their outwardly nonrepresentational imagery, Morris's compositions are the result of his desire to explore memories or experiences visually. For example, the two works presented here were inspired by seeing a plastic bag snagged in a chain-link fence being whipped around violently by the wind and passing traffic.

<p>Ernesto Neto Brazilian, born 1964 <i>Just Three of Us on This Planet</i>, 2003 Ink and silver paint on paper George B. & Jenny R. Mathews Fund, 2013</p>	
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Ernesto Neto is best known for his large-scale, whimsical sculptures that merge environmental and biomorphic forms while simultaneously pinging the senses through touch, sound, and smell. His drawings employ similar imagery, and their forms often assume organic identities. Works such as *Just Three of Us on This Planet* embody an improvisational spirit, while exhibiting the artist’s notable control over his medium. Here, his juxtaposition of skill and chance creates forms evocative of a science experiment. Neto delineated a boundary of silver paint and then applied water to the page, allowing ink to flow across the surface. In the areas of complete saturation, the drift of the black ink—which takes on the appearance of an amoebic ballet—evokes a sense of continued movement.

<p>Sopheap Pich Cambodian, born 1971 <i>Tones #1</i>, 2016 Red iron oxide and gum arabic on Arches watercolor paper Pending Acquisition Funds, 2017</p>	
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Sopheap Pich was born in Battambang, Cambodia, during a period of civil war. After several years of conflict the Communist Khmer Rouge gained control in 1975, establishing a brutal, genocidal regime. Vietnam, their former ally, invaded in 1979, pushing the Khmer Rouge from the capital and setting in motion nearly a decade of hostilities between the two powers. At this point Pich’s family fled to neighboring Thailand, and they remained in refugee camps until immigrating to the United States in 1984. Pich’s most recent works obliquely reference these early experiences by employing materials common to daily life in Southeast Asia, such as rattan, bamboo, burlap culled from rice bags, and beeswax. *Tones #1* hails from a series of drawings the artist created by dipping sticks of bamboo into

pigment and then precisely rolling them onto large sheets of paper. As the paint began to run dry and lighten in color, he repeated the process until a pattern formed across the surface. The natural texture of the material, variations in the table on which the work was made, and changes in the pressure of the artist's hand deliberately introduce irregularities into the work's composition. Pich has said that "the power of the drawings lies in the limitations set on their making: the ink waxes and wanes in intensity as the marks are repeated in time and over space, and the topographies arising from the bamboo stick are scaled to the proportions of the paper."

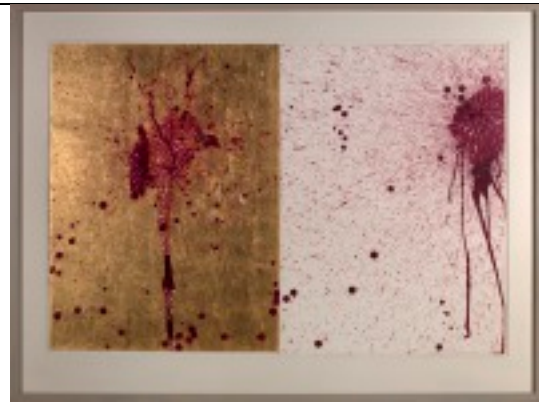
Imran Qureshi

Pakistani, born 1972

Love Me, Love Me Not, 2015

Diptych: acrylic and gold leaf on paper

Gift of Mrs. George A. Forman, by exchange,
2016



The mixture of richly detailed landscapes and figurative motifs found in Imran Qureshi's compositions relates to contemporary Pakistani life. His visual language is inspired by the age-old practice of Persian miniature painting—a highly stylized form of painting characterized by the use of bright pigments and fine brushwork on a small scale. Qureshi is drawn to this tradition not only for its historical ties to his homeland but also for its ability to convey intimately the complexity of culture and politics. In 2010, he began using red paint prominently in his work in response to a series of brutal bombings in Lahore, the capital of Pakistan. However, the color's resonance extends beyond this particular social context to universal experiences. The explosive forms in *Love Me, Love Me Not*, which immediately read as blood splatters, serve as pictorial metaphors of the violence and fear that have become a constant reality for many people around the globe. Yet, closer inspection reveals delicate brushwork that transforms this unsettling imagery into the stem and head of a flower in bloom. This effect is intentional. It is Qureshi's hope that beauty can evolve from bloodshed.

Nancy Rubins

American, born 1952

Drawing, 2007

Graphite on paper

Gift of the artist and George B. and Jenny R.

