Dialogues & Conversations

Dialogues & Conversations explores artistic influence—both within an individual's life and across the broader arc of art history. Organized by Pulitzer Arts Foundation Founder and Board Chair Emily Rauh Pulitzer in celebration of the museum's twenty-fifth anniversary, this exhibition draws largely from Mrs. Pulitzer's own art collection. Pulitzer and her late husband, Joseph Pulitzer, Jr., assembled the collection over many decades, both independently and together. Encompassing significant works of modern and contemporary sculpture, drawings, and paintings, the collection reflects the couple's sustained engagement with artists and ideas.

The show also features key loans from the Harvard Art Museums, where Mrs. Pulitzer worked as Assistant Curator of Drawings from 1957 to 1964, and the Saint Louis Art Museum, where she was Curator from 1964 to 1973, as well as the Museum of Modern Art, New York, and the Art Institute of Chicago. Mrs. Pulitzer herself organized the acquisition of several of these works by Harvard and the Saint Louis Art Museum during the formative years of her curatorial practice, and they illustrate how her vision shaped both institutions.

Featuring more than eighty artworks, *Dialogues & Conversations* unfolds through a series of thematic constellations. The groupings reveal relationships among artistic peers and across generations of artists, spanning from the late nineteenth century to the present.

Several sections underscore Mrs. Pulitzer's long-standing interest in drawings and the evolution of modern and contemporary sculpture—an enthusiasm nurtured through her extended dialogues with artists such as Dan Flavin, Ellsworth Kelly, and Richard Serra.

The exhibition also reflects on the Pulitzer Arts Foundation's own history. Works by artists featured in past shows—including Faye HeavyShield, Delcy Morelos, Medardo Rosso, and Doris Salcedo—return to view, marking a quarter century of exhibitions, collaborations, and scholarship. Throughout *Dialogues & Conversations*, the works invite close looking, thoughtful exchange, and open inquiry—values at the museum's core.

This exhibition is organized by Emily Rauh Pulitzer, Founder and Board Chair of the Pulitzer Arts Foundation, with Molly Moog, Curatorial Associate. Unless noted, all works are from the collection of Emily Rauh Pulitzer.

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1. **Ralston Crawford** (American, 1906–1978)
   Maitland Bridge, 1938
   Oil on canvas

Ralston Crawford depicted architecture and infrastructure in a hard-edged style, reducing complex constructions to simplified forms. In *Maitland Bridge*, the structure is made up of just a few geometric planes in white, gray, and black. Crawford based this painting on photographs he took in Central Florida on an artist fellowship during which he experimented with using photographs to plan his paintings. The closely cropped view and stark contrast of light and shadow suggest a camera's framing and effect.

Crawford was married to Mrs. Pulitzer's aunt. Her parents bought *Maitland Bridge* and hung it in their living room. This was one of the first paintings Mrs. Pulitzer spent time with, an experience that conditioned her personal taste as well as her vision for the Pulitzer Arts Foundation's architecture and exhibitions.

Abstract Expressionist Gesture

In the 1940s and 1950s, artists centered in New York City adopted a form of painting called Abstract Expressionism. In this new style, focus shifted to the color, thickness, and flow of paint instead of recognizable subject matter. Some artists applied paint in large, sweeping fields of color while others dripped and flung it, allowing it to pool and puddle. These methods were influenced by artistic practices brought to the United States by European exiles in the wake of World War II (1939–1945), such as automatism—where artists created spontaneously, without conscious thought. The active, embodied application of paint within Abstract Expressionism, however, was interpreted by some critics as a means of individual self-expression, with each gesture tracing an action. During the the first few decades of the Cold War (1947–1991), Abstract Expressionist work was shown around the world, helping establish the notion of the United States as a primary center of artistic and cultural production.

While Abstract Expressionism is often associated with large-scale paintings, this gallery also includes smaller works on paper made with charcoal, ink, oils, and enamel, among other materials. These works show how exploratory studies and independent drawings helped shape the movement's distinctive gestures and techniques.

2. **Barnett Newman** (American, 1905–1970)
Untitled, 1945
Brush and ink on paper

   In the mid-1940s, Barnett Newman abandoned realistic subjects for abstraction. With this shift, Newman explored how simple gestures could evoke emotion and create an experience that transcends the everyday. In *Untitled*, he worked with black ink on paper—sometimes fully saturating his brush and sometimes leaving it relatively dry. The work highlights contrast, rhythm, and the physical act of mark making. Straight and squiggly brushstrokes appear to run off the edge of the paper, suggesting a sense of continuity beyond its boundaries.

3. **Franz Kline** (American, 1910–1962)
Black and White, 1954
Oil on paper mounted on paper

   Franz Kline is celebrated for monumental black-and-white paintings that balance bold gesture with structure. This drawing's sweeping brushstrokes and stark contrasts evoke the architectural landscapes of modern America, including bridges and steel frameworks familiar from Kline's Pennsylvania upbringing. Though his large-scale paintings appear spontaneous, they were often carefully

composed from studies and drawings like this one.

4. **Cy Twombly** (American, 1928–2011)
Untitled, 1960
Graphite pencil, crayon, and red ballpoint pen on paper

   In this drawing, Cy Twombly set down scattered thoughts and observations. The meaning of the numbers, erotic symbols, scratched-out words, and colorful scribbles resists easy identification. Created soon after Twombly settled in Rome, *Untitled* reflects his engagement with the Classical world and its cultural afterlife. Among the few legible marks are the invented Roman numeral "MCMXXYXXY" and "See naples + DIE." These words, attributed to the eighteenth-century German poet Johann Wolfgang von Goethe, mean that one could die in peace after witnessing the beauty of Naples's scenery. In *Untitled*, Twombly evokes this allure through an exciting, expressive landscape full of movement and color.

5. **Mark Rothko** (American, born Russia [now Latvia], 1903–1970)
Entombment II, 1946
Gouache, watercolor, brush, and India ink on paper

6. **Mark Rothko** (American, born Russia [now Latvia], 1903–1970)
#101, 1961
Oil on canvas

   Mark Rothko is known for large-scale paintings that feature horizontal fields of luminous, diffuse color. In *#101*, bands of red, green, and indigo hover over a muted background. Contrasting colors create an impression of depth, making the rectangular forms seem to advance and recede. By exploring the nuances of hue and form, the artist sought to evoke intense emotional responses. As he explained, "I'm interested only in expressing basic human emotions—tragedy, ecstasy, doom, and so on." He noted that if viewers are moved "only by [the] color relationships, then you miss the point."

