

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

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# Drawing on Chance

## Selections from the Collection

The 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 Carlo 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.

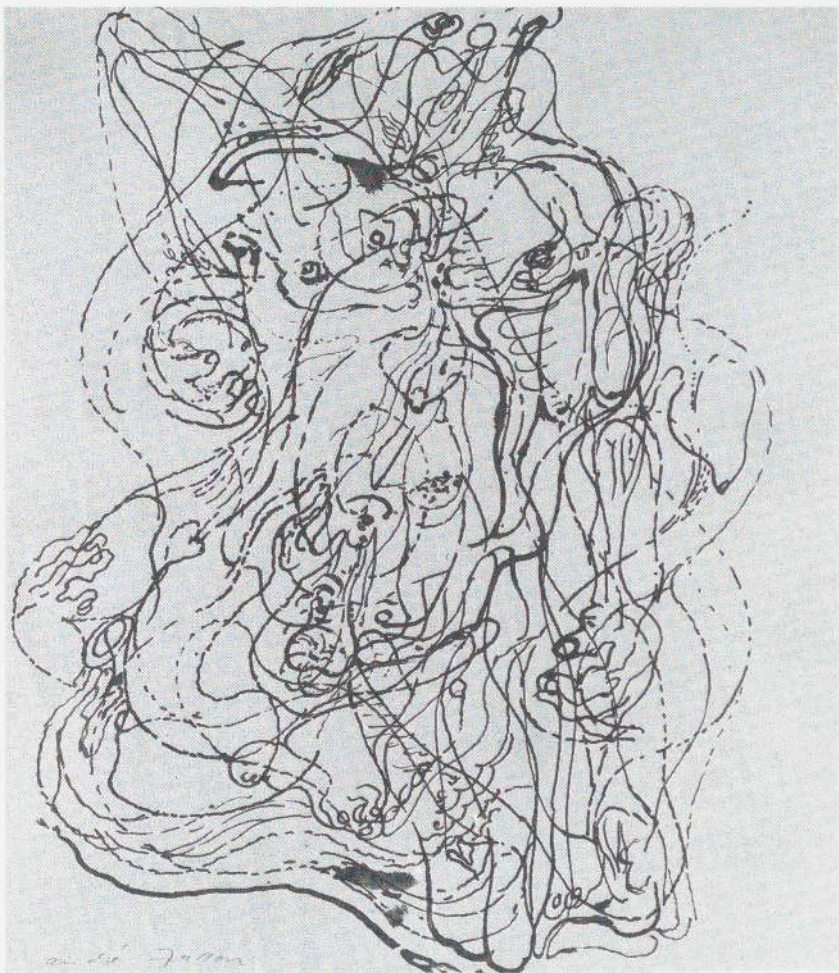
Other methods of Surrealist automatism included decalcomania, the result of sandwiching wet color between two surfaces and then peeling off the top sheet, as practiced by artists like Oscar Dominguez and Yves Tanguy and revived by contemporary artists like Gerhard Richter and Christopher Wool. Fumage, 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

