

heimer's career, its turning point can be seen to come with his transfer from Zürich to Geneva in autumn 1917: a move west to francophone Switzerland and soon to a post-War buoyancy and a new expansiveness. The enthusiastic international reception of *The orchestra* at the 1923 Paris Salon d'Automne and the 1925 Rome Biennale offset, to a degree, the failure of Oppenheimer's attempt to resettle at this time in Vienna. It also spurred the decision, taken as he returned instead to Berlin, to repeat the experiment in working on a monumental scale. With subsequent relocations enforced rather than chosen, Oppenheimer's adherence to this project became as much a token of stability as it was a form of nostalgia. Preconceived objections to *The Philharmonic* (as too fantastical, too fondly caricatural, or simply a proof that 'more is less') are likely to be overcome in its enveloping presence. One can easily envisage Oppenheimer in his long transatlantic exile reabsorbed into the vanished musical Vienna of his youth.⁷

¹ Catalogue: *Max Oppenheimer – Mahler und die Musik*. Edited by Agnes Husslein-Arco and Alexander Klee, with contributions by Stephanie Auer, Almut Krapf-Weiler and Hartmut Krones. 126 pp. incl. 56 col. + 31 b. & w. ills. (Österreichische Galerie Belvedere, Vienna, 2010), €19 (HB). ISBN 978-3-901508-86-8 (German edition); 978-3-901508-87-5 (English edition).

² W. Michel: *Max Oppenheimer*, Munich 1911, pp.5-6 and 29-31, classifies all overtly innovative contemporary art as 'Expressionist', but finds Oppenheimer to be the truest exponent of this trend. It was not otherwise until 1912 that German commentators extended their use of the term 'Expressionismus' (derived from the French 'l'expressionnisme') from its application to recent French (in particular Fauve) artists to include their contemporaries across Europe, in due course especially Central Europe.

³ M. Brod: 'Max Oppenheimer', *Der Erdgeist* 3/18 (10th October 1908), pp.696-700, notably praised his subject in much the same terms as he had employed for some of the Osma artists the year before, in *idem*: 'Frühling in Prag', *Die Gegenwart* 71/20 (18th May 1907), pp.316-17.

⁴ Present in the Belvedere display, but in its weaker 1937 version; the original 1916 portrait was acquired in 1926 by the Berlin Nationalgalerie.

⁵ Oppenheimer had previously used a variant of this reduction/compression device only in graphic form: in his design for the poster advertising his solo exhibition at the Galerie Wolfsberg, Zürich, in May-June 1915, then for the title-page of the 'Deutschland' double issue of *Die Aktion* (8th July 1916). The format of what seems to be Oppenheimer's first 'quartet painting', *The Hess Quartet* of 1914 (now untraced), is conventionally rectangular, showing all four figures in full, as are later ones such as *The Rosé Quartet* of 1925 (included in the Belvedere show).

⁶ *The operation* was sold in 1914 to the German section of the Prague Moderní Galerie. *The Klingler Quartet* was acquired in 1924 by the revived modern section of the Österreichische Galerie after its inclusion in an Oppenheimer retrospective at the Viennese Hagenbund.

⁷ Oppenheimer had observed how sadly irrecoverable were the cultural riches of turn-of-the-century Vienna in a press interview given two decades later to explain his recent decision to leave the city yet again; see O. König: 'MOPP verlässt Wien. Der Maler Max Oppenheimer geht nach Berlin', *Neues Wiener Journal* (8th December 1926), p.10.

Drawing in Spain

New York

by JANIS TOMLINSON

THE FIRST EXHIBITION of Spanish drawings ever held in New York, *The Spanish Manner: Drawings from Ribera to Goya* at the **Frick Collection, New York** (to 9th January), presents fifty-four drawings spanning two centuries, from Francisco Pacheco's pen-and-ink wash drawing of *King David* (1610-13; cat. no.1) to Francisco Goya's black crayon rendering of a mutilated man (1824-28; no.54). Installed in the temporary exhibition galleries of the Frick, the exhibition has an intimacy appropriate to the works presented, lent from New York collections, the Princeton University Art Museum and the Philadelphia Museum of Art.¹