   Rothko's signature painting style developed out of his early experiments on paper. In *Entombment II* (#5), made in 1946, thin washes of paint add texture in both vertical and horizontal directions. The horizontal bars of color anticipate the structure of his mature works. Biomorphic forms—organic, irregular shapes that resemble living beings—reflect Rothko's early interest in the artwork and religions of ancient cultures.

7. **Willem de Kooning** (American, born Netherlands, 1904–1997)
Asheville, 1948
Enamel on paper
Saint Louis Art Museum, Museum Purchase

8. **Willem de Kooning** (American, born Netherlands, 1904–1997)
Black and White Abstraction, 1950–1951
Sapolin enamel on paper

   Willem de Kooning developed a dynamic approach to abstraction, with energetic brushwork and an emphasis on painting as a physical, improvisational act. *Asheville* (#7) and *Black and White Abstraction* (#8) feature sweeping black lines, drips, patches, and streaks on white paper. In both works, de Kooning experimented with unconventional tools and with enamel paint—an industrial rather than a traditional art material. Close looking reveals that de Kooning set down the enamel using a scrap of paper at the far right of *Asheville* and a cup or other circular object in the upper right of *Black and White Abstraction*.

   De Kooning taught at Black Mountain College in Asheville, North Carolina; he painted *Asheville* while he was there. Black Mountain's experimental, interdisciplinary approach to art education attracted some of the foremost thinkers of the era as instructors, including composer John Cage, choreographer Merce Cunningham, and architect Buckminster Fuller.

Ellsworth Kelly and Richard Serra

Ellsworth Kelly and Richard Serra have contributed significantly to the Pulitzer's identity. Kelly's wall sculpture, *Blue Black* (#9), at the end of this gallery, and Serra's steel spiral sculpture *Joe* (#15), in the courtyard, were created concurrently with the museum's building and are always on view. This gallery compares both artists' approaches to material, color, and balance, highlighting how shared forms, like squares, produce different effects.

Kelly created art in response to the world around him, distilling observed forms from architecture and other sources. In the 1940s and 1950s, he studied in Paris, where he was influenced by Modernism's bold colors and geometric forms. Kelly often combined canvases of different shapes, coloring each a single hue. Avoiding shading and texture in favor of flatness, Kelly focused on the relationships between color, form, and scale.

Serra is known for monumental sculptures in industrial materials, especially steel, that invite viewers to consider their body as they navigate around the work. An early job at a steel mill sparked his interest in the material's weight, mass, and volume. In large-scale works, Serra placed sculptural elements in complex, interdependent relationships with one another and their surroundings. He also used drawing to consider the physical qualities of his completed sculptures.

As a curator, Mrs. Pulitzer began working with Serra in the mid-1960s and Kelly in the 1980s. Over decades, she and her husband collected and commissioned their work, maintaining evolving conversations with these artists.

9. **Ellsworth Kelly** (American, 1923–2015)
Blue Black, 2000
Painted aluminum

Blue Black (#9) *is on the far opposite wall of this gallery, past the staircase.*

"When you are coming into the entrance, you only see about a little more than half of the picture," Ellsworth Kelly said of *Blue Black* (#9). "As you move toward it, it then reveals itself." The artist created this work for the wall at the end of the Pulitzer's main gallery while the museum was being constructed. He carefully selected the work's colors, scale, and placement in relation to the gallery space's architecture and light. The sculpture consists of two painted aluminum panels installed beneath a narrow skylight. It is not flush with the wall but projects four inches from it, seeming to float weightlessly in space.

In Kelly's 1988 work of the same title (#10), a black rectangle and a blue square are set on a diagonal. The black form appears to be perpetually sliding away. This sense of impending motion results from a synthesis of color, form, and alignment.

10. **Ellsworth Kelly** (American, 1923–2015)
Blue Black, 1988
Oil on canvas

11. Richard Serra (American, 1938–2024)
Joplin, 1971
Hot-rolled steel; three plates and one notched pole

Three enormous steel slabs—each weighing over 5,000 pounds—prop up one another's immense bulk in a gravity-defying configuration. A steel bar on the floor provides additional support. Only two slabs are clearly visible from any angle, so one must walk around *Joplin* to experience its sheer mass and scale.

Joplin is one of Richard Serra's earliest large-scale works requiring the collaboration of steel workers, engineers, and riggers. "The work has evolved to where I can't physically manipulate it," Serra said. "I have to deal with cranes and whatever processes will get the work into place: steel mills, ship yards, bridge companies."

Serra's titles pay tribute to people who were important to him. *Joplin* refers to rock singer Janis Joplin (1943–1970), who died a year before the sculpture was made.

12. Richard Serra (American, 1938–2024)
Triptych #6, 2019
Paintstick, etching ink, and silica on three sheets of handmade paper

Richard Serra drew by compressing crayon-like paintsticks into large blocks of waxy pigment, which he dragged across paper using both hands in a laborious, full-body process. Thick ridges across the surface of *Triptych #6* show how Serra pushed and pulled his drawing implement to create subtle, raised textures. Serra consistently used black paintstick, whose light-absorbing qualities give his drawings a weighty, physical presence, although the addition of the shiny mineral compound silica counters that effect.

13. Ellsworth Kelly (American, 1923–2015)
Dark Gray, White, Gray, 1980
Oil on canvas, three panels

Dark Gray, White, Gray is made of three equally-sized canvases painted in shades of gray and white. The dark gray canvas on the left is slightly higher than the light gray panel on the right. Ellsworth Kelly selected a particularly dark hue for the leftmost panel to give it more visual weight, which offsets the imbalance in height. The central canvas is almost dematerialized, seeming to disappear against the backdrop of a white wall. Like Kelly, Serra was also interested in the difficult task of finding balance among three similar elements. *Triptych #6* (#12) and *Joplin* (#11), on view nearby, show how he approached that challenge.

14. Richard Serra (American, 1938–2024)
St. Louis III, 1982
Paintstick on paper

St. Louis III is Richard Serra's response to his first public, commissioned sculpture in the United States, *Twain* (1974). Installed on St. Louis's Gateway Mall, *Twain* consists of forty-foot-wide steel plates arranged in an eight-sided configuration approximating a triangle. Openings between the steel plates invite people to enter and frame views of the surrounding city. In this related drawing, black paintstick nearly covers the sheet of paper except for a wedge across the top. This compositional choice calls attention to how the sculpture appears to shift as you walk around it. The top edges of the plates seem higher or lower in relationship to your body as the land slopes.