Mathews Fund, by exchange, 2011



Nancy Rubins is best known for her ability to transform industrially manufactured objects, such as boats, mattresses, and playground toys, into monumental, commanding installations. *Stainless Steel, Aluminum, Monochrome I, Built to Live Anywhere, at Home Here*, which can be found outside at the entrance to the museum, is an example of such works. Rubins's drawings are dense, three-dimensional creations that challenge the medium's typical association with the delicacy of line and, like her sculptures, appear to defy gravity. She covers every inch of the paper with her markmaking materials, in this case graphite, and then often folds, layers, and creases the paper. The result evokes draped fabric or crumpled metal and conveys a distinct pictorial character within its monochromatic surface sheen. At first glance, this work may appear to be weighty and steel-like. Up close, the viewer may notice the ways in which the edges of the paper curl to reveal the imperfections beneath. However, even the scuffed and smudged underside of the work radiates energy—begging us to reevaluate the transformative power of the pencil.

Kim Rugg
Canadian, born 1963
East Coast, 2014

Ink on paper

Gift of Mark and Hilarie Moore Family Trust,
2016



Kim Rugg’s drawings emulate the aesthetic of her sculptural installations, for which she meticulously dissects and reassembles found materials, such as newspapers, comic books, and cereal boxes, into illegible, visual constructs of jargon. *East Coast* hails from a series of works in which the artist explores a borderless geography. To accomplish this, Rugg manipulated the traditional aesthetics of mapmaking in order to further draw the viewer’s attention to, or in some cases negate, the social supremacy of the regions around the world that hold political power. The artist redistributes or altogether eliminates the standard coding found in maps—for example, the color blue for bodies of water and yellow for built-up or urban areas. Here, for example, she renders the eastern coast of the United States using only the names of its cities and regions. “I couldn’t help feeling how crowded America was with all those names,” Rugg once remarked. “The arrangement of the words was like a careful ballet where for the sake of clarity of reading no words overlap but crisscross elegantly. Without the State—or Country—boundaries, there is a great feeling of equality and unity, and the relationship between countries, states, and towns is revaluated.”

Ursula von Rydingsvard

American, born Germany, 1942

[no title], 2003

Graphite and methyl cellulose on vellum

Gift of the Family of Mildred and Martin

Friedman, 2017



As a child, Ursula von Rydingsvard spent time in Nazi labor and post–World War II refugee camps, and some of her earliest recollections are of displacement and hardship. These experiences infuse her work with emotional potency. The artist was initially influenced by Minimalism and worked with welded steel. However, according to von Rydingsvard, the philosophies associated with Minimalism “seemed so cleansed of any kind of sensuality, so controlled.” In 1975, she began employing cedar as her medium of choice, which she continues to use to this day to create a thematically connected, yet surprisingly varied, body of expressionistic, monumental sculptures. Often, she rubs graphite into the surface of the wood to emphasize shadow and depth. As in her sculptural practice, von Rydingsvard allows her drawings to develop intuitively. She merges pigment or charcoal with materials such as resin and silk thread to imbue the composition with tactile qualities. In the work presented here, for example, the artist pushed the limits of paper’s ability to retain information—be it rubbed, embossed, or folded—in a visceral engagement with the process of markmaking.

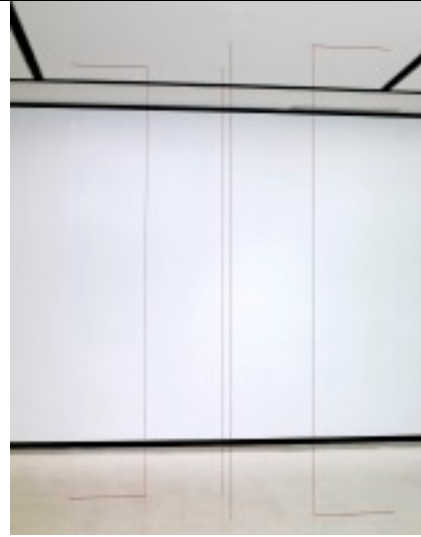
Fred Sandback

American, 1943–2003

Untitled (Sculptural Study, Four-part Vertical Construction), ca. 1982/2004

Red acrylic yarn

Albert H. Tracy Fund, by exchange, 2007



Fred Sandback's installations simultaneously transform and are transformed by the areas they inhabit; the height of the ceiling and the size and color of the room greatly contribute to each work's overall effect. In 1967, Sandback created a groundbreaking composition by simply using string and wire to outline the shape of a twelve-foot-long two-by-four plank on the floor. Shortly thereafter, he decided that he preferred to use yarn because it creates a softer line and absorbs light. Lacking the mass or weight typically associated with sculpture, each of Sandback's "drawings in space" invites the viewer to perceive the simplicity of the form in its entirety. The experience of seeing *Untitled (Sculptural Study, Four-part Vertical Construction)* may evoke the feeling of passage or doorways. This impression of open space reflects Sandback's desire to make works of art that do not have an inside. He has said, "My work is full of illusions, but they don't refer to anything."

