EXHIBITION CHECKLIST

George Franklin (b. 1898)
Abstract No. 1, c. 1935
watercolor
Gift of Georgia Kitgaard
1975-02-02

Harry Gottlieb (1895-1992)
Portrait of Mrs. Carl Walters
1930
pastel
Gift of the Artist
1979-04-02

Harry Gottlieb (1895-1992)
Hannah (Portrait of Hannah Small), 1928
pen & ink
Gift of the Artist
1979-04-04

Marion Greenwood (1909-1970)
Portrait of Man with Cigarette c. 1930
graphite and charcoal
Gift of Maxine Plate
2001-07-01

Philip Guston (1913-1980)
Art’s Back Porch, 1947
pen & ink
Gift of Karl and Lillian Fortress 1985-14-01

Agnes Hart (1912-1979)
Maverick Cabin (Laundry) late 1930s
tempera
Gift of Joseph A. DePaul 2009-14-01

Rosalia Hartman (1894-1993)
Nude in Landscape, c. 1930
ink and pastel
Gift of Janie Conner and Joel Rosenkranz 2009-09-01

Alonso Hauser (1909-1988)
Greenwich Village Studio and Coldwater Flat, 1931
watercolor
Gift of Jean Young 2011-06-02

Wilma Hervey (1904-1979)
Plants on Window, c. 1955
oil on paper
Gift of Greg and Eleanor Lindin 2009-13-03

Jane Jones (1907-2001)
Quarry, Trees, Woodstock, NY c. 1940
ink
Gift of Janie Conner and Joel Rosenkranz 2009-09-02

Marguerite Jordan (1879-1963)
Remembrance of Things, 1959
pencil
Gift of Richard Jordan, Jr. 1974-17-03

Georgia Kitgaard (1893-1976)
Still Life, n.d.
watercolor & pastel
Gift of Keri Hastings, in memory of Ola Reinhold Singhaas 1998-13-01

Stefan Lokos (1913-1994)
Girl at a Table, n.d.
color on paper
Gift of Marilyn Vantosh 2006-19-01

Henry Lee McFee (1886-1953)
Peaches, 1930s
graphite
Gift of the Estate of Nan Mason 1982-05-15

Walter Plate (1925-1972)
Still Life #12, 1965
gouache
Gift of Dr. and Mrs. Fred Elias 1983-03-01

Joule Presser (1909-1967)
Off Battery Park, South Ferry c. 1940
pastel and gouache
Gift of Janie Conner and Joel Rosenkranz 2010-07-03

Anton Refregier (1905-1979)
Nude, 1967
charcoal
Gift of the Estate of Noelle Gilmore 1990-05-06

Joseph Rollo (1904-2001)
Untitled (woman resting chin in hand), n.d.
graphite
Gift of Gregory E. Lindin 2002-20-10

Charles Rosen (1878-1950)
Barns and Apple Trees, 1932
conte crayon
Gift of the Estate of Nan Mason 1982-05-28

Andrée Ruellan (1905-2006)
Clown, c. 1959
charcoal
Gift of Mr. and Mrs. William Christman, in memory of John and Fritz Steibel 2002-22-05

Eugene Speicher (1883-1962)
Portrait of John Carroll, 1920s
charcoal
Gift of Andrée Ruellan 1996-16-01

Carl Walters (1883-1955)
Abstract, n.d.
paint and gesso on board
Gift of the Estate of Noelle Gilmore 1990-05-06

Arnold Wiltz (1889-1937)
Barns, n.d.
gouache
Gift of Linda Wiltz 2012-02-01

Earle B. Winslow (1884-1969)
Study 1 (Bolton Brown Throwing Ashes into the Sawkill), 1922
gouache
Gift of Andrew Stasik 2001-06-03

Earle B. Winslow (1884-1969)
Study 2 (Bolton Brown Throwing Ashes into the Sawkill), 1922
gouache
Gift of Andrew Stasik 2001-06-04

Woodstock Artists Association & Museum
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The home address for art in Woodstock

PHOEBE & BELMONT TOWBIN WING

Art on Paper:
Works from the Permanent Collection
May 7 - August 28, 2016
Curated by Janice La Motta
Art on Paper: Works from the Permanent Collection

The Permanent Collection of the Woodstock Artists Association and Museum includes over 400 works on paper. All of the selections for Art on Paper have a support of paper and represent the traditional drawing materials of pencil, charcoal, conte crayon, and pastel in addition to the liquid-based mediums of ink, gouache, watercolor, tempera and oil. All of the works on view are unique pieces and I have eliminated from my selections prints and multiples, choosing instead to focus on the singular and direct qualities of an original work on paper.

