

12 Americans

Edited by Dorothy C. Miller, with statements by the
artists and others

Author

Museum of Modern Art (New York, N.Y.)

Date

1956

Publisher

Distributed by Simon & Schuster

Exhibition URL

www.moma.org/calendar/exhibitions/3331

The Museum of Modern Art's exhibition history—
from our founding in 1929 to the present—is
available online. It includes exhibition catalogues,
primary documents, installation views, and an
index of participating artists.

12 AMERICANS

The Museum of Modern Art, New York

LIBRARY

LIBRARY
THE MUSEUM
OF MODERN ART
Receiver:

OFFICE COPY

DEPT. _____

Archwz
604

56.7.10

Trustees of the Museum of Modern Art

John Hay Whitney, Chairman of the Board; Henry Allen Moe, 1st Vice-Chairman; Nelson A. Rockefeller, 2nd Vice-Chairman; William A. M. Burden, President; Mrs. David M. Levy, 1st Vice-President; Alfred H. Barr, Jr., Mrs. Robert Woods Bliss, Stephen C. Clark, Ralph F. Colin, Mrs. W. Murray Crane,* René d'Harnoncourt, Mrs. Edsel B. Ford, Philip L. Goodwin, A. Conger Goodyear, Mrs. Simon Guggenheim,* Wallace K. Harrison, James W. Husted,* Mrs. Albert D. Lasker, Mrs. Henry R. Luce, Ranald H. Macdonald, Mrs. Samuel A. Marx, Mrs. G. Macculloch Miller, William S. Paley, Mrs. Bliss Parkinson, Mrs. Charles S. Payson, Duncan Phillips,* Andrew Carnduff Ritchie, David Rockefeller, Mrs. John D. Rockefeller, 3rd, Beardsley Ruml, Paul J. Sachs,* John L. Senior, Jr., James Thrall Soby, Edward M. M. Warburg, Monroe Wheeler

**Honorary Trustee for Life*

LIBRARY

Ernest Briggs
James Brooks
Sam Francis
Fritz Glarner
Philip Guston
Raoul Hague
Grace Hartigan
Franz Kline
Ibram Lassaw
Seymour Lipton
José de Rivera
Larry Rivers

12 AMERICANS

edited by Dorothy C. Miller

with statements by the artists and others

The Museum of Modern Art, New York

Distributed by Simon and Schuster, New York

Foreword and Acknowledgment

Twelve Americans, 1956, is another in a series of exhibitions held periodically at the Museum of Modern Art since the first year of its existence. These exhibitions, devoted to contemporary American art, were designed to contrast with the usual large American group show representing a hundred or more artists by one work each. From the many distinguished artists who might have been included in this exhibition, an arbitrarily limited number was chosen, so that each might have a separate gallery for his work. The character and quality of individual achievement can more readily be grasped under these circumstances.

Like its predecessors in the series, *Twelve Americans* emphasizes differences rather than similarity, bringing together artists who vary widely in approach and technique. Though several of them have been associated with the movement known as abstract expressionism, no single style or theme runs through the exhibition; it presents a group of distinct individuals in small one-man shows loosely bound within the framework of today's major preoccupations in the arts. To illustrate trends was not the purpose of the exhibition.

The twelve painters and sculptors presented here cover a wide range in age, in geographical origin and in degree of fame. Four are in their early thirties, three in their forties, five in their fifties. They were born in California, Louisiana, Missouri, New Jersey, New York, Pennsylvania; and in Canada, Egypt, Switzerland and Turkey. Only two are native New Yorkers, but it was in New York that all, except one, found maturity in their development as artists. And in spite of the difference in their ages, most of them held crucial one-man shows within a few years of one another, in the late nineteen-forties or early 'fifties—for the younger these were their first shows, for many of the older ones, the first to define a mature idiom.

Considerable variety is to be expected, and found, in the early experience that led to each artist's development. Eight of the twelve were working in New York in the 'thirties. Brooks, Guston, Hague, Lassaw and de Rivera worked on the Government's art projects and participated in that extraordinary public enterprise. As very young men, Brooks and Guston successfully carried out for the Government a number of large mural paintings in the vigorous realistic style of the time. Hague and Lassaw, sculptors with a heritage from Mediterranean and Near Eastern sources, followed radically different paths. Hague, always somewhat isolated, derived his forms from the human figure, absorbed in the tradition of direct carving in stone and wood. Lassaw developed, very early, a purely abstract "space" sculpture in plastics, wood and metal, later in welded metals. De Rivera's years of training and practice in industrial techniques laid the foundation for his mastery of metal working and a highly perfected abstract expression. Lipton developed his art slowly, first carving expressionist figures in wood, then experimenting with sheet metal. The final forms of his brazed sheet steel sculptures draw inspiration largely from plant and animal life. Kline's early work, chiefly figure painting, has remained obscure; he was forty when he first exhibited the big black and white abstract paintings that brought him

recognition. Glarner, associated with the Abstraction-Création group in Paris in the early 'thirties, developed in New York his personal version of a geometric abstract painting related to *de Stijl*.

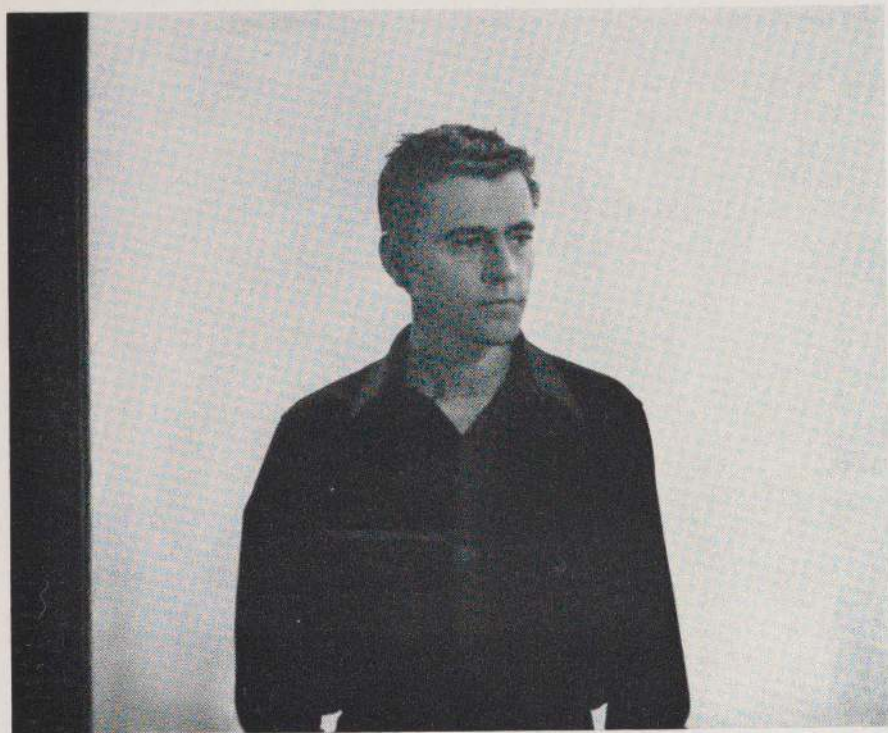
Of the younger generation in the exhibition, two began to paint in San Francisco, two in New York. Briggs and Francis, both native Californians, left San Francisco for New York and Paris, respectively, but not before they had felt the impact of work by Still, Rothko and others teaching at the California School of Fine Arts. Hartigan and Rivers grew up in the so-called New York School of abstract painting whose leaders were Pollock, de Kooning and Gorky, but both have taken other paths, Hartigan toward an art which, she says, is neither abstract nor realistic, Rivers toward figure painting, much of which is frankly "reactionary" in its concern with surface realism and the play of light.

Some of the artists have written a few words for the catalog, others have not found it possible to do so at this time. Their work will in any case speak for itself more eloquently than any verbal statement.

On behalf of the Trustees of the Museum of Modern Art, I wish to express my warmest thanks, first to the artists who helped to assemble their work for the exhibition and prepared statements and biographical data for the catalog; and to the lenders of works of art—collectors, museums and dealers—whose generosity made the exhibition possible and whose names are listed on page 92. Grateful acknowledgment is made to James Merrill, Mrs. Martha Jackson and Sidney Janis who contributed color plates for the catalog; to Elaine de Kooning and Thomas B. Hess for their statements about Kline and Hague; and to *Art News* for the use of a color plate of Lassaw's sculpture. For valuable advice and for help in connection with loans I am grateful to H. H. Arnason, Alfred H. Barr, Jr., John W. Erickson, Robert Beverly Hale, Melvyn Kaufman, William Kaufman, Joseph Lilly, Miss Margaret McKellar, Lamont Moore, Hermon More, William M. Pomeroy, Jr., Harris K. Prior, Arnold Rüdinger, James Thrall Soby and Hermann W. Williams, Jr. For assistance in connection with the catalog, I thank Sam Hunter, Mrs. Mimi Levitt, George L. K. Morris, Miss Mary Ellen Simon, Mrs. Jean Anderson Wrolsen, and the photographers who supplied portraits of the artists and whose names appear with each photograph. Paintings reproduced in this book were photographed by Oliver Baker, Rudolph Burckhardt, Peter A. Juley & Son, John Reed, John D. Schiff, Soichi Sunami; color photographs were made by Frank Lerner; photographs of sculpture are credited in the captions.

Dorothy C. Miller
Director of the Exhibition

Ernest Briggs

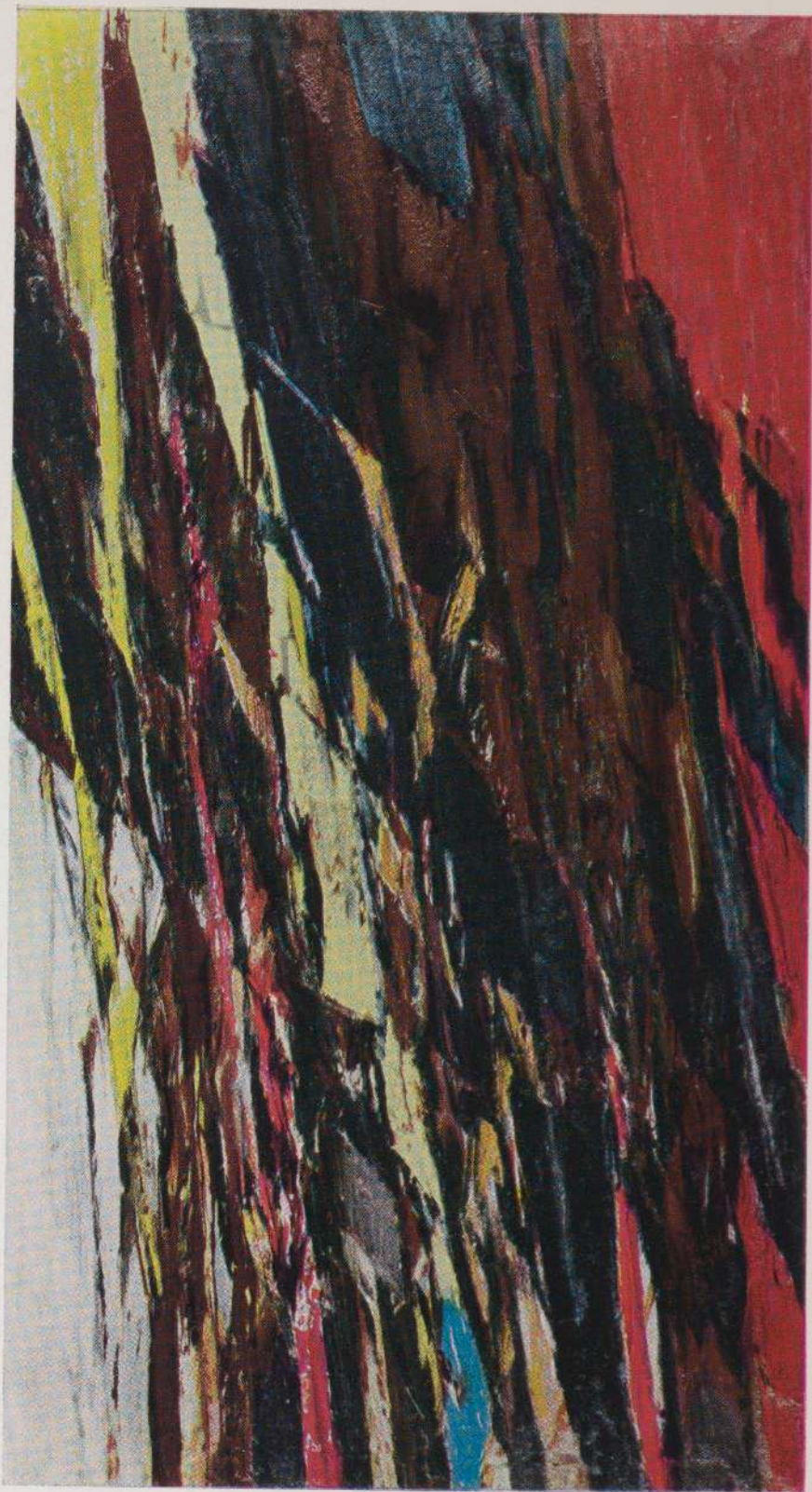


Photograph by Walt Silver

For me the challenge of painting lies implicit within the act—to penetrate inherited conceptual deposits and attempt the possible impingement of spirit, the personal image, remains the enduring command of conscience.

Ernest Briggs, 1956

opposite: Ernest Briggs: *Painting*, 1956. Oil, 8' 1" x 52". Stable Gall

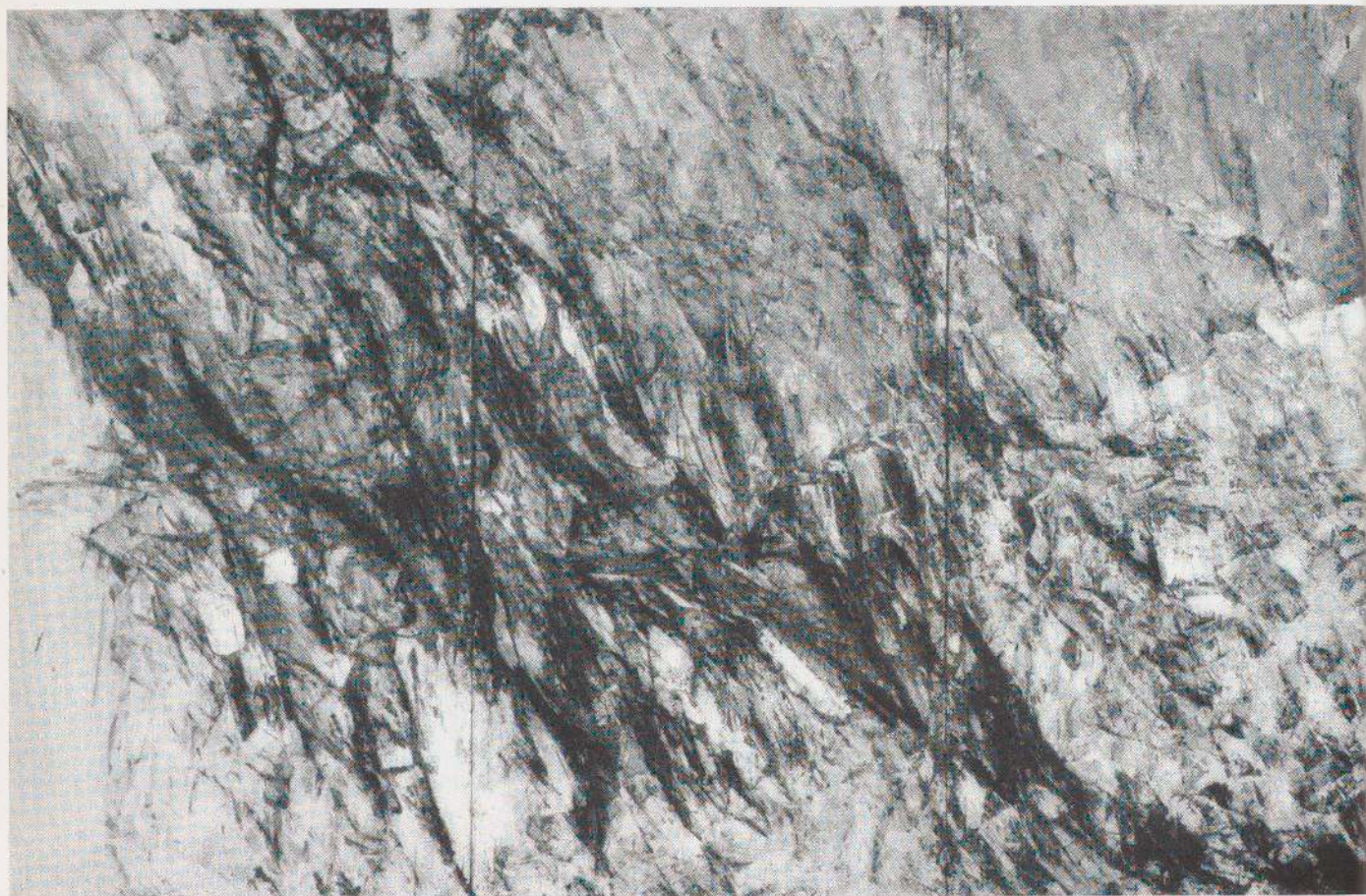


Briggs



Ernest Briggs: *Painting*, 1954. Oil, 70" x 11' 9". Stable Gallery

Briggs



Ernest Briggs: *Painting*, 1955. Oil, 8' x 12' 3". Stable Gallery

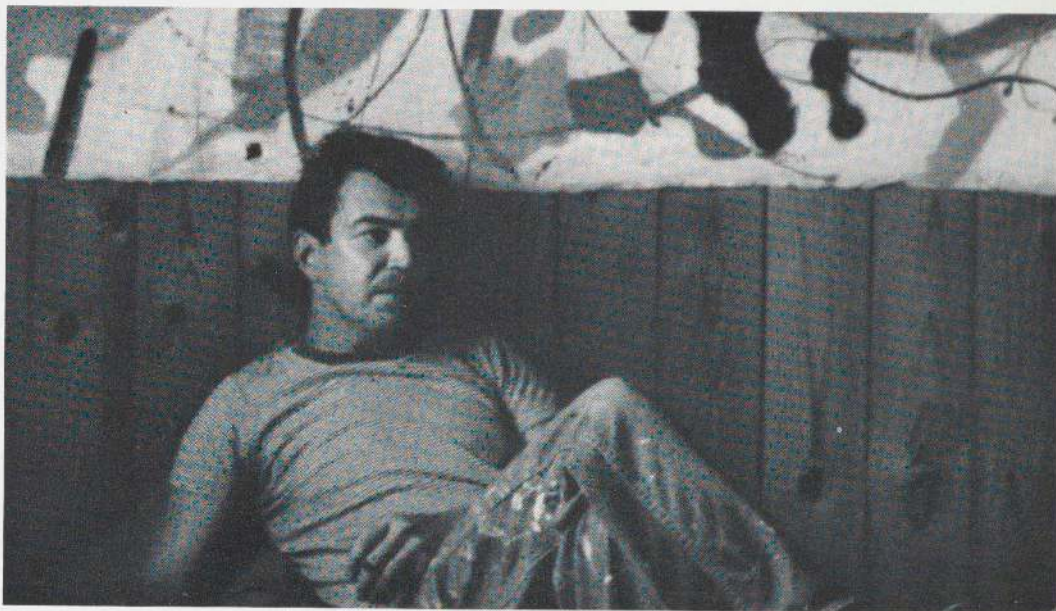
opposite: Ernest Briggs: *Painting*, 1955. Oil, 10' 5½" x 7' 5½". Stable Gall





James Brooks: *Altoon*, 1956. Oil, 64 x 60". Stable Gallery

James Brooks



Photograph by Hans Namuth

The painting surface has always been the rendezvous of what the painter knows with the unknown, which appears on it for the first time. An engrossment in the process of changing formal relations is the painter's method of relieving his self-consciousness as he approaches the mystery he hopes for. Any conscious involvement (even thinking of a battle or standing before a still life) is good if it permits the unknown to enter the painting almost unnoticed. Then the painter must hold this strange thing, and sometimes he can, for his whole life has been a preparation for recognizing and resolving it.

James Brooks, 1955, in The New Decade, Whitney Museum of American Art

There is no more forthright a declaration, and no shorter path to man's richness, nakedness and poverty than the painting he does. Nothing can be hidden on its flat surface—the least private as well as the most personal of worlds.

It is unforeseen, disquieting, inevitable and necessary. It says little to those occupied with only its peripheral aspects, so interesting to talk and write about. It will not return to nature, as it is a part of nature. Its meaning is carried in its relationships; and the shapes, colors and things in it exist not as separate identities at all, but as carriers. The impulse they transmit through the painting is its spirit, image and meaning.

