

# DRAWING TODAY



Edward Povey, Perfect Woman 2, graphite on paper, 34.6 x25

## Online Exhibition

36 International Artists

July 25 -August 8

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Barry Nemett  
James Hennessey  
Elisa Jensen  
Elizabeth Sewald Hill  
Alan Feltus  
Jack Berkowitz  
Gary Esposito  
Lani Irwin  
Alice Zinne  
Frank Hyder  
Richard Whitten  
Grant Drumheller  
Norma Minkowitz  
Sheldon Tapley  
Ying Li  
Alexander Shundi  
Ruth Miller Forge  
Caren Canier  
Patty Mullins

Edward Povey  
Paul Fenniak  
Jeffrey Carr  
Michael Chomse  
David Skora  
Deborah Kahn  
Laini Nemett  
Matthew Lopas  
Karl Hartman  
James Lancel McElhinney  
Mark Gerard McKee  
Leonid Lerman  
Perrin Mahler  
Nancy Daubenspeck  
Michele Fenniak  
Susan Yanero  
Langdon Quin  
Dan Sheridan Gustin

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## On Drawing

If we go back in pre-history to the Lascaux cave paintings we see drawings as beautiful and as sophisticated as any ever made. A fine example is the “Red Cow”. Making drawings is a human instinct that has always been with us, starting in early childhood. For an artist it is likely to be something we will do for the rest of our lives. In some cases drawings are made as works of art in themselves. More often we make drawings to help us better understand a painting or a sculpture we are working on, or to better retain the memory of something we see.

To look at a drawing is to look into the mind of its maker. Because we are all different from one another, the way we see and understand things will be different and personal, and therefore unique.

Some drawings are bare sketches or suggestions of possibilities for organizing a composition. Some of those sketches might have notes about color or, perhaps, a note about a particular pattern in the clothing of the person depicted. Hans Holbein’s portrait drawings often have such written notes. A Cézanne drawing might be a barely stated notation, not about what things in a landscape look like, but about the space between them. Morandi’s drawings are often about the space between things on a table. The objects themselves will be incompletely described while the distance and the shape of the space between those things is clearly defined. Cézanne, Giacometti, Euan Uglow, and Antonio López García were obsessed with exact positions and measuring. On the other hand, Bonnard’s late drawings have a wonderful free flowing kind of scribbling, and they, as it was for the others, were what his paintings were based on. The range of kinds of drawings is vast. Rembrandt’s Crucifixion drypoint prints show an immense depth of drama and emotion made by the density of his built up line hatching. In Van Gogh’s ink drawings of a wheat field we sense a gentle breeze swaying the wheat. These are examples of the magic of drawing that is hardly ever about how realistically something was drawn. It is about the mind and eye of the artist and what fascinated him or her most. Always it is an interpretation of something seen or imagined: a personal representation and not a duplication of something. It is our obsessions that identify each of us and differentiates one artist from others. The assemblage of works in Drawing Today 2020 are directly linked to these traditions while continuing the pursuit of individualistic vocabularies, techniques and purpose.

Alan Feltus, July 2020  
Assisi, Italy