Drawings by well-known artists – Ribera, Murillo and Cano – as well as artists less familiar to a U.S. audience – the Elder and Younger Herreras, Francisco Rizi and others – introduce a rich range of techniques, subjects and functions to represent drawing in seventeenth-century Spain and its territories. Ribera's highly finished red-and-black chalk drawing of *David and Goliath* (no.1; Fig.73) was perhaps intended as a study presented for a now lost painting, listed in the 1686 inventory of the royal palace (Alcázar) in Madrid that was destroyed by fire in 1734. The masterly handling of red chalk to heighten gesture and expression, moving into more general volumes indicated in black, corroborates such a function. The previously assigned title, *David beheading Goliath*, better captures the moment depicted, as the recently fallen giant, the stone lodged in his bleeding forehead, struggles against his adversary whose sword begins to penetrate his flesh.



74. Design for a processional sculpture of the Vision of St John on Patmos, with five variant plans, by Francisco de Herrera the Younger. 1660-71. Pen-and-ink wash, over metal point, 27.3 by 19.8 cm. (Morgan Library and Museum, New York; exh. Frick Collection, New York).

Chalk drawings are in the minority, supporting the curatorial thesis that the use of ink and wash is the defining technique of the 'Spanish manner'. One regional variation explored is the use of the reed pen by Sevillian artists, illustrated by San Matías, one of eight surviving drawings of an *apostolado* by Francisco de Herrera the Elder, signed and dated 1642 (Hispanic Society of America, New York; no.13). Dynamic hatching, with lines varying with the pressure of the pen and shadows emphasised by selective application of a darker ink, characterise these figures, praised in 1800 by the art historian and collector Ceán



73. *David and Goliath*, by Jusepe de Ribera. c.1625-30. Chalk, approx. 25.9 by 42.6 cm. (irregular). (Courtesy of the Hispanic Society of America, New York; private collection, New York; promised gift to the Hispanic Society of America; exh. Frick Collection, New York).



75. 'He appeared at dawn like this, mutilated, in Zaragoza, early in 1700', by Francisco Goya y Lucientes. 1824–28. Crayon, 19.4 by 14.8 cm. (Dian Woodner Collection, New York; exh. Frick Collection, New York).

Bermúdez as evidence of the artist's 'knowledge, naturalism and genius'.²

The use of ink and wash ranges widely, from the delicacy of washes over black chalk in Murillo's *Christ on the Cross* (no.19; Princeton University Art Museum) to the flamboyance of a design for processional sculpture by Francisco de Herrera the Younger (no.26; Fig.74). Herrera's use of the pen could not be more different from that of his father, as lines swell and taper, curl, float and ultimately coalesce to suggest the forms of St John, the eagle and the Apocalyptic Virgin. The technique seems as ephemeral as the vision itself, emanating a radiance of marks that dissolve into the paper, brown wash defining equally vibrant shadows. A radical contrast is found in the monumental solidity of the design by Alonso Cano (1601–67) for the altarpiece of the Chapel of S. Diego de Alcalá in the convent of S. María de Jesús, Alcalá de Henares (Morgan Library and Museum, New York; no.11), comprising seventeen individual sheets. Reference to this *traza* in commissioning documents for the altarpiece confirms a date of 1657–58; it also bears the coat of arms of Philip IV, who became patron of the chapel in 1657. Pen and ink define the ornate architecture of this three-storey retablo with its full cast of saintly and angelic figures, sculpted and painted; blue wash shadows enhance the architectural masses and recesses, and, more subtly, the volumes of sculptures and illusionism of paintings.

Ranging in function, subject and technique, these rarely seen seventeenth-century drawings condense a complex, Baroque world into a small gallery. Two chalk drawings (nos.31 and 32) by Mariano Salvador Maella (1739–1819) and Francisco Bayeu (1734–95), both from the Hispanic Society of America and related to fresco projects, represent the

eighteenth century. It is unclear whether this limited glimpse of Spain under Bourbon rule reflects the preference of the collecting institution or curatorial choice: certainly these works, by artists influenced by Italy and France for patrons of similar origin, challenge any easy conception of a Spanish manner. Given the limited availability of early drawings by Goya that might ease the transition from Maella and Bayeu, we find ourselves thrown into a very different world upon entering the second of two galleries, with twenty-two drawings by the artist. The presentation of Goya within the context of this exhibition further complicates the idea of a Spanish manner: his subjects and handling mark a clear departure from his Spanish predecessors. As others have noted, the drawings of both Giambattista and Domenico Tiepolo are precedents to which Goya possibly looked, a connection corroborated by the presence in Goya's studio in 1812 of two works by Tiepolo (whether drawings or small paintings, whether by father or son, is unclear).