James Brooks, 1956



James Brooks: *R* 1953. Oil, 6' 10" x 7' 4". Stable Gallery

Brooks



James Brooks: *Qualm*, 1954. Oil, 61 x 57". Stable Gallery

Brooks



James Brooks: *Gant*, 1955. Oil, 53½ x 62". Stable Gallery

ames
table

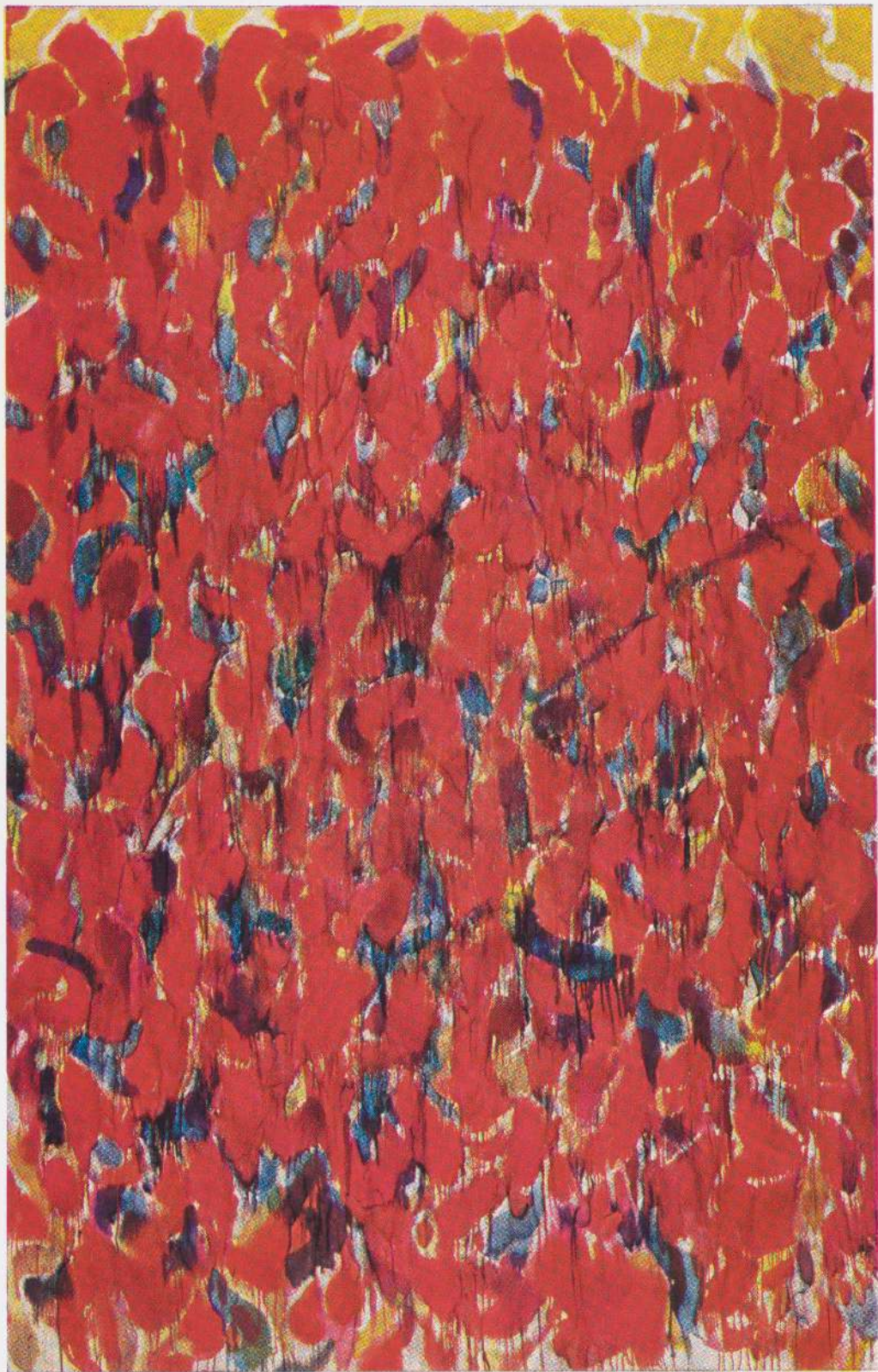


James Brooks: *Holdan*, 1955. Oil, 7' 1" x 40".
Museum of Modern Art Gallery

Brooks



James Brooks: *Quatic*, 1955. Oil, 61 x 65". Stable Gallery



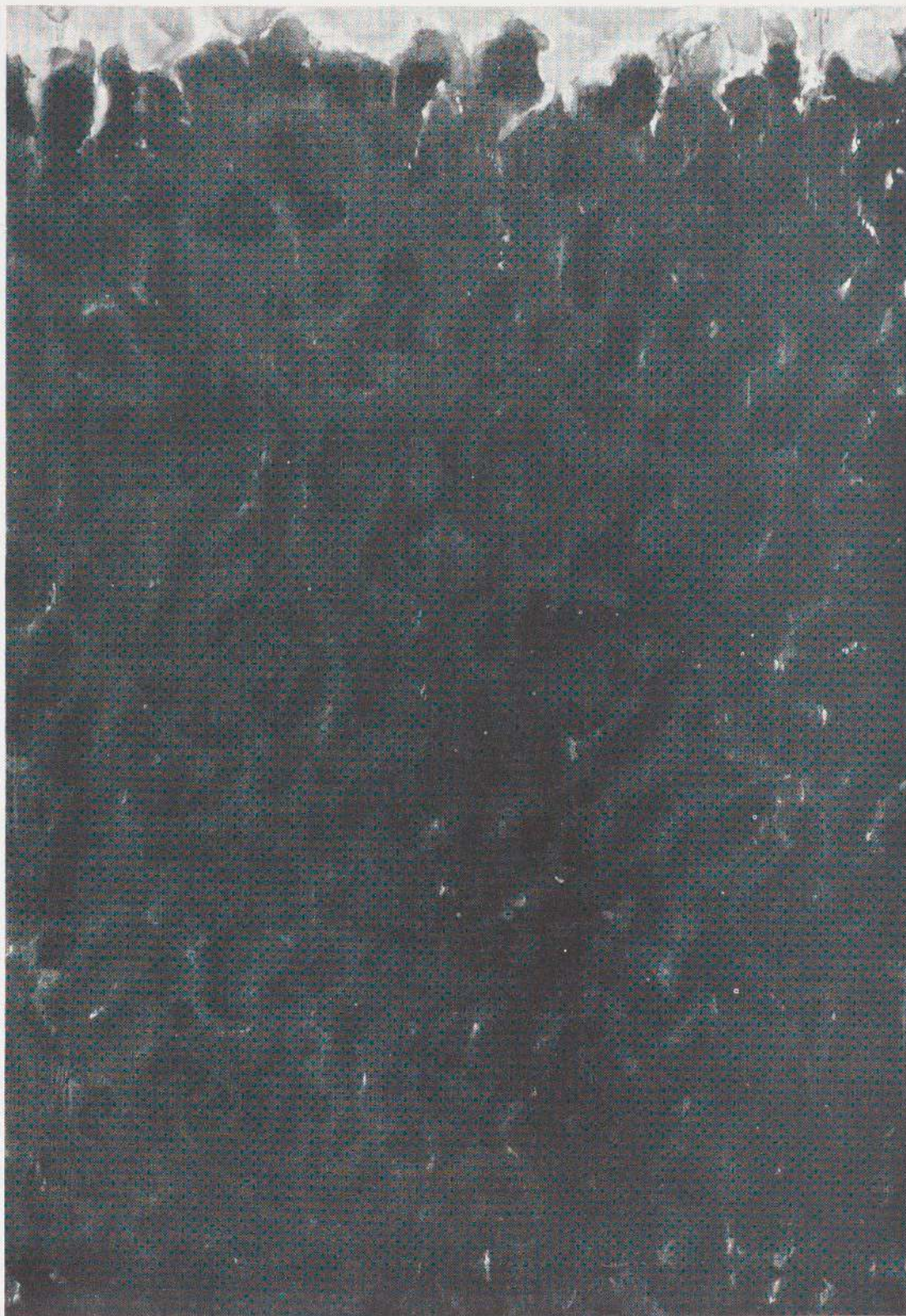
Sam Francis

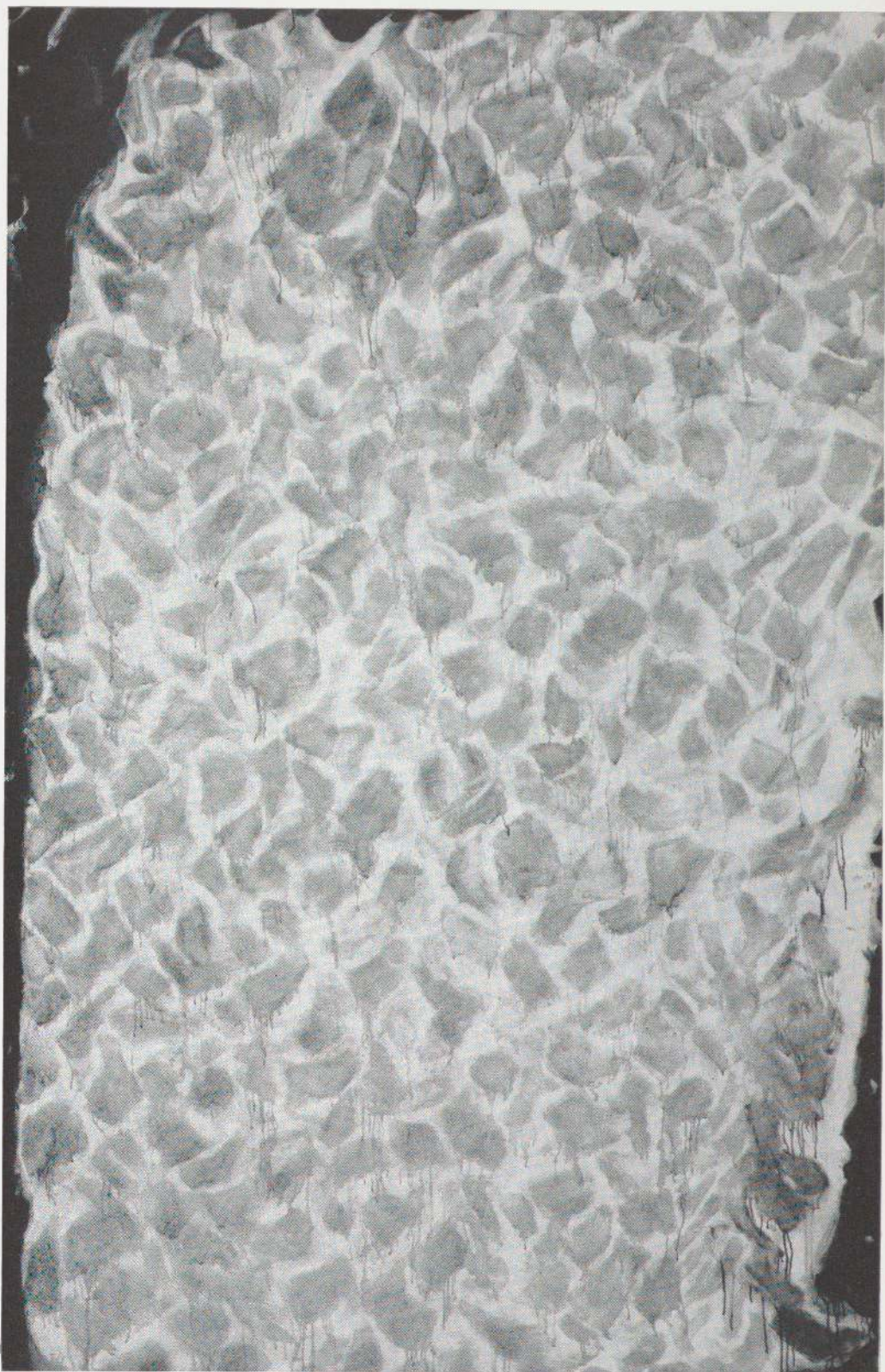


Photograph by John Sadovy. The painting is *Deep Orange on Black*, collection La Peau de l'Ours, Switzerland

opposite: Sam Francis: *Big Red*. 1953. Oil, 10' x 6' 4¼". Martha Jackson Gallery

Francis



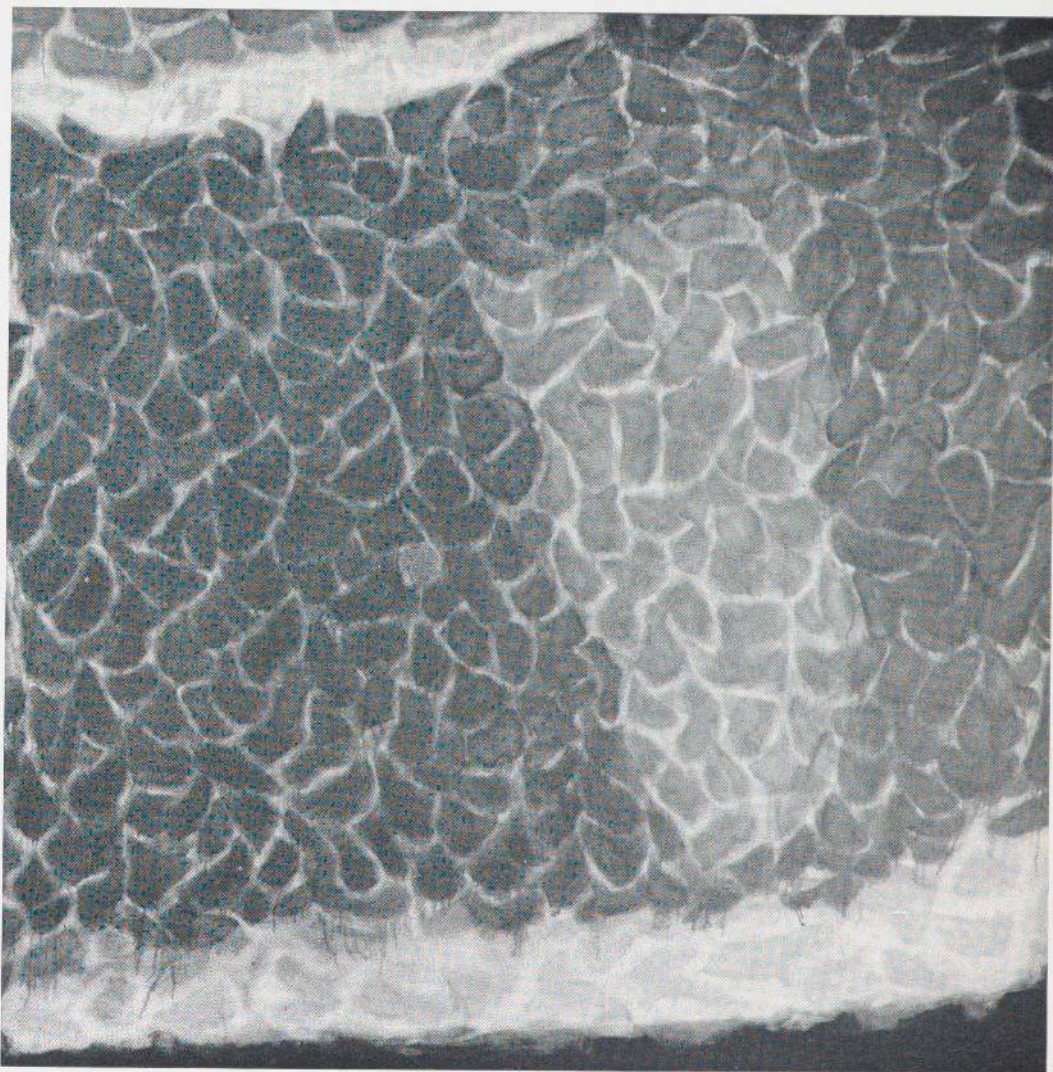


opposite: Sam Francis: *Black in
Red*. 1953. Oil, 6' 5" x 51¼".
The Museum of Modern Art,
purchased 1955

Sam Francis: *Gray*. 1955. Oil,
6' 11¼" x 6' 4¼". Martha
Jackson Gallery



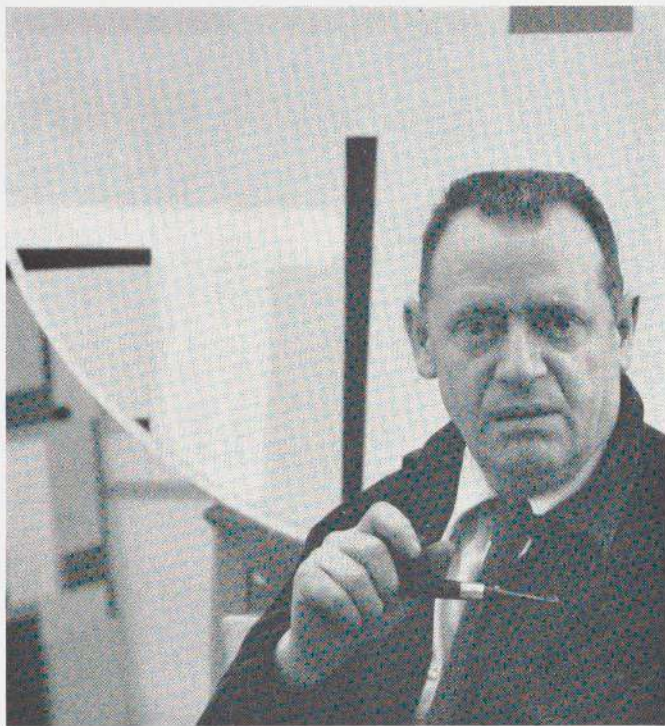
Francis



Sam Francis: *Red in Red*. 1955. Oil, 6' 6 $\frac{3}{4}$ " x 6' 6 $\frac{1}{2}$ ". Martha Jackson Gallery

opposite: Sam Francis: *Blue-black*. 1952. Oil, 9' 9" x 6' 4 $\frac{1}{4}$ ". Albright Art Gallery, Buffalo, New York,
Museum of Contemporary Art Collection

Fritz Glarner



Photograph by Hans Namuth

Words are not the painter's means. They cannot express visual dimensions, but they can establish their relationship in time and stimulate the act of looking. They can also suggest some equivalents of the painter's work, what he has learned and experienced, the environment in which he lives and which imbues his work to a certain degree. . . .

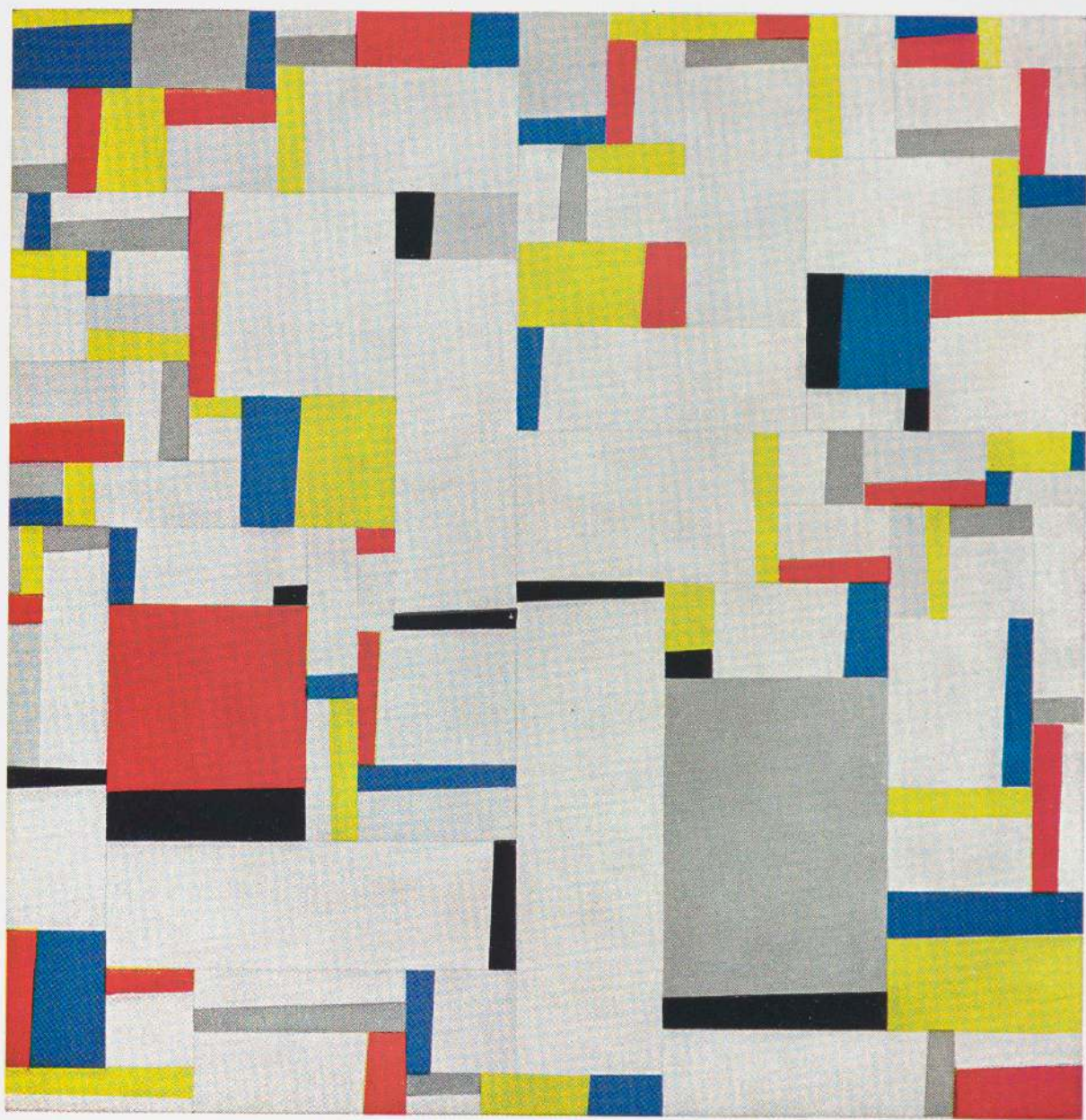
My concern in painting has been to bring about a purer and closer inter-relation between form and space. . . .

The slant or oblique which I have introduced in my painting . . . determines the space and liberates the form. This may be seen clearly in the circle, the strongest form symbol of oneness. A multiplicity of similar quadrilaterals, one side of each a segment of the circumference, establishes the structure and becomes one with the space. Differentiation is established by the opposition of color and space areas, and the receding and advancing properties of various colors which give a new kind of depth to the space. Differentiation of textures disturbs the unity of a painting of pure relationships. The same texture should be maintained throughout the work. . . .

It is my conviction that this relational painting is part of a step-by-step development toward the essential integration of all plastic art.

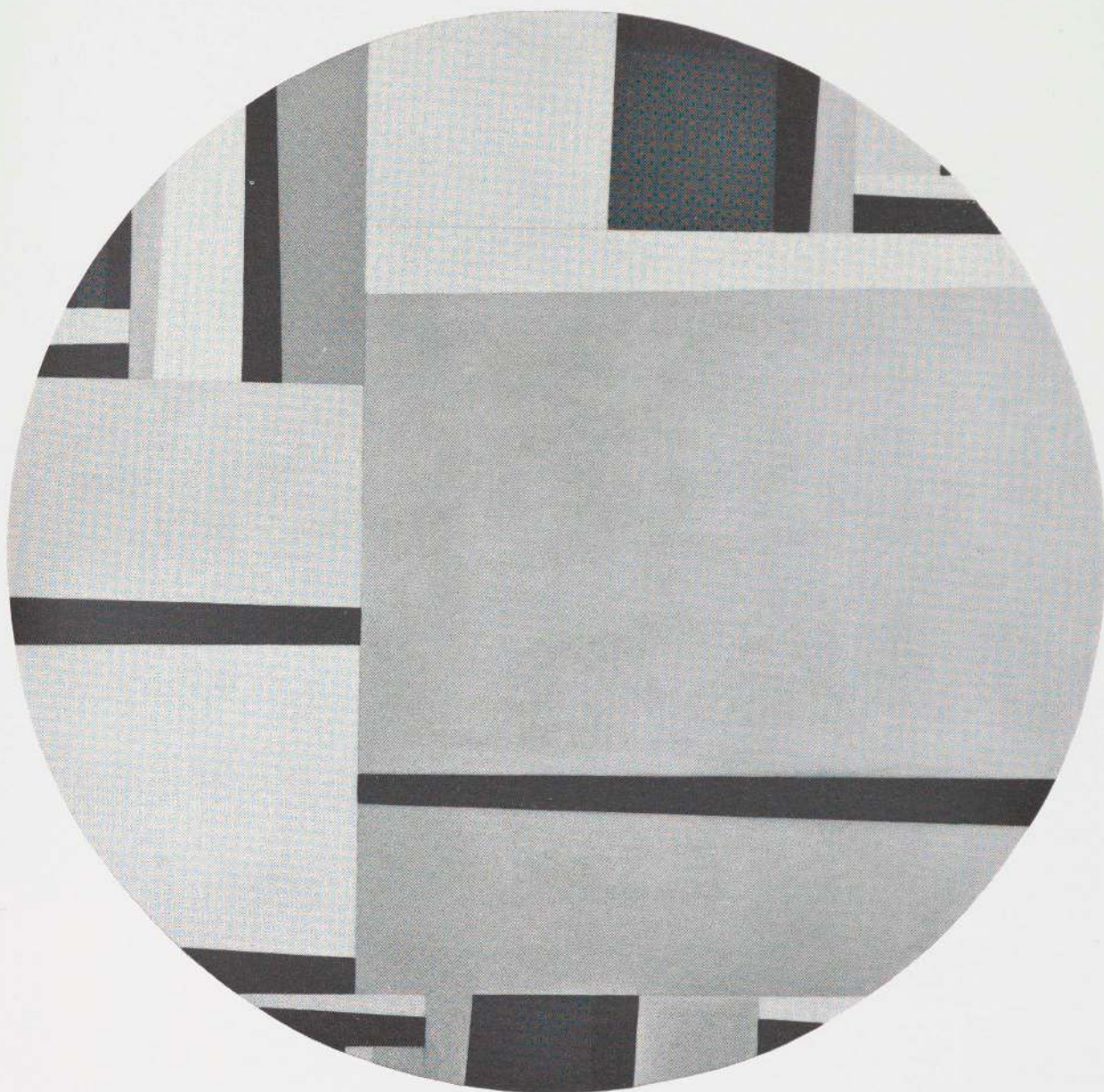
Fritz Glarner, 1949

from A Visual Problem, a speech at The Club, 8th Street, New York



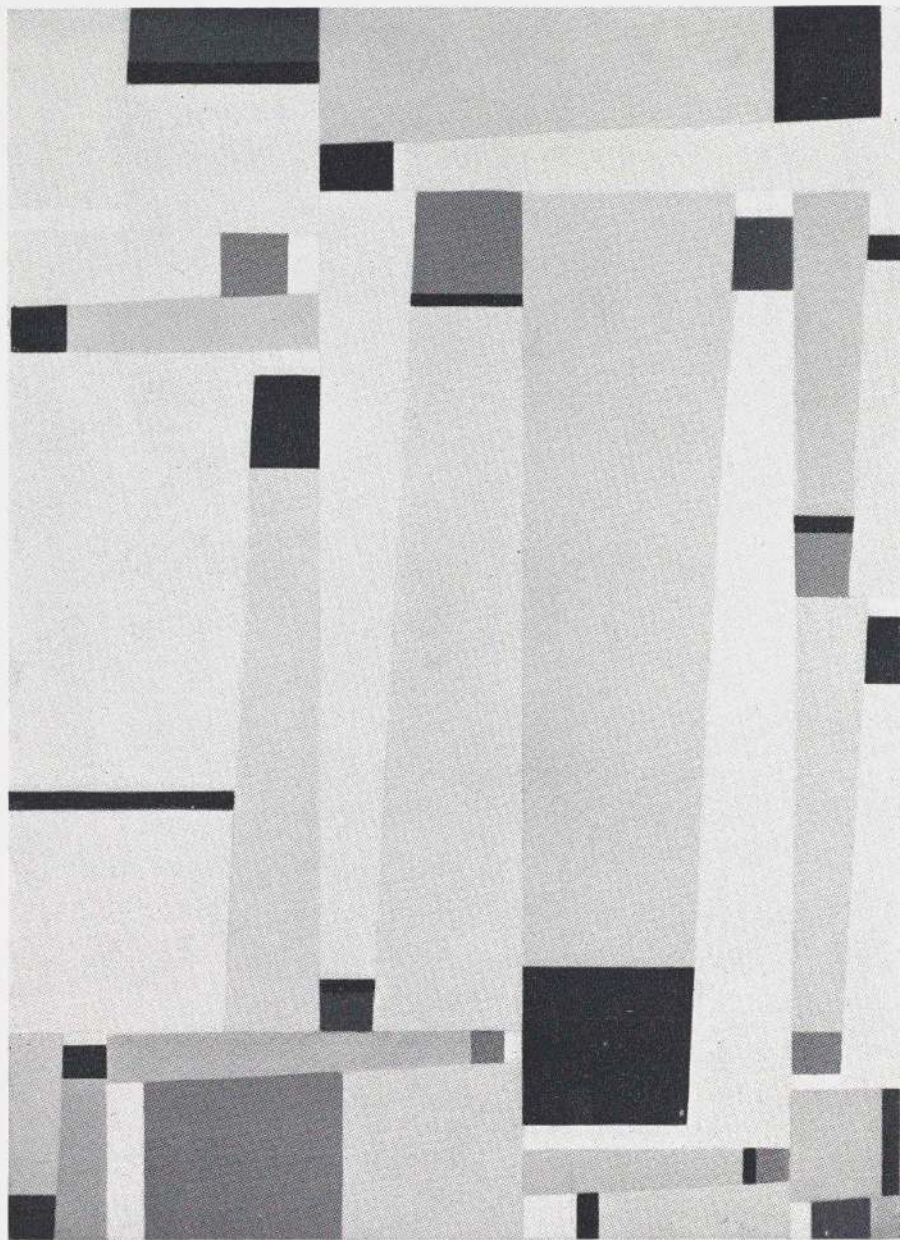
Fritz Glarner: *Relational Painting*, 1947–48. Oil, 43 $\frac{1}{8}$ x 42 $\frac{1}{4}$ ". The Museum of Modern Art, purchased 1949