Katia Santibañez

French, born 1964

Untitled, 2007

Graphite on paper

The Gerald S. Elliott Fund, 2008



When Katia Santibañez came to New York from Paris in 1990, she began painting the façades of buildings and rooftop views of the cityscape. Soon thereafter, Santibañez came to the realization that she preferred to develop her compositions with an underlying framework. She found that a base layer as simple as a grid or sequentially spaced lines allows her to build a more complex composition in which to explore the relationship between the natural and the manmade. This intricate, intimately sized abstraction simultaneously references a classical architectural colonnade (like one of those on the museum's façade) and a dense group of trees in a forest. Santibañez infuses these elements with a visual rhythm. She has said, "I live in two different but complementary worlds: the city and the countryside. . . . There is an important connection between architecture, nature, and art—where the ideas of order and power, structure and balance, chaos and beauty talk to each other."

Katherine Sehr

American, born 1978

Untitled (blue), 2005

Ink on paper

Charlotte A. Watson Fund, 2007



Buffalo-based artist Katherine Sehr began drawing at an early age. She also studied ballet during these formative years, learning the ways in which the body can serve as a tool of expression. Her compositions, which she describes as “meditative color field drawings,” are recordings of small, rhythmic movements that converge into a field of onerous markmaking. For Sehr, the act of drawing is a private, contemplative experience. Her process is organic. One gesture leads to the next, creating “psychological traces” that, in her own words, “slowly crawl across the surface.” Here, the passing of time is imprisoned in the nooks and crannies of blue ink, which ebb and flow from saturated to faded. The same signature mark, which the artist obsessively repeats, brings into microscopic view the world around us.

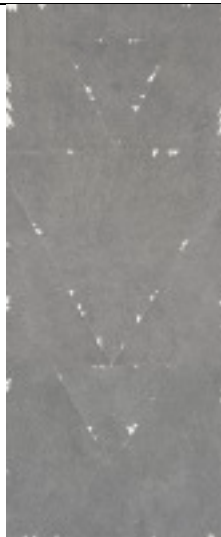
Dean Smith

American, born 1961

focusing, 2002

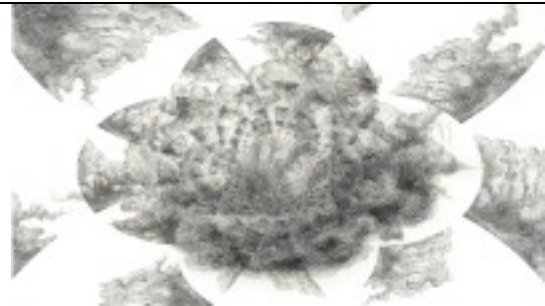
Graphite on paper

Gift of Seymour H. Knox, Jr. and the
Stevenson Family, by exchange, 2006



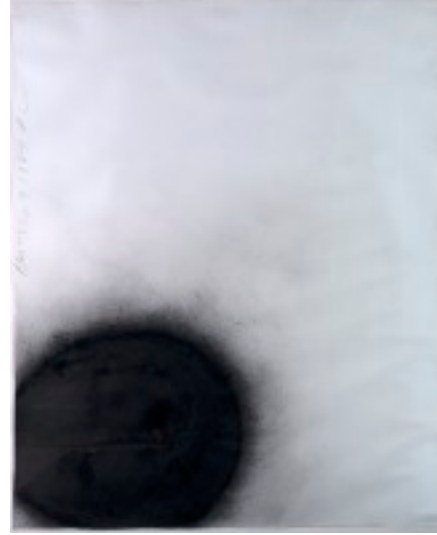
During the mid-1990s, Dean Smith abandoned his painterly practice and began creating meticulous graphite drawings that, like his paintings, emphasize artistic process. In his compositions, Smith builds up fields of precisely made marks to create a variety of forms evocative of scientific maps, diagrams, or computer-generated code. The imagery he generates is nonrepresentational, and for the artist, abstraction is a very specific tool he employs to investigate “the aesthetics of wonder: a ceaseless human impulse to render the invisible visible.” In *focusing*, a series of tiny, delicate, and regimented lines converge to comprise a trio of downward-pointing triangles. To look past their geometry, however, reveals another facet of the work. Smith’s fastidious, repetitive lines accumulate to form soft, fur-like edges that convey comfort and warmth.

