

Werner Drewes
And His Influence on Geometric Abstraction

Addison Rowe Gallery

Werner Drewes
And His Influence on Geometric Abstraction

Exhibition Catalog

September 15 – November 15, 2023

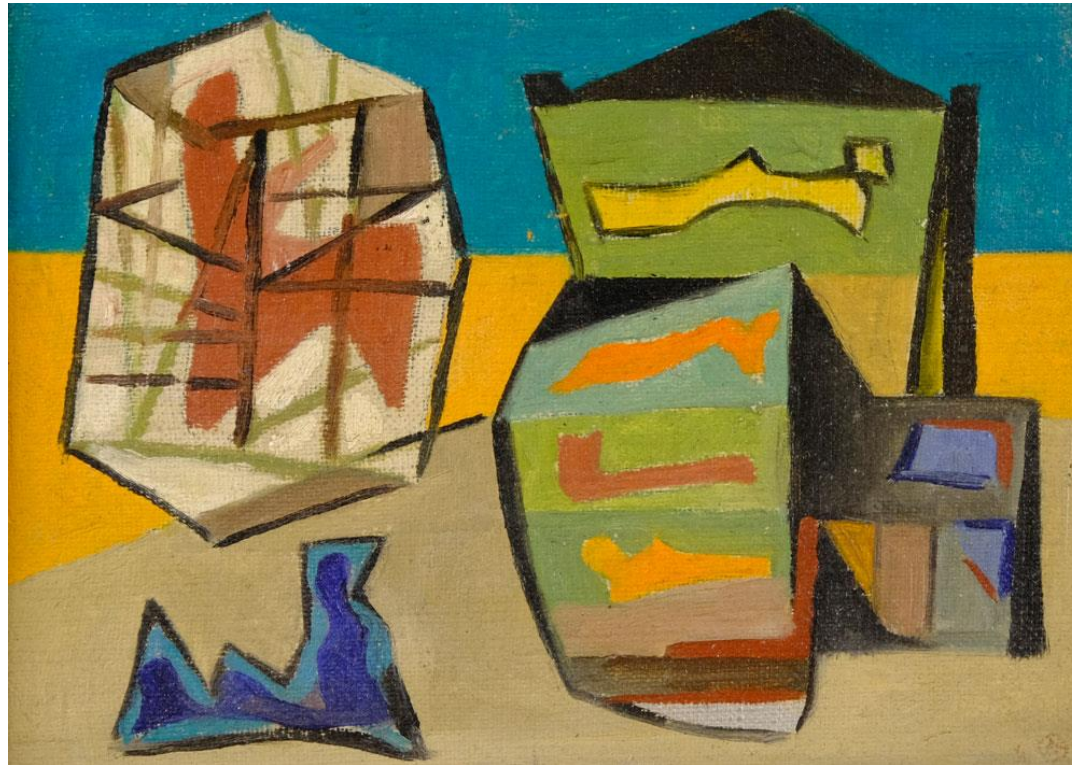
229 East Marcy Street

Santa Fe, New Mexico



Drewes

403



Human Cocoons, 1946, oil on canvas, 6 x 8 ½ inches, signed and dated lower right, "print 1, artist proof" lower left
Untitled, 1947, oil on canvas board, 18 x 24 inches, signed and dated: lower right (opposite page)





Potter's Workshop, 1948,
oil on canvas, 36 x 24 inches,
signed lower left

Werner Drewes (1899-1985) was born in Canig, Germany; an area that is now part of Poland. Drewes was exposed to the radical principals taught at the Bauhaus school, in Weimar, which shaped his artistic expression. The school is associated with artistic compositions of abstraction, geometric forms, and angular concepts. Some of the artists associated with the Bauhaus were Wassily Kandinsky, Paul Klee, Lyonel Feininger, Josef Albers, and Laszlo Moholy-Nagy. Drewes was one of the first Bauhaus artists to move to the United States in the 1930s.