Glarner

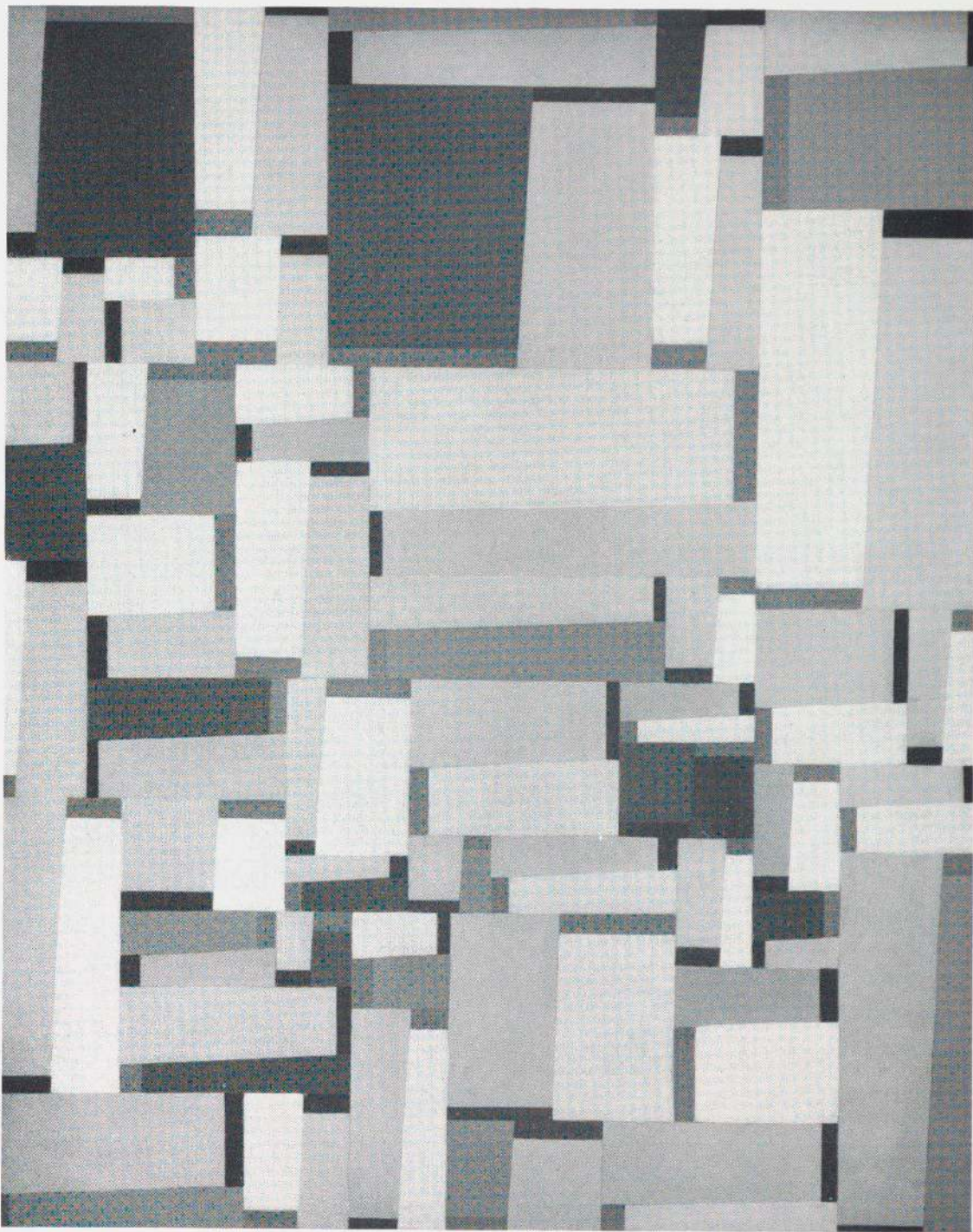


Fritz Glarner: *Relational Painting, Tondo 6*, 1948. Oil, 47½" diameter. Collection Mr. and Mrs. Henry Clifford

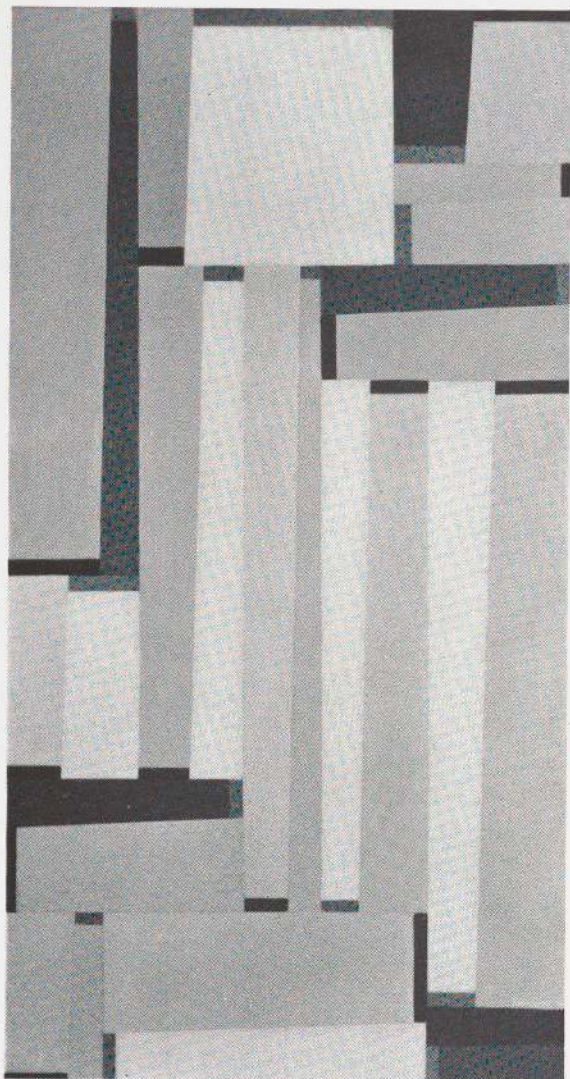
Glarner



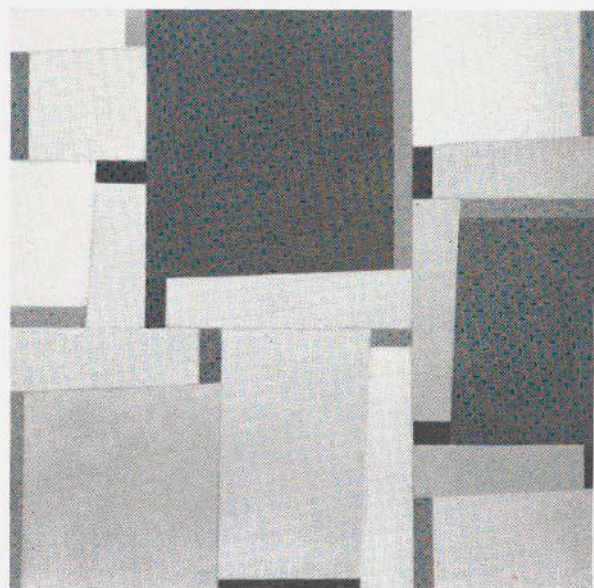
Fritz Glarner: *Relational Painting 53*, 1950. Oil, 58 x 48". Duveen-Graham



Fritz Glarner: *Relational Painting*, 1949–51. Oil, 65 x 52". Whitney Museum of American Art, New York

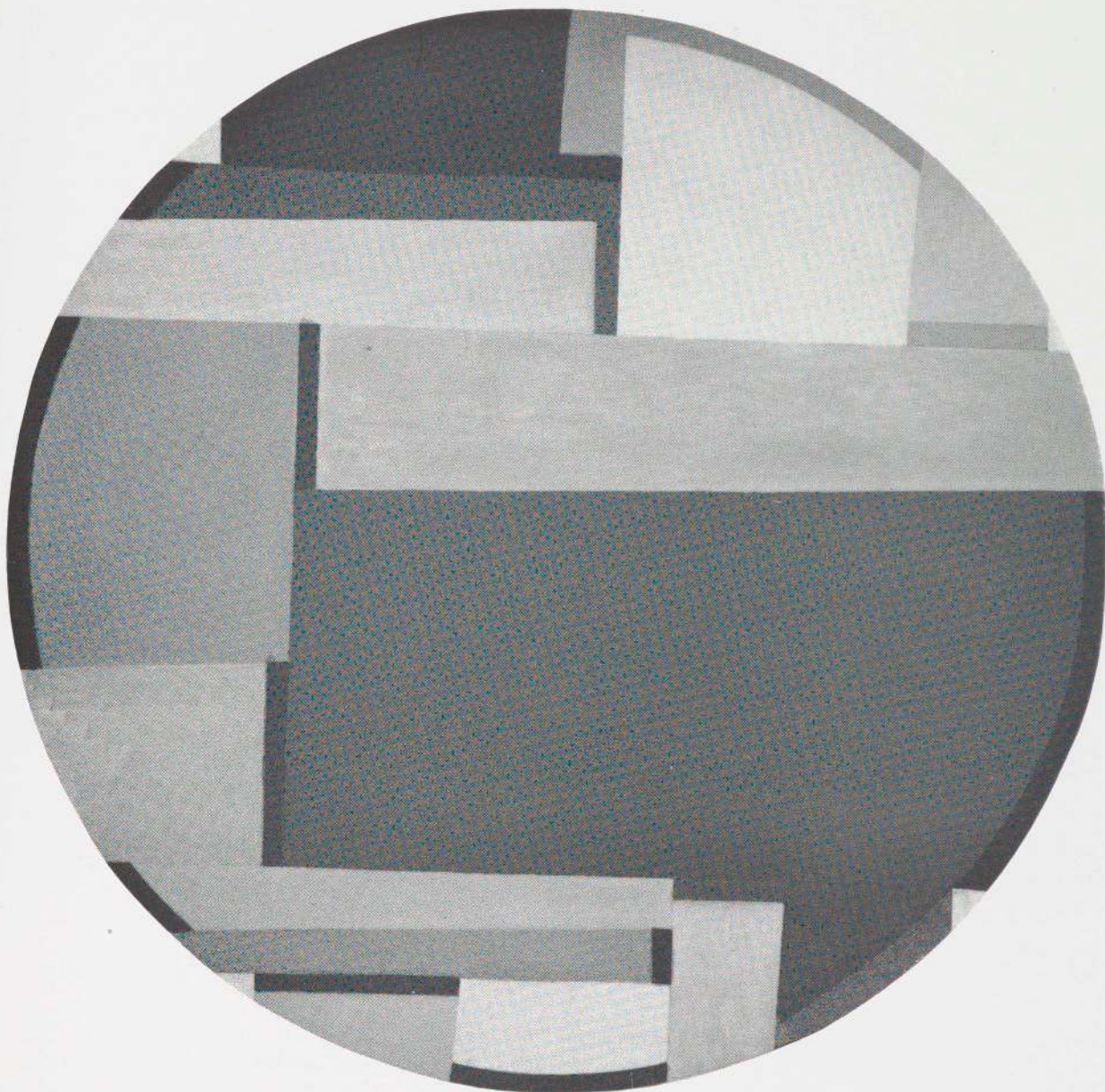


Fritz Glarner: *Relational Painting 55*, 1951. Oil, 47 $\frac{3}{4}$ x 23 $\frac{1}{4}$ ". Galerie Louis Carré



Fritz Glarner: *Relational Painting 64*, 1953. Oil, 20 x 20". Collection Mr. and Mrs. Armand Bartos

Glarner



Fritz Glarner: *Relational Painting, Tondo 40*, 1956. Oil, 42" diameter. Walker Art Center, Minneapolis

Philip Guston



Photograph by Charles Dougherty

What is seen and called the picture is what remains—an evidence.

Even as one travels in painting towards a state of “unfreedom” where only certain things can happen, unaccountably the unknown and free must appear.

Usually I am on a work for a long stretch, until a moment arrives when the air of the arbitrary vanishes and the paint falls into positions that feel destined.

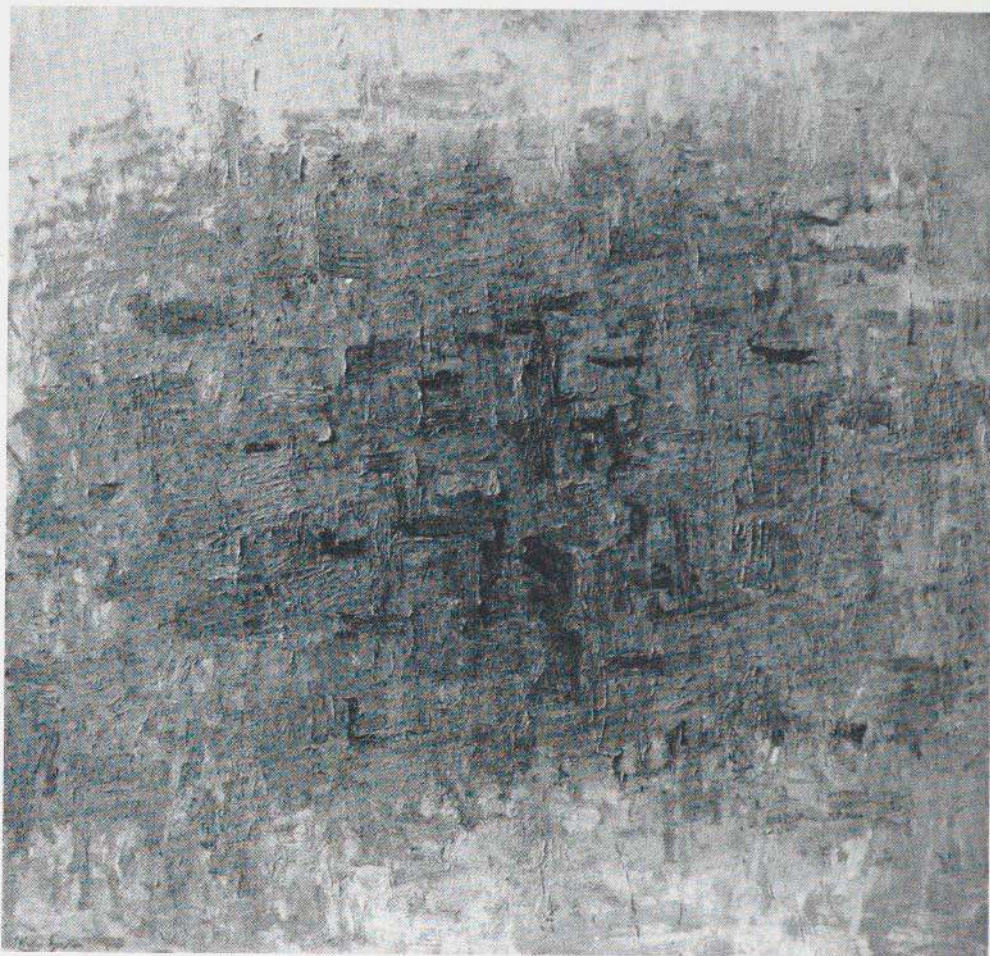
The very matter of painting—its pigment and spaces—is so resistant to the will, so disinclined to assert its plane and remain still.

Painting seems like an impossibility, with only a sign now and then of its own light. Which must be because of the narrow passage from a diagramming to that other state—a corporeality.

In this sense, to paint is a possessing rather than a picturing.

Philip Guston, 1956

Guston



Philip Guston: *To B. W. T.* 1951-52. Oil, 48½ x 51½". Collection Mr. and Mrs. Leonard M. Brown

Guston



Philip Guston: *Painting*. 1952. Oil, 47 $\frac{3}{4}$ x 51". Collection Mrs. Albert H. Newman



Philip Guston: *Painting*. 1954. Oil, 63 x 60". The Museum of Modern Art, gift of Philip C. Johnson, 1955



Philip Guston: *The Room*. 1954-55. Oil, 6' x 60". Collection Mr. and Mrs. Leo Castelli

opposite: Philip Guston: *Beggar's Joys*. 1954-55. Oil, 6' x 68". Sidney Janis G





Philip Guston: *The Visit*. 1955. Oil, 68 x 58¼". Sidney Janis Gallery

Raoul Hague

This exhibition introduces the sculptures of Raoul Hague. A few have been seen in group shows, some were published last year in *Art News*; this is the first time, however, that a number of them have been assembled away from his studio in Woodstock, New York.

Although he first studied with Zorach, the dominant influence in his student days was John Flannagan, to whom Hague became closely attached and from whom he received the concept—to Flannagan, a religion—of direct carving. Hague's early sculpture was in stone; in the past decade he has carved wood: walnut, locust, mahogany, butternut, chestnut, elm, sycamore. His house is in the woods.

The early stone sculptures are severe in their continuous definition of the cubic dimensions within which the limited action of space takes place. In wood, Hague has found an astonishing freedom, cutting deeply into shadows, allowing light to spurt along projections. There is almost no memory of the original cylindrical tree-trunk in some of these sculptures.

The skin of the sculpture is polished until the surface has both depth and an immediate existence at the point where light hits it—like the face of a clear lake. This increases the complexity of the interplays of light and shadow, weight and buoyancy, hill and hollow.

Many of the sculptures are torsos or figures cut off at odd places, like the classic marbles which Hague studied so carefully in Greece and Egypt. They are also abstractions, and at times the anatomical memory is as distant as that of the tree-trunk.

The forms are "difficult" and refer to themselves, with their own logic, to their own order. Unlike the abstractions of Brancusi, they do not seek an essence—the birdness of flight or the universality of the egg-shape. Hague's sculptures are of an age that cannot deal in certainties. They are individual personalities, their humanity is specific and becomes general by the very strength of its unique, human quality. The fact that they are beautiful is what makes this quality so moving.

Thomas B. Hess, 1956

In the last thirty years, of all the artists I have known, there have been only three whose eyes I could trust—Gorky, Tomlin and Guston—and I have used them in my own development.

Raoul Hague, 1956

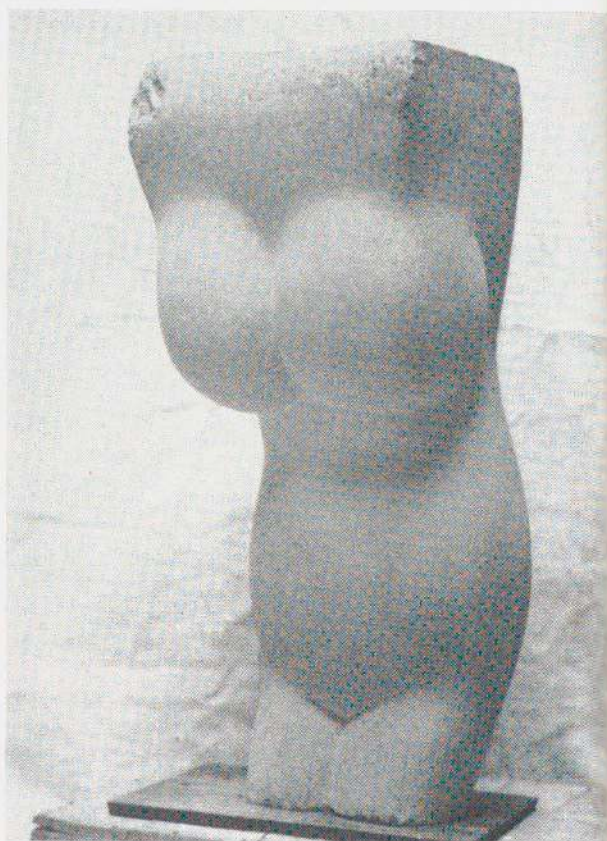
opposite: Photograph by Rudolph Burckhardt





Raoul Hague: *Champville Limestone*, 1947-48. 25" high. Owned by the artist. Photo Soichi Sunami

opposite: Raoul Hague: *Obayo Wormy Butternut*, 1947-66 1/2" high. Owned by the artist. Photo Soichi Sunami

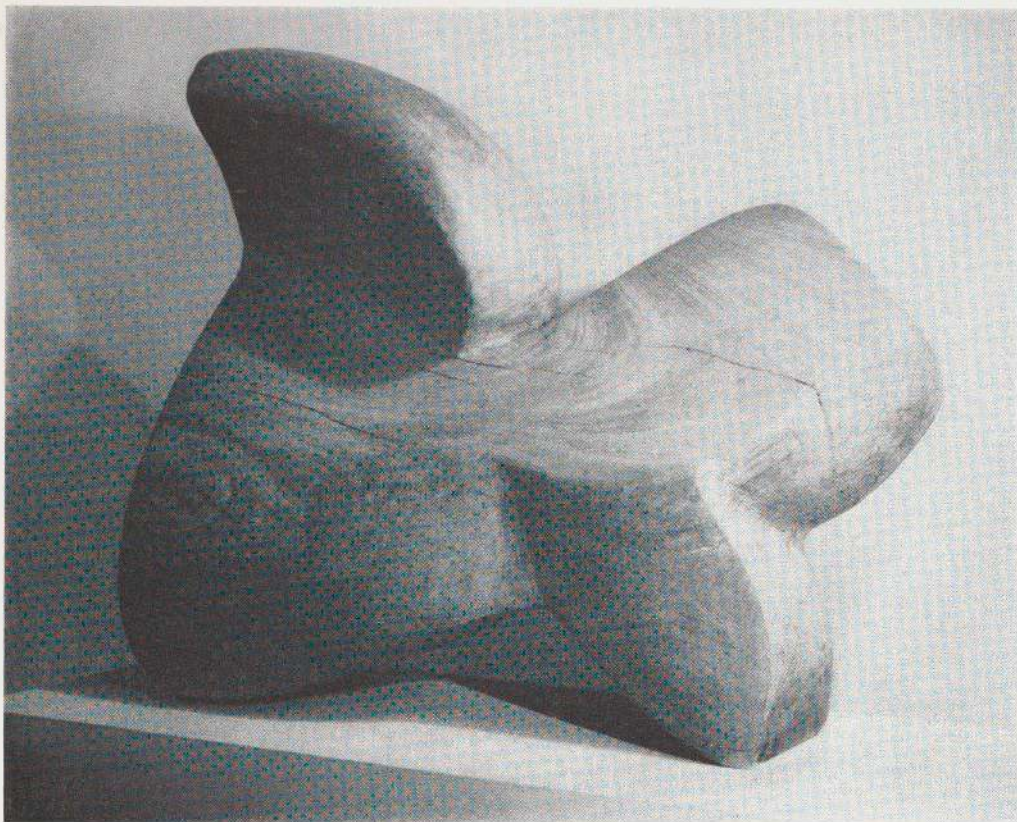


Raoul Hague: *Tennessee marble*, 1937-38. 28" high. Collection Mr. and Mrs. Illi Kagan

1947-
ni

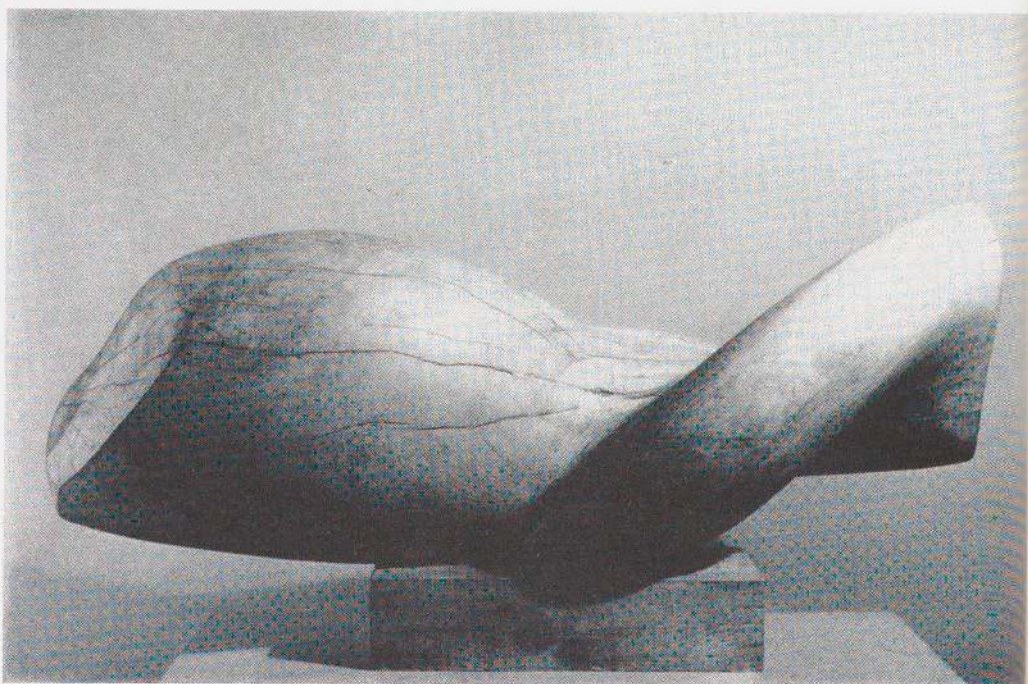


Coll



Raoul Hague: *African Mabog*,
1952. 32" high. Owned by the artist.
Photo Soichi Sunami

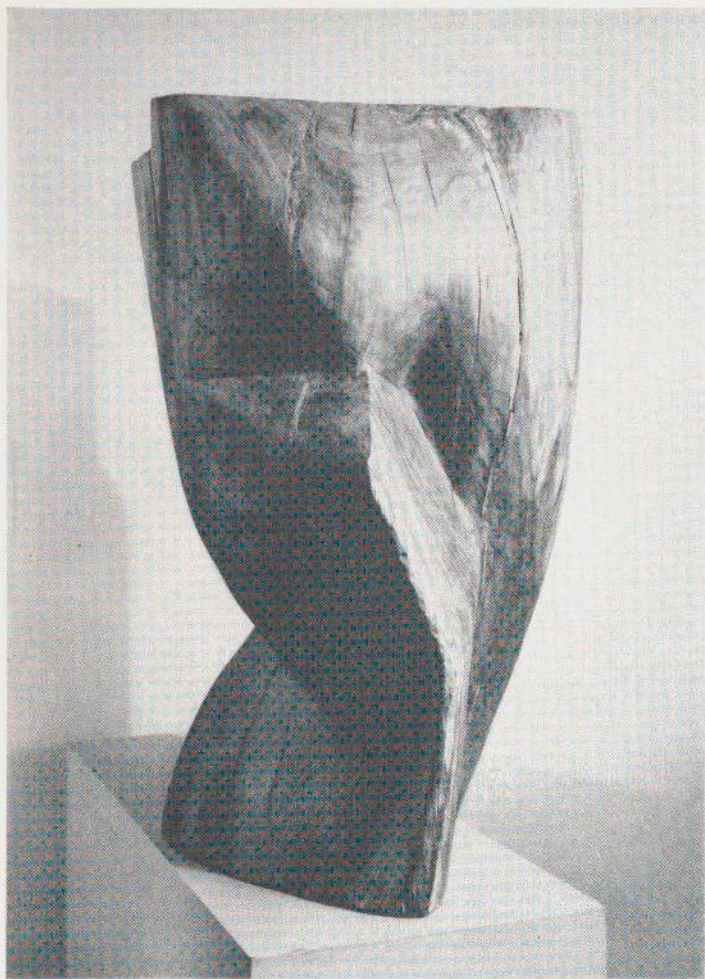
below: Raoul Hague: *Log Saw
Pepper Wood*, 1951. 59" high.
Owned by the artist. Photo Soichi
Sunami



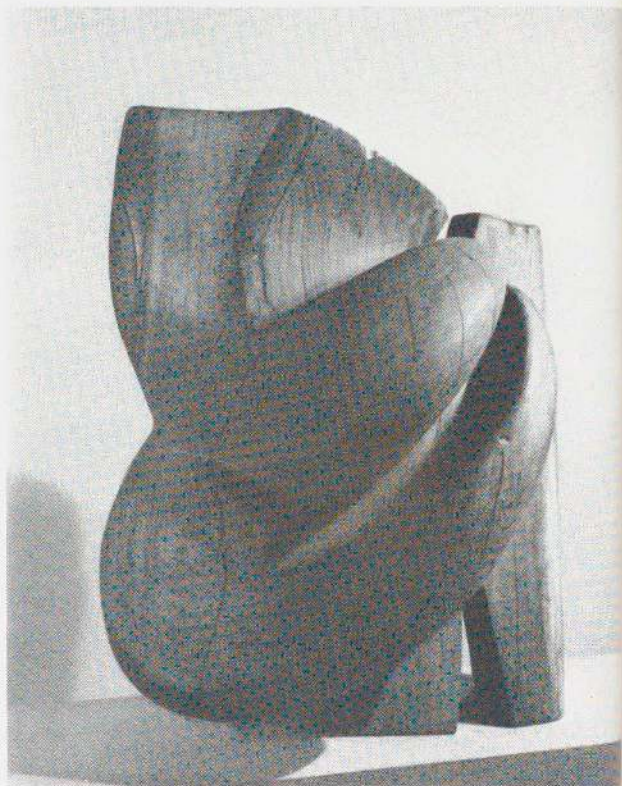
Hague



Raoul Hague: *Mount Marion Walnut*, 1952-54. 31 $\frac{3}{8}$ " high. Owned by the artist. Photo Soichi Sunami



Raoul Hague: *Sawkill Walnut*, 1955. 42" high. Owned by the artist. Photo Soichi Sunami



Raoul Hague: *Plattekill Walnut*, 1952. 35 $\frac{5}{8}$ " high. Owned by the artist. Photo Soichi Sunami



Grace Hartigan: *River Bathers*. 1953. Oil, 69 $\frac{3}{8}$ " x 7' 4 $\frac{3}{4}$ ". The Museum of Modern Art, given anonymously 1954

Grace Hartigan



Photograph by Walt Silver

In the last year I have become increasingly aware of what I must do. Gide said an artist should want only one thing and want it constantly. I want an art that is not "abstract" and not "realistic"—I cannot describe the look of this art, but I think I will know it when I see it.

