

Sue Fuller

Cube - 1966

**STRING COMPOSITIONS  
PLASTIC EMBEDMENTS,  
WATER COLORS, PRINTS  
AND  
COLLAGES**

**BY  
SUE FULLER**

on exhibit at the  
**STORM KING ART CENTER**  
Old Pleasant Hill Road  
Mountainville, N. Y.

June 28th - August 28th, 1966  
2 P.M. - 5:30 P.M. Daily, Except Mondays

Admission Free

## FOREWORD

One of the questions most frequently asked of the artist is “do you make any sketches” — meaning preliminary drawings. The question and its implications indicate a frame of reference associated with the methods of the Renaissance muralists and easel painters. This exhibition including the above point of view reaches beyond it and behind it to other concepts and ways of drawing indigenous to man in the stone age and in the space age.

In the **prints** and in the **string compositions** the artist does not pick up a pencil, pen or brush but a string. The drawing is done directly in the chosen medium. A pencil requires something to draw **on** — usually paper, canvas etc. A string on the other hand can draw **on** itself. It's continuous length may be looped, twisted, knotted, entwined, interlaced, pulled taut between points. Its intersections become three dimensional. Since the character of drawing is so different in string, preliminary drawing in another medium would be misleading.

In the **collages**, direct and indirect drawing is evident where the elements assembled are carefully balanced. Each form considered may remain whole or lose its edges in the counterpoint of related shape. Drawing may begin with the configuration of a folded or torn edge and end in a line of type. Lines of type may become stripes. Coins, holes, washers, “o”s may play an obligato of things round.

For some of the **watercolors** where accuracy of detail in nature is desired, preliminary pencil sketches exist. However they are used only as reminders, as a dictionary. Drawing on the large watercolors is done directly by brush with the same regard for related shape as practiced in the collages. For every leaf blossom or stem directly pointed there exists an unpainted one consistently encompassed by the feeling of the whole for autumn, for spring, for summer.

The latest plastic embedments contribute further dimension to the concept of drawing. The path of a trajectory to the moon or in orbit around Mars is a line drawing. Transparency, translucency, balance, precision is the aesthetic associated with such graphics. In terms of linear geometric progressions my work is visual poetry of infinity in the space age.

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## PRINTS

1. Early String Composition ..... 1944
2. Basic Drawing for Lancelot and Guinevere ..... 1944
3. Basic Drawing for Concerto ..... 1944
4. Photo—progressive proofs, Lancelot and Guinevere and  
Concerto showing evolution from basic string drawing ..... 1944
5. Early string composition for Sailor's Dream ..... 1944
6. Sailor's Dream, soft ground etching ..... 1944  
(these are framed together)
7. King — soft ground etching, pierced metal ..... 1944
8. The Knight — soft ground etching, relief print ..... 1944  
(these are framed together)
9. Emperor's Jewels — print on plaster, carved ..... 1944  
(from the collection of Mr. Stewart Bosley)
10. Tides of the City — collage and final print ..... 1945  
(these are framed together)
11. Hen — copper plate; soft ground etching and engraving ..... 1945  
(from the collection of Mr. and Mrs. Hudson D. Walker)
12. Hen — collage and final print (these are framed together) ..... 1945
13. Woman with Bird, collage ..... 1947
14. Woman with Bird, soft ground etching, stencil offset ..... 1947
15. New York, New York, color lithograph ..... 1950
16. Photo — Fabulous City, soft ground etching and engraving ..... 1949
17. Little Girl Jumping Rope, hard ground etching, color stencil offset ..... 1948
18. Little Boy Playing Ball, wood ground etching, color stencil offset ..... 1948

## WATERCOLORS

19. Photo — Aspetuck Autumn ..... 1962  
     (from the collection of Mr. and Mrs. Eliot D. Pratt)
20. Field Flower (from the collection of Miss Vera Pratt) ..... 1964
21. Queen Anne's Lace (from the collection of Dr. and Mrs. Karl B. Frank) ... 1964
22. Spring Window (from the collection of Mrs. William H. Schove) ..... 1963
23. Autumn New England (from the collection of Mrs. Emilee S. Fuller) ..... 1961

## COLLAGES

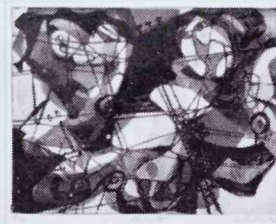
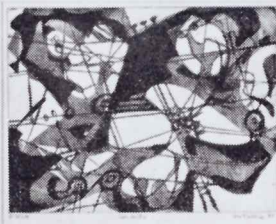
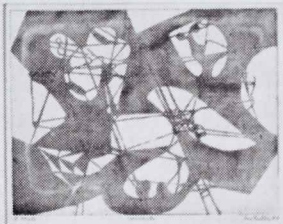
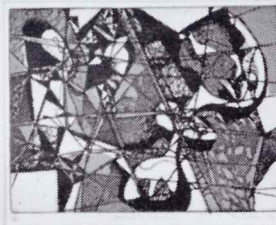
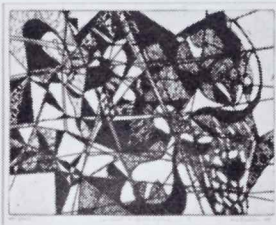
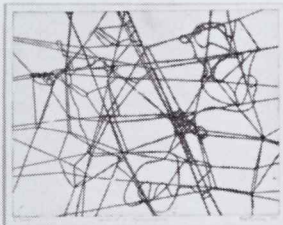
24. Roma (from the collection of Mr. Emerson Crocker) ..... 1952
25. Norwegian Journey (from the collection of Mr. Emerson Crocker) ..... 1963
26. Aegean Odyssey (from the collection of Miss Alice Crocker) ..... 1952
27. Kopenhagen (from the collection of Miss Alice Crocker) ..... 1957