Anne Morgan Spalter
American, born 1965
Fracture from the series “Internal Energies,”
2011
Digital video drawing, edition 1/3
Running time: 61 seconds
Gift from the Collection of Dr. & Mrs. Joseph
A. Chazan, 2011



Although Anne Spalter began her college studies as a painting major, halfway through her coursework she changed her focus to mathematics. In the late 1990s, she went on to merge both disciplines, founding digital fine arts programs at both Brown University and the Rhode Island School of Design. Following her tenure as the Artist in Residence and Visual Computing Researcher in Brown’s Department of Computer Science, Spalter decided to return to making art full time. In the studio once again, she initially wanted nothing to do with the computer and began drawing and painting. However, Spalter was unable to ignore her roots. Her practice now encompasses the use of custom software to transform source footage of everyday experiences—such as riding an amusement park roller coaster—into what has been described as “kaleidoscopic, algorithmically manipulated modern landscapes.” The work presented here, entitled *Fracture*, transforms the medium of drawing into animated imagery that subtly morphs before the viewer’s eyes.

Donald K. Sultan
American, born 1951
Black Egg Dec 3 1987, 1987
Charcoal on paper
Gift of Deborah Ronnen, 2008

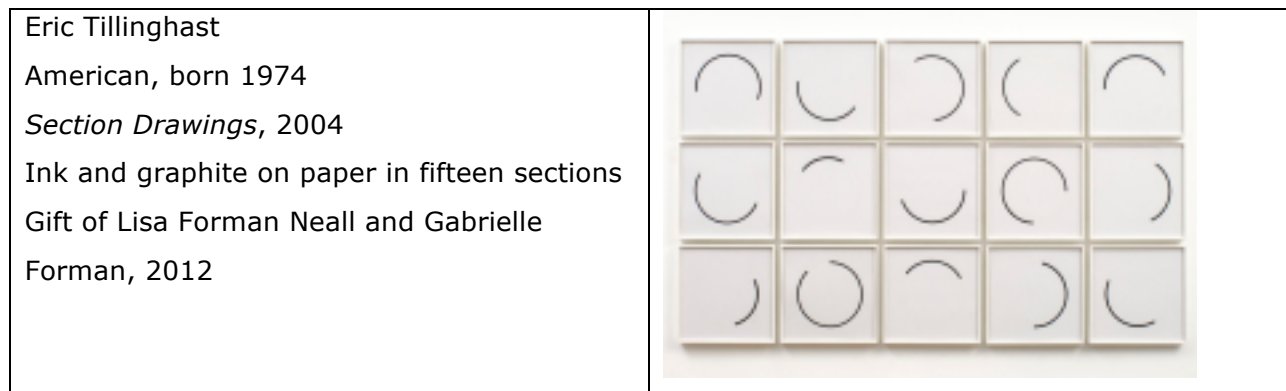


Donald Sultan came of age during the late 1960s and early 1970s. At this time artistic practices were shifting from the austerity of Minimalism to more experiential modes focused on the series of events leading up to an artwork's creation instead of the final object itself. Sultan's body of work combines inspiration from both these directions. His compositions, while abstract, are filled with provocative imagery that references the painterly traditions of the landscape and still life. Black eggs and lemons are recurring motifs in the artist's work. Here, an oval executed in his signature shadowy style weighs down the lower left hand side of the image. While his choice of subject matter may seem banal, Sultan's exploration of materials and the interplay of positive and negative space gives his works the ability to, as he has described, "turn you off and on at the same time."

Heiner Thiel
German, born 1957
MIV/94, 7/9, 1994
Graphite on steel
Gift of Natalie and Irving Forman, 2008



Heiner Thiel explores the ways in which we perceive color and shapes, especially the square. He covers the surfaces of his metal sculptures in sumptuous light-absorbing or light-reflective materials, furthering the optical illusion already in play. However, the viewer encounters these works in the same way he or she would a painting. *MIV/94, 7/9*, which resembles a two-dimensional rendering of a cube, seems to float off the wall of the gallery. Each of Thiel's works is mathematically calculated and fabricated to the exact proportions of a three-dimensional whole, forcing us to complete the rest of the drawing on our own.