I no longer invite the spectator to walk into my canvases. I want a surface that resists, like a wall, not opens, like a gate.

I have found my "subject," it concerns that which is vulgar and vital in American modern life, and the possibilities of its transcendence into the beautiful. I do not wish to *describe* my subject matter, or to reflect upon it—I want to distill it until I have its essence. Then the rawness must be resolved into form and unity; without the "rage for order" how can there be art?

Grace Hartigan, 1956

Hartigan



Grace Hartigan: *The Persian Jacket*. 1952. Oil, 57½ x 48". The Museum of Modern Art, gift of George Poindexter, 1953

Hartigan



George Hartigan: *Ocean Bathers*. 1953. Oil, 58 $\frac{1}{4}$ x 70 $\frac{3}{4}$ ". Collection Mrs. Albert H. Newman

Hartigan



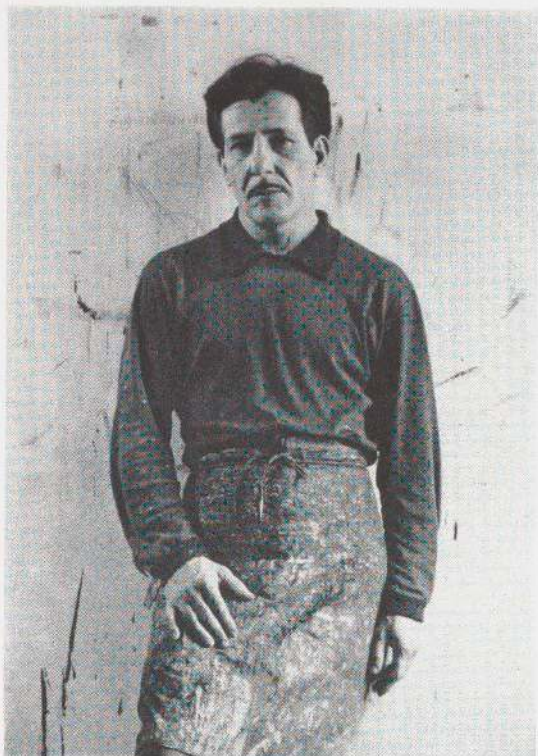
Grace Hartigan: *Bride and Owl*. 1954. Oil, 6' x 54". Private collection

Hartigan



Grace Hartigan: *City Life*. 1956. Oil, 6' 9" x 8' 2½". Tibor de Nagy Gallery

Franz Kline



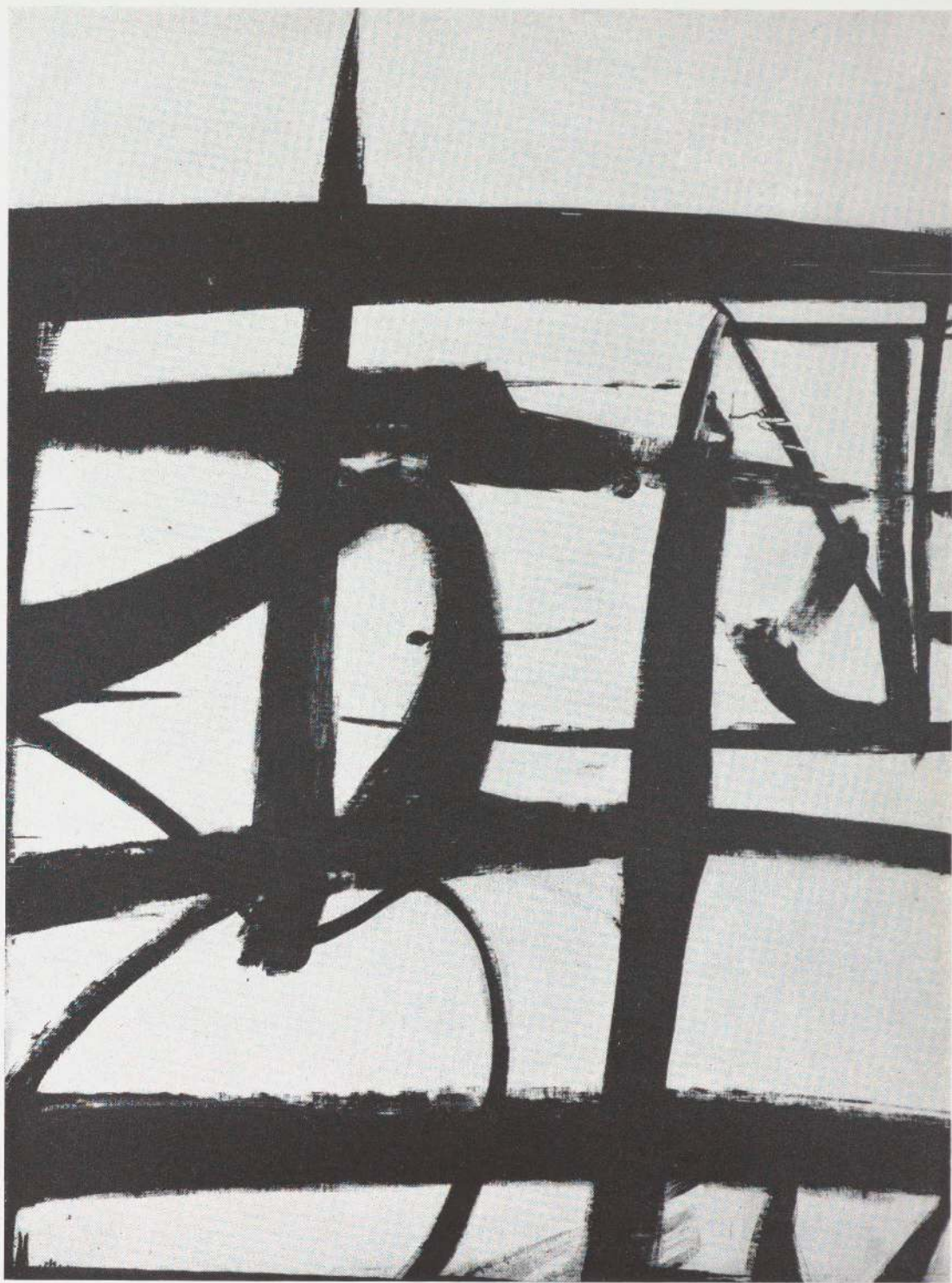
Photograph by Walter Auerbach

In a period of self-conscious styles, of statements modified, qualified, organized and carefully bolstered, one finds a large ease and authority in Kline's manner of painting. The tough masculine thrust present in every scraped surface and bruising brush stroke reveals nothing of theory or dogma. The reality created here has the blunt, dazing immediacy of a personal experience—the kind of experience one generally doesn't pay attention to, like a ride in the subway. . . .

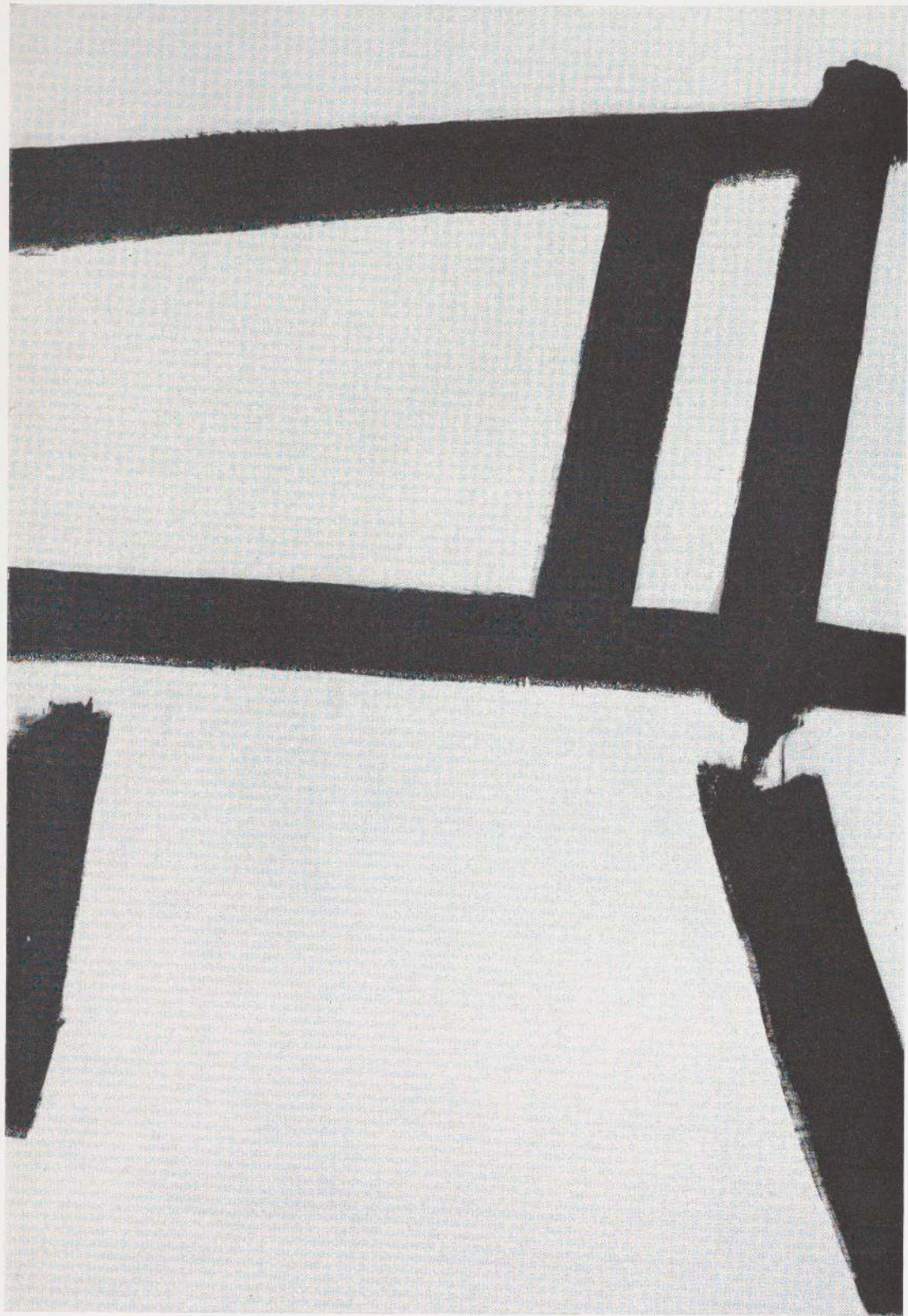
Stark and instantaneous in effect, Kline's compositions are not at rest. Their balance is not classically internal. Each picture directs its energy outward, but never explosively. The outward motion is controlled, channeled, motorized. One feels in the spreading black shapes a curious sense of threat. Forthrightness seems carried to the point of brutality as these images reach out and seize the physical space of the room in which they hang. The heavy, black flank in *Chief* seems to pour a shaft of darkness over the wall on its right; the imprisoning crossbars and spikes of *Cardinal* drive upward while the overhanging, iron-black construction of *High Street* is about to veer forward—the force everywhere is aggressive.

The artist himself, however, sees these structures as personages—not menacing ones but playful or gentle or lost—and his interpretations are as logical as anyone's.

Elaine de Kooning, 1950
from an unpublished foreword for the catalog
of Kline's first exhibition, Egan Gallery



Franz Kline: *Cardinal*. 1950. Oil, 6' 7" x 56". Poindexter Gallery

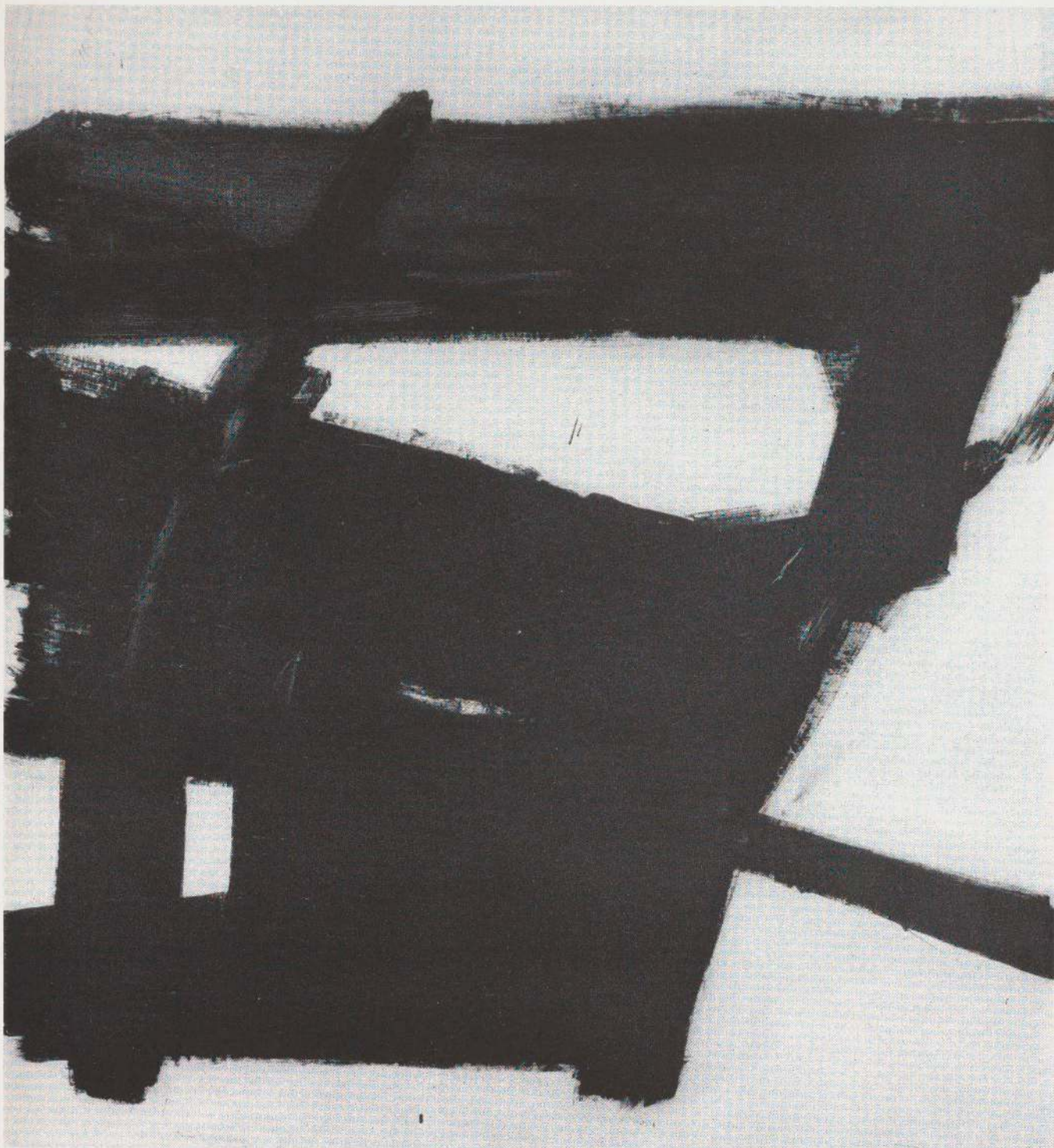


Kline

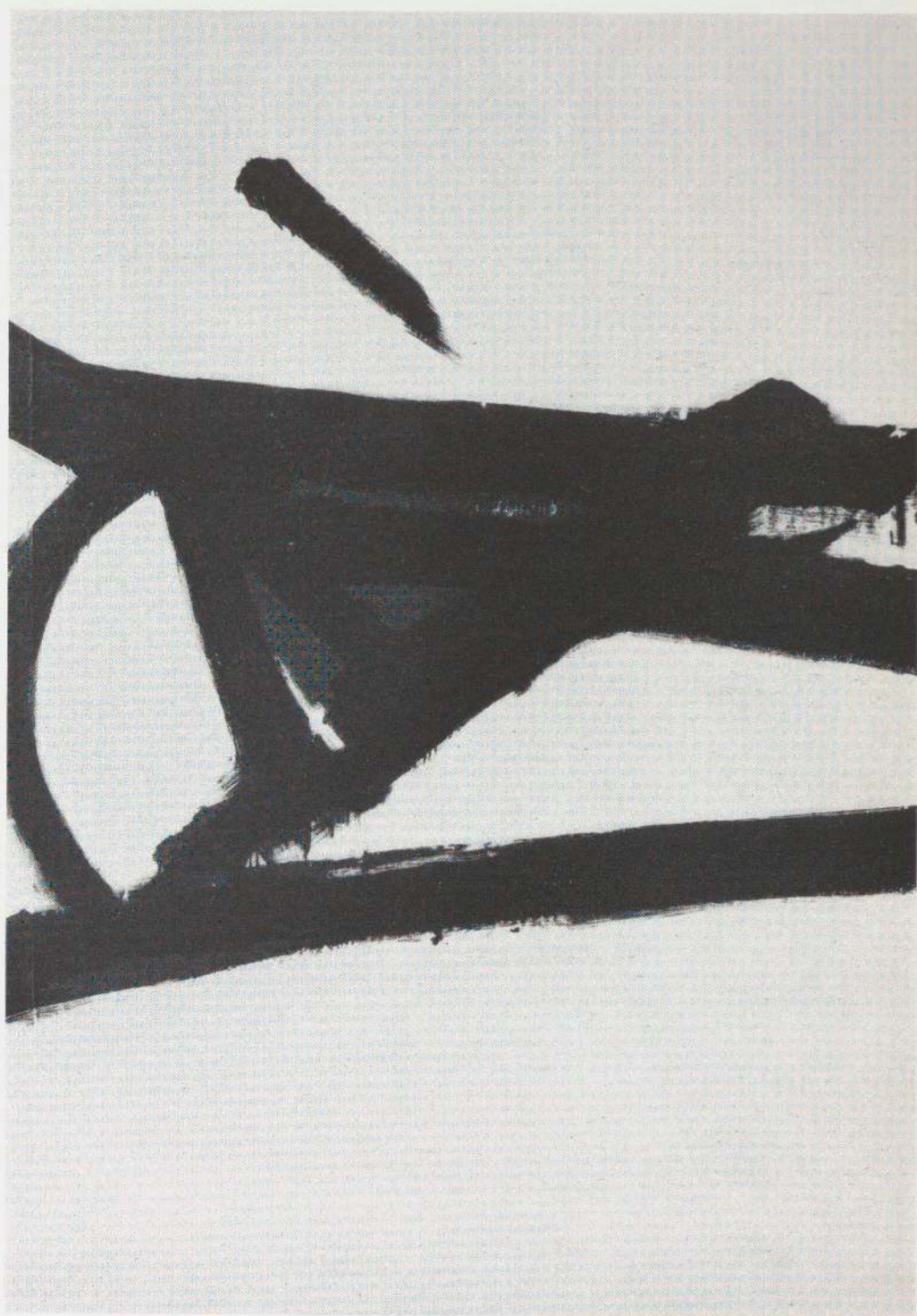


Franz Kline: *Chief*. 1950. Oil, 58 $\frac{3}{8}$ " x 6' 1 $\frac{1}{2}$ ". The Museum of Modern Art, gift of Mr. and Mrs. David M. Solinger, 1952

opposite: Franz Kline: *White Forms*. 1955. Oil, 6' 2" x 50". Collection Philip C. Johnson

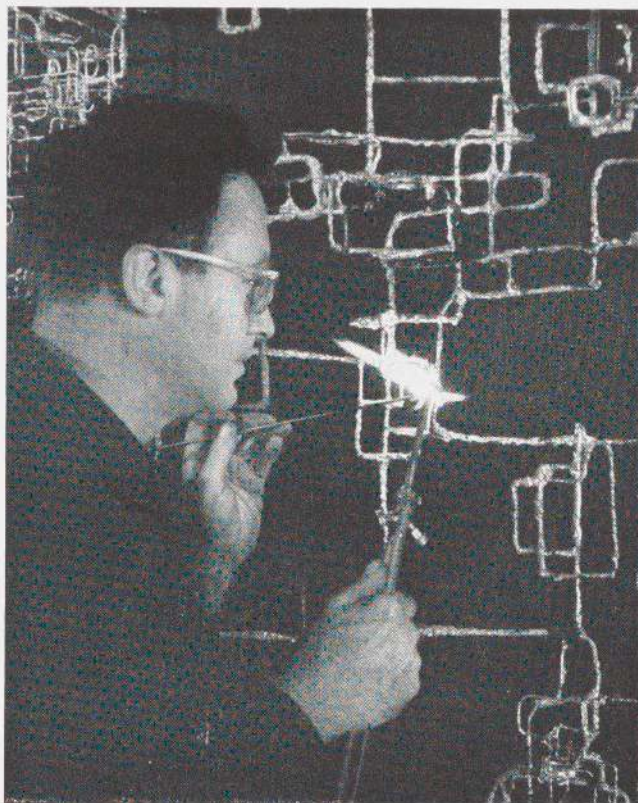


Franz Kline: *Wanamaker Block*. 1955. Oil, 6' 6½" x 71". Collection Richard Brown Baker



Franz Kline: *Accent Grave*. 1955. Oil, 6' 3/4" x 51 1/4". Sidney Janis Gallery

Ibram Lassaw



Photograph by Rudolph Burckhardt

opposite: Temple Beth El, Springfield, Massachusetts, with Lassaw's *Pillar of Fire*, 1953, welded bronze, 28' high
Photo Alexandre Georges

The deep desire to comprehend the nature of reality has long been a primary force in my development. We may intellectualize about reality and we may measure and analyze it. These ways have led me to valuable discoveries and insights. Nevertheless, intuition and instinct, the direct, firsthand prehension of experience, has proved to be the more fruitful way for my work. When I am in the realm of concepts, my eyes no longer see, my ears no longer hear. Reality is hidden in a fog.

All day long, I observe Nature; people walking in the street, the movements of branches in the wind, the patterns made by neon signs and auto headlights on a wet night; marvelous cracks in the pavements; and equally, the range of one's own feelings; the whole complex of both "outer" and "inner" reality.

Nature is not something opposed to or in any way different from man. Man is a part of Nature's organic whole. There is never a question of the conquest of Nature, but of finding one's place and function in the creation of the world, which is continually taking place, the music that is playing itself eternally before us and within us.

Eckhart says "To find Nature herself, all her likenesses must be shattered." Always it is necessary to remove the masks that we ourselves place over the face of reality. We must learn to see Nature in all her nakedness without a word to cover her. Preconceptions and generalizations make us blind to "now." Each event is unique.

While I am welding a sculpture, no conscious ideas intrude themselves into the work.

I have eyes only for the reality of what happens before me. Red copper, rusted iron, corroded green bronzes, bright gold, lead, chromium, silver and all colors of mineral and gem stones play their parts.

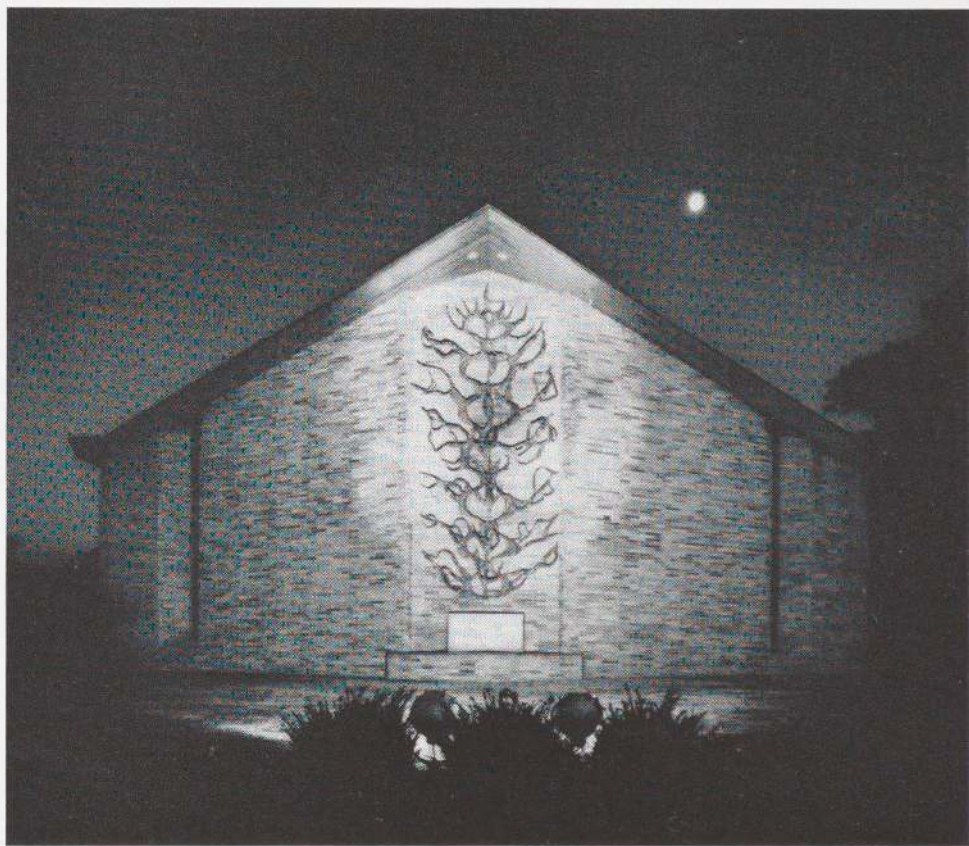
The nature of sculpture is very different from that of painting. The three-dimensional experience involves different faculties of prehension than those needed for seeing a printed page, the movie screen or a painting.

