More than thirty-five drawings that illustrated a variety of subjects, techniques, and mediums were included in the exhibit, “Artists' Inquiries: Drawings from the Permanent Collection.” The show included French, Italian, Dutch, German, Polish and American drawings of various periods and styles.

Among the works presented was “The Marriage of the Virgin,” an ink and wash on paper by Corrado Giaquinto, (Italian, 1699-1765). With its rich iconography and elegantly linear draughtsmanship, it is a fine example of the artist’s mature work. A study of seven heads in a cross-hatch technique by Pier Antonio Novelli, (Italian, 1729-1804), is a characteristic example of this style of drawing popularized in 18th century Venice. “Victory,” a large, fluid, ink and chalk drawing by Pierre-Paul Prud’hon, (French 1758-1823), is thought to be a study for one of a series of allegorical figures he designed for the celebration of Napoleon's wedding in 1810.

The majority of drawings in the show were more modern. Abraham Rattner, (American, 1895-1978), incorporates textual elements in his distinctive calligraphic hand to create a richly patterned surface in “Moses and the Words of God.” Another Rattner ink drawing, (displayed for the first time since receiving conservation treatment), is “The Seekers.” The artist's confident ability in this medium is evident in the deftness and surety of the few gestural pen strokes that comprise this drawing.

“Drawings are often such highly personal and intimate works. They allow the viewer to share in the development of the artist’s idea,” said Theresa Hammond, curator of the Guilford College Art Gallery. “One piece included in the show is Max Beckmann’s preliminary sketch for his first major oil painting, ‘The Sinking of the Titanic,’ from 1912. The rapid pencil strokes contain the fury of the stormy sea and one can sense Beckmann's initial realization of the monumentality of this tragedy.”

Among the more unusual mediums represented in the exhibition were a goldpoint on gessoed board, “Study in Line and Form” by Judith Szarama, (American, born 1940); an incised ceramic platter by Barbara Mahl, (American, born 1949); and a drawing of felt-tip pen, oil crayon, and masking tape over an intaglio print by Robert Broderson, (American, 1920-1992). Two recent gifts to the gallery were also included: “Town,” by Agata Konior, (Polish, born 1959) and an untitled pastel by Anna Kulczycka, (Polish, born 1958).