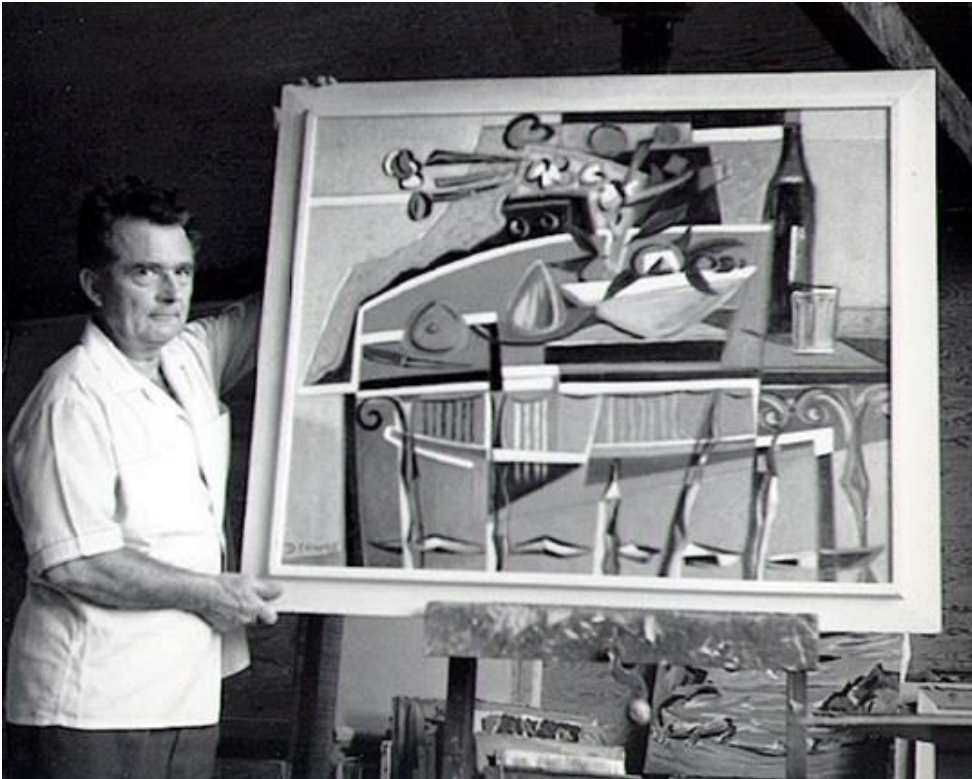


Image source: Bucks County Artist Database

Werner Drewes was a founding member and central figure in the creation of the American Abstract Artists (AAA) group in 1936. The AAA provided discussion, debate, and opportunities to exhibit abstract art, which was groundbreaking at the time, and is the essence for the acceptance of non-objective art in the United States. Works by fellow AAA members, Charles Green Shaw, Rolph Scarlett, and Ilya Bolotowsky are represented in this show. They were leaders in the non-objective geometric style of art prevalent at that time. This exhibition proves how Kandinsky's theories of balance, order and form helped develop the stylistic concepts of geometric abstraction and the influence these ideas had on generations of artists.

The show continues this trajectory by highlighting several New Mexico modernists who were members of the Transcendental Painting Group and who exhibited in New York, San Francisco, and Chicago in the 1930s and 1940s. Raymond Jonson and Emil Bisttram were highly influenced by Kandinsky. Their work relies heavily on the stylistic values of his early color theories.



Rustic Shelf with Wine Bottle, 1948,
oil on canvas, 26 x 20 inches,
signed lower left

Several other artists represented are Ed Garman, William Lumpkins, and Frederick Hammersley. They were associated with the art communities in New Mexico and shape the abstract movement post WWII era. Their work moves away from complex abstract compositions, seen in the style of Werner Drewes and his colleagues, to a more simplified style of shapes and forms. These paintings are characteristic of the styles developed in the 1970s and 1980s.

Completing the show are the works of Florence Miller Pierce and Matthew Rowe; advancing current trends of abstract forms and relying on the beauty of shapes alone.

Thanks to the early teachings of Werner Drewes, the art of the last century has remained true to the tenants of the great teachers from the Bauhaus - which has reshaped itself into a dynamic and powerful style of pure geometric abstraction.

~Victoria Addison

Charles Green Shaw (1892-1974)



Untitled Abstraction, oil on canvas,
11 ½ x 8 ½ inches,
signed lower right



Rolph Scarlett (1889-1984)

The City
20 x 24 inches
oil on canvas
signed lower right

Abstraction
gouache on paperboard
4 x 7 ½ inches
signed lower right
(previous page, upper)

Abstraction
mixed media on paper
10 ¾ x 12 inches
signed lower right
(previous page, lower)



SCARLETT.