A "space" sculpture is not to be thought of merely as a series of patterns coming to view as one walks around the piece. It is to be grasped and felt with one's two eyes; at once, one enters and explores a piece of sculpture. The "space" of painting is not to be confused with that of sculpture.

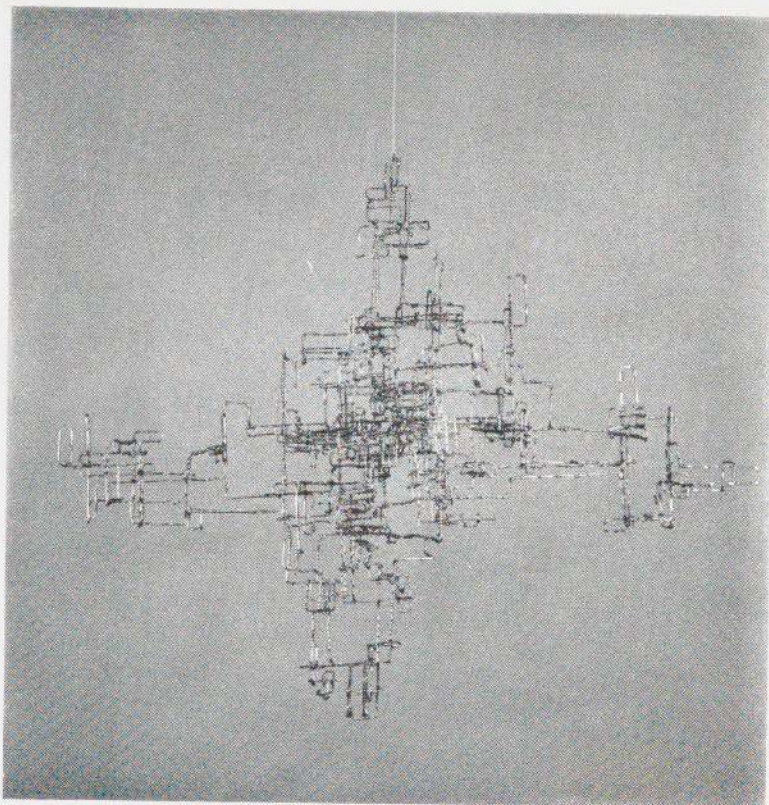
I am particularly interested in space development involving relations of greater and lesser densities of concentration—a thickening or thinning of space.

Color is inherently a part of my sculpture. The period of monochrome sculpture, a concept of the late Renaissance, is drawing to a close. Nowhere else in the history of art, as far as I am aware, has there been a sculpture that was not painted or encrusted with color. In about twenty-five years it will be rare to see a monochrome sculpture by a contemporary artist.

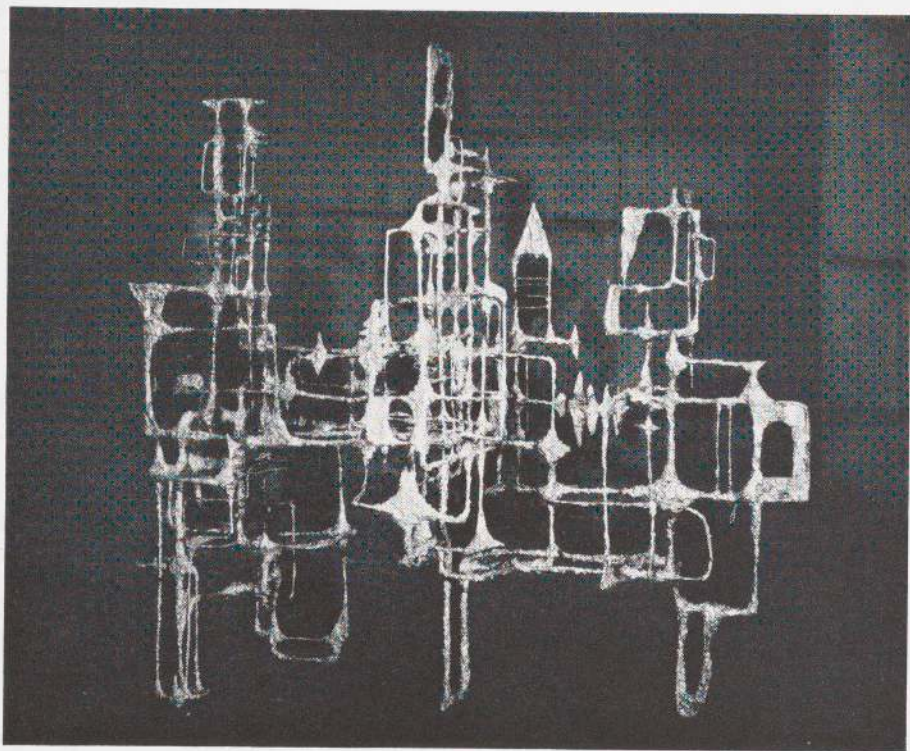
Ibram Lassaw, 1956



Lassaw

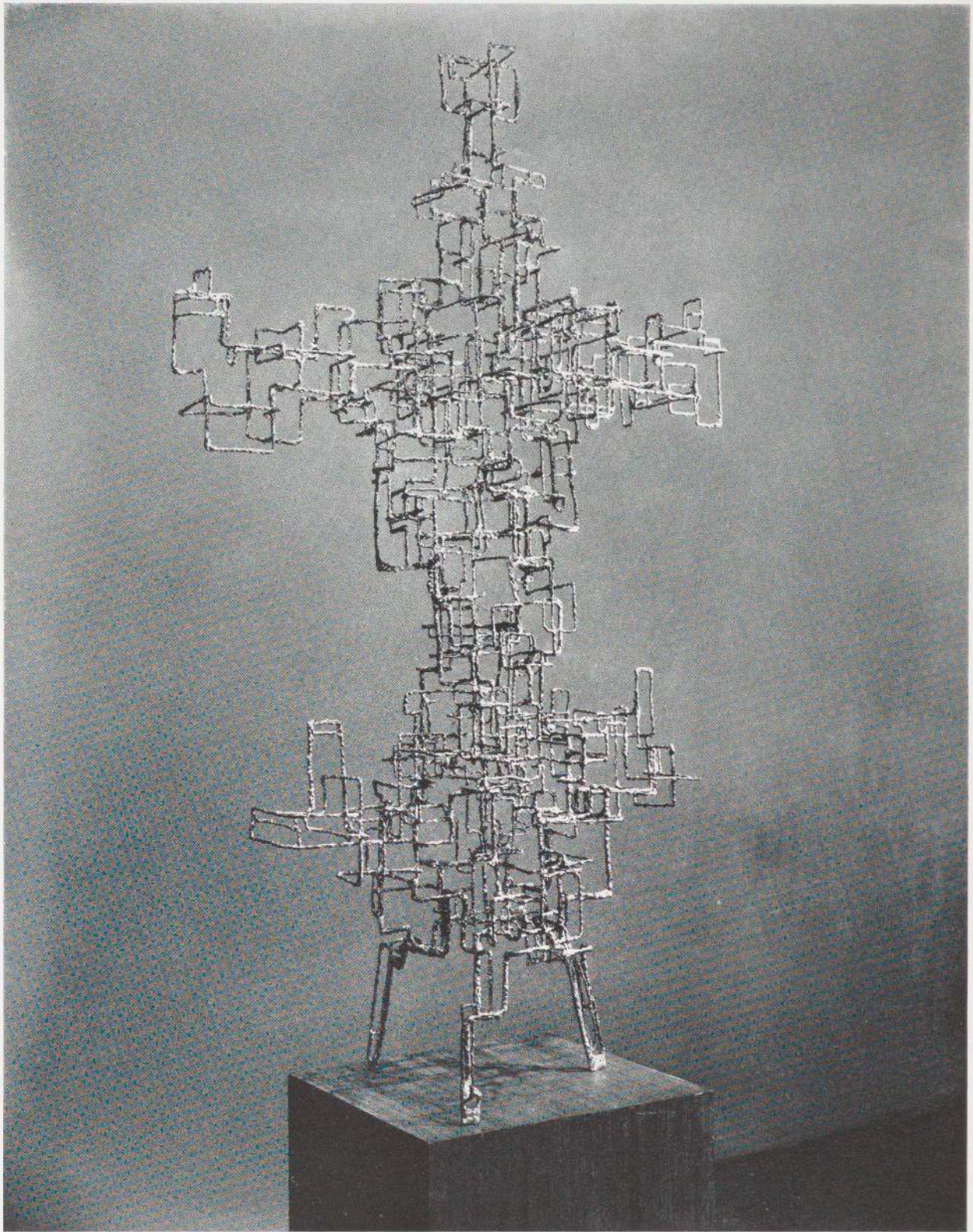


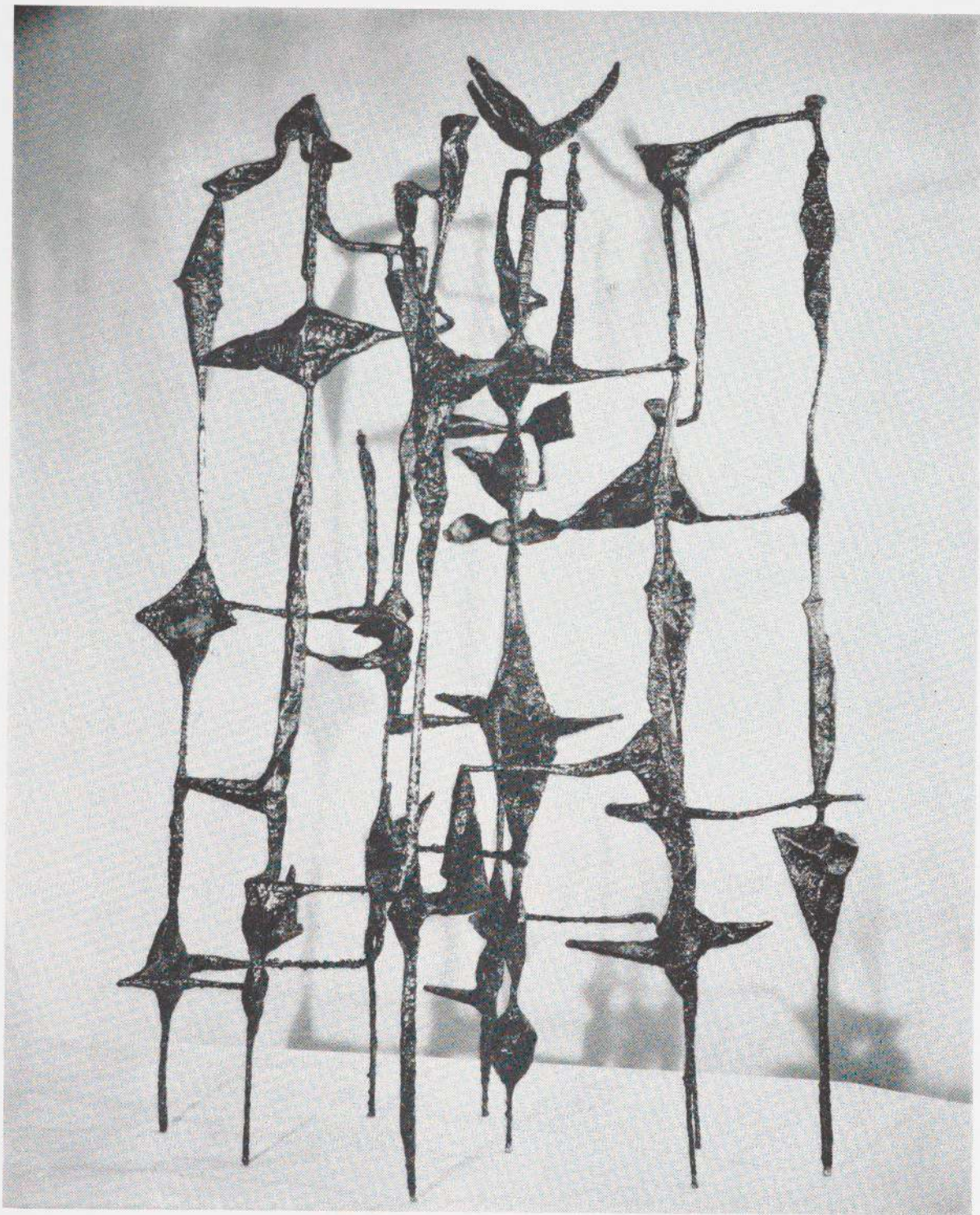
Ibram Lassaw: *Nebula in Orion*. 1951. Welded bronze, 34 $\frac{1}{4}$ " wide. Collection Mrs. John D. Rockefeller, 3rd. Photo Soichi Sunami



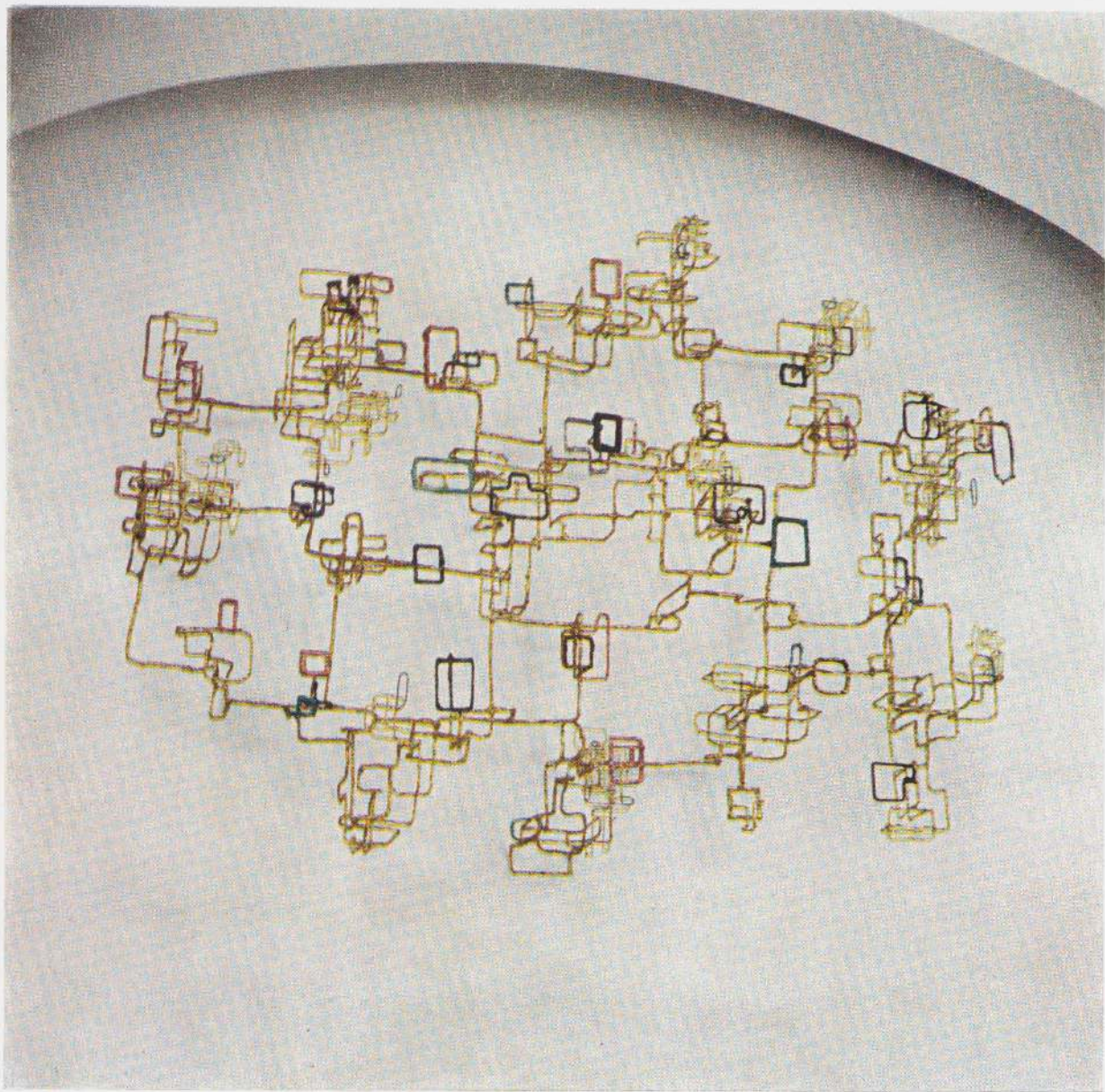
opposite: Ibram Lassaw: *Kwanon*. 1952. Welded bronze with silver, high. The Museum of Modern Art, Katharine Cornell Fund, 1952. Photo Soichi Sunami

Ibram Lassaw: *Galaxy of Andromeda*. 1951. Lead over copper, welded. 39 $\frac{1}{4}$ " wide. Collection Nelson A. Rockefeller



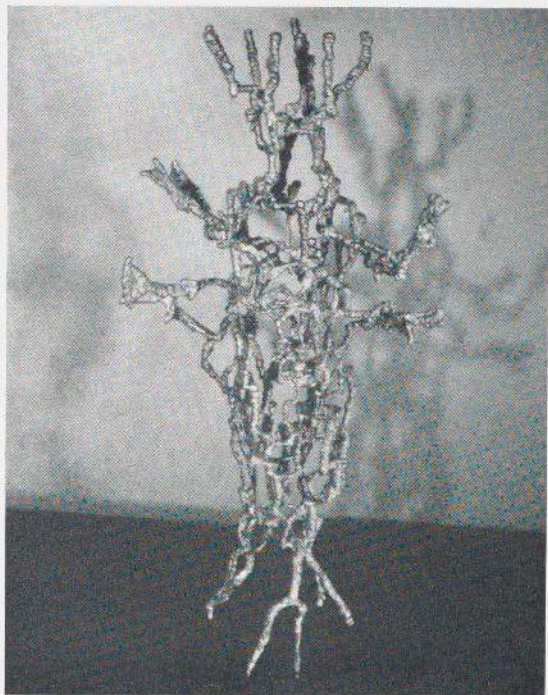


Ibram Lassaw: *Metamorphoses*. 1955. Chromium bronze with other bronzes, welded, 6' 1" high. Collection Mrs. Albert A. List



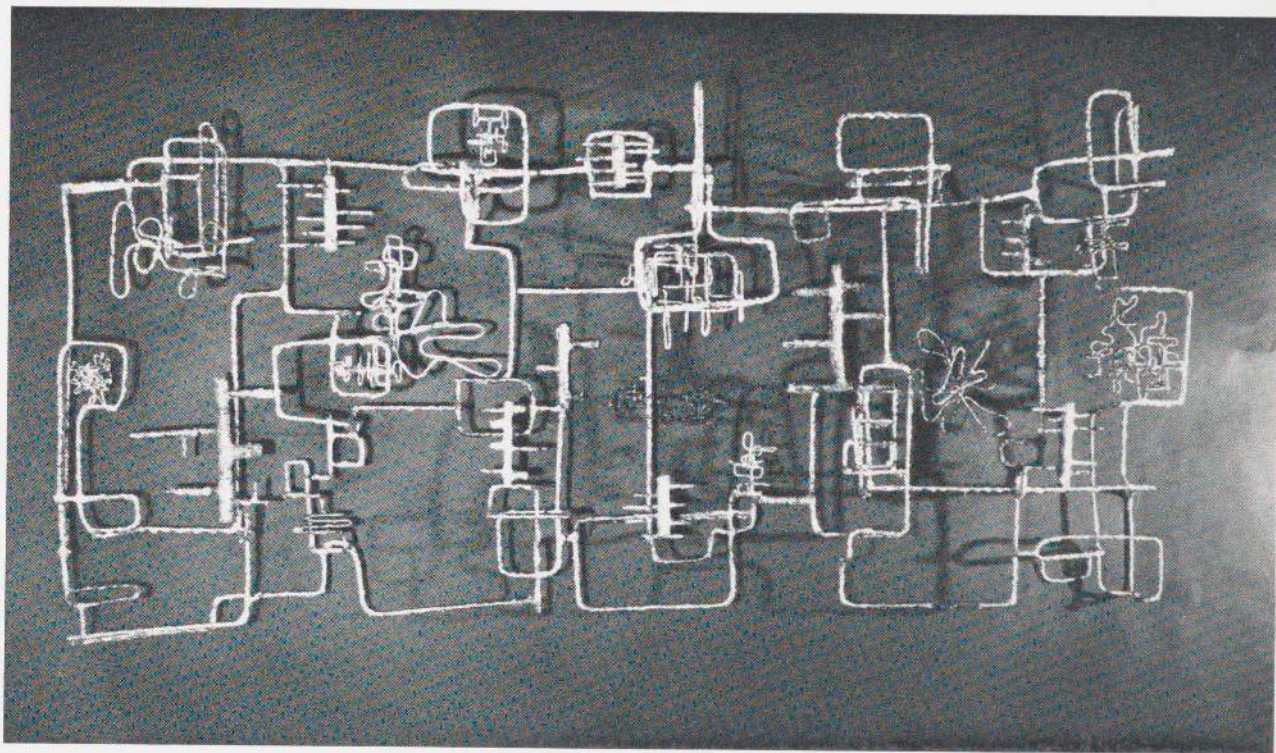
Ibram Lassaw: *Clouds of Magellan*. 1953. Welded bronze and steel, polychrome, 52 x 70". Collection Philip C. Johnson

Lassaw

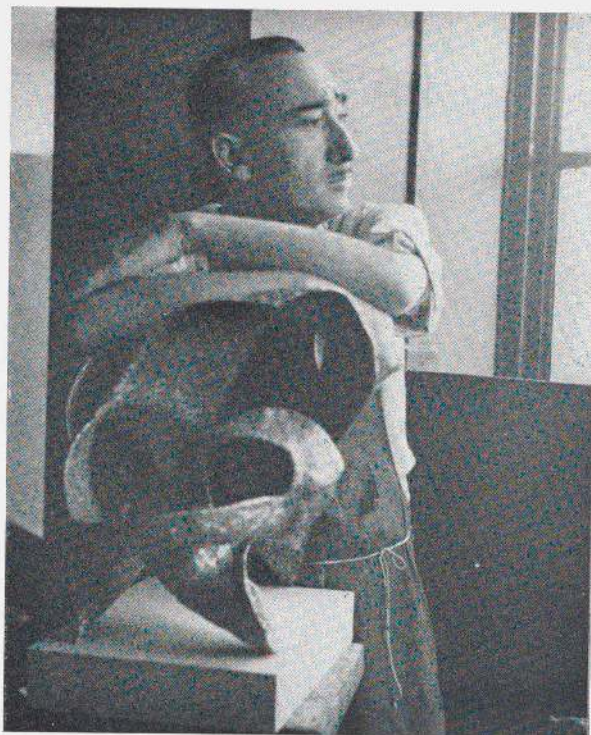


Ibram Lassaw: *Phoenix*. 1955. Various bronzes and steel, welded, 27" high. Collection Mrs. Frederick W. Hilles

below: Ibram Lassaw: *Rbiannon*. 1954. Various bronzes, welded, 38" x 7'. Collection Mrs. Ira Haupt



Seymour Lipton



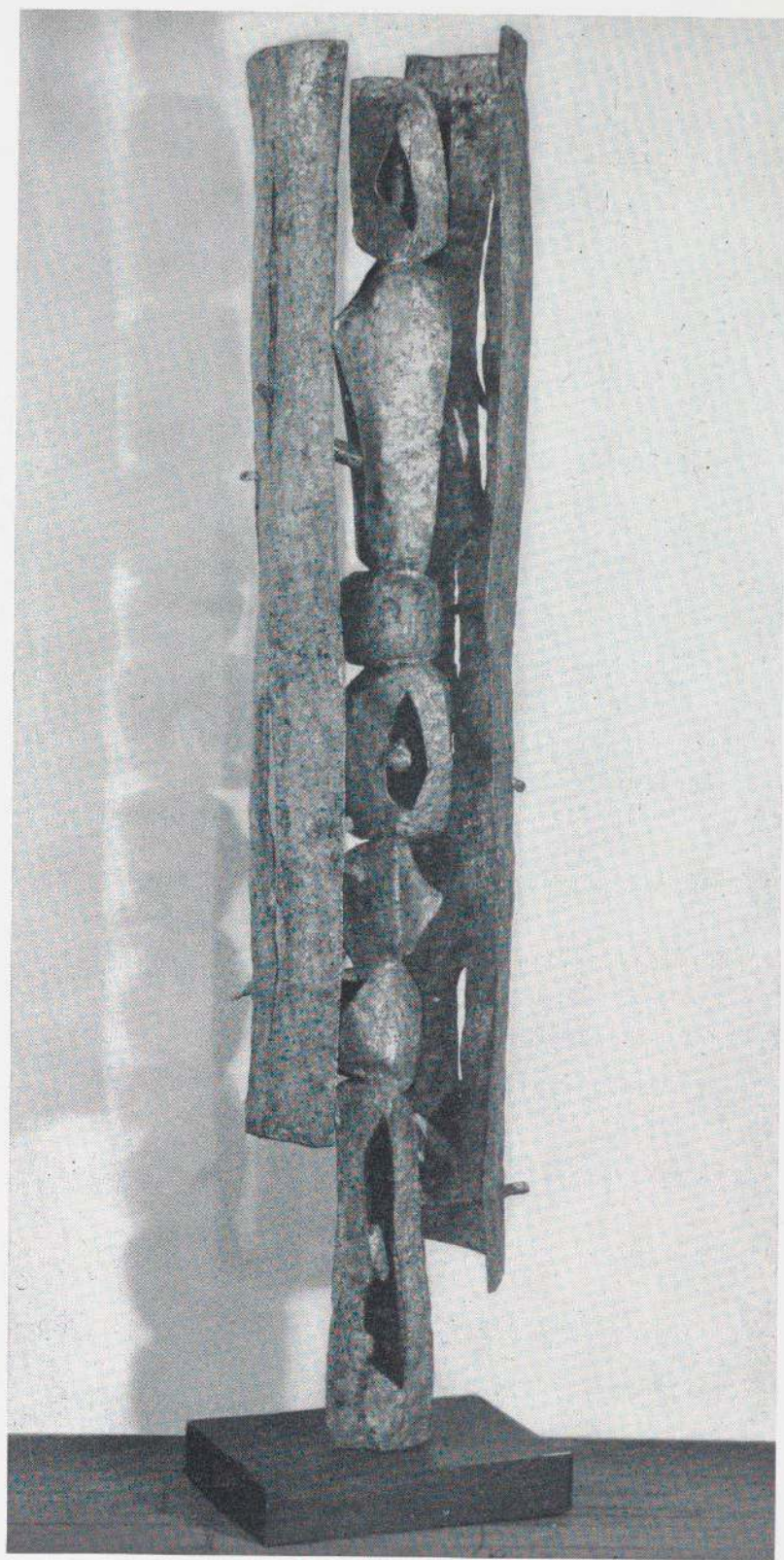
Photograph by Gene Friduss

Since childhood I have had an odd assortment of visual compulsions. Such things as hardware-store windows with unfamiliar tools and implements, gnarled roots breaking through rocks, primitive musical instruments and many other things have had a strong lure in strange associational moods.