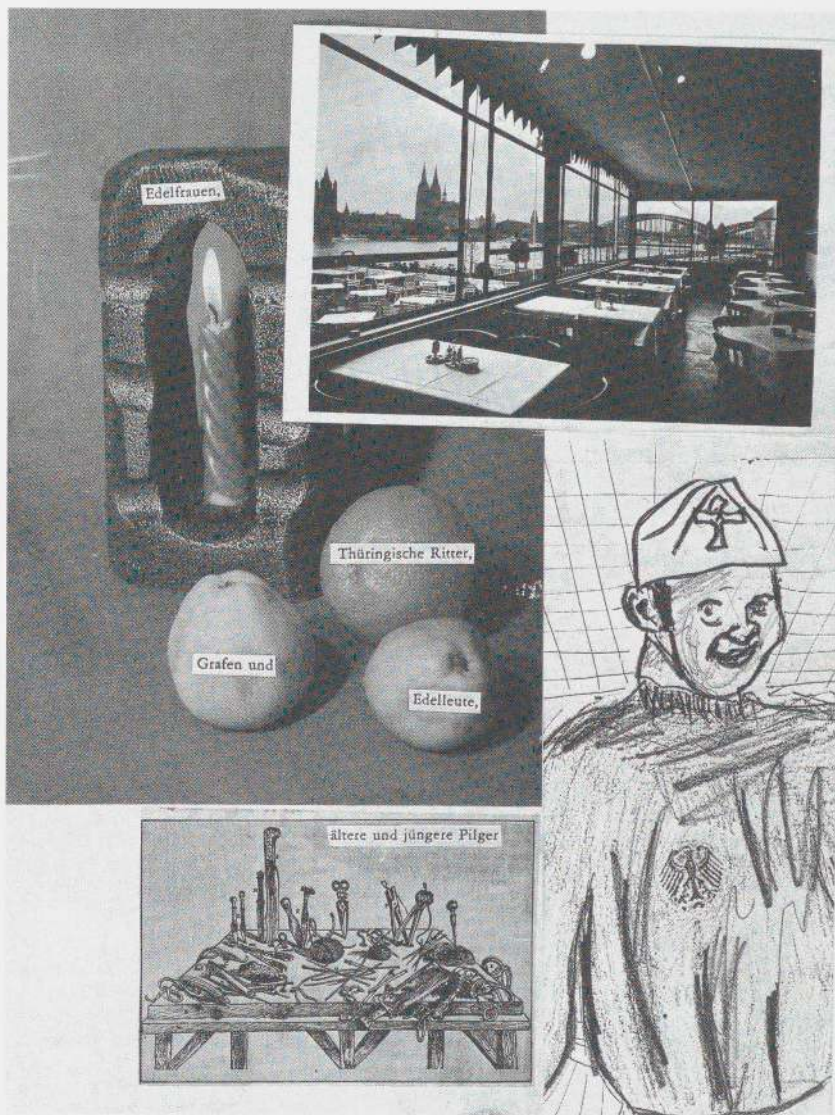
game played by at least three participants. Each player would complete a section of a figure and then fold the paper to conceal all but a portion of the work from the next contributor. The surprising results have much in common with the arbitrarily arranged sound poetry of the Dadaist Tristan Tzara as 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

## Drawing on Chance

Selections from the Collection  
The Museum of Modern Art, New York  
October 12, 1995–January 23, 1996

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

60 7/8 x 108 1/2"

Gift of Eugene and  
Barbara Schwartz

### Carl Andre

American, born 1935

*Crowding*. 1965

Cut-and-pasted printed papers  
and synthetic polymer paint on  
cardboard

11 1/4 x 5 5/8"

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 3/4 x 21 1/4"

Given anonymously

*Squares Arranged According  
to the Law of Chance*. 1917

Collage of cut-and-pasted papers,  
gouache, ink, and bronze paint  
13 1/8 x 10 1/4"

Gift of Philip Johnson

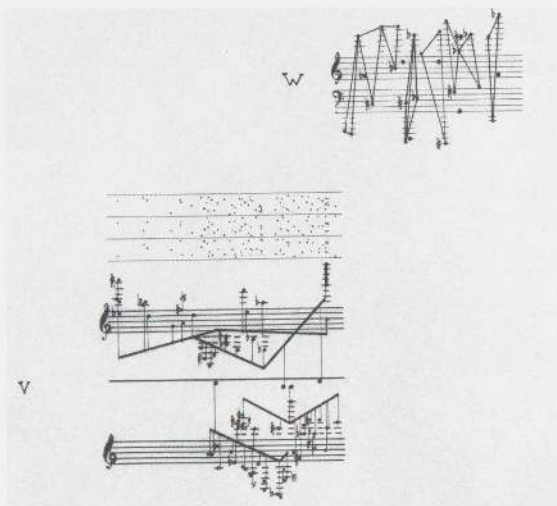
### Matthew Barney

American, born 1967

*Hypertrophy (Incline)*. 1991

Light-reflective vinyl, vaseline, and  
pencil on file card sewn with thread  
to self-lubricating plastic frame  
10 1/4 x 11 1/2"

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

20 1/8 x 28 3/4"

Gift of John S. Newberry

### Mel Bochner

American, born 1940

*Mental Exercise:*

*Estimating a Circle*. 1972

Pencil, colored pencil, and  
pen and ink

22 3/8 x 30"

