# Drawing on chance : selections from the collection, the Museum of Modern Art, New York : October 12, 1995-January 23, 1996 

Author<br>Museum of Modern Art (New York, N.Y.)

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primary documents, installation views, and an
index of participating artists.

## Drawing on Chance

 Selections from the CollectionThe Museum of Modern Art, New York October 12, 1995-January 23, 1996

Since the early years of this century, artists have been fascinated by the visual possibilities of randomness and accident, and have experimented with a range of techniques that cede an element of control to circumstance. This exhibition organizes a group of such works, all on paper, into four sections: games of chance and systems of random ordering; image making by rubbing, scraping, dripping, and staining; automatic writing and drawing experiments; and finally the collage and assemblage of both words and images.

Perhaps the most influential artist of chance was Marcel Duchamp, whose punning remark that he had not ceased being a painter "but now drew on chance" inspired this exhibition's title. In 1913, in an effort to "imprison and preserve forms obtained through chance," Duchamp


Marcel Duchamp. Monte Cario Bond. 1924. Gift of the artist
produced the Three Standard Stoppages, on view in Gallery 9 of the Painting and Sculpture galleries on the second floor: three "rulers" of arbitrary lengths determined by dropping meter-long pieces of string from a height of one meter.

Inspired by Duchamp, after World War II the composer and visual artist John Cage used random systems to compose music. This influential innovation
motivated a wide range of conceptual projects in which artists stipulated the drawings' parameters but left the results to serendipity. In many works on paper created since the early sixties, Robert Morris used the reach of his extremities to delineate the length, width, and pattern of drawings he executed with closed eyes. More recently, Matthew Barney used the graph of his muscular development during weight training to determine the delicate incline of his 1991 drawing Hypertrophy.

Rules, games, and play are important in many works in the exhibition, from Duchamp's Monte Carlo Bond (1924) - a collage issued to those who wished to bet on a Duchampian system to break the bank at Monte Carlo-to Öyvind Fahlström's 1970 modified "world" monopoly game. In his schematic mappings
of imaginary wars between " $x$-men" and "dot-men," Kim Jones plays a game directly on paper, with the drawing in a continual state of revision for the duration of each battle. In 1924, the Surrealist artists centered around the poet André Breton began exploring methods of art making that would allow decisions to be ruled by the unconscious. These experiments included automatic writing or drawing exercises, random rubbings (frottage), decalcomania, and collaborative drawing games.

The automatic flow of abstract scribbles produced by Breton and other Surrealists like André Masson, Joan Miró, and Yves Tanguy directly influenced postwar Abstract Expressionists like Jackson Pollock. They also inspired the literally automatic drawing produced by a machine that Jean Tinguely devised in the early sixties. Piero Manzoni's Line 1,000 Meters Long (1961) offers another example of automatic drawing, with a Duchampian twist: contained in the metal can is a drawing of a single line, whose length has been
determined by the size of the roll of paper, and whose graphic character is the result of a modified paper-rolling machine that passed the paper across a marker at a fixed speed.

Other methods of Surrealist automatism included decalcomania, the result of sandwiching wet color between two surfaces and then peeling off the top sheet, as practiced by artists like Oscar Dominguez and Yves Tanguy and revived by contemporary artists like Gerhard Richter and Christopher Wool. Fumage, in which smoke traces create effects like those of splattered or poured paint, was pioneered by the Surrealist Wolfgang Paalen and used in the late fifties and early sixties by Yves Klein, and again in the eighties by Cage. Coulage, the technique of pouring paint, was practiced not only by Pollock but more recently by Hermann Nitsch and Anish Kapoor.

The Dada and Surrealist interest in producing spontaneous associations by juxtaposing diverse images was best illustrated by the "Exquisite Corpse," a collaborative drawing
game played by at least three participants. Each player would complete a section of a figure and then fold the paper to conceal all but a portion of the work from the next contributor. The suprising results have much in common with the arbitrarily arranged sound poetry of the Dadaist Tristan Tzara as well as the Futurist Filippo Tommaso Marinetti. In the sixties, the sculptor Carl Andre produced word collages reminiscent of the visual and aural chaos of Dada and Futurism. Word and image collages by younger artists like Albert Oehlen and Meyer Vaisman relate to both Dada and Surrealist precedents.

All the techniques of drawing on chance-arbitrary systems, automatic mark making, pouring, rubbing, scraping, and burning-represent a concern with the processes by which art is made. Easily manipulated, inexpensive, and readily available, paper is a natural vehicle for works that emphasize the act of drawing as much as the finished product.

