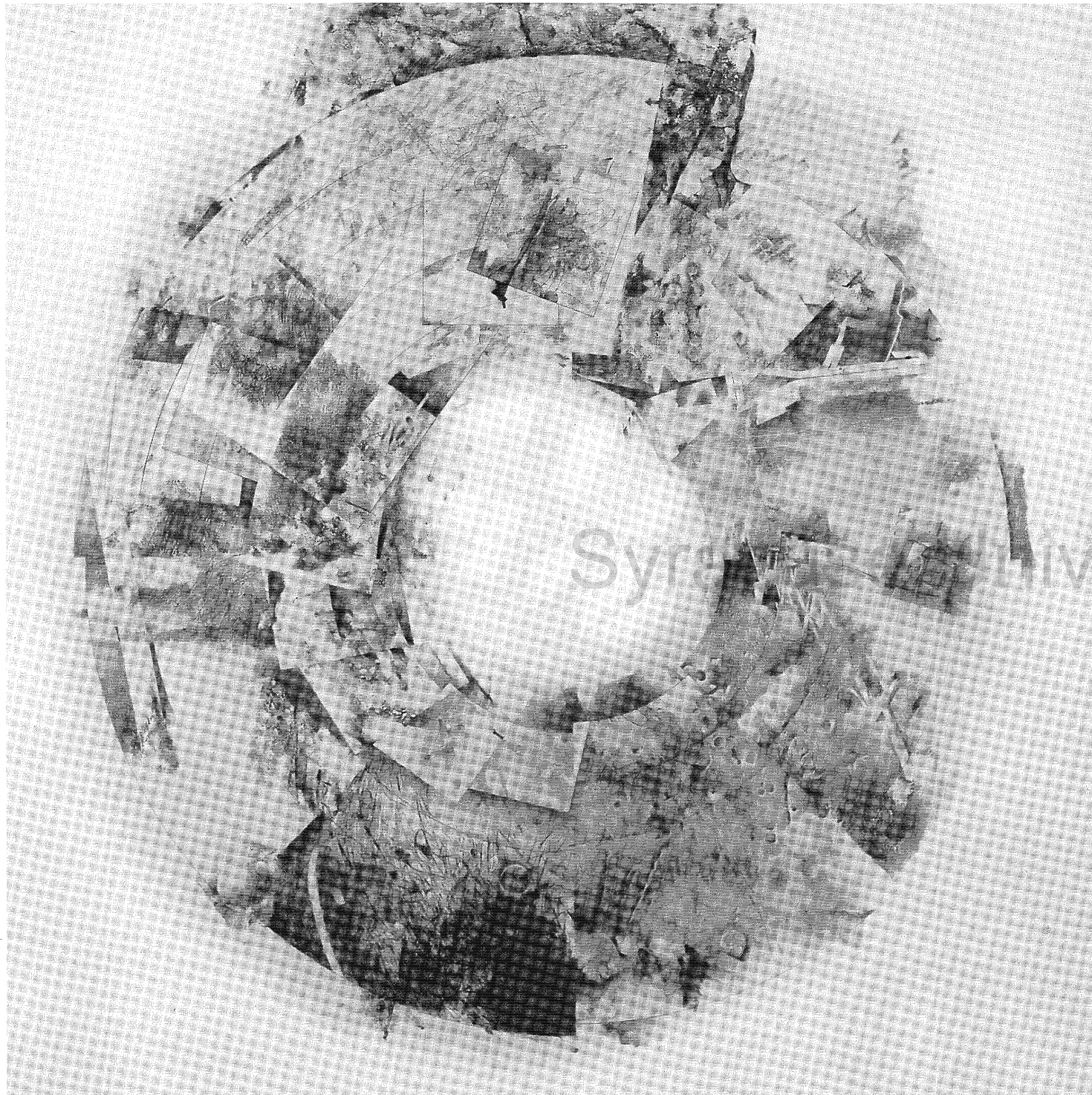


Syracuse Univer

CHARLES SCHMIDT
RECENT
DRAWINGS

Syracuse University Lubin House
11 East 61st Street
New York, New York
December 18, 1973 — January 11, 1974



There is no doubt that we are experiencing in this country a Renaissance in drawing. The work of Charles Schmidt and other artists like him indicate that we are now seeing an extraordinary technical competence and a new system of esthetics which are being shown as ends in themselves. The diversity of their sources are matched only by a variety of techniques, as well as independence of vision.

In many ways drawing is closer to the fundamentals of esthetic discovery than any other visual means. More artists share drawing than any other skill involved with the creative process. In the past drawing has been considered preparation for work; a discipline; more often than not, a pastime.