15. Richard Serra (American, 1938–2024)
Joe, 1999
Weathering steel

This work is in the museum's outdoor courtyard. Staff are available to help you find it.

Joe has been in the Pulitzer's courtyard since the museum opened in 2001. A massive, twisted spiral he called a "torqued ellipse," the sculpture is made of weathering steel, which builds up a rusty surface when exposed to the elements. *Joe* exemplifies how Serra used material, mass, and gravity to heighten our experiences of space. Visitors can enter into the sculpture and walk a spiral path to its center; the tilted walls appear to expand and contract along the pathway. Serra explained, "When you walk between the walls, you become implicated in the tremendous spiraling force of the movement. The velocity projects you ahead into an open interior space that frames the sky." The sculpture's form also appears to shift as viewers circle its exterior.

The sculpture was selected for this location, and its textured surface and curved shape complement the museum's smooth concrete and straight lines. Serra named the artwork in honor of Joseph Pulitzer, Jr. (1913–1993), who commissioned the artist's first permanent site-specific sculpture in 1970.

Minimal Forms and Unconventional Materials

Minimal forms speak volumes. Using a reduced vocabulary of geometric shapes, a generation of artists coming to professional maturity in the 1960s and 1970s investigated the properties of objects: their masses, dimensions, and contours. Many of these works are displayed without traditional pedestals or platforms, gaining meaning instead from their relationship to our bodies and the architectural space. Some interact directly with the building, while others call attention to dynamics of positive and negative space.

Art took on a radically different shape during this period, and many artists experimented with unconventional, often inexpensive, materials: rubber, iron, plywood, and cloth. Combining characteristics of genres like painting and sculpture, these works exploded artistic categories and emphasized process and perception. Drawing was also integral for many of these artists to record and evolve sculptural concepts.

16. **Michael Heizer** (American, b. 1944)
Simplex Lineata, 1968
Black ballpoint pen on wove paper

    Michael Heizer was one of the earliest practitioners of Land Art, sculpture made outdoors with materials from and in relationship to the landscape. Heizer is known for his vast trenches dug in remote deserts of the American West, displacing hundreds of thousands of tons of earth.

    In his early career, he focused on hollowing out the landscape rather than building or constructing. *Simplex Lineata* is a drawing for a work of Land Art that was never made. Heizer said of the drawing, "I worked a lot with lines at the time. Line was the idea. This was never built, they're just drawings, a way to have done it without really doing it."

17. **Myron Stout** (American, 1908–1987)
Untitled, 1950
Charcoal on Strathmore paper

    Myron Stout drew individual black lines in charcoal on white paper, leaving triangular wedges of the paper mostly uncovered. Depending on how you read this composition, you might recognize white triangles or black forms or figures. In this way, Stout experimented with relationships of positive and negative, light and dark, and the foreground and background.

18. **Joel Shapiro** (American, 1941–2025)
Untitled, 1976–1977
Charcoal on paper

19. **Joel Shapiro** (American, 1941–2025)
Chasm, 1976
Cast iron

In the mid-1970s, Joel Shapiro explored how simple forms can suggest tension, weight, or openness without being explicitly representational. In the sculpture *Chasm* (#19), the artist framed a narrow void between iron planes, making negative space the work's focus. *Chasm* is one of a number of small sculptures that Shapiro made to be mounted on the floor or directly on the wall. In Shapiro's drawing *Untitled* (#18), partially erased rectangles are visible below a dark L-shaped form, creating a sense of defined but inaccessible spaces.

20. **Bruce Nauman** (American, b. 1941)
Shoulder, 1967
Charcoal on paper

21. **Bruce Nauman** (American, b. 1941)
Henry Moore Bound to Fail (Back View),
Wax original 1967; cast 1970
Cast iron

English artist Henry Moore (1898–1986) was one of the most celebrated sculptors of the twentieth century. His monumental reclining figures were pervasive in post-World War II Britain. By the late 1960s, however, some younger artists began rejecting Moore's dominance. Bruce Nauman's sculpture *Henry Moore Bound to Fail (Back View)* is a response to this sentiment. Nauman made the sculpture through casting, a method closely associated with Moore. However, Nauman cast in iron, not bronze, which was Moore's chosen material. Nauman recalled, "When I made the piece a lot of young English sculptors who were getting publicity were putting down Henry Moore, and I thought they shouldn't be so hard on him, because they're going to need him."

Nauman made the drawing of a shoulder joint (#20) at the same time he made the first version of this sculpture in wax.

22. **Richard Serra** (American, 1938–2024)
Untitled, 1971
Charcoal on paper

This drawing by Richard Serra captures an overhead perspective of his own sculpture *To Encircle Base Plate Hexagram, Right Angles Inverted* (1970). The sculpture is a steel circle consisting of two identical semicircles formed from L-shaped steel bars. Each semicircle is partially submerged in the ground. One is buried so that only the narrow top edge of the L is flush with the road's surface. The other is flipped upside down, so the wider bottom appears at street level. The work was originally installed from 1970 to 1972 on a street in the Bronx. The sculpture is now embedded in the road in front of the Saint Louis Art Museum. While many artists draw preparatory studies for sculpture, Serra drew *Untitled* after producing and installing the work.

23. **Richard Tuttle** (American, b. 1941)
LMB, 1965
Acrylic on wood

24. **Richard Tuttle** (American, b. 1941)
Untitled, 1967
Tintex dye on shaped, hemmed, unstretched canvas

Richard Tuttle called his painting-sculpture hybrids, like *LMB* (#23), "glyphs." He based their thin wooden forms on hand-drawn templates, assembled them with nails, and then painted them. The "glyphs" were not meant as symbols to be decoded. Instead, they ask us to look closely and notice scale, placement, and materials.

Tuttle later extended these ideas to pliable materials such as paper and cloth, which he used to make invented shapes like *Untitled* (#24). With its pretzel-like irregularities, the work emphasizes a sense of flexibility and imbalance. It can be installed in any orientation.