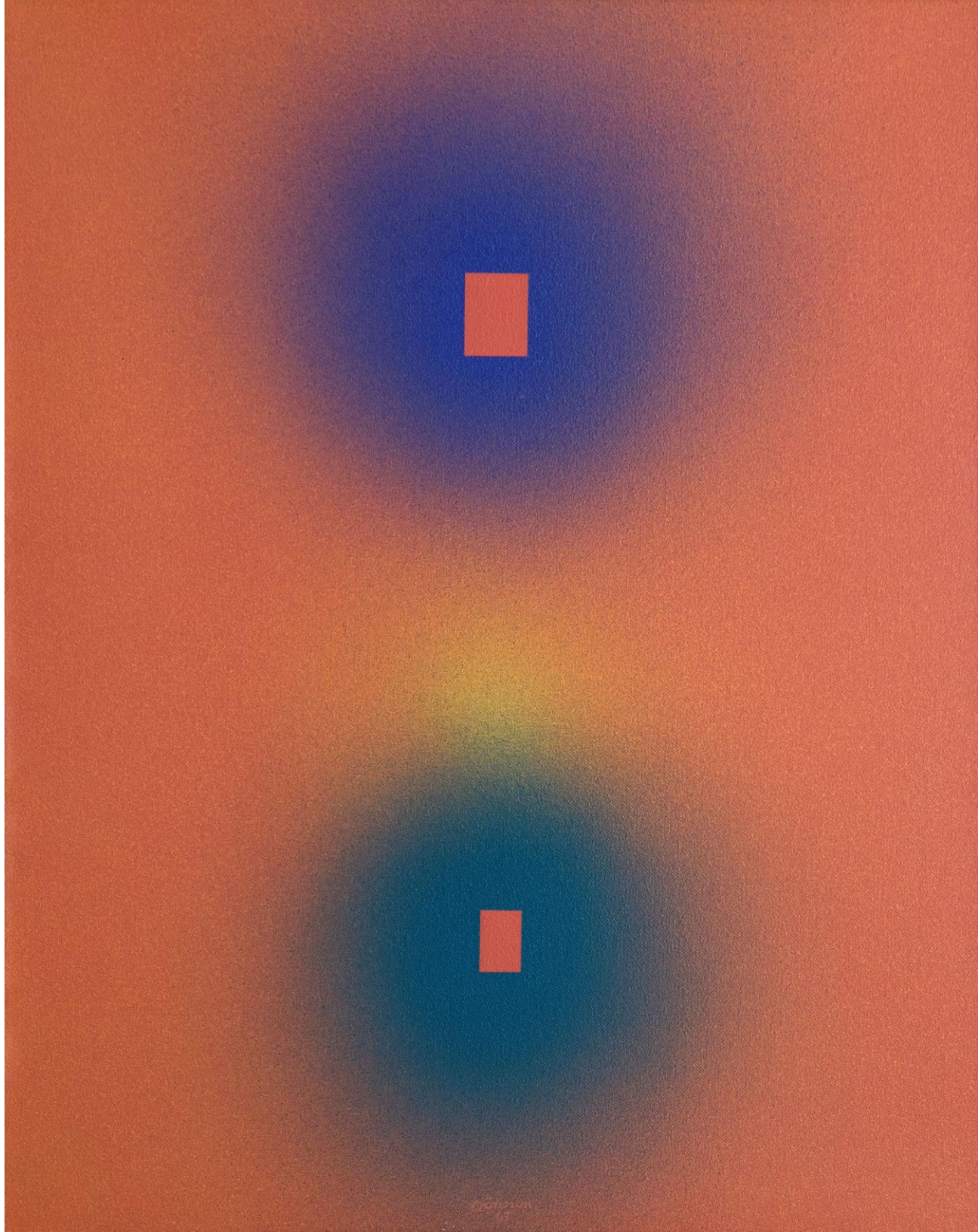
Emil Bisttram (1895-1976)





Untitled
1944
mixed media on paper
17 1/2 x 23 1/2 inches
signed and dated all corners (opposite)

Transcendental Abstraction
1937
pastel on paper
28 x 22 inches
signed & dated lower right





Raymond Jonson (1891-1982)

Polymer No.12

1967

acrylic on canvas

30 x 24 inches

signed and dated lower center (opposite)