## STRING COMPOSITIONS

28. No. 89 Cerise with Backing ..... 1960
29. No. 63 Blue Green with Backing ..... 1955
30. No. 95 Neutral with Backing ..... 1960  
     (from the collection of Mr. and Mrs. Eliot D. Pratt)
31. No. 82 Gold with Backing ..... 1960

A SELECTION OF THE ARTIST'S LATEST WORK IN PLASTIC EMBEDMENTS

1966

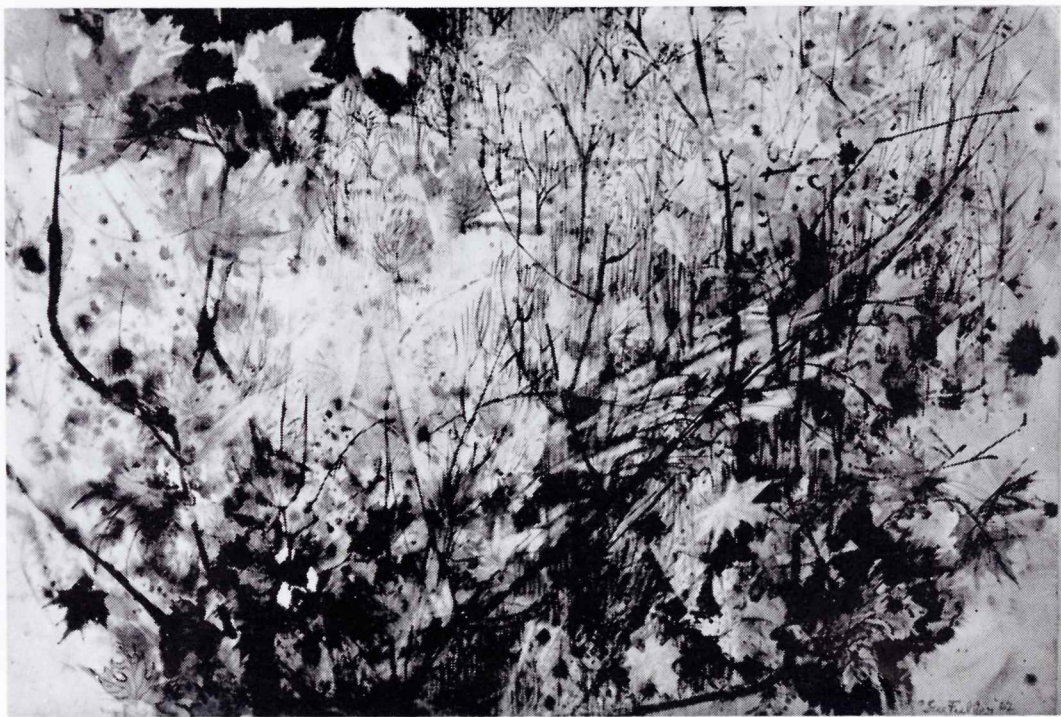


Progressive Proofs for Lancelot and Guinevere (Above)

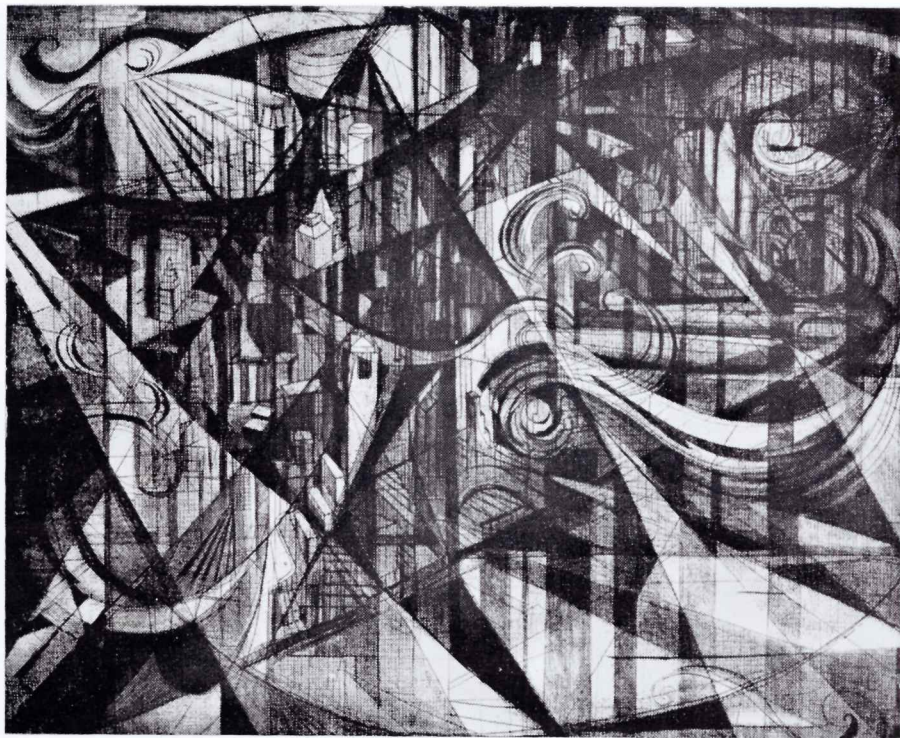
Progressive Proofs for Concerto (Below)

(Showing Evolution from Basic String Drawing)





Aspetuck Autumn — Watercolor  
Loaned by Mr. and Mrs. Eliot Pratt



Fabulous City — Etching and Engraving



Kopenhagen — Collage  
 Loaned by Miss Alice Crocker