25. **Alan Saret** (American, b. 1944)
Untitled, 1967
Colored pencil on paper

In 1967, Alan Saret began drawing with multiple colored pencils gripped in one hand. *Untitled* is one of these "gang" drawings, a term he used to refer to the gathered pencils. These drawings register the pressure and movements of his hand—whether looping, sweeping back and forth, or moving straight across the paper.

26. **Richard Serra** (American, 1938–2024)
Chunk, 1967
Vulcanized rubber
The Museum of Modern Art, New York. Nina and Gordon Bunshaft Bequest (by exchange) and promised gift of Emily Rauh Pulitzer, 2004

Chunk relies on the wall and floor as supports, making architecture an essential part of the sculpture itself. Richard Serra often conceived sculptures from found materials as in this work. In 1967, he got discarded rubber from a warehouse in New York's SoHo neighborhood, where he had recently moved, and used it for *Chunk*. The rubber had been vulcanized, or chemically treated to make it harder and keep its form. According to Serra, "this piece was big and obdurate, but it was very ruffled on the edge. So . . . I had [the warehouse] recut the surface of it to reveal its inside, and I just leaned it up against the wall."

Doris Salcedo and Delcy Morelos

This gallery brings the work of contemporary Colombian artists Doris Salcedo and Delcy Morelos into conversation. Salcedo uses commonplace objects like furniture and clothing to give form to painful memories of loss and longing. She draws on the testimonies of witnesses to violence, including the families of people in Colombia who have been disappeared—or forcibly vanished and presumably killed. Starting from these individual recollections, Salcedo renders visible how political violence, war, and forced displacement affect everyday life, forever changing the meaning of commonplace occurrences, objects, and surroundings.

Morelos's art calls attention to connections between people and the environment. Using natural materials like fibers, clay, and soil, she asks us to see the Earth as a living entity rather than a commodity to be owned. Her work reflects on land use and ownership in her homeland, as well as Colombia's long history of conflict and displacement, calling out violence enacted on both the human body and the land.

27. **Delcy Morelos** (Colombian, b. 1967)
Double Negation, 2008
Acrylic on woven cotton string

In *Double Negation*, Delcy Morelos wove cotton strings into a rectangular textile, painting it in layers of shiny, blood-red acrylic. The woven threads sagged with the weight of successive paint applications, causing the work to appear soft and liquid, like wounded tissue or the insides of the human body. Morelos has stated, "The color red in earth is the color of iron. Iron is also what gives color to blood." For her, this is one of many ties between humans and the earth, and she sees violence toward one as inseparable from violence toward the other.

28. **Delcy Morelos** (Colombian, b. 1967)
Untitled, 1998, 2003
Watercolor on paper
Collection of Mr. and Mrs. Lee Broughton

Delcy Morelos was raised by her grandmother, a descendant of the Indigenous Emberá people who live in parts of Colombia and Panama. From her, the artist inherited a deep reverence for nature, an outlook she later expanded through studying Indigenous Andean and Amazonian teachings. In her drawings, like *Untitled*, interlocking shapes recall natural systems of organization, such

as veins, arteries, and tree roots, or structures like the fibers of nets. With no hierarchy or center, *Untitled* reflects Morelos's engagement with understandings of the Amazonian Uitoto people, who believe that we are inextricably tied to all other life forms as though woven together.

29. **Doris Salcedo** (Colombian, b. 1958)
Disremembered V, 2015
Raw silk and nickel-plated steel

In *Disremembered V*, Doris Salcedo focused on US gun violence. Made of raw silk interwoven with 12,000 sewing needles, *Disremembered V* shimmers alluringly, but also implies pain and danger. Salcedo created the work in response to conversations she had with mothers of children killed by gun violence in Chicago.

Both delicate and sharp, *Disremembered V* evokes the fragility of life and the insurmountable grief that remains after the death of a loved one. The garment also recalls a long history of weaving burial shrouds as an act of mourning.

30. **Doris Salcedo** (Colombian, b. 1958)
Atrabiliarios, 1992–1993
Sheetrock, wood, shoes, animal fiber and surgical thread
Pulitzer Arts Foundation

In *Atrabiliarios*, niches set into the wall and covered in animal fiber hold shoes that once belonged to people who were disappeared during decades of political violence in Colombia. In the armed conflict between the government, multiple guerilla and paramilitary groups, and crime syndicates, at least 450,000 people were killed and 120,000 disappeared. As personal belongings, the shoes attest to their owners' lives as well as their absence—shoes were often used to identify bodies in mass graves. The title *Atrabiliarios* translates roughly to "defiant ones."

Jasper Johns

31. Jasper Johns (American, b. 1930)
Figures 0–9, 1968
Black and transparent gray lithograph

Since the late 1950s, Jasper Johns has depicted familiar signs and symbols: flags, targets, letters, and numbers. Repeating these images throughout his works, Johns transformed seemingly mundane subject matter into icons without fixed meanings. Although trained as a painter, Johns experimented with printmaking to explore how images depend upon the medium and process by which they are made. The shapes of numbers in *Figures 0–9* are taken from commercial stencils. Each work demonstrates various mark making techniques, reflecting the artist's agency within the constraints of the mass-produced stencils. He made another variation of the prints with colored inks.

Medardo Rosso

Italian artist Medardo Rosso redefined sculpture for the modern era. Based in Paris after 1889, he sculpted people of various ages and occupations, capturing them in fleeting physical or emotional states—tired, meditative, laughing, or melancholy. His work combined a focus on mundane contemporary moments and experiments with materials and processes to heighten the effects of light.

Adopting unorthodox foundry techniques, Rosso returned to a limited number of subjects, casting them in plaster, bronze, and wax—a light-catching material rarely used for finished sculptures. He often left behind evidence of the casting process, creating lively surface textures that suggest movement.

Rosso is less widely known for his innovative use of photography. In the studio and the darkroom, he manipulated lighting and photographic processes to capture his own sculptures under varying conditions. These interventions heightened the photographs' emotional impact and established them as distinct but related works.

This gallery presents Rosso's sculptures alongside their corresponding photographs, illustrating the artist's approach to light, transience, repetition, and variation across mediums.

All works in this gallery are by Medardo Rosso (Italian, 1858–1928).