Laura Hoptman Assistant Curator
Department of Drawings


André Masson. Automatic Drawing, 1924. Given anonymously


Albert Oehlen. Study for Tannhäuser, No. 4. 1987. Gift of R. L. B. Tobin

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The following is a list of works in the exhibition, all from the collection of The Museum of Modern Art.

## William Anastasi

American, born 1933
60 Minutes. 1987
Pencil
$607 / 8 \times 108 \frac{1}{4}{ }^{\prime \prime}$
Gift of Eugene and
Barbara Schwartz

## Carl Andre

American, born 1935
Crowding. 1965
Cut-and-pasted printed papers and synthetic polymer paint on cardboard
$111 / 4 \times 55 / \mathrm{a}^{\prime \prime}$
Gift of Carol O. Selle

## Jean (Hans) Arp

French, born Alsace, 1887-1966
Automatic Drawing. 1916
Brush and ink over traces of pencil on gray paper
$16 \% / 4 \times 21 \frac{1}{4^{\prime \prime}}$
Given anonymously
Squares Arranged According to the Law of Chance. 1917
Collage of cut-and-pasted papers, gouache, ink, and bronze paint $131 / 8 \times 10 \frac{1 / 4 "}{}$
Gift of Philip Johnson

## Matthew Barney

American, born 1967
Hypertrophy (Incline). 1991
Light-reflective vinyl, vaseline, and pencil on file card sewn with thread to self-lubricating plastic frame $101 / 4 \times 111 / 2^{\prime \prime}$
Gift of R. L. B. Tobin


John Cage. Page 18 from Solo for Piano from Concert For Piano and Orchestra. 1957-58. Gift of Lily Auchincloss

## Mary Bauermeister

American, born Germany, 1934
Perhaps. 1964
Pen and ink
$201 / 8 \times 28 \%^{-}$
Gift of John S. Newberry

## Mel Bochner

American, born 1940

## Mental Exercise:

Estimating a Circle. 1972
Pencil, colored pencill, and pen and ink
$22 \%_{8} \times 30^{\prime \prime}$
Acquired with matching funds from
Mr. and Mrs. Eugene Victor Thaw
and the National Endowment for
the Arts

## André Breton

French, 1896-1966
Untitled. 1935
Ink transfer (decalcomania)
$10 \times 12 \% \%^{\prime \prime}$
Purchase

## John Cage

American, 1912-1992
Music for Carillon No. 4
(Page 2). 1961
Pen and ink
$121 / \mathrm{P} \times 17 \mathrm{y}_{8}{ }^{\prime \prime}$
Acquired with matching funds from
Mr. and Mrs. Allen Grover and the
National Endowment for the Arts
Page 18 from Solo for Piano from Concert For Piano and Orchestra. 1957-58
Pen and ink
$10 \% \times 17 / 8^{\prime \prime}$
Gift of Lily Auchincloss
River Rock and Smoke
$4 / 13 / 90 \# 5.1990$
Watercolor on smoked paper
$521 / 2 \times 15^{\prime \prime}$
Gift of Sarah-Ann and
Werner H. Kramarsky

## Waltercio Caldas

Brazilian, born 1946
Japảo. 1972
Pen and ink
$19 \times 171 / 2^{\prime \prime}$
Gift of Gilberto Chateaubriand
in memory of Monroe Wheeler,
Francisco Masjuan, and John Brady

## Salvador Dali

Spanish, 1904-1989
Untitled. 1927
Pen and brush and ink
$97 / 8 \times 12^{7 / 8^{\prime \prime}}$
Gift of Mrs. Alfred R. Stern in honor of René d'Harnoncourt

## Sonia Delaunay-Terk

French, born Ukraine, 1885-1979
Robe Poème No. 1329. 1923
Watercolor, pencil, and gouache $141 / 2 \times 9 \frac{1}{4}=$
Purchase

## Oscar Dominguez

French, born Spain, 1906-1957
Untitled. 1936
Gouache transfer (decaicomania)
$141 / 8 \times 111_{2}^{\prime \prime}$
Purchase

## Jean Dubuffet

French, 1901-1985
Sketchbook: EI Golea II. 1948
Pen and ink
$71 / 8 \times 61 / 4^{\prime \prime}$
Gift of the artist
Sketchbook: EI Golea II. 1948
Pen and ink
$7 \% \times 61 / 4^{\prime \prime}$
Gift of the artist

## Marcel Duchamp

American, born France, 1887-1968
Monte Carlo Bond. 1924
Photocollage on colored lithograph $121 / 4 \times 7 \% 8^{\prime \prime}$
Gift of the artist