Polymer No.20

1966

acrylic on masonite

42 x 12 inches

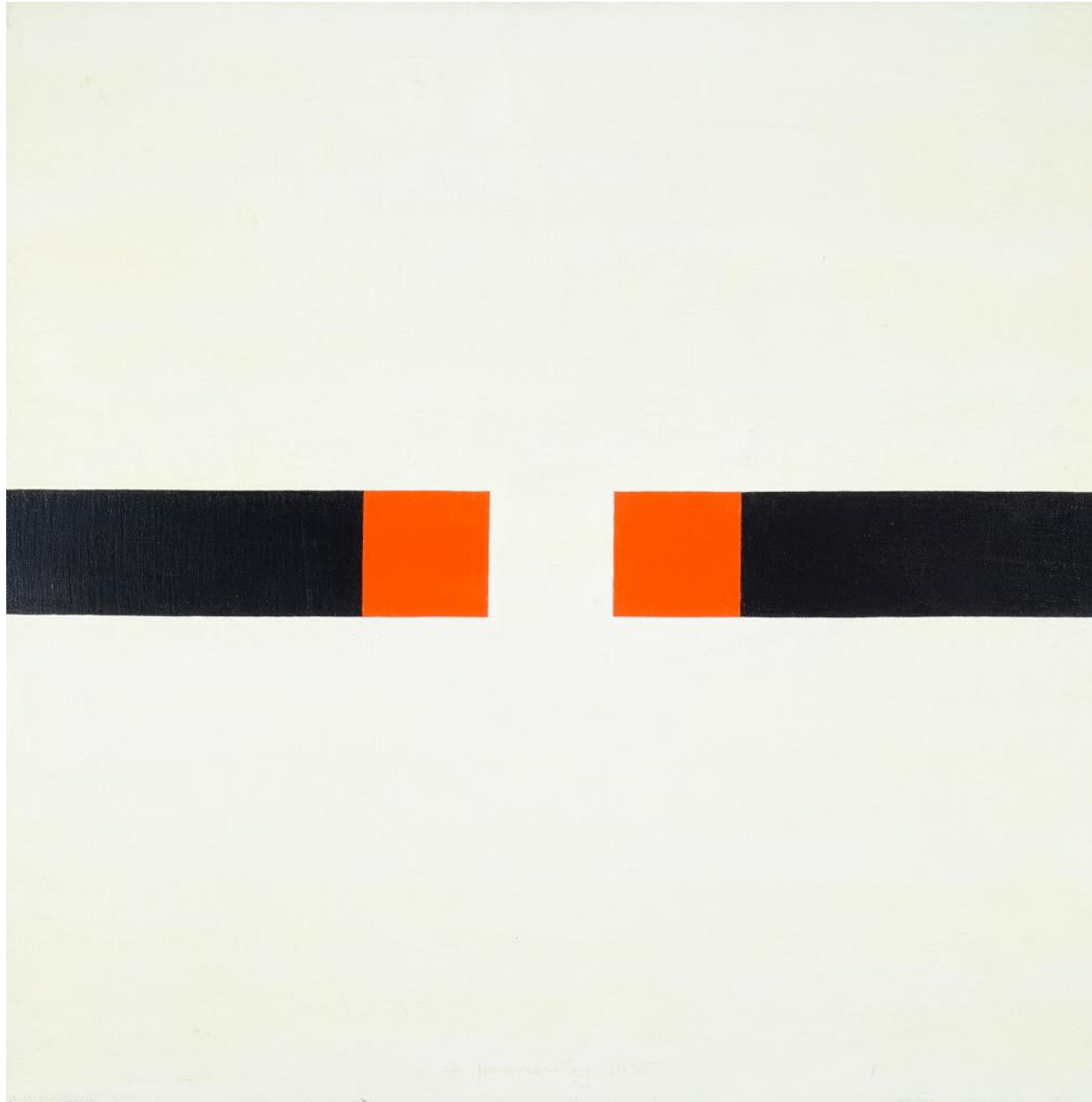
signed and dated lower left

Ilya Bolotowsky (1907-1981)



Diamonds with Blues, Reds and Black, 1975, oil on canvas, 42 ½ x 42 ½ inches, signed verso

Frederick Hammersley (1919-2009)



Less on Lesson 14, 1975, oil on canvas, 24 x 24 inches, incised with artist's signature and date



William Lumpkins (1908-2000)

Blocks and Disk
1967
watercolor on paper
22 x 28 inches
signed and dated lower right

Ed Garman (1914-1904)