Medardo Rosso

32. Salon d'Automne 1904, Medardo Rosso room with *The Ethiopian Emperor*, *Child in the Sun*, *Carne altrui*, *Medici Madonna*, and reproductions of the drawings *London Effect: Evening of Foul Weather* and *Royal Dock of London*, 1904
Modern print from original glass negative
Private collection

At the 1904 Salon d'Automne, an annual exhibition in Paris, Rosso showed his sculptures alongside two photographic enlargements of his drawings. On the left side of the rear wall, above a portrait bust, is a photograph of Rosso's drawing *Royal Dock of London* (see #33 nearby). Rosso photographed this and another drawing, enlarged them significantly, and presented the photographs at the Salon as independent works of art.

This unprecedented and experimental use of photography allowed Rosso to display his drawings at a more impressive scale and indicates the importance he placed on both the drawings and on photography as an art medium. The gesture was radical at a moment when photography was only beginning to be accepted as an art form. Rosso's Salon installation also reflects his flexible ideas about originality. In both his sculptures and photographs, the artist constantly returned to the same compositions, changing scale, material, and approach.

33. *Royal Dock of London*, 1896
Pencil on paper

34. *Two Figures on a Street in London*, ca. 1896
Pencil on card

Made in pencil, ink, or crayon on small pieces of paper or board, Medardo Rosso's drawings capture momentary impressions of cityscapes and people in their homes or public places.

These drawings record scenes from a trip to London. In #34, energetic up-and-down pencil strokes form the elongated bodies of people in hats striding down the street. The figures are almost lost in a frenzy of marks that recall the city's bustle and commotion. #33 depicts a busy roadway alongside a dock, with a ship partially visible at right. Rosso blocked out the top left corner with dark, diagonal lines that converge with the road, accentuating the forward trajectory of a vehicle and pedestrian.

35. *Ecce puer*, 1906
Bronze with investment

Ecce puer, which translates to "behold the child," was the last sculpture Rosso created. It depicts young Alfred William Mond and was commissioned by his parents. Rosso stayed with the family in London to observe Alfred for the portrait. According to family legend, after struggling to find inspiration, Rosso was finally struck when he spotted Alfred peeking out from behind a curtain at his parents' guests.

The boy's smooth, childish features and softly parted lips contrast with the rough vertical marks along the right side of his face. Possibly suggesting the curtain the boy hid behind, these marks spread into large ridges and pits along the sculpture's surface. These vestiges of the casting process, called the investment, are usually removed from the final sculpture. Although the Monds did not consider *Ecce puer* an accurate likeness, Rosso kept the original plaster model and cast many variations in different materials.

36. *Carne altrui*, 1883
Wax over plaster

As with most of his sculptures, Rosso made multiple versions of the early work *Carne altrui* in different materials. This version is made of plaster and wax in multiple colors.

The figure's slack cheek, large nose, and downturned face suggest a moment of weary rest. The title, which translates to "the flesh of others," implies that she is a sex worker, but Rosso's portrait is neither sexualized nor caricatured. The woman's face and hair emerge from a craggy mass of material. At some point, some of this material fell away from the sculpture, which was subsequently repaired, giving it a different outline

from the version visible in Rosso's photograph of the Salon d'Automne (#32 nearby).

In photographs of *Carne altrui* (#s 37–39), Rosso highlighted different aspects of each cast. Sometimes he focused on surface details and other times he intensified the emotional impact by zeroing in on the woman's facial expression. A close-up (#37) reveals finger marks, a crack, and air bubbles—the physical traces of the molding and casting processes. An overexposed print (#38) blends the sculpture with its surroundings, leaving visible only the woman's emotive face.

37. ***Carne altrui***, date unknown
Collotype
Private collection

38. ***Carne altrui***, ca. 1910
Gelatin silver print
Private collection

39. ***Carne altrui***, 1883
Gelatin silver print
Private collection

40. ***Sacristan***, 1887–1888
Plaster painted with charcoal on an original painted wood base

In the early work *Sacristan*, Rosso captured the face and bust of a church officer. His tilted cap, bowed head, closed eyes, and distinctive features give him a lifelike presence. Rosso often sought subjects with unusual, expressive facial traits that allowed for a play of light and shadow. He modeled this composition first in clay, then in plaster, using the plaster version to create a mold. He poured plaster into the mold to cast the final sculpture. *Sacristan* reveals the artist's unique approach to materials: Rosso coated the plaster bust in charcoal to suggest darker and more costly bronze.

41. ***Woman with a Veil***, 1895
Wax over plaster
The Museum of Modern Art, New York. Promised gift of Emily Rauh Pulitzer and Margot Gottlieb Bequest (by exchange), 2018

The head and bust of a woman emerge from undefined surroundings, suggesting forward motion. A thin, gauzy veil hangs from her hat brim and her puffed sleeves and frilled collar are just barely discernable. A momentary glimpse of a woman leaving church inspired Rosso to make this sculpture. Casting luminous wax over plaster, Rosso captured an impression of her face beneath the veil that smooths her features.

Photographs of *Woman with a Veil* (# 42–48) demonstrate how Rosso used studio illumination as well as development and printing techniques to explore light effects. In #47, highlights draw attention to the nose and hat brim while her face remains in deep shadow. In #48, underexposure on the left side makes the facial features so light they are barely legible—at first glance, the image may appear to be completely abstract. Rosso also accentuated different elements of the compositions by physically altering the printed photographs: folding, scratching, trimming the corners, and mounting them on cardstock.

42. ***Woman with a Veil***, after 1921
Aristotype
Private collection

43. ***Woman with a Veil***, ca. 1911
Collodion print, retouched
Private collection

44. ***Woman with a Veil***, 1908–1909
Aristotype
Private collection

45. ***Woman with a Veil***, 1908–1909
Aristotype
Private collection

46. ***Woman with a Veil***, 1908–1909
Collodion print on mat board, collaged
Private collection

47. ***Woman with a Veil***, date unknown
Gelatin silver print, overexposed
Private collection

48. ***Woman with a Veil***, 1908–1909
Aristotype
Private collection

49. ***Ecce puer***, date unknown
Halftone print
Private collection

50. ***Ecce puer***, date unknown
Gelatin silver print
Private collection

51. ***Ecce puer***, date unknown
Gelatin silver print
Private collection

52. ***Ecce puer***, date unknown
Gelatin silver print
Private collection

53. ***Ecce puer***, date unknown
Gelatin silver print
Private collection

54. ***Ecce puer***, date unknown
Gelatin silver print
Private collection

55. ***Ecce puer***, ca. 1910–1915
Gelatin silver print
Private collection

56. ***Ecce puer***, date unknown
Gelatin silver print
Private collection

57. ***Ecce puer* in the studio on Boulevard des Batignolles, Paris**, 1906
Modern print from original glass negative
Private collection

In this photograph, *Ecce puer* (#35) sits on a sculpting table in Rosso's Paris studio with artist's tools in the background. Unlike Rosso's other photographs of this sculpture (# 49–56), this image was made for promotional use. Innovations in casting efficiency allowed for an expanded production of small-scale cast sculpture in the early twentieth century, leading to an enlarged commercial market. Rosso used creative strategies to sell numerous casts of the same subject—each in different materials and with variations—as unique works of art. Publishing interviews and studio images such as this one were among Rosso's marketing techniques. He also held casting demonstrations in his studio, distributed business cards, and exhibited in art galleries.