## Dennis Evans

American, born 1946
Composition for 100 Discrete
Rain Events. 1976
Pen and brush and ink, gouache, and thumbprint
$24 \times 361 / 4^{\prime \prime}$
Acquired with matching funds from
Mrs. Frank Y. Larkin and the National
Endowment for the Arts
Exquisite Corpses (Cadavres Exquis)
Exquisite Corpse (Cadavre
Exquis). 1935
Composite collage by
Esteban Francés, Remedios
Lissarraga, Oscar Dominguez,
Marcel Jean
Cut-and-pasted photographs
$107 / 8 \times 81 / 4^{\prime \prime}$
F. H. Hirschland Fund

Figure. c. 1928
Composite collage by André Breton, Max Morise, Jeannette, Pierre Naville, Benjamin Péret, Yves Tanguy, Jacques Prévert
Cut-and-pasted photographs 11 䒚 $\times 9^{\prime \prime}$
Van Gogh Purchase Fund
Landscape. c. 1933
Composite drawing by
Valentine Hugo, André Breton,
Tristan Tzara, and Greta
Knutsen
Colored chalk on black paper
$91 / 2 \times 121 / 2^{2}$
Purchase
Nude. 1926-27
Composite drawing by Yves
Tanguy, Joan Miró, Max Morise, and Man Ray
Pen and ink, pencil, and crayon
$141 / 2 \times 9^{\prime \prime}$
Purchase

## Oyvind Fahlström

Swedish, born Brazil, 1928-1976
Plan for World Trade
Monopoly. 1970
Synthetic polymer paint, pen and
ink, colored pencil, and cut-and-
pasted paper
$16 \% \times 14^{\prime \prime}$
Mrs. Bertram Smith Fund

## Hamish Fulton

British, born 1946
Mountain Skyline Fourteen
Days Walking Fourteen Nights
Camping Wind River Range
Wyoming 1989. 1989
Pencil and soil on paper
$7 \% / 4 \times 101 / 4^{\prime \prime}$
Purchase

## Brion Gysin

American, born Great Britain, 1916-1986
A Trip from Here to There 1958
Ink and gouache
$31^{\prime} 6 \%^{\prime \prime}$ " long, folded to fit between
covers $111 / 2 \times 8^{\prime \prime}$
Larry Aldrich Foundation Fund

## Kim Jones

American, born 1944
Untitled. 1991-94
Pencil
$25 \times 38^{\prime \prime}$
Gift of Sarah-Ann and
Werner H. Kramarsky

## Anish Kapoor

Indian, born 1954
Untitled (Red Roots). 1990
Gouache and ink
$20 \times 19{ }_{2}{ }^{\text {" }}$
Gift of Patricia and Morris Orden and an anonymous donor


Filippo Tommaso Marinetti. "Vive la France", 1914.
Gift of the Benjamin and Francis Benenson Foundation

## Yves Klein

French, 1928-1962
Colored Fire: Blue, Pink (Feu Coloré/bleu/rose). 1962
Dry pigment in synthetic resin with gold paint
$241 / 2 \times 19^{\prime \prime}$
Gift of the Scaler Foundation and purchase

## Barry Le Va

American, born 1941
Strips, Sheets, and Particles 1967-68
Pen and ink, cut-and-pasted photograph, and pencil on graph paper
$17 \times 22^{11}$
Philip Johnson Fund

## Richard Long

British, born 1945
Walking a Straight Line by
Night, Dartmoor, England 1970
Photograph, map, and typewritten statement mounted on cardboard panel and styrofoam panel $87 / 8 \times 391 / 2^{\prime \prime}$
Charles Simon Fund
Untitled. 1992
Mississippi mud
$78 \times 43^{\circ}$
Gift of Agnes Gund

## Piero Manzoni

Italian, 1933-1963
Line 1,000 Meters Long. 1961
Chrome-plated metal drum containing a roll of paper with an ink line drawn along its 1000-meter length
$201 / 4^{\prime \prime}$ high $\times 15 \% / 8^{\prime \prime}$ diameter Gift of Fratelli Fabbri Editori and purchase

Filippo Tommaso Marinetti Italian, 1876-1944
"Vive la France". 1914
Ink, crayon, and cut-and-pasted printed paper
$121 / 8 \times 127 / 8^{\prime \prime}$
Gift of the Benjamin and Francis Benenson Foundation

## Kenneth Martin

British, born 1905
Chance, Order, Change 1978-79
Ink and pencil on graph paper $113 / 4 \times 16 \%_{8}^{\prime \prime}$
Gift of Alexis Gregory

## André Masson

French, 1896-1987
Automatic Drawing. 1924
Pen and ink
$91 / 4 \times 81 / 8{ }^{\prime \prime}$
Given anonymously