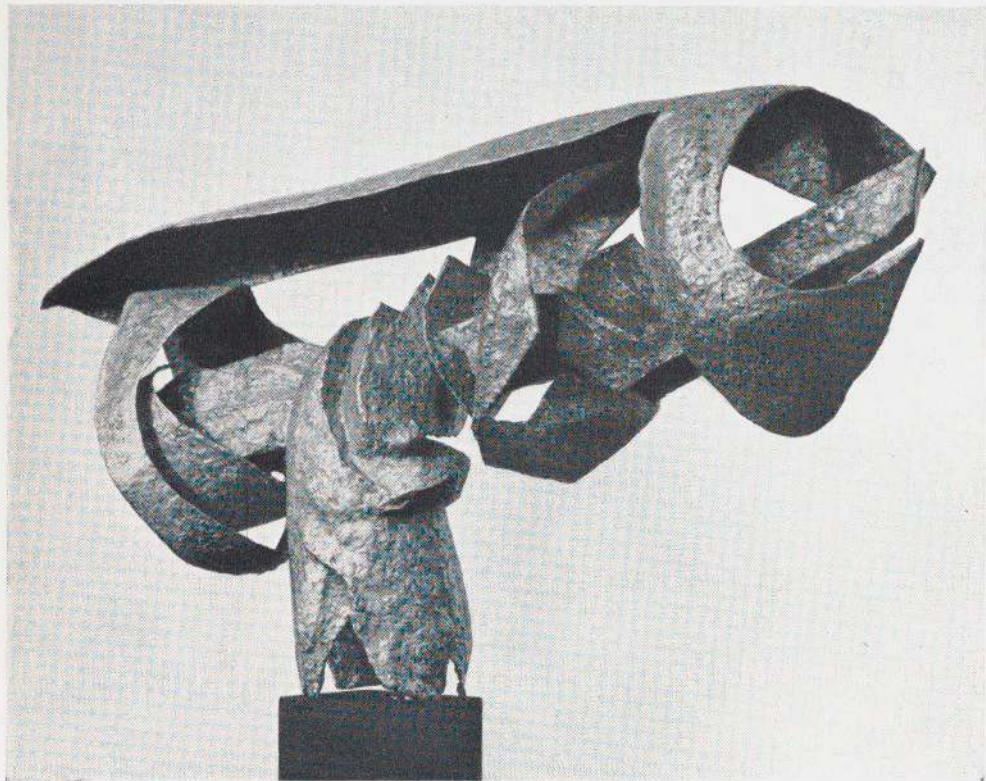
Forms that have a catalytic force growing from an ambiguous but strongly felt fountain-head in nature, frequently with double meanings and feelings, have a hold on me. This play of double meanings in sculpture is the plastic metaphor in operation. The kind of metaphor that interests me keeps the experience open. The complete knowing, the closing of an experience, would always be a letdown for me. Metaphors with varied suggestiveness pulling in several directions keep the experience open. The visceral excitement of suspense evidently forced me to seek formal organizations suggesting "process" as a never-ending mystery, a never-closing experience.

To catch a glimpse of the bird on the wing of chance, the dissonant, the unrhythmic, is the stuff of onrushing experience. However, a sense of the unwinding of such things in myself and in the world is always bounded by laws. In sculpture it is the law of organization. But to maintain and shape in three dimensions the mood of these reverberating excitements, both pleasurable and painful, is a provocative need. And in the large central sense of the unified concept or image, the varied ironic metaphor is basic to energize the forms and help pull them into an integrated single force.

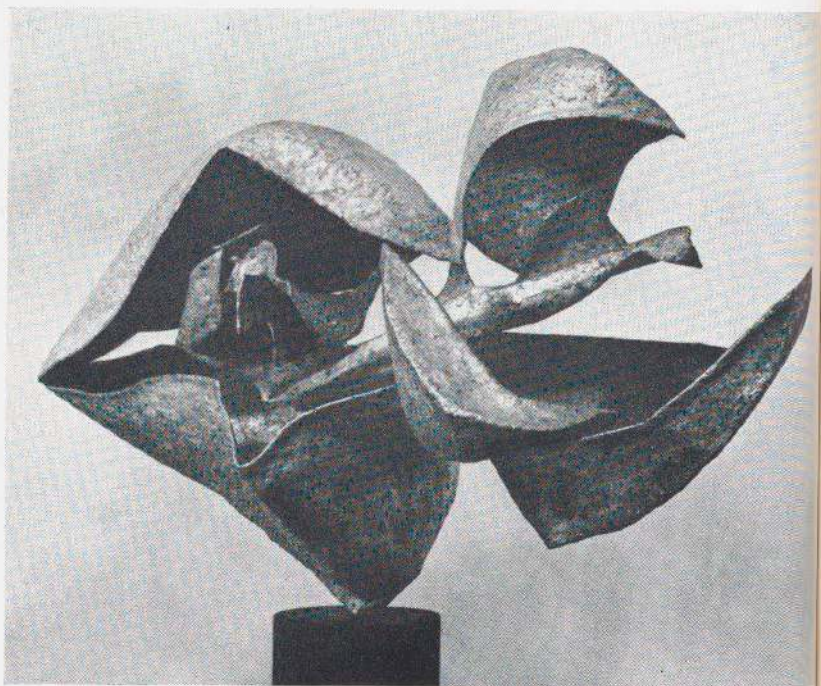
Seymour Lipton, 1956



Seymour Lipton: *The Cloak*. 1952. Bronze and steel, 8' high. Betty Parsons Gallery. Photo Oliver Baker

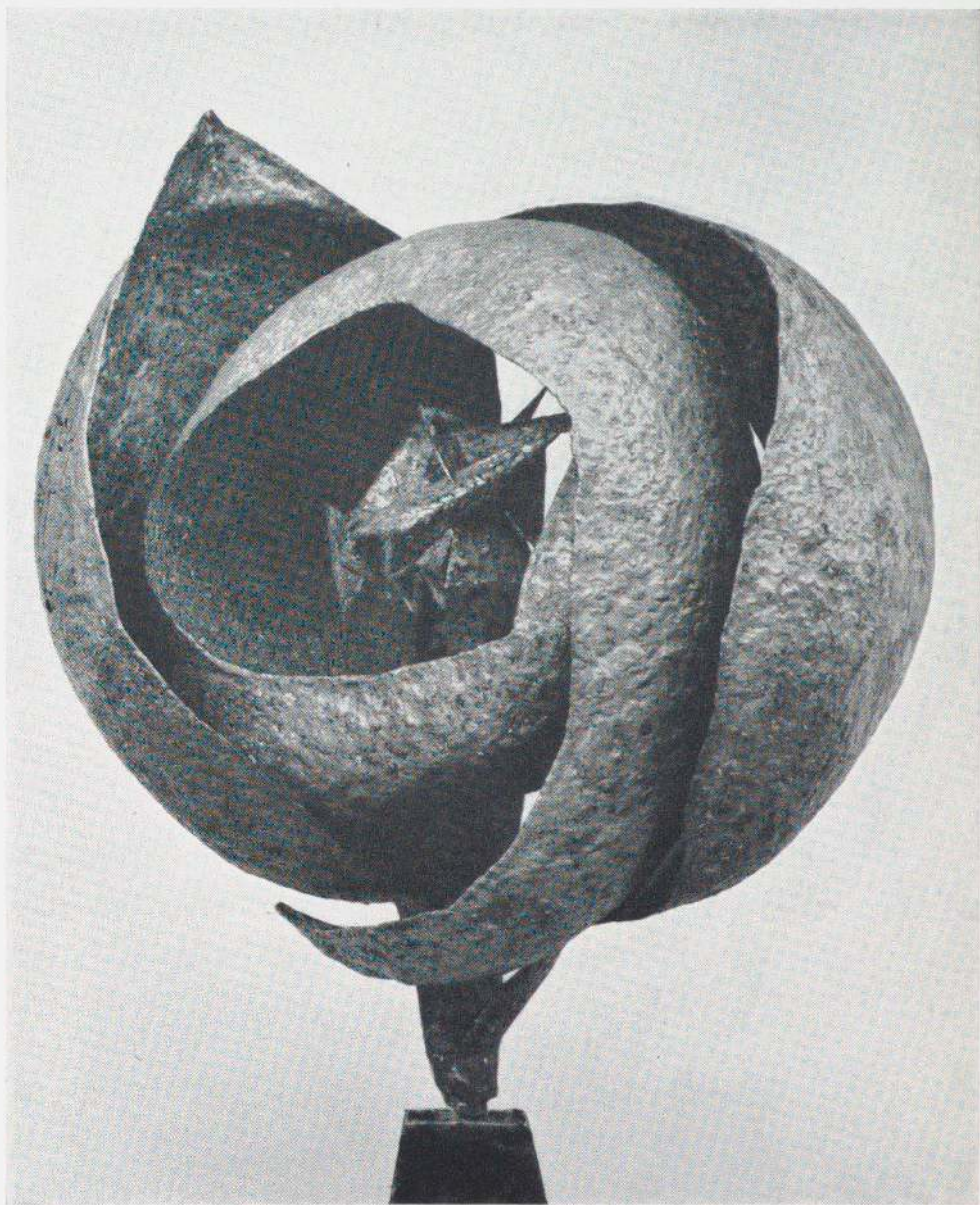


Seymour Lipton: *Storm-Bird*. 1953.
Nickel-silver over steel, 20 x 35 1/2".
Collection Nelson A. Rockefeller.
Photo Oliver Baker



Seymour Lipton: *Jungle-Bloom*. 1953.
Bronze over steel, 28 1/4 x 33". Yale Uni-
versity Art Gallery, New Haven. Photo
Oliver Baker

Lipton



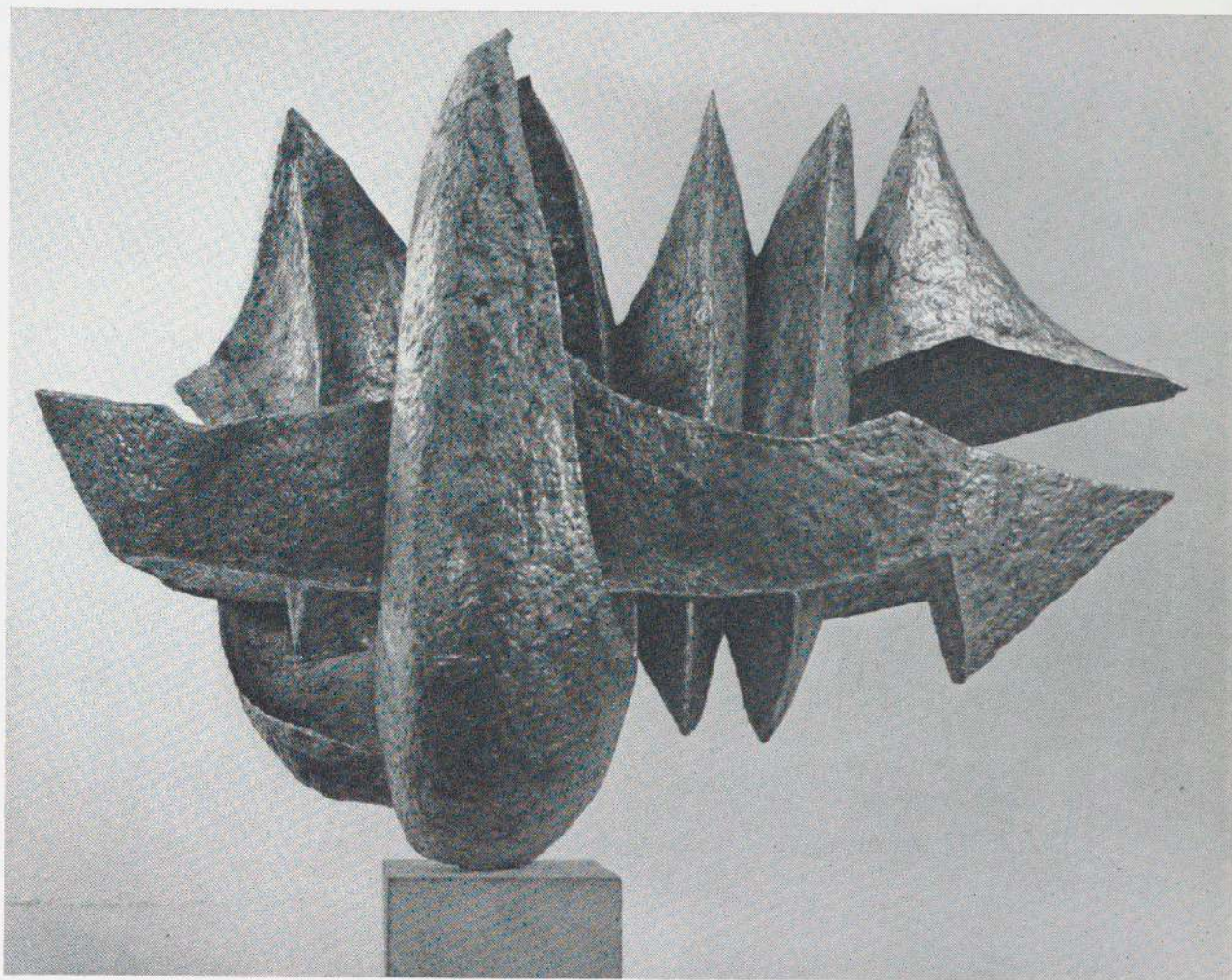
Seymour Lipton: *Sanctuary*. 1953.
Nickel-silver over steel, 34" high. The
Museum of Modern Art, purchased
1954. Photo Oliver Baker

Lipton



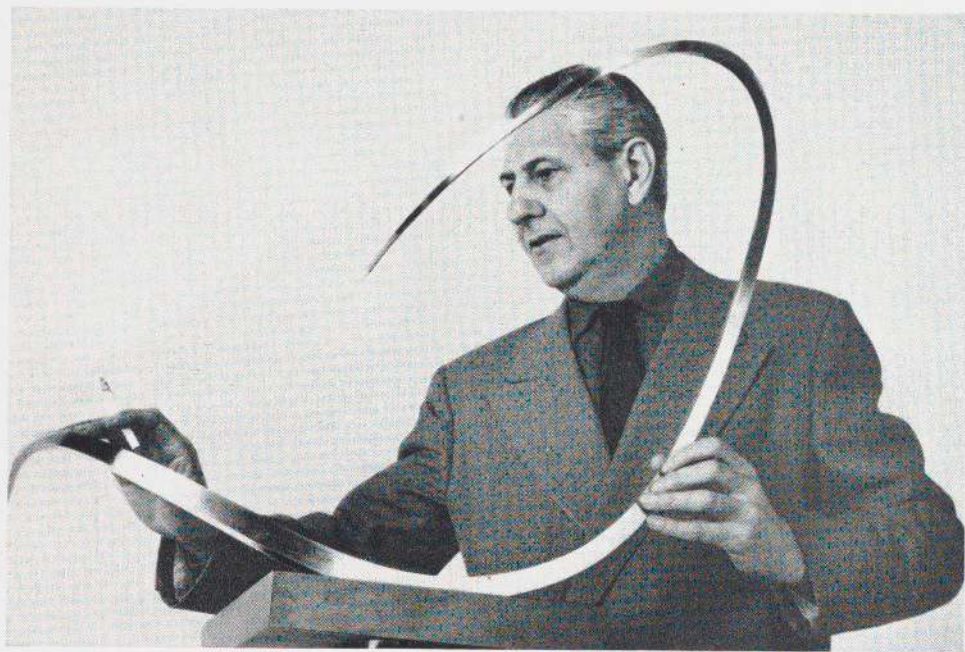
Seymour Lipton: *Earth-Forge II*. 1955. Nickel-silver over steel, 54" long. Betty Parsons Gallery. Photo Oliver Baker

Lipton



Seymour Lipton: *Sea-King*. 1956. Nickel-silver over monel metal, 42" long. Betty Parsons Gallery. Photo Oliver Baker

José de Rivera



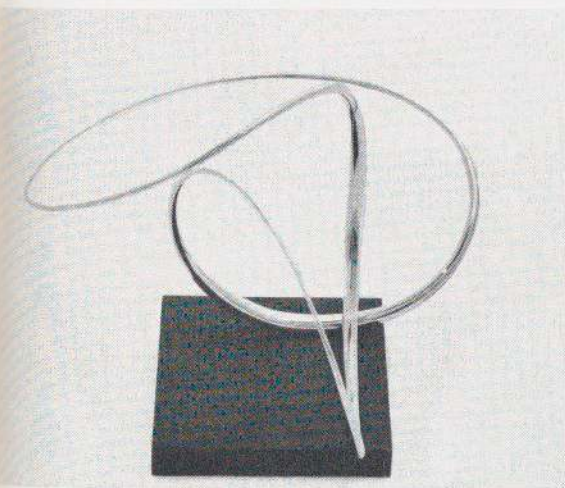
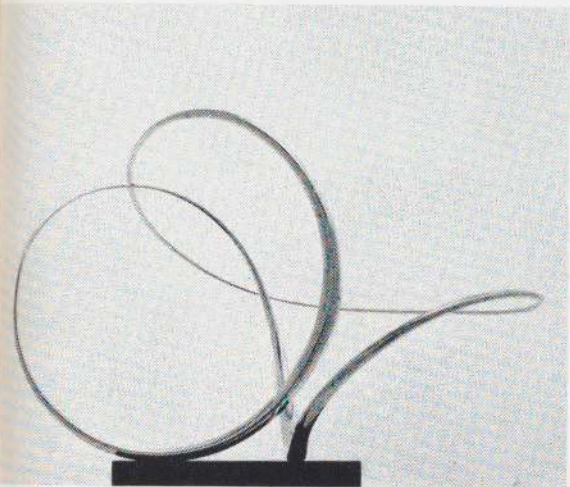
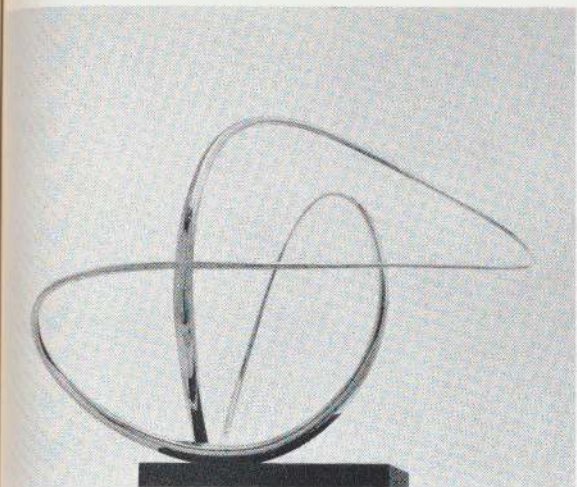
Photograph by Lionel Freedman

Art for me is a creative process of individual plastic production without immediate goal or finality. The prime function is the total experience of the production. The social function, the communication of that experience.

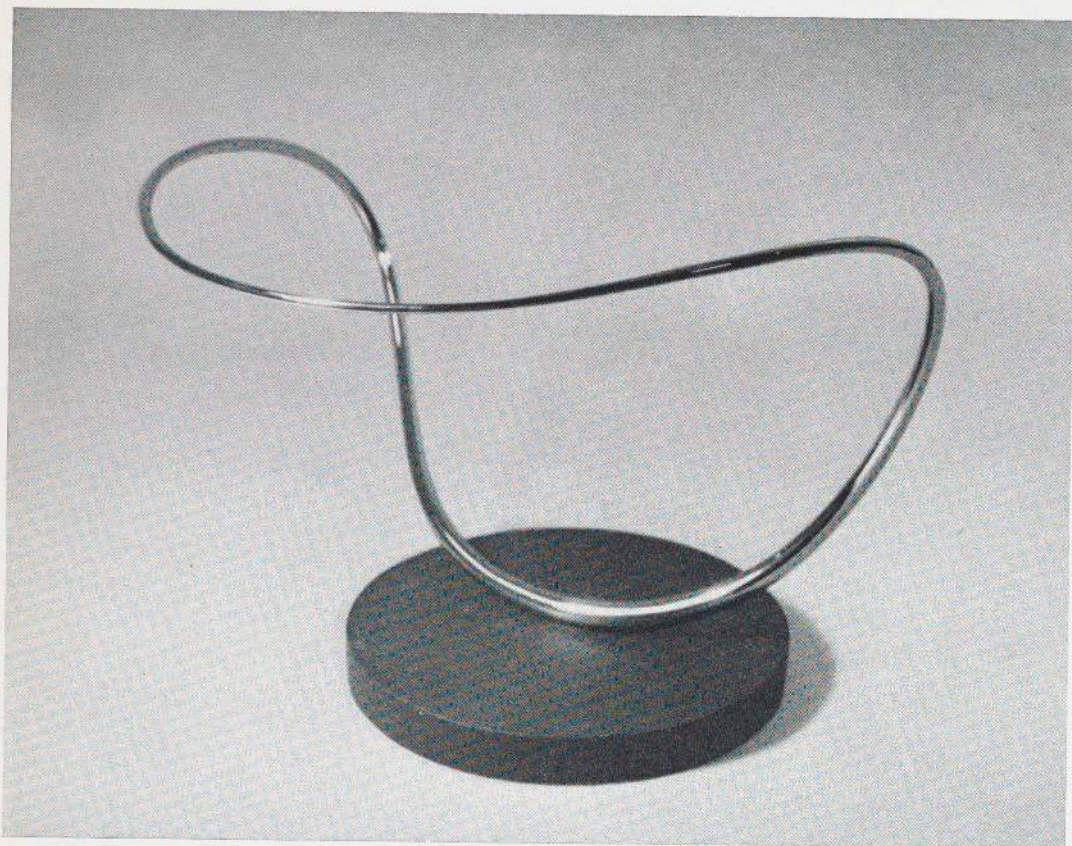
In the attempt to find plastic harmony in my work, I am conscious always of the necessity for a prime, visual, plastic experience. The content, beauty and source of excitement is inherent in the interdependence and relationships of the space, material and light, and is the structure.