Surrealism and the Body

In the 1930s, artists associated with Surrealism considered the human body a subject for abstraction, disintegration, and reconfiguration. The Surrealist movement was founded by French writer André Breton in Paris in 1924 with the goal of expressing the unconscious mind through literature and visual art. Many artists who never considered themselves Surrealists, such as Pablo Picasso and Henry Moore, engaged with the movement's tenets, while others who associated closely with Breton, like Alberto Giacometti, later became disaffected with Surrealism.

In the artworks in this gallery, artists reworked the human body in line with the Surrealist fascination with unexpected, erotic, or even disturbing transformations—merging unidentifiable body parts or stretching out the human figure so that it hovers at the edge of disappearance. Sculptors accentuated the natural properties of materials like stone, wood, concrete, and bronze, manipulating bodily forms in innovative and surprising ways through carving, molding, and casting.

58. **Alberto Giacometti** (Swiss, 1901–1966)
Tête qui regarde, 1930
White marble

Surrealist artists like Alberto Giacometti sought to translate the unconscious mind into tangible visual forms. This sculpture's contrasting voids and volumes suggest a face that emerges from and recedes back into the marble. Giacometti achieved this relief effect by chiseling away at a block of white marble. The title, *Tête qui regarde*, which means "gazing head," adds a psychological dimension to the work. Giacometti attributed the act of looking not to the viewer but to the sculpture itself, leaving the subject of the gaze unnamed.

59. **Henry Moore** (English, 1898–1986)
Reclining Figure, 1932
Reinforced concrete
Saint Louis Art Museum, Museum Purchase

Henry Moore is renowned for sculptures of human figures cast in bronze or carved in stone. *Reclining Figure* is one of the artist's lesser-known experiments in concrete, a material he first used in 1926. To create the sculpture, Moore poured large volumes of wet concrete into a mold, adding powdered pigments to the mixture without stirring uniformly. When dried, this mass formed a concrete block of variegated color

resembling stone, which the artist then carved. Moore's chosen pose for the figure—resting on an elbow with her leg raised at an angle—was inspired by the Chac-Mool, a type of ancient Mesoamerican reclining sculptural figure, and gives the work a feeling of stability.

60. **Jean Arp** (French, born Germany, 1886–1966)
Human Concretion, 1935
Plaster
The Museum of Modern Art. Gift of the Advisory Committee, 1937

In *Human Concretion*, Jean Arp achieved sensuous arcs and folds that seem to morph as the viewer walks around the sculpture, resembling different parts of the human body. *Human Concretion* is among a number of works Arp made in the mid-1930s in plaster, a medium that can be poured, cast, and modeled when wet. When dry, it can be easily carved or repaired. Plaster's potential to be worked and reworked made the material ideal for Arp's experimentation.

61. **Alberto Giacometti** (Swiss, 1901–1966)
Portrait of Isabel, 1937
Bronze

Portrait of Isabel reveals how Alberto Giacometti's treatment of volume and dimension evolved as he moved away from Surrealist experimentation toward other ways of depicting the human form. Created only a few years after the remarkably slender bronze, *Hands Holding the Void (Invisible Object)* (see #67 nearby), *Portrait of Isabel*, in contrast, is marked by solidity and mass. A depiction of English artist and model Isabel Rawsthorne, the sculpture also reflects Giacometti's interest in ancient art, particularly Egyptian portrait busts he sketched from photographs in books.

62. **Alberto Giacometti** (Swiss, 1901–1966)
Portrait of David Sylvester, 1960
Oil on canvas

Portrait of David Sylvester depicts the influential British art critic and curator, who was Alberto Giacometti's close acquaintance. In this work, Giacometti departed from the typical frontal pose of his portraits by depicting Sylvester with his head turned slightly. Sylvester held his head this way because of a distortion in his vision.

63. **Constantin Brancusi** (Romanian, active in France, 1876–1957)
Mademoiselle Pogany III, 1933
Polished bronze, limestone, and wood

Throughout his career, Constantin Brancusi explored the intersections of material and form. *Mademoiselle Pogany III* represents the final version in a series of portraits of the Hungarian-born art student Margit Pogany. For over two decades, Brancusi refined the work, producing multiple versions in marble and bronze. Here, he distilled Pogany's likeness to its barest essentials: a gleaming bronze head that tilts forward, arched brows, downcast eyes, and a bun at the neck formed by simplified curves. Brancusi placed the sculpture atop a limestone block and rough-hewn wooden pedestal. The two bases serve not just as supports, but as integral components of the work, with contrasting shapes, materials, and finishes.

64. **Constantin Brancusi** (Romanian, active in France, 1876–1957)
Sleeping Muse II, 1926
Polished bronze

Sleeping Muse II is a portrait of Baroness Renée Frachon, a close friend of the artist. Constantin Brancusi made multiple variations of this work. Over time, it evolved from a specific likeness into the abstract sculpture you see here with smooth, refined features.

65. **Victor Brauner** (Romanian, active in France, 1903–1966)
Turning Point of Thirst, 1934
Oil on canvas with painted frame
The Art Institute of Chicago, Promised gift of Mr. and Mrs. Joseph Pulitzer, Jr.; purchased with funds provided by Richard Gray; Alyce and Edwin De Costa and the Walter E. Heller Foundation, 1992.652

A head melts and morphs, revealing a mountainous desert and dissolving into a skeletal framework at right. This dreamlike composition merges bodily forms with landscape and objects. After years as part of the Romanian avant-garde, Victor Brauner moved to Paris in 1930 and became a close associate of André Breton, the founder of Surrealism. In 1934, Breton drew upon the theories of psychoanalyst Sigmund Freud (1856–1939) when he described Brauner's work as a struggle between the human drives towards death and destruction, on one hand, and sexuality and life on the other.