Mr. Schmidt was a painter first, but now considers drawing his major work. Occasionally he goes back to his painting and uses the brush to clarify what is happening in the drawing, just the reverse of the painter. The drawings, which increase in size to almost amazing proportions, lose the intimacy of scale we have so long expected of that discipline. They set up a unique system of space which one views from various points, and moves through gently, sometimes abruptly, from one drawing to the next.

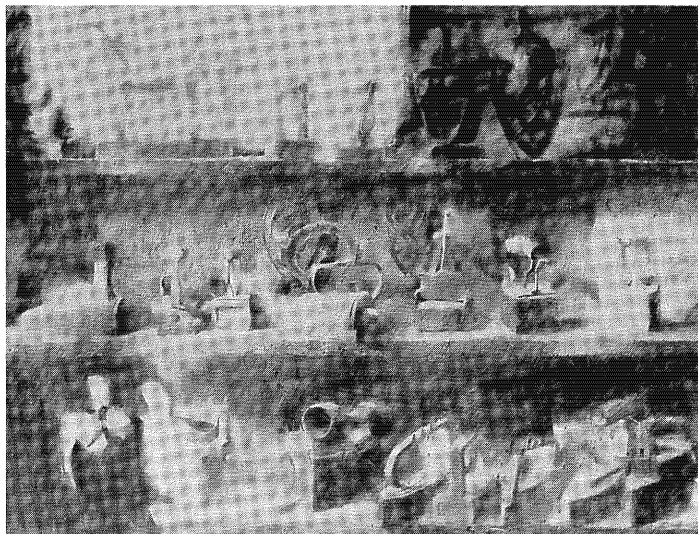
I am pleased to have Mr. Schmidt's exhibition at the Syracuse University Lubin House Gallery. It is an authoritative contribution to American pictorial art.

August L. Freundlich
Dean, College of Visual and Performing Arts
Syracuse University

CHARLES SCHMIDT RECENT DRAWINGS

INTERNA CIRCOLARE SINISTRA (Detail),
Graphite and colored pencil

Syracuse University Lubin House
11 East 61st Street
New York, New York
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FLAT IRONS AND TRIVETS, Graphite, 31" x 42"

These drawings are ends in themselves. They could not have been done as paintings, nor is it necessary or desirable for me to do paintings from them. The form and the execution are inseparable.

The way these drawings look and the way they were organized was not predetermined and then put down on paper. It is a layering process both in a technical and a conceptual sense. Of course some ideas exist beforehand. The feel of it is known in part. But once begun, the drawing has a life of its own. Unexpected combinations occur and new kinds of excitement and problems emerge. Areas become clarified and then vanish as the work evolves. The execution is both additive and subtractive, hot and cool, and often a drawing will be worked on over a period of months.

Some of these drawings make use of a Renaissance idea about the picture plane, that is, seeing it as a window revealing another world. The situation is affected by conditions of light, air and environment.

In others, the intent is a pronounced tension between schema and illusion and even a tension between order and chaos. Part of this comes from a keen interest in the apparent contradiction between two dimensionality and three dimensionality in pictures and part comes from the desire to develop a time-lapse system.

It's an old oriental aesthetic that things must be locked onto the surface of the picture plane in order to facilitate sequential movement. The Japanese philosophy about this is that "things" are events in the stream of life and what is important is the flow. It is a philosophy of continuity.

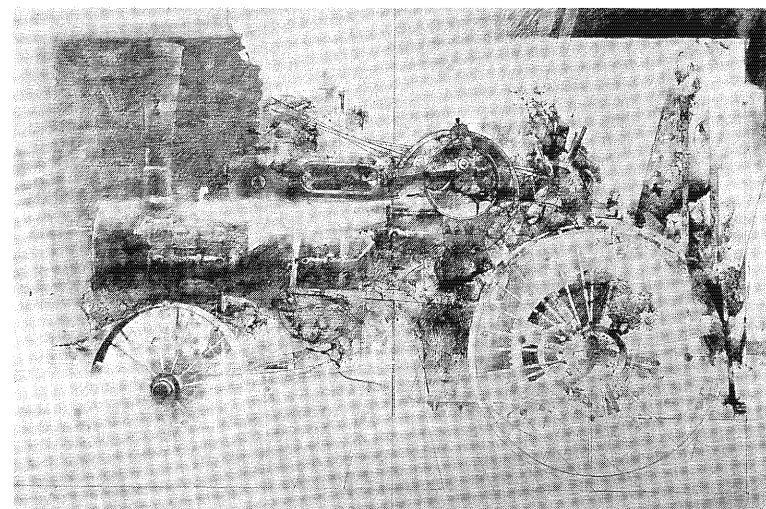
The Italian Baroque architects also operated on an idea of "continuous oscillation." Curves don't stop with the physical limits of the building but continue outward. The buildings do not arrest a cube of space, but space flows in and out. The buildings are vehicles for experiencing movement.