José de Rivera, 1956

de Rivera

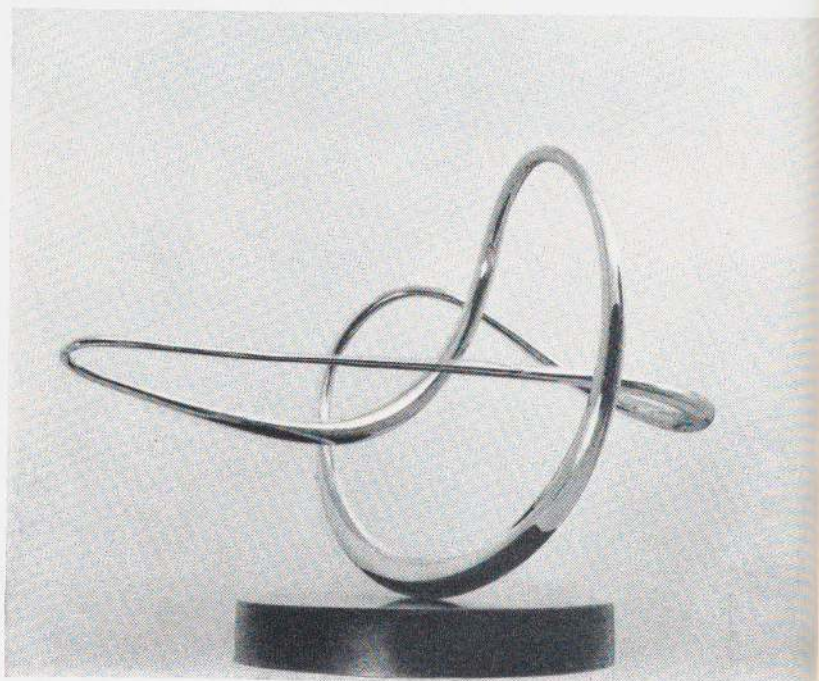


José de Rivera: *Construction 1: Homage to the World of Minkowski*. 1955. Forged chrome-nickel-steel rod, 14 $\frac{7}{8}$ " high. The Metropolitan Museum of Art, New York. Photos at left Lionel Freedman

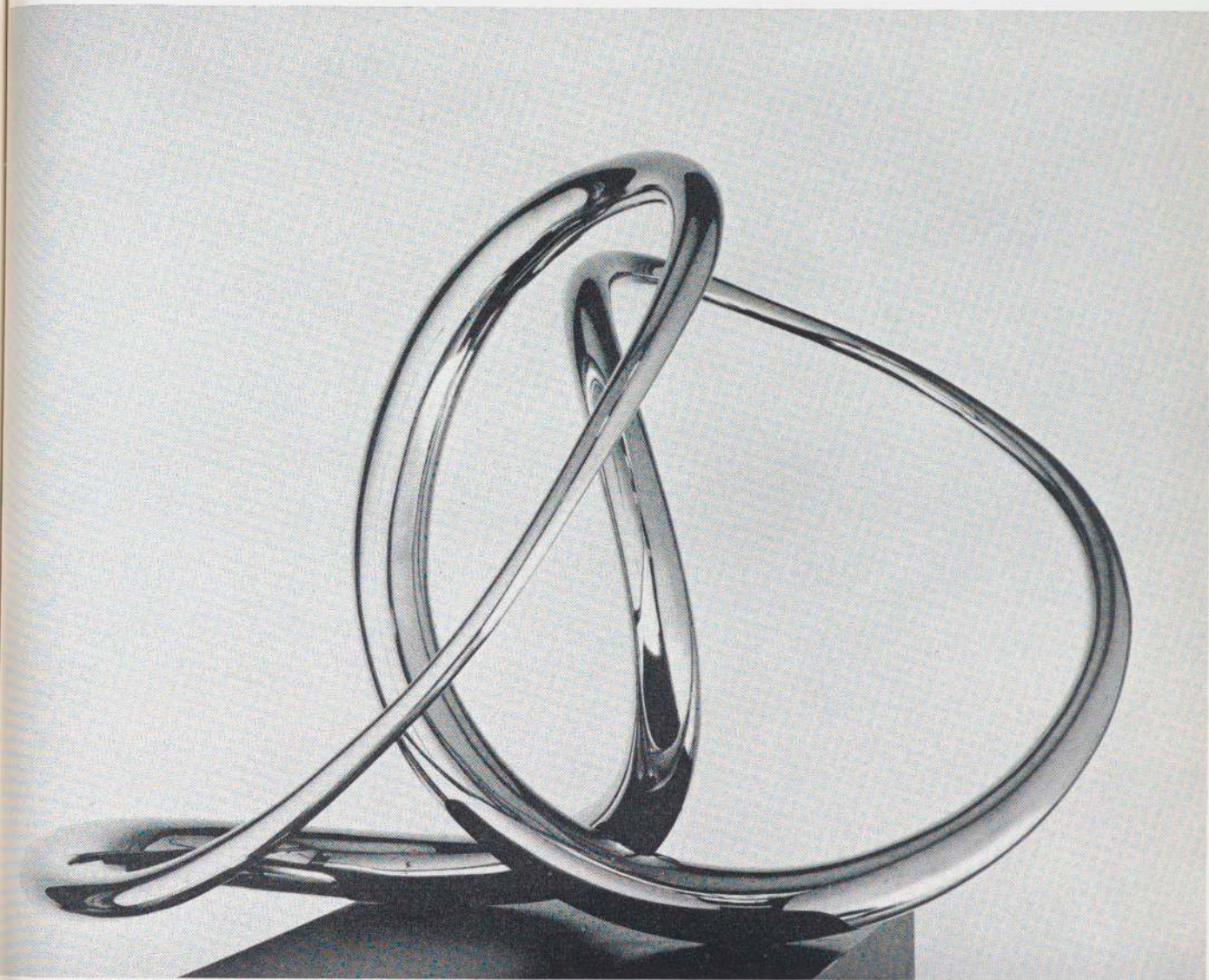


above: José de Rivera: *Construction 8*. 1954. Forged chrome-nickel-steel rod, 9 $\frac{3}{8}$ " high. The Museum of Modern Art, gift of Mrs. Heinz Schultz in memory of her husband, 1955. Photo Soichi Sunami

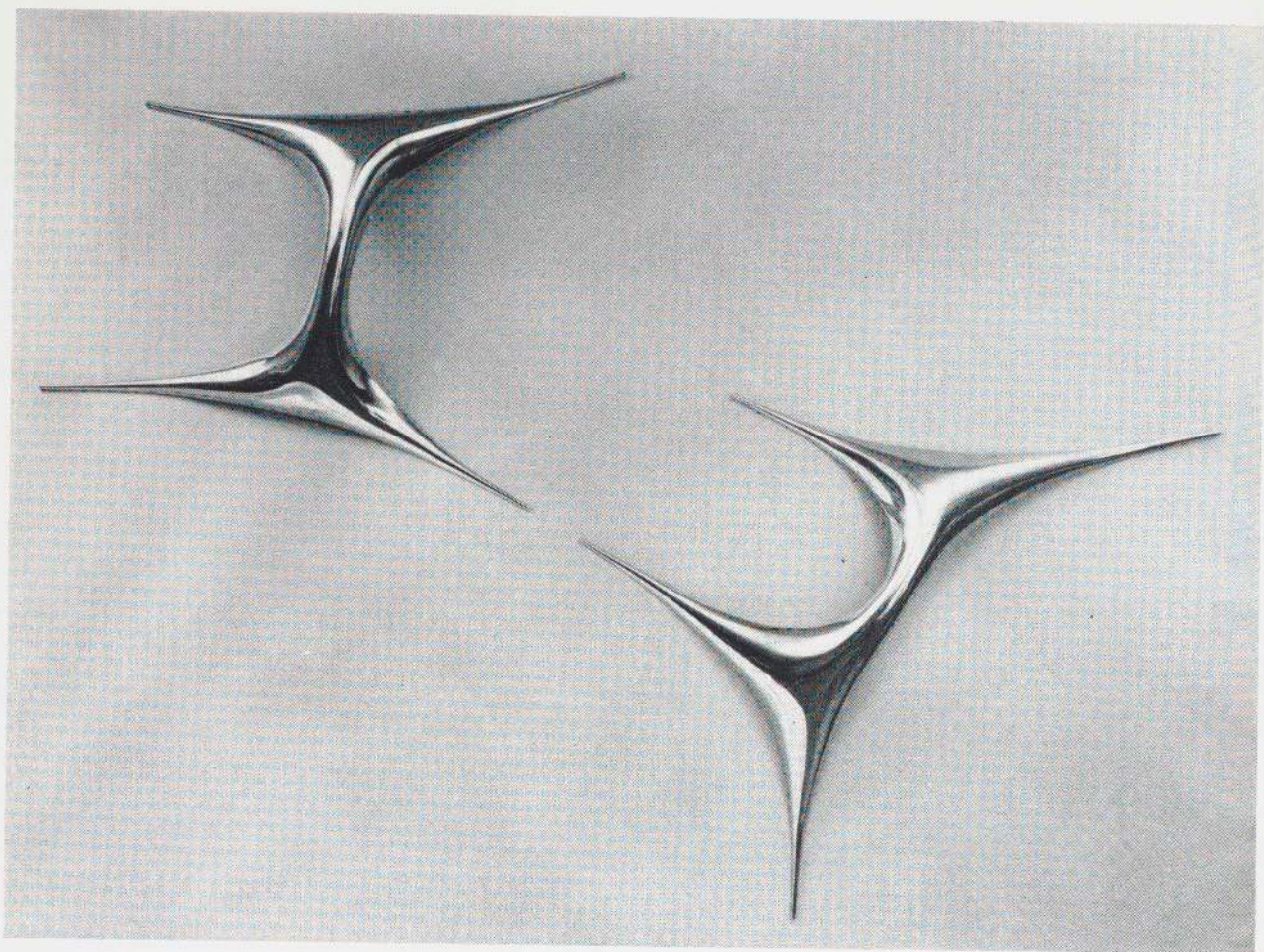
José de Rivera: *Construction 14*. 1953. Developed from chrome-nickel-steel sheet, welded, 10" high. Collection American Enka Corporation. Photo Becker-Horowitz



de Rivera

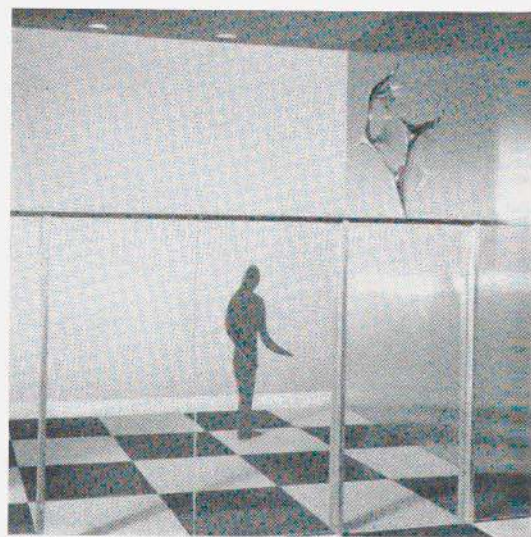


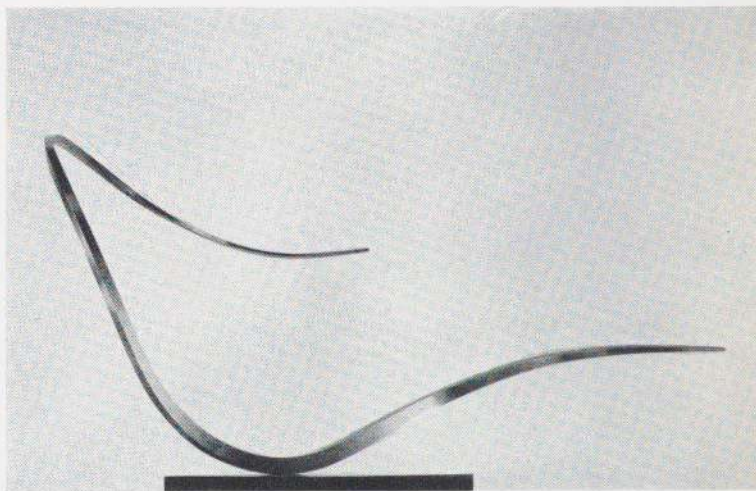
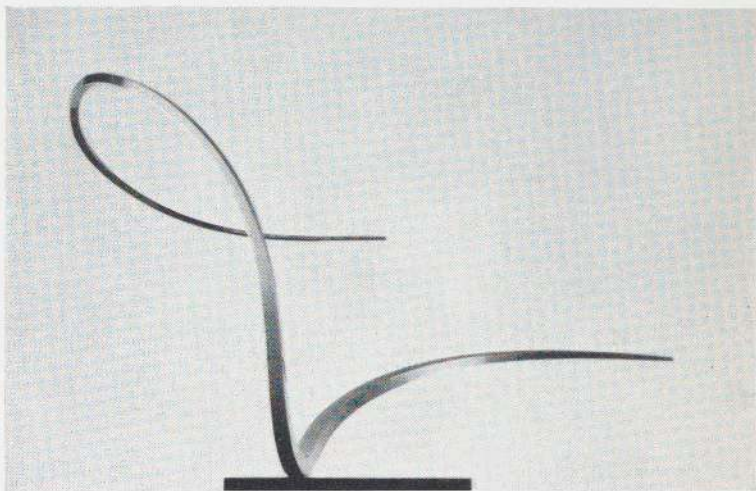
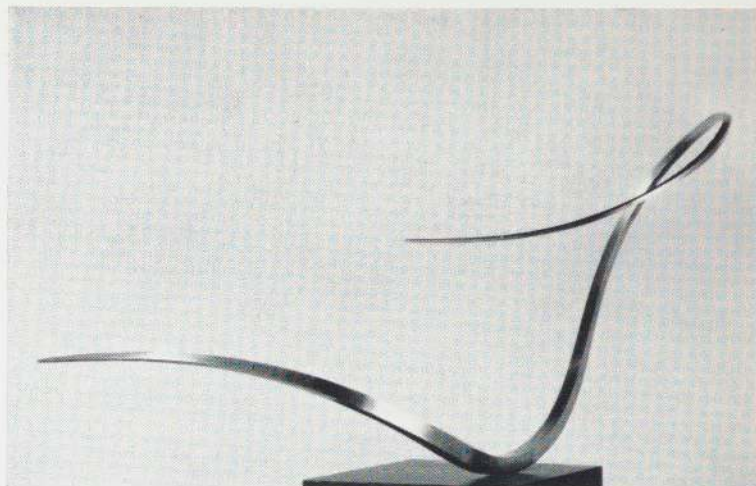
José de Rivera: *Construction 2*. 1954. Developed from chrome-nickel-steel sheet, welded, 16" high. Grace Borgenicht Gallery. Photo Lionel Freedman



above: José de Rivera: *Continuum*. 1955. Stainless steel relief for entrance lobby of 711 Third Avenue, New York; William Lescaze, architect, William Kaufman, builder. Developed from chrome-nickel-steel sheet, 6' 7" x 9' 4". Collection William Kaufman. Photo Lionel Freedman

Model of lobby, 711 Third Avenue. Photo courtesy William Lescaze





José de Rivera: *Construction 5*. 1955. Forged chrome-nickel-steel rod, 19" high. Grace Borgenicht Gallery. Photos Lionel Freedman

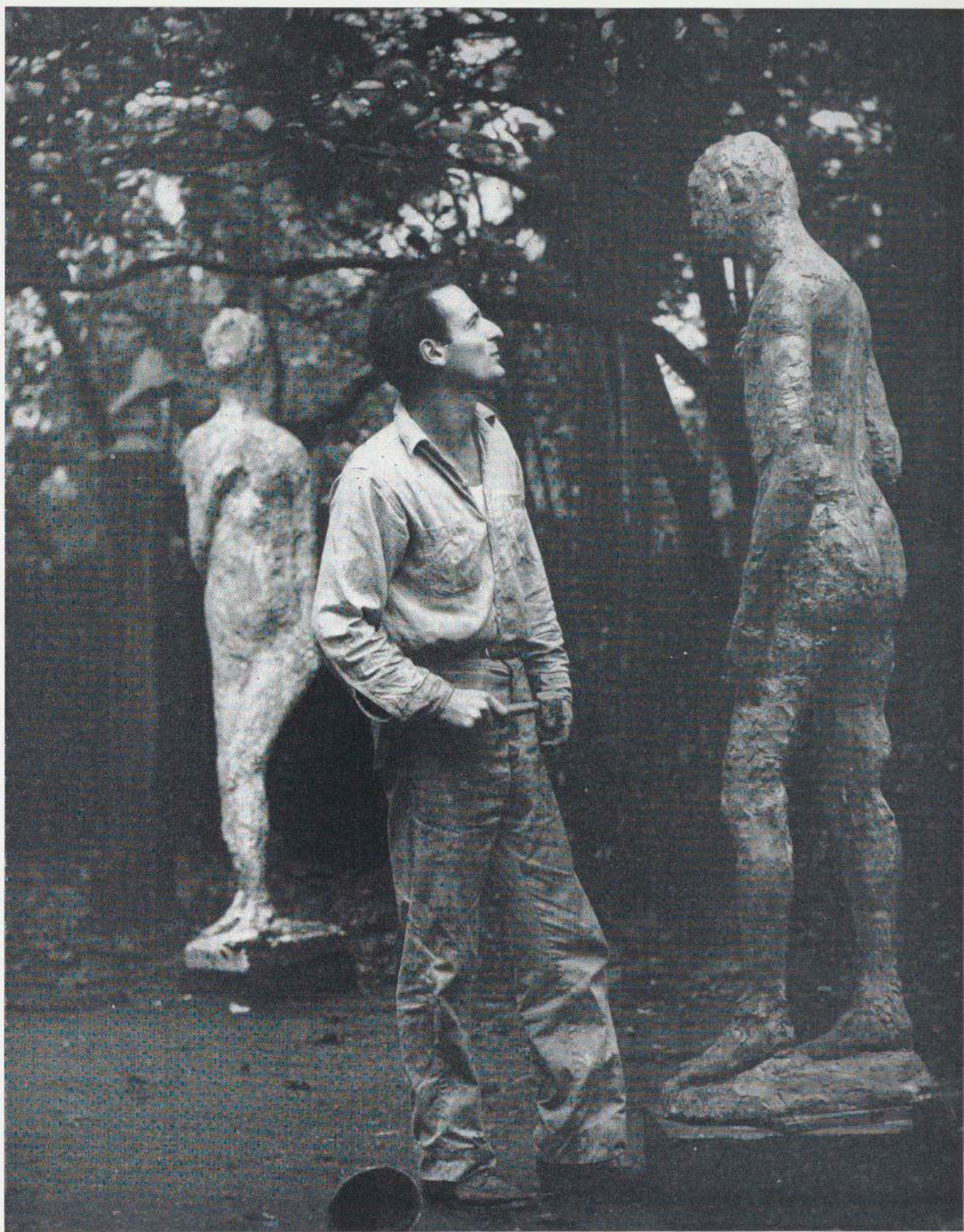
Larry Rivers

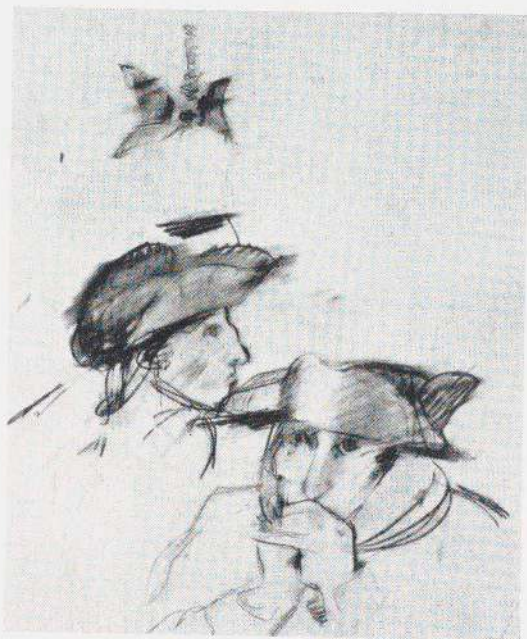
In relation to the dominant interests of contemporary painting, the concern of the generation of painters a little older than myself and their followers, my work bears the stamp of a revolutionary, for these prevailing sentiments antagonize me and inspire me to do away with their effects. In relation to my own meanderings, disregarding what others do, feel or think, my work at moments seems an attempt to solidify my identity with the "great" painters. I can only hope to be original with what they have given me.

My approach is of no importance. I mean this. Something exists before me in some manner and I determine the relationship between what I choose to see and what I take from the palette to the canvas. What *is* important is that the mind may make of it something crucial and arresting. At this point it is stupid to think the painter who paints looking at something is a lover of "things" and it is just as stupid to think non-representational painters love "shapes" and hate "things." An artist is moved by himself and his anxiety about what he should do.

Larry Rivers, 1955

opposite: Photograph by Hans Namuth. The sculpture is by Larry Rivers

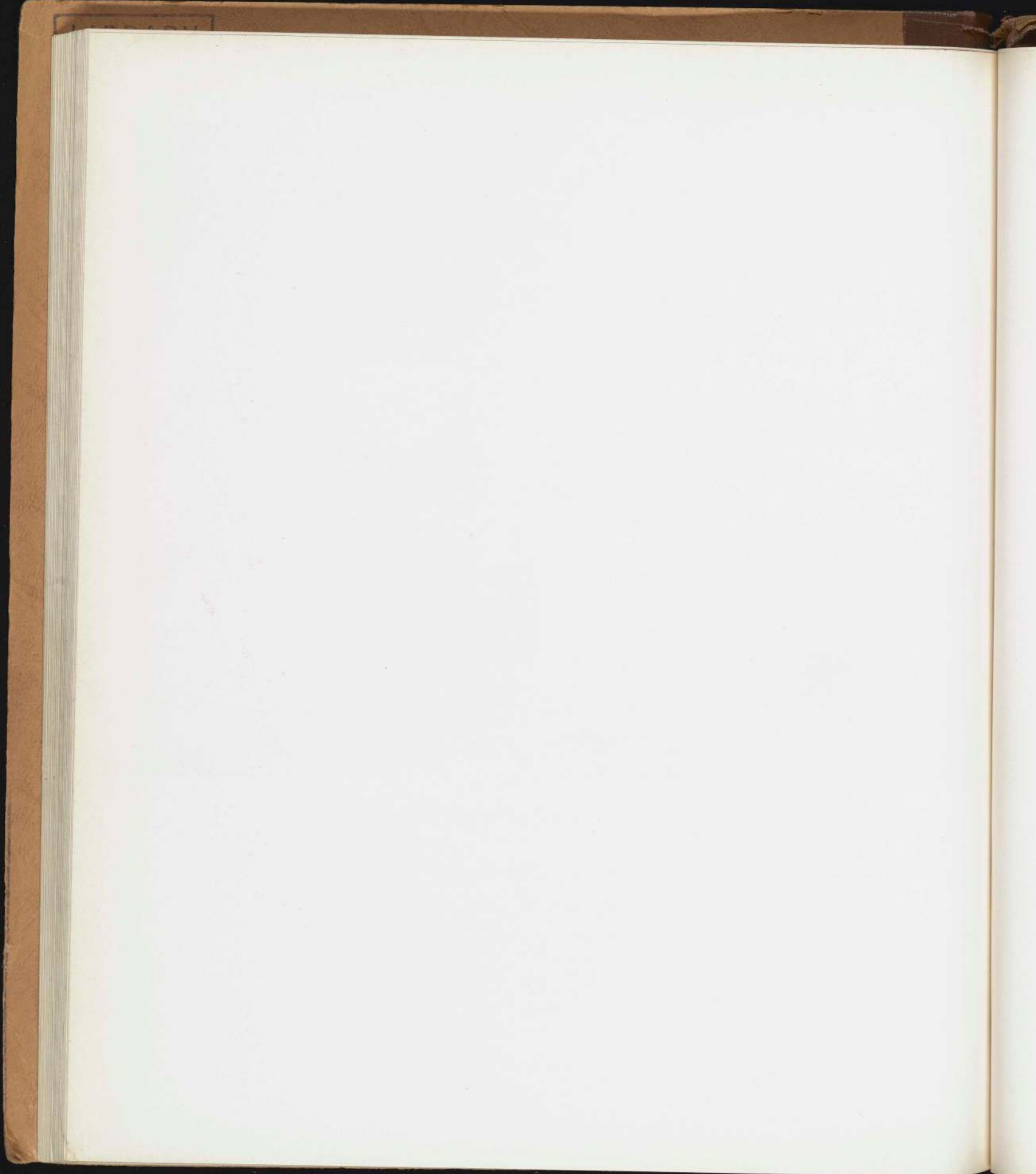




Larry Rivers: Pencil studies for the painting *Washington Crossing the Delaware*. 1953. The Museum of Modern Art, given anonymously, 1955



Howard Chandler Christy, Jr.: *Washington Crossing the Delaware*. 1851. Oil, 6' 11 $\frac{3}{8}$ " x 9' 3 $\frac{3}{8}$ ". The Museum of Modern Art, given anonymously 1955





Larry Rivers: *Self Figure*. 1953-55. Oil, 7' 10" x 64". Corcoran Gallery of Art, Washington



above: Larry Rivers: *Water Mill Prospect*.
1953. Oil, 57 x 66½". Collection James
Merrill

Larry Rivers: *Head of Stevie*. 1954. Oil,
15¾ x 20¾". Collection Dr. and Mrs. Jacob
Yellin





Larry Rivers: *Double Portrait of Berdie*. 1955. Oil, 70 $\frac{3}{4}$ x 6' 10 $\frac{1}{2}$ ". Whitney Museum of American Art, New York

Catalog of the Exhibition

May 29 through September 9, 1956

Lenders

American Enka Corporation, New York; Richard Brown Baker, New York; Mr. and Mrs. Armand Bartos, New York; Mrs. Grace Borgenicht, New York; Mr. and Mrs. Leonard M. Brown, Springfield, Massachusetts; Mr. and Mrs. Leo Castelli, New York; Mr. and Mrs. Henry Clifford, Radnor, Pennsylvania; Raoul Hague, Woodstock, New York; Mrs. Ira Haupt, New York; Mr. and Mrs. Ben Heller, New York; Mrs. Frederick W. Hilles, New Haven, Connecticut; Philip C. Johnson, New Canaan, Connecticut; Mr. and Mrs. Illi Kagan, New York; William Kaufman, New York; Jay Leff, Uniontown, Pennsylvania; Mrs. Albert A. List, Byram, Connecticut; Mrs. Jo Ann List-Israel, New York; James Merrill, Amherst, Massachusetts; Mr. and Mrs. E. A. Navaretta, New York; Mrs. Albert H. Newman, Chicago, Illinois; La Peau de l'Ours, Switzerland; Gifford Phillips, Santa Monica, California; Mrs. John D. Rockefeller, 3rd, New York; Nelson

A. Rockefeller, New York; Dr. and Mrs. Jacob Yellin, Great Neck, New York.

Grace Borgenicht Gallery, New York; Galerie Louis Carré, Paris; Duveen-Graham, New York; Martha Jackson Gallery, New York; Sidney Janis Gallery, New York; Kootz Gallery, New York; Tibor de Nagy Gallery, New York; Betty Parsons Gallery, New York; Poindexter Gallery, New York; Stable Gallery, New York.

Albright Art Gallery, Buffalo, New York; Corcoran Gallery of Art, Washington, D.C.; The Metropolitan Museum of Art, New York; Munson-Williams-Proctor Institute, Utica, New York; Walker Art Center, Minneapolis; Whitney Museum of American Art, New York; Yale University Art Gallery, New Haven, Connecticut.

Biographies of the Artists and Catalog List

An asterisk preceding the title indicates that the work is illustrated. In the dimensions of the paintings and certain of the sculptures, height precedes width.

Ernest Briggs

Born San Diego, California, 1923. Grew up in Los Angeles and San Francisco. In U.S. Army Signal Corps, 1943-46, with year 1945-46 in India. At California School of Fine Arts, San Francisco, 1947-51; studied with Clyfford Still. One-man shows: Metart Gallery, San Francisco, 1949; Stable Gallery, New York, 1954, 1955; California School of Fine Arts, San Francisco, 1956. Has lived in New York since autumn 1953.

**Painting, 1954.* Oil on canvas, 70" x 11' 9" (177.8 x 358.1 cm.). Lent by Stable Gallery. *Ill. p. 9*

**Painting, 1955.* Oil on canvas, 8' x 12' 3" (243.9 x 373.4 cm.). Lent by Stable Gallery. *Ill. p. 10*

**Painting, 1955.* Oil on canvas, 36 x 45" (91.4 x 114.3 cm.). Lent by Stable Gallery. *Ill. p. 12*

**Painting, 1955.* Oil on canvas, 10' 5½" x 7' 5½" (318.8 x 227.4 cm.). Lent by Stable Gallery. *Ill. p. 11*

**Painting, 1955.* Oil on canvas, 57" x 10' 7" (144.8 x 322.6 cm.). Lent by Stable Gallery. *Ill. p. 12*

Painting, 1956. Oil on canvas, 12' x 57½" (365.8 x 146 cm.). Lent by Stable Gallery

**Painting, 1956.* Oil on canvas, 8' 1" x 52" (246.4 x 132.1 cm.). Lent by Stable Gallery. *Color plate p. 7*

Painting, 1956. Oil on canvas, 10' 5" x 7' 10" (317.5 x 238.8 cm.). Lent by Stable Gallery

James Brooks

Born St. Louis, Missouri, 1906. Grew up in various parts of the West; in Dallas, Texas, 1916-26. At Southern Methodist University, Dallas, 1923-25. To New York, 1926. Studied at Art Students League with Nicolaidis and Boardman Robinson, 1927-30. Worked on WPA Federal Art Project, New York, 1938-42, painting murals at Queensborough Public Library, Woodside Branch, 1938, and International Overseas Air Terminal, La Guardia Airport, 1942. In U.S. Army, 1942-45; in Egypt and Middle East. One-man shows: Peridot Gallery, New York, 1949, 1950, 1951, 1953; Miller-Pollard Gallery, Seattle, 1952; Grace Borgenicht Gallery, New York, 1954. Taught at Columbia University, 1946-48; at Pratt Institute, Brooklyn, since 1948; visiting critic of painting at Yale University, 1955-56. In collections of Brooklyn Museum and Whitney Museum of American Art, New York. Lives in New York and Montauk, Long Island.