The selection of drawings by Goya opens with the flirtatious *majos* and *majas* of the mid-1790s and extends to a late crayon drawing (1824–28) of a man hanging, bearing the caption: 'He appeared at dawn like this, mutilated, in Zaragoza, early in 1700' (no.54; Fig.75). One word, 'mutilated', transforms the image, for without it we might overlook the extent of the atrocity depicted. But Goya's illusionistic tour de force could make a Cubist envious: lightly traced bricks reinforce the paper surface as they also anchor the hook from which the awkward bulk of the figure hangs; crayon deftly handled darkens the drapery with blood, defines the inert but now tranquil face, and faintly suggests the delicate shoes, still worn, despite the ordeal.

For the past half century, discussion of Goya's drawings has focused on his eight albums, an approach that culminated in an exhibition and catalogue in 2001.³ This scholarship is reviewed here. The albums vary in nature: some were bound sketchbooks, others made up of individual sheets. Scholars have not reached agreement of the date encompassed by each album: they span at least three, and in some cases as many as twenty-one, years. Here, the installation according to the date and number of an album presents images very different in theme, technique and composition as a sequence. Although the individual works fascinate, no attempt is made to draw them together as a reflection of the artist's evolution.

While the reading of these images expands upon a scholarly tradition of interpreting Goya's drawings as journal entries or social commentary, the context of this exhibition highlights the idiosyncrasy of how we look at them. Whereas the techniques of drawings by earlier artists are assessed and dates considered, Goya's process and any possible chronology of his style as a draughtsman is left almost without comment. The twenty-two drawings on view illustrate an unprecedentedly vital exploration of the potential of chalk, ink, wash and crayon, as the vehicle for Goya's

depiction of the human figure – young and old; grounded, in flight or suspended; in agony or in joy. Perhaps those figures evolved as the initial image developed into themes, subsequently elucidated by a written caption. For, unlike illustration, these drawings are as much about process as about image; for that, we never tire of looking.

¹ Catalogue: *The Spanish Manner: Drawings from Ribera to Goya*. By Jonathan Brown, Lisa A. Banner, Andrew Schulz and Reva Wolf, with contributions by Susan Grace Galassi, Pablo Pérez d'Ors and Joanna Sheers. 208 pp. incl. 125 col. ills. (Frick Collection, New York, in association with Scala Publishers, London and New York, 2010), \$65 (HB). ISBN 978-1-85759-651-9; \$39.95 (PB). ISBN 978-0-912114-50-7.

² D. Agustín Cean Bermúdez: *Diccionario historic de los más ilustres profesores de las bellas artes en España*, Madrid 1800 (rev. ed. 1965), II, p.277.

³ For the most thorough recent summary on the albums, see J. Wilson-Bareau: exh. cat. *Goya: drawings from his private albums*, London (Hayward Gallery) 2001.

Paul Thek

New York

by FIONA ANDERSON

IN 1963, THE AMERICAN artist Paul Thek (1933–88) visited the catacombs in Palermo with the photographer Peter Hujar. As Hujar took photographs of encased corpses (Fig.77), Thek opened up a coffin, stopping to pick up what he thought to be a piece of paper. 'It was a piece of dried thigh', he recalled 'I felt strangely relieved and free. [. . .] We accept



76. *Untitled (Buzzard)*, by Paul Thek. 1968. Wood, taxidermic buzzard, shoes, paint, metal, black-and-white photographs, string, Plexiglas and wax, 130 by 107 by 50 cm. (Museum Moderner Kunst, Stiftung Ludwig, Vienna; exh. Whitney Museum of American Art, New York).