In our own time, man-made satellites in the course of their functions produce modular and mosaic maps which invite sequential reading and represent an order over chaos superimposition.

The machine and what it does is the subject of all these drawings. Machines themselves are incredibly beautiful. But more than that, the intent is also to use them as a means, a lens through which is seen the unsentimental effects of time both as it is passing and after it has left its mark.

The presence of man is unmistakable. All machines are extensions of man. They overcome his present biological limitations and are therefore as portentous as they are evolutionary. But they also suffer the same fate as man. All these drawings are boneyards.

Charles Schmidt
Philadelphia, Pennsylvania
October, 1973



THE CASE EAGLE, Graphite and ink, 40" x 64"



THE SEXTANT, Graphite, 30" x 43"

THE ARTIST

Charles Schmidt is Associate Professor of Painting and Drawing at Tyler School of Art, Temple University in Philadelphia. His education includes a B.F.A. in painting from Carnegie-Mellon University in Pittsburgh in 1960 and an M.F.A. in painting from Cranbrook Academy of Art in Bloomfield Hills, Michigan in 1967. After completing his undergraduate study he joined President Kennedy's social staff at the White House as calligrapher and artist. From 1963 to 1965 he taught drawing at the Atlanta School of Art in Atlanta, Georgia, before beginning study at Cranbrook with Zoltan Sepeshy. He began teaching at Tyler in 1967 and spent 1970-72 in Europe teaching at Tyler's Rome school.

ONE MAN SHOWS

Pittsburgh Gallery of Fine Arts, Pittsburgh, Pa., 1963, 1964
Albion College, Albion, Michigan, 1967
Southern Connecticut State College, New Haven, Conn., 1970
University of Wisconsin, Eau Claire, Wisconsin, 1970
Circolo Italsider, Genoa, Italy, 1971
American Studies Center Gallery, Naples, Italy, 1971
Tyler School of Art in Rome, Temple Abroad, Rome, Italy, 1971
Midtown Gallery, Atlanta, Georgia, 1972
Syracuse University, Syracuse, New York, 1973