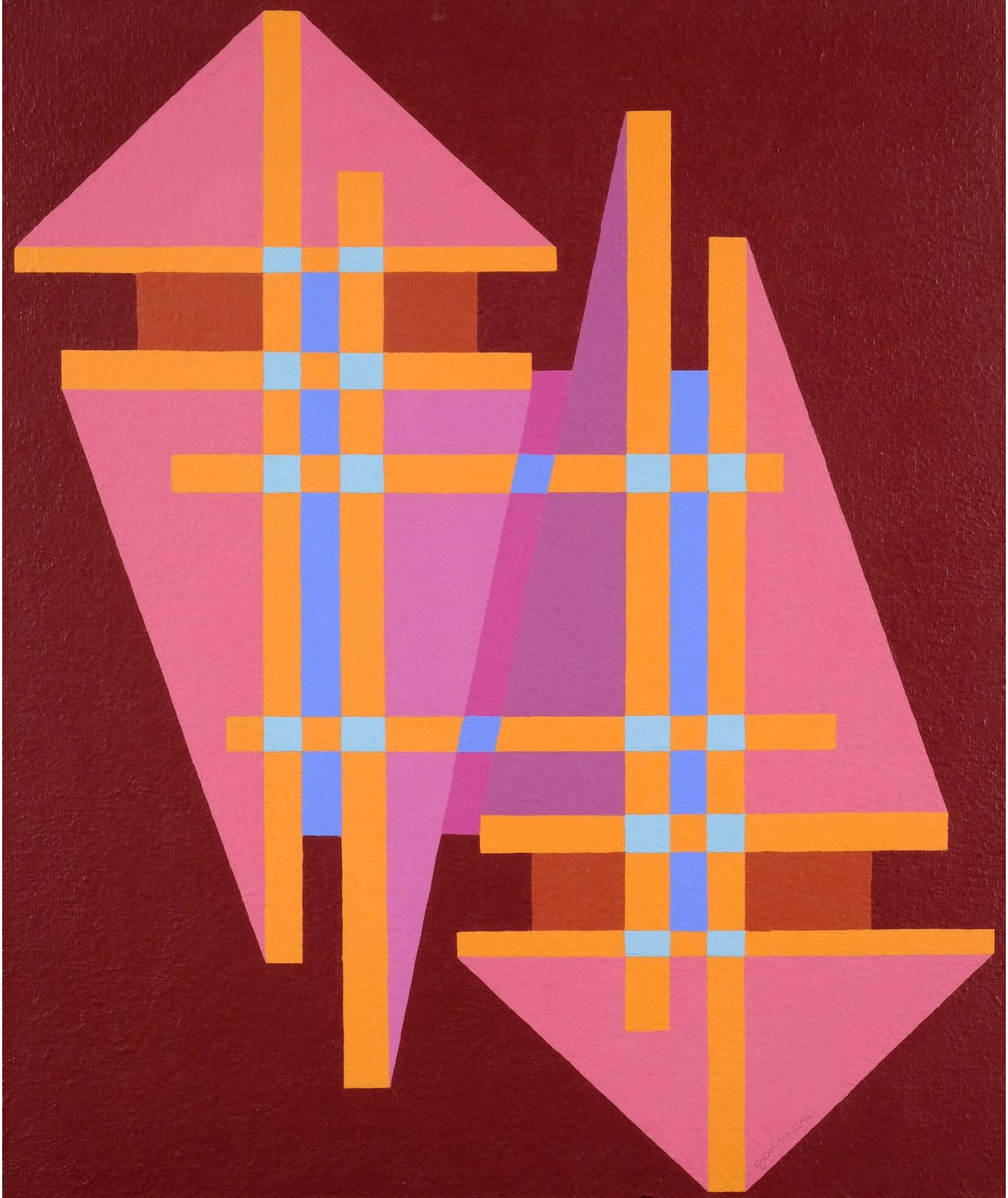
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1972