There is an immediacy imbued in a work on paper. The very nature of the materials – pencil, charcoal, pastel, crayon – are held directly in the hand, with no intervening delivery system such as a brush or palette knife between the mark-making material and the surface of the paper. This directness allows for certain freedoms that come less easily than, for instance, the investment in a work on canvas. There is a particular directness involved in the process of drawing and in the response to the subject at hand. The historian, and great nephew of Pierre Bonnard, Antoine Terrasse, in writing of Bonnard’s drawings, described the act of drawing as “conveying ... the artist’s first impression of all phenomena, as well as revealing the mobility and the very measure of his hand and mind.” Drawings reveal the artist’s hand in a way perhaps more intimate than in any other medium. Often the process of discovery, of searching for the image is revealed and remains a part of the drawing as in Portrait of a Young Girl by Elfriede Borkmann. In this work we see the artist record the change in the sitter’s position – what was once a portrait in profile has become a frontal view - but the artist allows the tracings of the side view of the sitter to remain. The artist’s decision to integrate this other perspective into the final drawing engages the viewer with the very activity of drawing, as well as providing something about the challenge of working with a live model.

In the classes of the Austrian painter Oskar Kokoschka, the drawing exercises culminated with his students creating 5 second gesture drawings, training the eye to capture the essential elements of their subject. Working towards this goal, the artist must eliminate all extraneous information in service to arriving at that intrinsic quality that defines the subject. This quality is most apparent in the selection of portraits in this exhibition, where both an economy of line is employed, as in the Portrait of Arnold Wiltz, by Julius Bloch and a surety of hand that captures the essence of the subject, as in Eugene Speicher’s, Portrait of John Carroll of the 1920s. Similarly, this notion of an economy of line is evident in Peggy Bacon’s portrait of Louise Hellstrom and Robert Chanler. Known for her satirical caricatures, Bacon uses a few essential lines to not only describe, but to accentuate and exaggerate the subject’s attributes.

The close knit community of Woodstock artists is evident in the representation of portraits of fellow painters and sculptors. A print in a the WAAM’s Permanent Collection, Maverick Sketch Class, c. 1935 by Eugenie Gershoy, shows a group of Woodstock artists drawing from a model. These regular drawing sessions brought the artists together as did the proximity of communal life. Portraiture is well represented in the exhibition and among these works are a striking self-portrait by Julio de Diego. Andrew Dasburg’s stylized portrait of the painter Judson Smith, and an intimate ink drawing of sculptor Hannah Small by Harry Gottlieb.

Several landscapes record the pastoral environs of Woodstock and include Bolton Brown’s ink wash drawing, Woodstock Scene of 1932, Jane Jones, delicate ink drawing, Quarry Trees, Woodstock, NY, c. 1940 and George Ault’s graphite drawing, Barn by the Road, 1938. Another image, specific to Woodstock, though not a traditional landscape, is Philip Guston’s pen and ink, Ref’s Back Porch, 1947, depicting the flotsam and jetsam of the porch of artist Anton Refregier.

The selections in Art on Paper reveal the hand of the artist in all of its intimacy, directness and variety - in the delicate graphite drawings of Joseph Rollo’s portrait of a woman and Arnold Wiltz’s drawing of barns, in the bold and expressive marks of Walter Plate and Josef Presser and the wonderfully playful and inventive marks of Carl Walters,” Abstract.

Drawing is like making an expressive gesture with the advantage of permanence. - Matisse

Janice La Motta
Executive Director
Curator of the Permanent Collection

EXHIBITION CHECKLIST
(Continued on Back)

George Ault (1891-1948)
Barn by the Road (a.k.a. Barn and Tree) 1938
ink wash & pencil
Gift of Karl Fortess, in memory of Olga Reinrodt Singapaks 1988-13-02

John Carroll (1892-1959)
Studies for mural, Detroit Institute of Arts mid 1930s
graphite, pastel
Transferred from the Schenectady Museum 2007-04-35 through -48

John Carroll (1892-1959)
Sketchbook, n.d.
pencil
Karl E. Fortess and Aileen B. Cramer Purchase Funds 2011-01-01

Konrad Cramer (1888-1963)
Woman, 1948
pen & ink wash
Gift of the Estate of Adrian and Sophie Siegel 1994-06-17

Konrad Cramer (1888-1963)
Portrait of Neil Aves, c. 1930
graphite
Gift of the Estate of Konrad Cramer 1993-10-02

Andrew Dasburg (1887-1979)
Portrait of Judson Smith, c. 1923
pencil and crayon
Gift of the Family of Judson Smith 1986-05-01

Julio de Diego (1900-1979)
Self Portrait, n.d.
black and sanguine conte crayon
Gift of Joseph A. DePaul 2012-13-01

Hunt Diederich (1894-1953)
Here and Horas, n.d.
cut paper
Gift of Andrée Ruellan 1985-15-02

Karl Fortess (1907-1993)
Table with Vase and The Arts Magazine 1934
graphite and watercolor
Gift of the Estate of Karl Fortess 1994-01-18

Mary Frank (b. 1933)
Elizabeth Swados, c. 1985
watercolor
Gift of Janis Conner and Joel Rosenzweig 2007-20-01

Marion Bullard (1878-1950)
Mountain Scene and Tree, n.d.
pen & ink
Gift of Karl Fortess, in memory of Olga Reinrodt Singapaks 1988-13-02

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