GROUP EXHIBITIONS

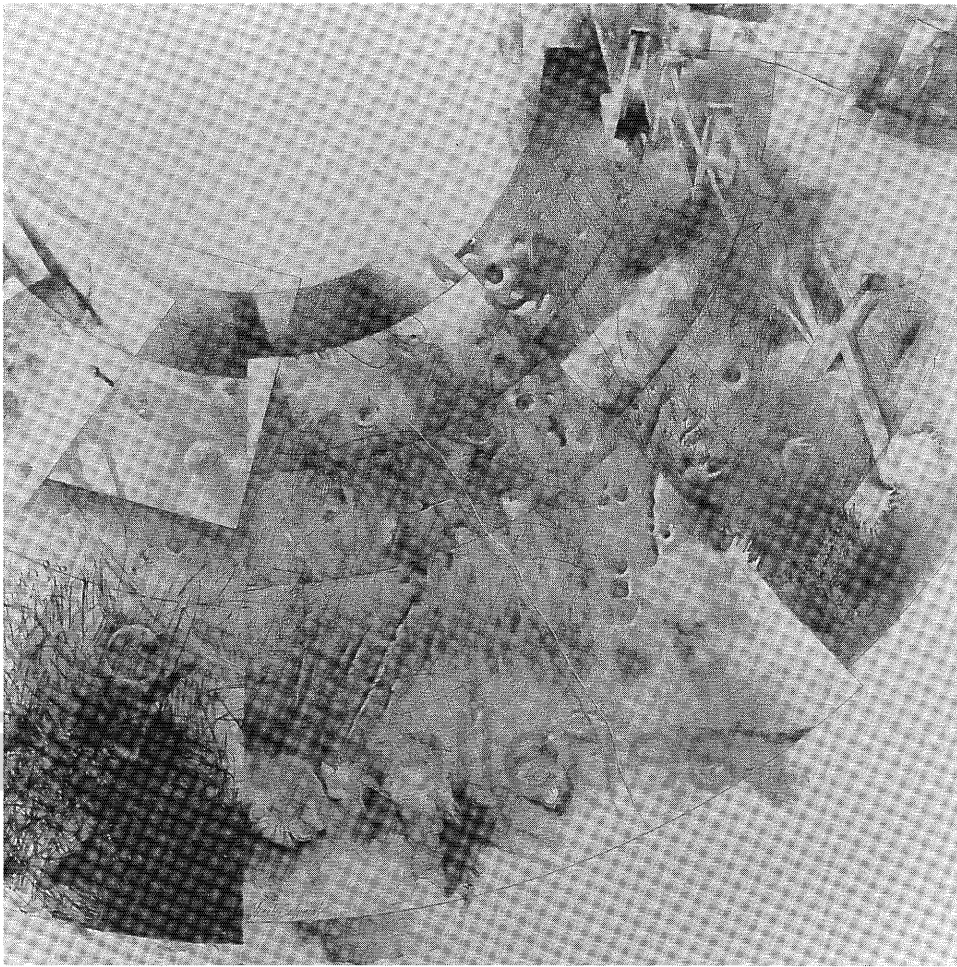
American Federation of Arts, National Touring Exhibition, The Drawing Society, 1965-1966
University of Kentucky, Lexington, Kentucky, 1965
Ball State University, Muncie, Indiana. Annual National Drawing and Small Sculpture Shows, 1966, 1967
Bucknell University, Lewisburg, Pa., Second Bucknell Annual National Drawing Exhibition, 1966
The Detroit Institute of Arts, Detroit, Michigan. Fifty-Sixth Exhibition for Michigan Artists, 1966
Moore College of Art, Philadelphia, Pa., American Drawing, 1968
The Providence Art Club, Providence, R.I., Open Drawing Show, 1968
San Francisco Museum of Art, San Francisco, Cal., 1970 Drawing Exhibition
University of Delaware, Newark, Del., Ninth Regional Exhibition of Art, 1970
American Embassy, Rome, Italy, L'Italia Interpretata da Artisti Americani, 1971
William Penn Memorial Museum, Harrisburg, Pa., Pennsylvania '71, 1971
American Studies Center Gallery, Naples, Italy. Nove Artisti Americani in Italia, 1971
Loyola University, Rome, Italy. Spring Exhibition, 1971
University of Wisconsin, Oshkosh, Centennial Acquisition Exhibition, 1972

PRIZES

Purchase Prize, 28th Annual Midyear Show, Butler Museum, Youngstown, Ohio, 1963
Award of Merit, Southeastern Regional Exhibition, The Drawing Society, High Museum, Atlanta, Georgia, 1965
Award, Michigan Art on Paper, Kalamazoo Institute of Arts, Kalamazoo, Michigan, 1967
Purchase Prize, The Artist Teacher Today, U.S.A., The State University of New York, Oswego, New York, 1968
First Prize, 28th Annual Exhibition, The Woodmere Art Gallery, Philadelphia, Pennsylvania, 1968
The Dana Water Color Medal, 164th Annual Exhibition, The Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, 1969
First Prize, Moravian Invitational, Moravian College, Bethlehem, Pennsylvania, 1970
Outstanding Work in Drawing, Earth Art '73, Museum of the Philadelphia Civic Center, Philadelphia, Pennsylvania, 1973

COLLECTIONS

Butler Museum, Youngstown, Ohio; Albion College, Albion, Michigan; The State University of New York, Oswego, New York; The Woodmere Art Gallery, Philadelphia, Pennsylvania; University of Wisconsin, Eau Claire, Wisconsin; DeKalb Junior College, Atlanta, Georgia; Rutgers University, Camden College of Arts and Sciences, Camden, New Jersey; Syracuse University, Syracuse, New York



INTERNA CIRCOLARE SINISTRA, Graphite and colored pencil, 59" x 62"

CATALOG

1. TONDO FOR SOFTLANDER
Graphite and colored pencil
59" x 60"
2. BELATRIX
Graphite, ink and colored pencil
43" x 72"
3. ESTERNA CIRCOLARE DESTRA
Graphite and colored pencil
59" x 62"
4. INTERNA CIRCOLARE SINISTRA
Graphite and colored pencil
59" x 62"
5. THE CASE EAGLE
Graphite and ink
40" x 64"
6. SURVEYOR
Graphite
42" x 80"
7. THE SEXTANT
Graphite
30" x 43"
8. FLATIRONS AND TRIVETS
Graphite
31" x 42"
9. FERROUS LANDSCAPE
Graphite
31" x 42"
10. MECHANICAL COLLECTION
Aqueous medium
21" x 28"

Syracuse Univer