66. **Pablo Picasso** (Spanish, 1881–1973)
Surrealist Drawing, 1933
Ink on paper

67. **Alberto Giacometti** (Swiss, 1901–1966)
Hands Holding the Void (Invisible Object), 1934–1935, cast ca. 1946–1947
Bronze
Saint Louis Art Museum, Friends Endowment Fund

In *Hands Holding the Void (Invisible Object)*, a slender figure with a masklike face holds her hands around an empty space. Seated rigidly on a frame-like chair with a board against her shins, she appears confined and slightly unstable. Although nothing is visible between her hands, the subtitle suggests she is grasping something we cannot see. This contrast points to a key Surrealist concept: the human figure as a site of tension—between stability and collapse, presence and absence, or physical reality and the dreamlike unconscious.

Alberto Giacometti translated this sculpture into an engraving (#68) in which the figure retains the same pose.

68. **Alberto Giacometti** (Swiss, 1901–1966)
Hands Holding a Void, 1934
Engraving
The Museum of Modern Art. Gift of Victor S. Riesenfeld, 1948

Drawing

Drawing is one of the most immediate forms of art making, connecting the artist's hand, a pencil or other tool, and paper. The drawings in this gallery show a variety of approaches to the medium from the late nineteenth century to today.

Several of these works are characterized by their tone—the range of dark and light. Artists often achieve this effect with powdery mediums like charcoal, chalk, and pastel that are easily rubbed, smudged, or erased. Tone can create a sense of depth, add drama or mystery, or suggest natural light, whether in abstract or figurative drawings.

Linear drawings build form from lines set down with a pencil, stick of charcoal, or brush. Varying the pressure or amount of the drawing material produces lines of different thicknesses, giving the work emphasis and movement. In some drawings, minimal outlines suggest a face, plant, or abstract pattern. Sculptors also work with line, arranging linear forms and edges in three-dimensional space.

As you move through this gallery, notice how tone and line shape the appearance and meaning of each work.

69. **Bruce Nauman** (American, b. 1941)
Foxes on a box, 2023
Silverpoint on prepared paper

Foxes on a box (#69) *is on the wall just outside this gallery.*

Bruce Nauman made this drawing in silverpoint, a technique that dates back to the twelfth century. It involves drawing with a silver tool on paper coated with a textured ground. This coating abrades the silver, so miniscule particles stay on the paper and form marks. The process is precise but unforgiving, since it is difficult to erase. The lines also darken as the silver tarnishes, gradually making the image clearer.

Foxes on a box depicts a plaster and wire sculpture Nauman cast from a taxidermist's mold in the shape of a fox. He created a series of these drawings, experimenting with how to render the foxes from different angles.

70. **Roni Horn** (American, b. 1955)
As VI, 1987–1988
Red pigments and varnish on paper

This work from Roni Horn's earliest series of drawings features three uneven cylindrical forms. The colors transition from bright red at the top to deep crimson at the base, giving the shapes a sense of volume. Horn made

this work by painstakingly dabbing powdered pigment onto paper. Once all the pigment was set down, she applied varnish over the top to fix it to the surface. She then cut the pigment-covered paper into shapes and combined them with sheets of plain white paper, piecing them all together.

71. **Richard Serra** (American, 1938–2024)
Ramble 4–2, 2015
Litho crayon and black pastel powder on paper

72. **Richard Serra** (American, 1938–2024)
Rotterdam Vertical #8, 2017
Etching ink, silica, and paintstick on handmade paper

These two works (#71 and 72) show the evolution of Richard Serra's drawing process in the 2010s. In *Rotterdam Vertical #8* (#72) Serra pressed a steel block into the back of a sheet of handmade paper, leaving smudges and thick vertical lines on the other side. The paper rested on a table coated with black ink, waxy pigment, and fine powder that transferred to the paper wherever Serra applied pressure. Because he was working from the reverse, he couldn't see the drawing until it was completed.

Serra made *Ramble 4–2* (#71) using largely the same method but applying more even pressure. In this case, the soft, slightly fuzzy handmade paper picked up a layer of fine powdered pastel and traces of greasy lithograph crayon. This delicate black coating gives the sense of an ethereal environment from which something may materialize.

73. **David Hammons** (American, b. 1943)
Astonishing Grace, 1975
Grease, pigment, and white chalk on black paper

This is one of David Hammons's *Body Prints*, works the artist made by covering himself in baby oil or margarine and pressing up against paper. He then sprinkled the paper with powdered pigment and charcoal to set down his print. *Astonishing Grace* hovers between a drawing and a print and between a self-portrait and a political statement. Hammons depicted himself with shut eyes, wearing a knit cap and wrapped in an American flag. Hammons was a part of the Black Arts Movement, a group of politically active and socially critical African American artists working in the US in the 1960s and 1970s. Assuming a symbol of US identity as a Black man, Hammons catalyzed a dialogue about who is allowed to represent Americanness and who is included in national narratives.

74. **Faye HeavyShield** (Kainai [Blood] First Nations, b. 1953)
the red line, 2021
Seed beads, cord, and thread

This long, looping form is Faye HeavyShield's meditation on line as a formal element in art. The beaded line can be read as a take on drawing or a visual symbol of HeavyShield's own lineage.

HeavyShield is a First Nations artist who fuses a minimalist language with an Indigenous feminist perspective. Her work is informed by her identity as a member of the Kainai (Blood) Nation as well as her personal history and connection to land on her tribe's reserve in the foothills of Alberta, Canada. *the red line* is a cord made of tiny seed beads that the artist sewed together one-by-one. Such beadwork is an important art form practiced by Kainai women.

75. **Odilon Redon** (French, 1840–1916)
The Wind, ca. 1890
Charcoal on paper

Odilon Redon's works often dwell on grotesque or strange transformations, such as human-animal hybrids and severed or floating heads. Redon was associated with the nineteenth-century French Symbolist movement, which drew on dreams, visions, and mythology to explore emotional and spiritual themes.

In this work, Redon depicted a mysterious head flying or being blown through a dense atmosphere of darkness. It is one of several works Redon called his "noirs," or black drawings, for his suggestive use of the color. With an eraser, he excavated the face from a field of velvety black formed by smudged charcoal. This dark atmosphere obscures any surroundings, leaving the context and meaning of the scene open to the imagination.