During his teenage years, Eric Tillinghast became interested in art—especially the medium of drawing. Although his imagery was initially representational, he eventually paired down his compositions to the most basic form: a single line. Following his studies abroad, Tillinghast returned to his home state of California. There, his style began to change. First, his drawings lost any sign of the figure, evolving into stark lines the color of steel. Soon he turned to steel itself as a medium, creating individual box-like constructions that he finished by engraving geometric lines and patterns onto their surfaces. Eventually, he began configuring his imagery into gridded compositions, such as the work presented here. Tillinghast's minimal drawings are emblematic of his attention to detail. *Section Drawings* is a series of fifteen images of circular segments. When presented altogether, the works force the viewer's mind to comprehend visually the whole suggested by each of the arcs. A similar visual trope is employed in a work by artist Jacob Kassay that is also on view in this gallery.

Tam Van Tran
American, born Vietnam, 1966
Untitled, 2007
Acrylic, spirulina, pencil, collage, and staples
on paper
Charles Clifton Fund, 2008



Tam Van Tran
American, born Vietnam, 1966
Untitled, 2007
Acrylic, spirulina, pencil, collage, and staples
on paper
Charles Clifton Fund, 2008



Tam Van Tran
American, born Vietnam, 1966
Untitled, 2007
Acrylic, spirulina, pencil, collage, and staples
on paper
Charles Clifton Fund, 2008



Tam Van Tran blurs the boundaries between painting, drawing, and sculptural practices by merging traditional materials—such as canvas, paper, and paint—with decidedly less conventional ones—including algae, beet juice, eggshells, spirulina, and staples. His distinctive working methods result in hand-molded abstractions that resemble aerial maps when viewed from afar and are layered with nuances that reveal the artist’s hand. He begins by painting and drawing an image on paper that he then manipulates into a three-dimensional object by cutting, hole-punching, stapling, and other processes. Tran’s work is full of dualities—abstraction and representation, natural and manmade, terrestrial and otherworldly. Through his imagery the artist, who is a devout Buddhist, explores the complexity of our universe, aiming to reconcile East and West by pursuing meditative mindfulness and beauty alongside darker sensibilities of violence and aggression.

Kelly Wallace

Canadian, born 1968

Medium Rare, 2014

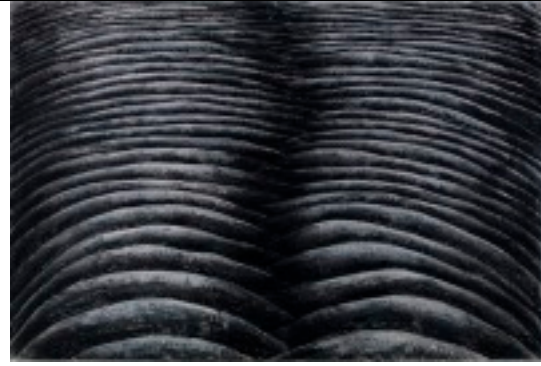
Lead on paper

Gift of A. Conger Goodyear, by exchange,
2015



As a young adult, Kelly Wallace suffered a traumatic event that led him to develop his current artistic style. Following a serious bicycle accident in 1994, he completely lost the use of his right arm for three years. During this period, Wallace had a single goal: to draw anything and everything he could in order to regain control over his body and his practice. In his intricate compositions, the artist aims to capture the universal beauty of the landscape while also acknowledging the manmade world’s decline and imminent potential for collapse. Unlike the softer graphite favored by many of his peers, he employs lead, which is the hardest material he can find and can easily shred paper. Wallace draws in a cadence of vertical strokes, beginning at the top left corner of the paper and methodically working up and down in the form of a sine wave. The almost sculptural results of this process draw the viewer into a world of renewal and decay. The artist believes that the experience of creating and looking at art should be slow, methodical, and restrained. Wallace’s dedication to his craft is evident in works such as *Medium Rare*—a hauntingly beautiful, precisely constructed image.

Mia Westerlund Roosen
American, born 1942
Drawing for Olympia, 1990
Pastel on paper
Gift of Donald Rothfeld, 2010



Daniel Zeller
American, born 1965
Occupational Hazard, 2009
Graphite on paper on panel
Charles W. Goodyear Fund, by exchange,
2010



Daniel Zeller's imaginative, highly detailed drawings suggest alternative landscapes in which undulating mountains, ravines, valleys, and rivers simultaneously reflect an earthly and otherworldly vision. His markmaking process is obsessive and best described as extended-duration doodling. Zeller allows his graphite imagery to emerge from one mark to the next. Over time, dense and intricate patterns, as well as illusionistic depth, build. At first glance, *Occupational Hazard* appears to be an aerial view, perhaps a photograph of the surface of the moon. Upon closer inspection, however, it becomes something more ordinary, such as stitched and stained fabric. Eventually the work reveals itself to be an illusion—Zeller's cracked and goopy elements are brought to life entirely through meticulous, two-dimensional pencil marks.