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 x 12 3/4"

Purchase

### John Cage

American, 1912–1992

*Music for Carillon No. 4*

(*Page 2*). 1961

Pen and ink

12 1/8 x 17 1/8"

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 7/8 x 17 1/8"

Gift of Lily Auchincloss

*River Rock and Smoke*

4/13/90 #5. 1990

Watercolor on smoked paper

52 1/2 x 15"

Gift of Sarah-Ann and

Werner H. Kramarsky

**Waltercio Caldas**

Brazilian, born 1946

*Japão*. 1972

Pen and ink

9 x 17 1/2"

Gift of Gilberto Chateaubriand  
in memory of Monroe Wheeler,  
Francisco Masjuan, and John Brady**Salvador Dalí**

Spanish, 1904–1989

Untitled. 1927

Pen and brush and ink

9 3/8 x 12 3/8"

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

14 1/2 x 9 3/8"

Purchase

**Oscar Dominguez**

French, born Spain, 1906–1957

Untitled. 1936

Gouache transfer (decalcomania)

14 3/8 x 11 1/2"

Purchase

**Jean Dubuffet**

French, 1901–1985

*Sketchbook: El Golea II*. 1948

Pen and ink

7 3/8 x 6 1/4"

Gift of the artist

*Sketchbook: El Golea II*. 1948

Pen and ink

7 3/8 x 6 1/4"

Gift of the artist

**Marcel Duchamp**

American, born France,

1887–1968

*Monte Carlo Bond*. 1924

Photocollage on colored lithograph

12 1/4 x 7 3/8"

Gift of the artist

**Dennis Evans**

American, born 1946

*Composition for 100 Discrete**Rain Events*. 1976Pen and brush and ink, gouache,  
and thumbprint

24 x 36 1/2"

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

10 3/8 x 8 1/4"

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 3/8 x 9"

Van Gogh Purchase Fund

*Landscape*. c. 1933

Composite drawing by

Valentine Hugo, André Breton,

Tristan Tzara, and Greta

Knutsen

Colored chalk on black paper

9 7/8 x 12 1/2"

Purchase

*Nude*. 1926–27

Composite drawing by Yves

Tanguy, Joan Miró, Max Morise,

and Man Ray

Pen and ink, pencil, and crayon

14 1/2 x 9"

Purchase

**Öyvind 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 3/8 x 14"

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 1/2 x 10 1/4"

Purchase

**Brian Gysin**

American, born Great Britain,

1916–1986

*A Trip from Here to There*

1958

Ink and gouache

31" 6 3/8" long, folded to fit between

covers 11 1/2 x 8"

Larry Aldrich Foundation Fund

**Kim Jones**

American, born 1944

Untitled. 1991–94

Pencil

25 x 38"

Gift of Sarah-Ann and

Werner H. Kramarsky

**Anish Kapoor**

Indian, born 1954

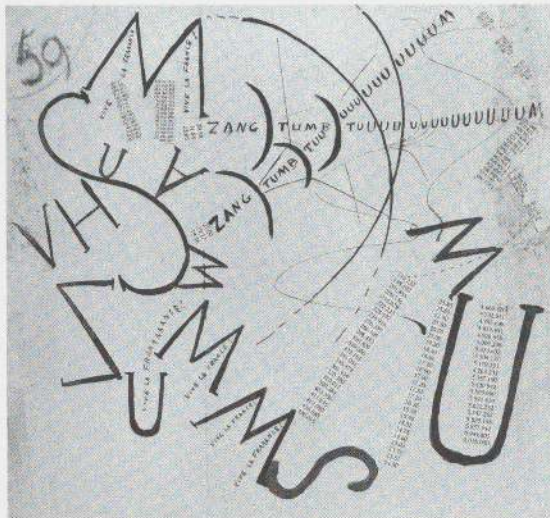
Untitled (*Red Roots*). 1990

Gouache and ink

20 x 19 1/2"

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  
 24 1/2 x 19"  
 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 x 22"  
 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  
 8 7/8 x 39 1/2"  
 Charles Simon Fund

Untitled. 1992  
 Mississippi mud  
 78 x 43"  
 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  
 20 1/4" high x 15 7/8" 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  
 12 1/8 x 12 7/8"  
 Gift of the Benjamin and Francis Benenson Foundation