76. **Piet Mondrian** (Dutch, 1872–1944)
Farmstead, 1906–1907
Charcoal, black, red, and white chalk on tan wove paper, mounted to paper, then mounted to canvas and stretched around a stretcher
Harvard Art Museums/Fogg Museum, Contemporary Art Fund and Gift of Allan Stone, Class of 1954, 1963.122

In *Farmstead*, a cluster of trees partially eclipses the view of a farmhouse. Piet Mondrian created deep evening shadows by using different widths of charcoal, applying light to heavy pressure, and smudging with his hands. Subtle highlights in red and white chalk suggest the glow of moonlight. *Farmstead* is one of many charcoal drawings Mondrian made of the Dutch countryside in 1906 and 1907. These drawings were full-scale studies for oil paintings, although no final, painted version of this composition has been identified.

In 1964, Mrs. Pulitzer acquired *Farmstead* for the Fogg Art Museum at Harvard University, where she was Assistant Curator of Drawings. She compared it to both Mondrian's later abstract paintings and earlier Dutch landscape traditions, writing:

> The seeds of Mondrian's concern with equilibrium expressed by horizontals and verticals are present in this drawing . . . Also, one sees his interest in curving forms and their undulating progression back into space which he continued to explore in his Cubist work. . . . Like so many earlier great Dutch landscapes, [it] gives a sense of enormous space; trees towering over farm buildings and endless flat terrain.

Drawing, continued

77. **Edgar Degas** (French, 1834–1917)
Head of a Man, ca. 1858
Black and white chalk with charcoal on wove paper

Edgar Degas met the subject of this drawing, a professional model known only as Giacomo, in Rome. Before becoming a leading figure in French Impressionism, Degas spent several years there studying Renaissance and Classical art and drawing from models. Light falls across Giacomo's head from the left, illuminating the irises of his eyes and casting shadows on the right half of his face. His precisely defined facial features are balanced by the soft lines and varied textures of his abundant curls. This is one of four known sketches Degas made of Giacomo and may have been a study for a large painting of a literary subject. Regardless of its purpose, Degas' adept use of charcoal resulted in a sensitive and perceptive portrait of his sitter.

78. **Henri Matisse** (French, 1869–1954)
Self Portrait, 1944
Pen and India ink on paper

Henri Matisse depicted himself at work in this portrait, with his balding head turned in observation and an eyebrow raised concentratedly. Long, flowing lines form the artist's head, while short, curving strokes make up his hair and beard. Matisse drew himself throughout his career, capturing the evolution of his features. In the mid-1940s he relied on drawing as a less physically taxing mode of art making due to his recovery from a surgery. He was also coping with the stresses of wartime. He made this drawing in Vence, an inland town in southern France where he moved to avoid air raids during World War II (1939–1945).

79. **Pablo Picasso** (Spanish, 1881–1973)
The Vine, 1921
Carbon crayon and charcoal on paper

Pablo Picasso was adept at drawing. Using a stick of charcoal, he filled this sheet of paper with the outlines of a grapevine trained on a wire trellis. He deftly captured the unique shape of each individual leaf, joint, and grape without shading or revisions. Picasso lived and worked primarily in France. He made this drawing during a summer in Fontainebleau, south of Paris. During this creative retreat to the countryside, Picasso experimented with styles and subjects inspired by antiquity. The grapevine was a readily available drawing subject already brimming with Classical associations from its use in ancient Greek and Roman art.

80. **Ellsworth Kelly** (American, 1923–2015)
Leaves, Île St. Louis, 1950
Ink on paper

81. **Ellsworth Kelly** (American, 1923–2015)
Seaweed, 1949
Ink on paper

82. **Ellsworth Kelly** (American, 1923–2015)
Briar, 1960
Graphite on paper

While living in France after World War II (1939–1945), Ellsworth Kelly drew plants, flowers, and algae as an exercise independent from painting. In *Seaweed* (#81), Kelly captured his subject intricately across several sheets of paper, registering every fold and tear along its ruffled edge. He worked from a piece of seaweed he had gathered on the coast of Brittany, France, and hung up in his nearby studio. *Leaves, Île St Louis* (#80), made the following year in Paris, highlights the delicacy of a tiny flower in contrast to large leaves. In later drawings like *Briar* (#82), Kelly emphasized the outlines of shapes, minimizing texture and detail.

83. **Dan Flavin** (American, 1933–1996)
a memorial for David Flavin of August 8, 1964 (9), 1966
White pencil on black rag laid paper

Dan Flavin's *a memorial for David Flavin of August 8, 1964 (9)* is an early drawing built from repeated strokes of a white pencil on black paper. The artist used a pencil with a blunted tip to avoid tearing the paper as he drew over previous marks. The three lines have the same relative proportions as commercial fluorescent lamps, Flavin's signature medium for sculpture (see #84 nearby). This drawing

commemorates the artist's twin brother, David Flavin, who died in 1962.

84. **Dan Flavin** (American, 1933–1996)
Untitled, 1969
One two-foot daylight and one four-foot cool white fluorescent light with fixtures

This work forms a horizontal line across the corner of the gallery, calling attention to and literally illuminating a rarely noticed part of the room. *Untitled* casts light, shadow, and color across nearby surfaces, drawing much of the gallery into its glow. Minimalist artist Dan Flavin created sculpture from commercially available fluorescent lamps in different colors. *Untitled* pairs two lamps in a fixture, one set behind the other. One lamp is a warm daylight color and the other a cooler white hue. The straight, tubular form of the fluorescent lamps gives the sculpture a linear quality.

85. **Fernanda Gomes** (Brazilian, b. 1960)
Untitled, 2022
Wood, paint, twine, and nails

Fernanda Gomes is drawn to everyday materials often considered useless—scraps of newspaper, old furniture, tea bags, matchboxes, wire, and other discarded objects. In *Untitled*, a white wooden board is held in place by two pieces of twine. The work almost disappears into the white wall behind it, and is visible mainly by the board's edges and the vertical lines formed by the twine. By placing these simple elements together, Gomes reveals the beauty and value in this seemingly fragile arrangement. Recognizing how difficult it is to categorize her work, she notes, "[The] imprecise word 'things' is my favorite for what I do, even if they are, yes, sculptures, drawings, painting, et cetera."