

Richard Pousette-Dart: 1930s
October 2–December 20, 2015

Main Gallery

Opening Reception: Thursday, October 1, 6–8pm

For further information and images, please contact
Molly Gross, *Communications Director*, The Drawing Center
212 219 2166 x119 | mgross@drawingcenter.org

October 1, 2015



Richard Pousette-Dart, *Agony*, 1930s. Graphite, ink, and wash on paper, 18 ½ x 14 ⅞ inches. Courtesy of the Estate of Richard Pousette-Dart. Photograph by Jason Wierzbicki.

New York – *Richard Pousette-Dart: 1930s* is the first in-depth museum consideration of Pousette-Dart’s drawings from the 1930s, a period when the artist pursued directly-carved sculpture, yet also painted, experimented with photography, and created numerous works on paper. The exhibition features approximately 100 works from this period including drawings, notebooks, and brasses. Many of the early drawings explore Pousette-Dart’s concerns about sculpture and working three-dimensionally. Others reference the figure through full-frontal or profile views as they consider space, orientation, and volume. Additionally, numerous studies allude to dance, animals, mythology, masks, and human heads. There are also several series of drawings and studies that accumulate abstract and geometric forms as his interest transitioned to working with the “flatter” brasses—small sculptures meant to be worn as pendants or held in the hand. These works presage many of the compositional strategies he employed in his later paintings from the 1940s. Curated by Brett Littman, Executive Director.

Best known as a founding member of the New York School of painting, Richard Pousette-Dart (1916–1992) initially pursued a career as a sculptor. The son of Nathaniel Pousette, a painter, art director, educator, and art writer, and Flora Louise Dart, a poet and musician, Pousette-Dart was raised in an environment filled with music, poetry, and the visual arts, and began drawing and painting by the age of eight. Introduced to African, Oceanic, and Native American art by his father, Pousette-Dart made frequent visits to the Museum of Natural History as a young man. In 1938, he forged a close friendship with John Graham, whose writings were closely aligned with his own interests in spiritual concerns and so-called primitive art. Throughout the 1930s, Pousette-Dart was

most entranced by the work of Henri Gaudier-Brzeska, whose abstract sculptures, drawings, and forms in brass greatly informed the orientation of the young American artist.

ABOUT RICHARD POUSETTE-DART

Born in Saint Paul, Minnesota, on June 8, 1916, Richard Pousette-Dart was raised in Westchester County, New York. He briefly attended Bard College but left to pursue art on his own in New York City where he became part of the first generation of Abstract Expressionists. During his career, Pousette-Dart created a lexicon of biomorphic and totemic forms that provided rich visual and symbolic sources that he would explore throughout his long career in a multitude of painterly approaches. In 1982, Pousette-Dart was chosen by the International Committee of the Venice Biennale to exhibit in the main pavilion. His work has been the subject of solo exhibitions including those at the Whitney Museum of American Art (1963, 1974, 1998); Museum of Modern Art, New York (1969); Metropolitan Museum of Art (1997); Solomon R. Guggenheim Museum; and Peggy Guggenheim Collection in Venice, Italy (2007). Most recently, the exhibition *Full Circle: Works on Paper by Richard Pousette-Dart* was shown at the Philadelphia Museum of Art (2014).

PUBLIC PROGRAMS

Thursday, December 10 at 6:30 pm

Phong Bui, Publisher and Editor-in-Chief of *The Brooklyn Rail*, will moderate a discussion on the 1930s graphic work of Richard Pousette-Dart with Charles H. Duncan, Lowery Stokes Sims, and other panelists to be announced.

PUBLICATION

To accompany *Richard Pousette-Dart: 1930s*, The Drawing Center will produce an extensively illustrated edition in the Drawing Papers series, featuring an introduction by The Drawing Center's Executive Director Brett Littman and essays by Charles Duncan, Executive Director of the Richard Pousette-Dart Foundation, and Lowery Stokes Sims, Curator Emerita of the Museum of Arts and Design in New York.

CREDITS

Richard Pousette-Dart: 1930s, is made possible by the support of The Estate of Richard Pousette-Dart and Pace Gallery.

ABOUT THE DRAWING CENTER

The Drawing Center, a museum in Manhattan's SoHo district, explores the medium of drawing as primary, dynamic, and relevant to contemporary culture, the future of art and creative thought. Its activities, which are both multidisciplinary and broadly historical, include exhibitions; Open Sessions, a curated artist program encouraging community and collaboration; the Drawing Papers publication series; and education and public programs.

LOCATION, HOURS & ACCESSIBILITY

35 Wooster Street between Broome and Grand Streets in SoHo, New York.
Gallery hours are Wednesday-Sunday 12pm–6pm, Thursday, 12pm–8pm.
Tickets: \$5 Adults, \$3 Students and seniors, Children under 12 are free, and free admission Thursdays 6-8pm.

The Drawing Center is wheelchair accessible.

212.219.2166 | info@drawingcenter.org | drawingcenter.org

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AT THE DRAWING CENTER

<i>Richard Pousette-Dart: 1930s</i>	October 2–December 20, 2015
<i>Rashid Johnson: Anxious Men</i>	October 2–December 20, 2015
<i>Open Sessions 5</i>	October 2– October 25, 2015
<i>Open Sessions 6</i>	November 12 – December 20, 2015
<i>Louise Despont: Energy Scaffolds and Information Architecture</i>	January 22–March 20, 2016
<i>Jennifer Bartlett: Hospital</i>	January 22–March 20, 2016
<i>“Please Make This Look Nice”</i>	February 19–March 20, 2016
<i>Drawing Dialogues: The Sol LeWitt Collection</i>	April 15–June 12, 2016
<i>2016 Prix Canson</i>	June 20–July 1, 2016

Ongoing installations

<i>Abdelkader Benchamma: Representation of Dark Matter</i>	Through March 2016
<i>Rachel Goodyear: Restless Guests</i>	Through March 2016
<i>James Sheehan: Death of Malevich</i>	Through October 2015

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Images Available for Reproduction

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Richard Pousette-Dart, *Agony*, 1930s. Graphite, ink, and wash on paper, 18 ½ x 14 7/8 inches. Courtesy of the Estate of Richard Pousette-Dart. Photographer by Jason Wierzbicki.



Richard Pousette-Dart, *Untitled*, 1930s. Ink and wash on paper, 8 ½ x 11 inches (21.6 x 27.9 cm). Courtesy of the Estate of Richard Pousette-Dart.



Richard Pousette-Dart, *The Walking Man*, 1930. Gouache, ink, and graphite on paper, 15 7/8 x 11 7/8 inches (40.3 x 30.2 cm). Courtesy of the Estate of Richard Pousette-Dart. Photographer: Kevin Noble.



Richard Pousette-Dart, *Untitled [Mythic head of a Woman]*, 1930. Ink on paper, 16 ¾ x 13 7/8 inches (42.5 x 35.2 cm). Courtesy of the Estate of Richard Pousette-Dart. Photographer: Kevin Noble.



Richard Pousette-Dart, *Untitled [Two Figures]*, 1938-40. Ink and crayon on paper, 17 x 14 inches (43.2 x 35.6 cm). Courtesy of the Estate of Richard Pousette-Dart. Photographer: Kevin Noble.



Richard Pousette-Dart, *Figure-495*, 1930s. Wash on paper, 16 ¾ x 13 ¾ inches (42.5 x 34.9 cm). Courtesy of J and J Collection. Photographer: Kevin Noble.