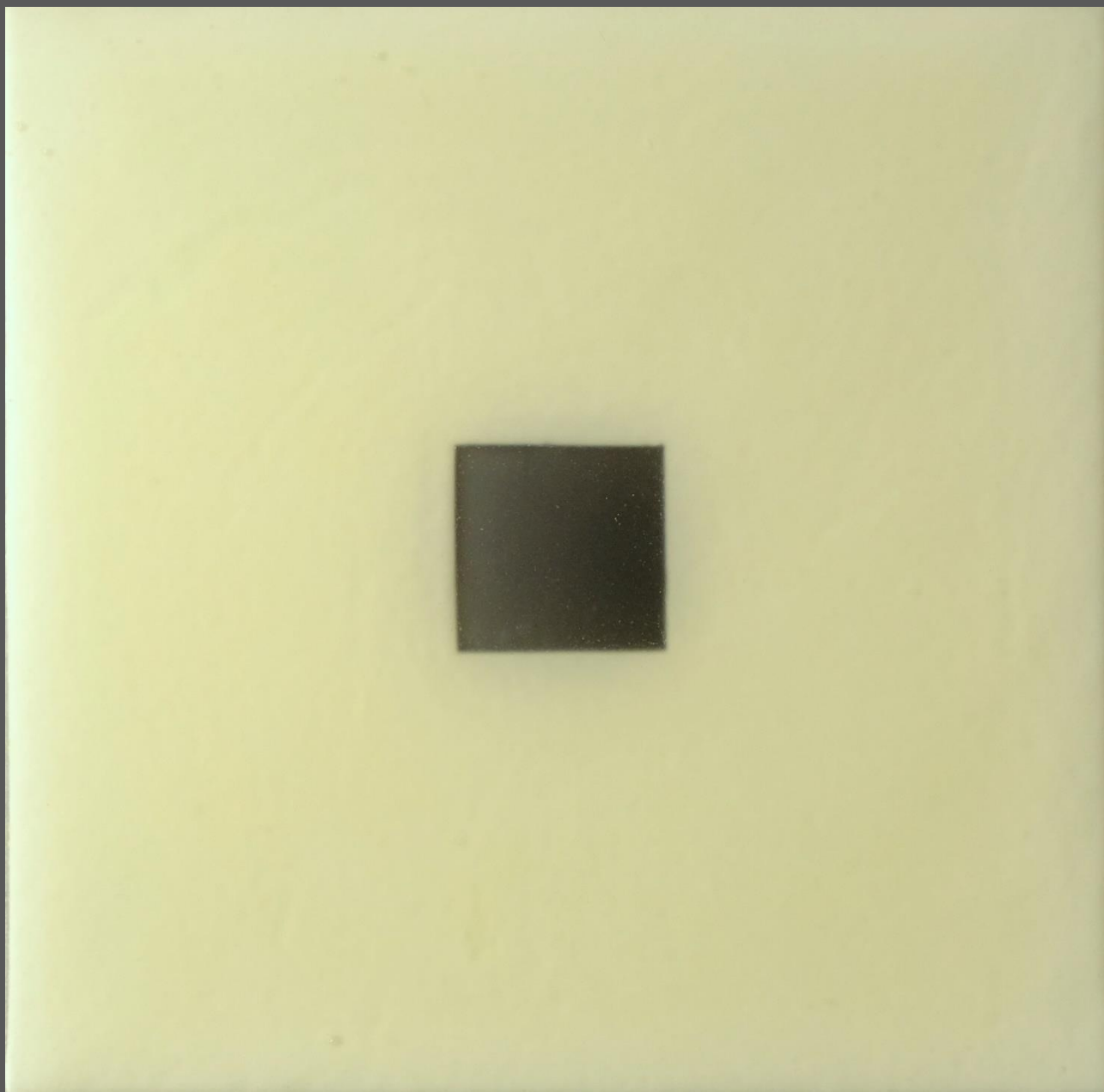
acrylic on board

24 x 20 inches

signed and dated verso



Florence Miller Pierce (1918 - 2007)



Untitled No. 113, 1993, resin relief, 16 x 16 inches

Matthew Madison Rowe (b. 1986)



A Black Square I, Homage to Malevich, 2022, mixed media, 20 x 16 inches, signed and dated verso



Werner Drewes: *Lemon for H Kleeman*, 1945, oil on canvas, 24 x 30 inches,
signed lower left; dated lower right

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Cover: *Potter's Workshop*, 1948, oil on canvas, 36 x 24 inches (detail)

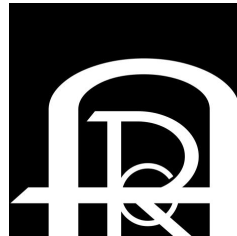
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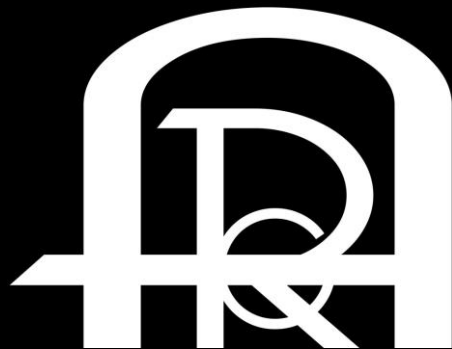
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Photography by Matthew Rowe

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