## Robert Morris

American, born 1931
Blind Time XIII. 1973
Graphite
$351 / 8 \times 46 y_{8}{ }^{n}$
Acquired with matching funds from The Lily Auchincloss Foundation, Inc., and the National Endowment for the Arts

Footprints from Traveling: Limits of Reach. January, 1976. 1976
Graphite and plate oil
$14 \mathrm{~V}_{8 \prime}^{\prime \prime} \times 50^{\prime}$
Gift of the artist

## Hermann Nitsch

Austrian, born 1938
Untitled. 1987
Oil on paper
$47 \% \times 46 \% 4^{\prime \prime}$
Gift of Ronald S. Lauder

## Albert Oehlen

German, born 1954
Studies for Tannhauser,
Nos. 1, 3, 4, 7. 1987
Cut-and-pasted printed papers,
pencil, and ink
$11 \frac{1}{2} \times 883 / 4^{\prime \prime}$
Gift of R. L. B. Tobin

## Gabriel Orozco

Mexican, born 1962
Maria, Maria, Maria. 1992
Erased telephone book page
$11 \times 9^{*}$
Gift of Patricia Phelps de Cisneros and the David Rockefeller Latin American Fund

Untitled. 1992
Pinched and rubbed paper $11 \times 8{ }^{11}$
Gift of Patricia Phelps de Cisneros and the David Rockefeller Latin American Fund

Unknown psychiatric patient
Psychopathic Drawing. (n.d.)
Pencil on paper
$15 \% / 4 \times 12^{n}$
Gift of Ruth Olson

## Jackson Pollock

American, 1912-1956
Untitled. 1944
Pen and ink on paper
$20 \% \times 26^{\prime \prime}$
Gift of Samuel I. Rosenman
(by exchange)
Number 12, 1949. 1949
Enamel on paper mounted on Masonite
$31 \times 221 / 2^{\prime \prime}$
Gift of Edgar Kaufmann, Jr.
Untitled. c. 1950
Ink
$187 / 8 \times 2434^{=}$
The Joan and Lester Avnet Fund
Painting. 1952-56
Brush and black and red ink $153 / 4 \times 201 / 2^{\prime \prime}$
Gift of Mr. and Mrs. Ira Haupt

## Robert Rauschenberg

American, born 1925
Twelve illustrations for
Dante's Inferno. 1959-60
Transfer drawings with mixed mediums
Each $14 \frac{1}{2} \times 11 \frac{1}{2}{ }^{n}$
Given anonymously

## Gerhard Richter

German, born 1932
Untitled. 1986
Oil on paper
$22 \% \times 32 \%{ }^{2}$
Gift of Walter Bareiss
Yves Tanguy
American, born France. 1900-1955
Untitled. 1936
Ink transfer (decalcomania)
$12 \frac{1}{4} \times 19{ }^{1 / 4^{\prime \prime}}$
Alva Gimbel Fund

## Jean Tinguely

Swiss, 1925-1991
Six from the series
("meta-matic no. 8"). 1960
Colored ink on postcards
Each $8 \% \times 6^{-}$
Gift of Jean Tinguely
Three from the series
("meta-matic no. 4"). 1960
Colored ink
Each $181 / 8 \times 16^{\prime \prime}$
Gift of Jean Tinguely
These drawings were made by unknown visitors to Jean Tinguely's exhibition at New York's Staempfli Gallery using the artist's painting machines "meta-matic no. 8 " and "meta-matic no. 4."

## Tristan Tzara

French, born Romania, 1896-1963
Untitled. 1936
Pen and ink
$12 \frac{1}{2} \times 187_{8}^{\prime \prime}$
Gift of Mrs. Alfred H. Barr, Jr.

## Meyer Vaisman

American, born Venezuela, 1960
Untitled. 1990
Cut-and-pasted printed papers
in four parts
Each $151 / 4 \times 12 \% \%^{\prime \prime}$
Purchase

## Jacques Mahé de la Villeglé

 French, born 1927122 rue du Temple. 1968
Torn and pasted printed papers
on linen
$62 \% \times 82 \%{ }^{\prime \prime}$
Gift of Joachim Aberbach (by exchange)

## Christopher Wool

American, born 1955
Untitled. 1986
Enamel on paper
$11 \times 17{ }^{\prime \prime}$
Gift of Luhring Augustine Gallery

## Rush (Alberto Porta)

Spanish, born 1946
Nos. 2, 4, 6 from the series
The Tarot Cards. 1976-79
Mixed mediums on paper
Each $29 \% \times 17 / 6^{\prime \prime}$
Gift of Gloria Kirby

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