**Kenneth Martin**

British, born 1905  
*Chance, Order, Change*  
 1978–79  
 Ink and pencil on graph paper  
 11 3/4 x 16 1/2"  
 Gift of Alexis Gregory

**André Masson**

French, 1896–1987  
*Automatic Drawing*. 1924  
 Pen and ink  
 9 1/4 x 8 7/8"  
 Given anonymously

**Robert Morris**

American, born 1931  
*Blind Time XIII*. 1973  
 Graphite  
 35 1/8 x 46 7/8"  
 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 1/8" x 50"  
 Gift of the artist

**Hermann Nitsch**

Austrian, born 1938  
 Untitled. 1987  
 Oil on paper  
 47 3/8 x 46 3/8"  
 Gift of Ronald S. Lauder



**Albert Oehlen**

German, born 1954  
 Studies for *Tannhäuser*,  
 Nos. 1, 3, 4, 7. 1987  
 Cut-and-pasted printed papers,  
 pencil, and ink  
 11 1/2 x 8 3/4"  
 Gift of R. L. B. Tobin

**Gabriel Orozco**

Mexican, born 1962  
*Maria, Maria, Maria*. 1992  
 Erased telephone book page  
 11 x 9"  
 Gift of Patricia Phelps de Cisneros  
 and the David Rockefeller Latin  
 American Fund  
 Untitled. 1992  
 Pinched and rubbed paper  
 11 x 8"  
 Gift of Patricia Phelps de Cisneros  
 and the David Rockefeller Latin  
 American Fund

**Unknown psychiatric patient**

*Psychopathic Drawing*. (n.d.)  
 Pencil on paper  
 15 1/2 x 12"  
 Gift of Ruth Olson

**Jackson Pollock**

American, 1912–1956  
 Untitled. 1944  
 Pen and ink on paper  
 20 3/8 x 26"  
 Gift of Samuel I. Rosenman  
 (by exchange)

**Number 12, 1949**

1949  
 Enamel on paper mounted on  
 Masonite  
 31 x 22 1/2"  
 Gift of Edgar Kaufmann, Jr.

**Untitled. c. 1950**

Ink  
 18 3/8 x 24 3/4"  
 The Joan and Lester Avnet Fund

**Painting. 1952–56**

Brush and black and red ink  
 15 1/2 x 20 1/2"  
 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 1/2 x 11 1/2"  
 Given anonymously

**Gerhard Richter**

German, born 1932  
 Untitled. 1986  
 Oil on paper  
 22 3/8 x 32 3/8"  
 Gift of Walter Bareiss

**Yves Tanguy**

American, born France,  
 1900–1955  
 Untitled. 1936  
 Ink transfer (decalcomania)  
 12 3/4 x 19 1/4"  
 Alva Gimbel Fund

**Jean Tinguely**

Swiss, 1925–1991  
 Six from the series  
 ("meta-matic no. 8"). 1960  
 Colored ink on postcards  
 Each 8 3/8 x 6"  
 Gift of Jean Tinguely

Three from the series  
 ("meta-matic no. 4"). 1960  
 Colored ink  
 Each 18 1/8 x 16"  
 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 1/2 x 18 3/8"  
 Gift of Mrs. Alfred H. Barr, Jr.

**Meyer Vaisman**

American, born Venezuela,  
 1960  
 Untitled. 1990  
 Cut-and-pasted printed papers  
 in four parts  
 Each 15 1/4 x 12 3/4"  
 Purchase

**Jacques Mahé de la Villeglé**

French, born 1927  
*122 rue du Temple*. 1968  
 Torn and pasted printed papers  
 on linen  
 62 3/8 x 82 3/4"  
 Gift of Joachim Aberbach  
 (by exchange)

**Christopher Wool**

American, born 1955  
 Untitled. 1986  
 Enamel on paper  
 11 x 17"  
 Gift of Lühring Augustine Gallery

**Zush (Alberto Porta)**

Spanish, born 1946  
 Nos. 2, 4, 6 from the series  
*The Tarot Cards*. 1976–79  
 Mixed mediums on paper  
 Each 29 1/2 x 17 1/2"  
 Gift of Gloria Kirby

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