- *R 1953. Oil on canvas, 6' 10" x 7' 4" (208.3 x 223.6 cm.). Lent by Stable Gallery. *Ill. p. 16*
- **Qualm*, 1954. Oil on canvas, 61 x 57" (154.9 x 144.8 cm.). Lent by Stable Gallery. *Ill. p. 17*
- Floxurn*, 1955. Oil on canvas, 64 x 59" (162.5 x 149.9 cm.). Lent by Stable Gallery
- **Gant*, 1955. Oil on canvas, 53½ x 62" (135.9 x 157.5 cm.). Lent by Stable Gallery. *Ill. p. 18*
- **Holdan*, 1955. Oil on canvas, 7' 1" x 40" (216 x 101.6 cm.). Lent by Stable Gallery. *Ill. p. 19*
- M* 1955. Oil on canvas, 68 x 50" (172.7 x 127 cm.). Lent by Stable Gallery
- **Quatic*, 1955. Oil on canvas, 61 x 65" (154.9 x 165.1 cm.). Lent by Stable Gallery. *Ill. p. 20*
- Undical*, 1955. Oil on canvas, 44 x 34" (111.8 x 86.4 cm.). Lent by Stable Gallery
- **Altoon*, 1956. Oil on canvas, 64 x 60" (162.5 x 152.4 cm.). Lent by Stable Gallery. *Color plate p. 14*
- Berl*, 1956. Oil on canvas, 62 x 66" (157.5 x 167.6 cm.). Lent by Stable Gallery

Sam Francis

Born San Mateo, California, 1923; grew up there. Attended University of California, Berkeley, 1941-43. In U.S. Army Air Corps, 1943-45. While hospitalized with a spinal injury, 1945-46, became interested in painting through David Parks, artist-teacher at California School of Fine Arts, San Francisco. First exhibited in 1947 annual, San Francisco Museum of Art. B.A. and M.A. degrees from University of California, 1949 and 1950. To Paris, 1950, where he has lived since. One-man shows: Galerie Nina Dausset, Paris, 1952; Galerie Rive Droite, Paris, 1955; Martha Jackson Gallery, New York, 1956. In collections of Albright Art Gallery, Buffalo, N.Y.; Museum of Modern Art and Solomon R. Guggenheim Museum, New York; Kunsthaus Zurich, Switzerland.

- **Blue-black*. 1952. Oil on canvas, 9' 9" x 6' 4¼" (297.2 x 193.7 cm.). Lent by the Albright Art Gallery, Room of Contemporary Art Collection. *Ill. p. 26*
- Yellow*. 1952. Oil on canvas, 8' 7¾" x 6' 6½" (263.5 x 199.4 cm.). Lent by Martha Jackson Gallery
- **Big Red*. 1953. Oil on canvas, 10' x 6' 4¼" (304.8 x 193.7 cm.). Lent by Martha Jackson Gallery. *Color, p. 22*
- **Black in Red*. 1953. Oil on canvas, 6' 5" x 51¼" (195.6 x 130.2 cm.). The Museum of Modern Art, purchased 1955. *Ill. p. 24*
- **Red in Red*. 1955. Oil on canvas, 6' 6¾" x 6' 6½" (200.1 x 199.3 cm.). Lent by Martha Jackson Gallery. *Ill. p. 27*
- **Gray*. 1955. Oil on canvas, 9' 11¼" x 6' 4¼" (302.9 x 193.7 cm.). Lent by Martha Jackson Gallery. *Ill. p. 25*
- **Deep Orange on Black*. 1955. Oil on canvas, 12' 1" x 10' 1" (368.4 x 307.4 cm.). Lent by La Peau de l'Ours, Switzerland. *Ill. p. 23*

Fritz Glarner

Born Zurich, Switzerland, 1899, of Swiss and Italian parents. As a child lived in Paris, Chartres and various Italian cities. Studied at Royal Institute of Fine Arts, Naples, 1914-20. To Paris, 1923; studied at Colarossi Academy, 1924-26. First exhibited, Naples, 1920. Active in Abstraction-Création and Surindépendants groups in Paris in early 1930s. To New York, 1936, to become American citizen. One-man shows: Galerie Povolozky, Paris, 1928, 1930; Civic Club, New York, 1931; Kootz Gallery, New York, 1945; Pinacotheca, New York, 1949; Rose Fried Gallery, New York, 1951, 1954; Galerie Louis Carré, Paris, 1952, 1955. In collections of Baltimore Museum of Art (Saidie A. May Collection); Walker Art Center, Minneapolis; Yale University Art Gallery, New Haven (Société Anonyme Collection); Museum of Modern Art and Whitney Museum of American Art, New York; Philadelphia Museum of Art (A. E. Gallatin Collection).

- **Relational Painting*, 1947-48. Oil on canvas, 43⅛ x 42¼" (109.5 x 107.3 cm.). The Museum of Modern Art, purchased 1949. *Not available for the exhibition. Color plate p. 29*
- **Relational Painting, Tondo 6*, 1948. Oil on masonite, 47½" diameter (120.6 cm.). Lent by Mr. and Mrs. Henry Clifford. *Ill. p. 31*
- **Relational Painting 53*, 1950. Oil on canvas, 58 x 48" (147.3 x 121.9 cm.). Lent by Duveen-Graham. *Ill. p. 32*
- **Relational Painting, 1949-51*. Oil on canvas, 65 x 52" (165.1 x 132.1 cm.). Lent by Whitney Museum of American Art. *Ill. p. 33*
- **Relational Painting 55*, 1951. Oil on masonite, 47¾ x 23¼" (121.3 x 59 cm.). Lent by Galerie Louis Carré. *Ill. p. 34*
- **Relational Painting 64*, 1953. Oil on canvas, 20 x 20" (50.8 x 50.8 cm.). Lent by Mr. and Mrs. Armand Bartos. *Ill. p. 34*
- Relational Painting 74*, 1954. Oil on canvas, 44 x 41" (111.8 x 104.1 cm.). Lent by Mr. and Mrs. Armand Bartos
- Relational Painting, Tondo 37*, 1955. Oil on masonite, 20" diameter (50.8 cm.). Lent by Galerie Louis Carré
- **Relational Painting, Tondo 40*, 1956. Oil on masonite, 42" diameter (106.7 cm.). Lent by the Walker Art Center. *Ill. p. 35*

Philip Guston

Born Montreal, Canada, 1912, of Russian parents. To Los Angeles, 1916. Self-taught except for 3 months at Otis Art Institute, Los Angeles. In Mexico, 1934-35; moved to New York, 1935. Worked on WPA Federal Art Project, New York, mural division, 1935-40. Mural paintings under WPA: Federal Works Agency Building, New York World's Fair, 1939; Queensbridge Housing Project, New York, 1940; and others. Murals commissioned by Treasury Department's Section of Fine Arts: U.S. Post Office, Commerce, Ga.

1938; Social Security Building, Washington, D.C., 1942. In Italy, Spain, France, 1947-49, on Guggenheim fellowship, Prix de Rome, and grant from American Academy of Arts and Letters. Taught at State University of Iowa, Iowa City, 1941-45; Washington University, St. Louis, 1945-47; New York University, 1950 to present. One-man shows: State University of Iowa, 1944; Midtown Galleries, New York, 1945; School of the Museum of Fine Arts, Boston, 1947; Munson-Williams-Proctor Institute, Utica, 1947; University of Minnesota, Minneapolis, 1950; and in New York: Peridot Gallery, 1952; Egan Gallery, 1953; Sidney Janis Gallery, 1956. In collections of Illinois Wesleyan University, Bloomington; Washington County Museum of Fine Arts, Hagerstown, Md.; State University of Iowa, Iowa City; Metropolitan Museum of Art and Museum of Modern Art, New York; Virginia Museum of Fine Arts, Richmond; City Art Museum of St. Louis and Washington University, St. Louis; University of Illinois, Urbana; Munson-Williams-Proctor Institute, Utica. Lives in New York and West Hurley, N.Y.

**To B. W. T.* 1951-52. Oil on canvas, 48½ x 51½" (123.2 x 130.8 cm.). Lent by Mr. and Mrs. Leonard M. Brown. *Ill. p. 37*

**Painting.* 1952. Oil on canvas, 47¾ x 51" (121.3 x 129.5 cm.). Lent by Mrs. Albert H. Newman. *Ill. p. 38*

**Painting.* 1954. Oil on canvas, 63 x 60" (160 x 152.4 cm.). The Museum of Modern Art, gift of Philip C. Johnson, 1955. *Ill. p. 39*

**The Room.* 1954-55. Oil on canvas, 6' x 60" (182.9 x 152.4 cm.). Lent by Mr. and Mrs. Leo Castelli. *Ill. p. 40*

**Beggar's Joys.* 1954-55. Oil on canvas, 6' x 68" (182.9 x 172.7 cm.). Lent by Sidney Janis Gallery. *Color plate p. 41*

Bronze. 1955. Oil on canvas, 6' 4" x 6' (193 x 182.9 cm.). Lent by Sidney Janis Gallery

For M. 1955. Oil on canvas, 6' 4" x 6' (193 x 182.9 cm.). Lent by Sidney Janis Gallery

**The Visit.* 1955. Oil on canvas, 68 x 58¼" (172.7 x 148 cm.). Lent by Sidney Janis Gallery. *Ill. p. 43*

Raoul Hague

Born Constantinople, 1905, of Armenian parents. Attended Robert College Preparatory School, Constantinople. In 1921 traveled from Constantinople to Ames, Iowa, to attend Iowa State College. To Chicago, 1922; worked as usher in Opera House, modeled in Art Institute classes. Moved to New York, 1925. One year's study at Beaux-Arts Institute of Design, 1926-27; another at Art Students League with William Zorach, 1927-28. Began direct carving in stone, 1928. American citizen, 1930. Worked on WPA Federal Art Project, New York, 1935-39. Moved to Woodstock, N.Y., 1941, where he has lived since. In U.S. Army, 1941-43. Spent year 1950-51 in London, attending lectures on art history at Courtauld Institute; visited Paris, Rome, Cairo. Has not had a one-man show; exhibited first (two

sculptures) at Museum of Modern Art, 1933; in group shows at Curt Valentin Gallery, 1945; Whitney Museum of American Art, annually 1945-48, 1952; and in Woodstock.

**Tennessee Marble*, 1937-38. 28" (71.1 cm.) high. Lent by Mr. and Mrs. Illi Kagan. *Ill. p. 46*

**Champville Limestone*, 1947-48. 25" (63.5 cm.) high. Lent by the artist. *Ill. p. 46*

**Ohayo Wormy Butternut*, 1947-48. 66½" (168.9 cm.) high. Lent by the artist. *Ill. p. 47*

**Log Swamp Pepper Wood*, 1951. 59" (149.9 cm.) long, 22¾" (57.8 cm.) high. Lent by the artist. *Ill. p. 48*

**Plattekill Walnut*, 1952. 35⅝" (90.5 cm.) high. Lent by the artist. *Ill. p. 50*

**African Mabogany*, 1952. 32" (81.3 cm.) high, 40" (101.6 cm.) long. Lent by the artist. *Ill. p. 48*

**Mount Marion Walnut*, 1952-54. 31⅜" (79.7 cm.) high, 34" (86.4 cm.) long. Lent by the artist. *Ill. p. 49*

**Sawkill Walnut*, 1955. 42" (106.7 cm.) high. Lent by the artist. *Ill. p. 50*

Kaaterskill Butternut, 1955. 22" (56.9 cm.) high, 38" (96.5 cm.) long. Lent by the artist

Kaaterskill Catalpa, 1956. 60" (152.4 cm.) long. Lent by the artist

Grace Hartigan

Born Newark, New Jersey, 1922. Grew up in Millburn, N.J. In California one year, 1941-42. Worked about 1942 to 1947 as mechanical draftsman in job shops in Bloomfield and Newark, N.J., New York and White Plains. During same period studied painting in night classes of Isaac Lane Muse. Moved to New York about 1945. In Mexico one year, 1948-49. First exhibited in *Talent 1950*, group selected by Meyer Schapiro and Clement Greenberg, Kootz Gallery. One-man shows: Tibor de Nagy Gallery, each year 1951-55; Vassar College Art Gallery, 1954. In collections of Art Institute of Chicago; Walker Art Center, Minneapolis; Museum of Modern Art and Whitney Museum of American Art, New York; Vassar College Art Gallery, Poughkeepsie, N.Y.

**The Persian Jacket.* 1952. Oil on canvas, 57½ x 48" (146 x 121.9 cm.). The Museum of Modern Art, gift of George Poindexter, 1953. *Ill. p. 54*

**River Bathers.* 1953. Oil on canvas, 69⅜ x 7' 4¾" (176.2 x 225.4 cm.). The Museum of Modern Art, given anonymously, 1954. *Color plate p. 52*

**Ocean Bathers.* 1953. Oil on canvas, 58¼ x 70¾" (148 x 179.7 cm.). Lent by Mrs. Albert H. Newman. *Ill. p. 55*

**Bride and Owl.* 1954. Oil on canvas, 6' x 54" (182.9 x 137.2 cm.). Lent anonymously. *Ill. p. 56*

**City Life.* 1956. Oil on canvas, 6' 9" x 8' 2½" (205.8 x 250.2 cm.). Lent by Tibor de Nagy Gallery. *Ill. p. 57*

From Chinatown. 1956. Oil on canvas, 42½ x 52½" (100.8 x 130.3 cm.). Lent by Tibor de Nagy Gallery

Franz Kline

Born Wilkes-Barre, Pennsylvania, 1910. Went to school at Girard College, Philadelphia, from about 1915 to 1925; studied at School of Fine and Applied Arts, Boston University, 1931-35; Heatherly's Art School, London, 1937-38. To New York to live, 1938. Exhibited at National Academy, New York, annual shows, 1942-45, and won awards, 1943-44. One-man shows: Egan Gallery, New York, 1950, 1951, 1954; Margaret Brown Gallery, Boston, 1952; Institute of Design and Allan Frumkin Gallery, Chicago, 1954; Sidney Janis Gallery, New York, 1956. Taught at Black Mountain College, summer 1952; Pratt Institute, Brooklyn, 1953-54; Philadelphia Museum School of Art, 1954. In collections of Albright Art Gallery, Buffalo, N.Y.; Museum of Modern Art and Solomon R. Guggenheim Museum, New York; Carnegie Institute, Pittsburgh; Munson-Williams-Proctor Institute, Utica.

- **Chief*. 1950. Oil on canvas, 58 $\frac{3}{8}$ x 6' 1 $\frac{1}{2}$ " (148.3 x 186.7 cm.). The Museum of Modern Art, gift of Mr. and Mrs. David M. Solinger. *Not available for exhibition. Ill. p. 61*
- **Cardinal*. 1950. Oil on canvas, 6' 7" x 56" (200.7 x 142.2 cm.). Lent by Poindexter Gallery. *Ill. p. 59*
- Ninth Street*. 1951. Oil on canvas, 60 $\frac{1}{2}$ x 6' 6 $\frac{1}{2}$ " (153.7 x 199.3 cm.). Lent by Mr. and Mrs. Ben Heller
- **Wanamaker Block*. 1955. Oil on canvas, 6' 6 $\frac{1}{2}$ " x 71". Lent by Richard Brown Baker. *Ill. p. 62*
- **Accent Grave*. 1955. Oil on canvas, 6' 3 $\frac{1}{4}$ " x 51 $\frac{1}{4}$ ". Lent by Sidney Janis Gallery. *Ill. p. 63*
- Bridge*. 1955. Oil on canvas, 6' 8" x 52 $\frac{3}{4}$ " (203.2 x 134 cm.). Lent by Munson-Williams-Proctor Institute
- **White Forms*. 1955. Oil on canvas, 6' 2" x 50" (188 x 127 cm.). Lent by Philip C. Johnson. *Ill. p. 60*
- Mahoning*. 1956. Oil on canvas, 6' 8" x 8' 4" (203.2 x 254.1 cm.). Lent by Sidney Janis Gallery
- Orange and Black*. 1956. Oil on paper, 24 x 18 $\frac{1}{2}$ " (61 x 47 cm.). Lent by Mr. and Mrs. E. A. Navaretta
- Yellow, Green and Red*. 1956. Oil on paper, 24 x 18 $\frac{1}{2}$ " (61 x 47 cm.). Lent by Sidney Janis Gallery

Ibram Lassaw

Born Alexandria, Egypt, 1913, of Russian parents. Family lived briefly in Marseille, Naples, Tunis, Malta, Constantinople. To New York, 1921. Studied sculpture with Dorothea Denslow, first at Brooklyn Children's Museum, then at Clay Club, 1927-32, and at Beaux-Arts Institute of Design, New York, 1930-31. First abstract work, 1933; work in welded metal, 1936. Worked on U.S. Government art projects in New York: PWAP 1933, CWA 1934, WPA Federal Art Project, teaching division, then sculpture division, 1935-42. Founding member of American Abstract Artists, 1937. In U.S. Army, 1942-44. One-man shows: Kootz Gallery, New York, 1951, 1952, 1954. Commissions for sculpture in Temple Beth El, Springfield, Mass., 1953,

and Temple Beth El, Providence, R.I., 1954; for house of Philip C. Johnson, New Canaan, Conn., 1953; for office of Mrs. Ira Haupt, *Seventeen* magazine, New York, 1954; work in progress for temples in Cleveland, St. Paul, Portchester, N.Y. Taught at American University, Washington, D.C., 1950, and in his own studio. In collections of Museum of Modern Art and Whitney Museum of American Art, New York; Carnegie Institute, Pittsburgh; Museu de Arte Moderna, Rio de Janeiro. Lives in New York and East Hampton, N.Y.

- **Galaxy of Andromeda*. 1951. Lead over copper, welded, 36 $\frac{3}{8}$ x 39 $\frac{1}{4}$ " (92.4 x 99.7 cm.). Lent by Nelson A. Rockefeller. *Ill. p. 66*
- **Nebula in Orion*. 1951. Welded bronze, 28 $\frac{1}{2}$ x 34 $\frac{1}{4}$ ". Lent by Mrs. John D. Rockefeller, 3rd. *Ill. p. 66*
- **Kwannon*. 1952. Welded bronze with silver, 6' high (182.9 cm.). The Museum of Modern Art, Katharine Cornell Fund, 1952. *Not available for the exhibition. Ill. p. 67*
- **Clouds of Magellan*. 1953. Welded bronze and steel, 52 x 70" (132.1 x 177.8 cm.). Commissioned by Philip C. Johnson. *Not in the exhibition. Color plate p. 70*
- **Rbiannon*. 1954. Various bronzes, welded, 38" x 7' (96.5 x 213.4 cm.). Lent by Mrs. Ira Haupt. *Ill. p. 71*
- Myrrha*. 1954. Various bronzes, welded, 6' 4 $\frac{1}{2}$ " (194.3 cm.) high. Lent by Gifford Phillips
- Moons of Saturn*. 1954. Various bronzes, welded, 21 $\frac{1}{2}$ x 24" (54.6 x 61 cm.). Lent by Mrs. Jo Ann List-Israel
- The Planets*. 1954. Various bronzes, welded, 37 x 40" (94 x 101.6 cm.). Lent by Kootz Gallery
- **Phoenix*. 1955. Various bronzes and steel, welded, 27 x 15". Lent by Mrs. Frederick W. Hilles. *Ill. p. 71*
- **Metamorphoses*. 1955. Welded chromium bronze with other bronzes, 6' 1" x 50" (185.4 x 127 cm.). Lent by Mrs. Albert A. List. *Ill. p. 68*
- Evening Star*. 1956. Various bronzes, silver, steel, welded, 38 x 26" (96.5 x 66 cm.). Lent by Kootz Gallery

Seymour Lipton

Born New York, 1903. Attended City College of New York, 1922-23, and Columbia University, 1923-27. Began sculpture, 1932; self-taught. Worked in wood, 1935-45, then sheet lead; in 1947 began to use sheet steel, soldered; in 1950 sheet steel brazed with various metals. One-man shows in New York: A.C.A. Gallery, 1938; Galerie St. Etienne, 1943; Betty Parsons Gallery, 1948, 1950, 1952, 1954; also, Watkins Gallery, American University, Washington, 1950. Commissions for sculpture in Temple Israel, Tulsa, Okla., 1954, and Temple Beth El, Gary, Ind., 1955. Taught at Cooper Union Art School, 1943-44; New Jersey State Teachers College, Newark, 1945-46; New School for Social Research, New York, 1939-43, 1946 to present. In collections of Wadsworth Atheneum, Hartford; Yale University Art Gallery, New Haven; Museum of Modern Art and Whitney Museum of American Art, New York; Santa

Barbara Museum of Art, Santa Barbara, Cal.; Munson-Williams-Proctor Institute, Utica, N.Y.; Carstairs Museum, The Bahamas, B.W.I.; Tel Aviv Museum, Tel Aviv, Israel.

**The Cloak*. 1952. Bronze and steel, 8' (213.4 cm.) high. Lent by Betty Parsons Gallery. *Ill. p. 73*

**Jungle-Bloom*. 1953. Bronze over steel, 28 $\frac{1}{4}$ x 33" (71.8 x 83.8 cm.). Lent by Yale University Art Gallery. *Ill. p. 74*

**Sanctuary*. 1953. Nickel-silver over steel, 34" (86.4 cm.) high. The Museum of Modern Art, purchased 1954. *Not available for the exhibition. Ill. p. 75*

**Storm-Bird*. 1953. Nickel-silver over steel, 20 x 35 $\frac{3}{4}$ ". Lent by Nelson A. Rockefeller. *Ill. p. 74*

Desert-Brier. 1955. Nickel-silver over steel, 29" (73.7 cm.) high. Lent by Betty Parsons Gallery

Dragon-Bloom. 1955. Nickel-silver over steel, 30" (76.2 cm.) high. Lent by Betty Parsons Gallery

Eternal Light. 1955. Nickel-silver over steel, 11" (27.9 cm.) high. Lent by Betty Parsons Gallery

**Earth Forge II*. 1955. Nickel-silver over steel, 54" (137.2 cm.) long. Lent by Betty Parsons Gallery. *Ill. p. 76*

**Sea-King*. 1956. Nickel-silver over monel metal, 42" (106.7 cm.) long. Lent by Betty Parsons Gallery. *Ill. p. 77*

José de Rivera

Born West Baton Rouge, Louisiana, 1904. Worked in industry, 1922–30: machine tool and die making, experimental design, foundry and machine shop practice and operation. Studied drawing, 1928–31, with the painter John W. Norton, Chicago. First exhibited, Art Institute of Chicago, 1930. Traveled, 1932, Spain, Italy, France, Greece, Egypt, North Africa. Worked on WPA Federal Art Project, New York, 1935–37; aluminum sculpture for Newark Airport, 1935–36. Among sculpture commissions: stainless steel architectural reliefs, New York World's Fair, 1939; Cavalry monument, granite, El Paso, Tex., 1940; stainless steel construction for courtyard, Hilton Hotel, Dallas, 1955–56; stainless steel relief for 711 Third Ave., New York, 1955–56. One-man shows: Graduate School of Design, Harvard University, 1945 (with Burgoyne Diller); Mortimer Levitt Gallery, New York, 1946; Grace Borgenicht Gallery, New York, 1952; 1955; 1956 (with William Lescaze). In collections of Newark Museum, Newark, N.J.; Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum of American Art, New York; Munson-Williams-Proctor Institute, Utica, N.Y.

**Construction 14*. 1953. Developed from chrome-nickel-steel sheet, welded, 10" (25.4 cm.) high. Lent by American Enka Corporation. *Ill. p. 80*

**Construction 2*. 1954. Developed from chrome-nickel-steel sheet, welded, 16" (40.7 cm.) high. Lent by Grace Borgenicht Gallery. *Ill. p. 81*

Construction 3. 1954. Developed from chrome-nickel-steel sheet, welded, 41" (104.1 cm.) high. Lent by Jay Leff

**Construction 8*. 1954. Forged chrome-nickel-steel rod, 9 $\frac{3}{8}$ " (23.8 cm.) high. The Museum of Modern Art, gift of Mrs. Heinz Schultz in memory of her husband, 1955. *Ill. p. 80*

**Construction 1: Homage to the World of Minkowski*. 1955. Forged chrome-nickel-steel rod, 14 $\frac{7}{8}$ " (37.8 cm.) high. Lent by the Metropolitan Museum of Art. *Ill. p. 79*

**Construction 5*. 1955. Forged chrome-nickel-steel rod, 19" high. Lent by Grace Borgenicht Gallery. *Ill. p. 83*

Construction 10. 1955. Forged chrome-nickel-steel rod, 11" (27.9 cm.) high. Lent by Grace Borgenicht Gallery

Construction 13. 1955. Forged Tobin bronze rod, 11" (27.9 cm.) high. Lent by Mrs. Grace Borgenicht

**Continuum*. 1955. Stainless-steel relief for entrance lobby of 711 Third Avenue, New York; William Lescaze, architect, William Kaufman, builder. Developed from chrome-nickel-steel sheet, 6' 7" x 9' 4" (200.7 x 284.5 cm.). Lent by William Kaufman. *Ill. p. 82*

Larry Rivers

Born New York, 1923. Grew up in the Bronx. In U.S. Army Air Corps, 1942–43. Studied one year, 1944–45, at Juilliard School of Music, New York; left to join jazz band as baritone saxophone player; toured for two years. Began to paint; studied with Hans Hofmann, 1947–48; later at New York University. Traveled in England, France, Italy, 1950. Started sculpture. Moved to Southampton, Long Island, 1953; continued painting and sculpture, modeling large figures out-of-doors. One-man shows: Jane Street Gallery, 1949; Tibor de Nagy Gallery, 1951 (painting and sculpture), 1952, 1953, 1954; Stable Gallery, 1954 (sculpture only). In collection of Kansas City Art Institute; Museum of Modern Art and Whitney Museum of American Art, New York; Museum of Art, Rhode Island School of Design, Providence; Parrish Art Museum, Southampton, N.Y.; Corcoran Gallery of Art, Washington, D.C.

**Water Mill Prospect*. 1953. Oil on canvas, 57 x 66 $\frac{1}{2}$ " (144.8 x 168.9 cm.). Lent by James Merrill. *Ill. p. 90*

**Studies for Washington Crossing the Delaware*. 1953. Pencil, various sizes. The Museum of Modern Art. *Ill. p. 86*

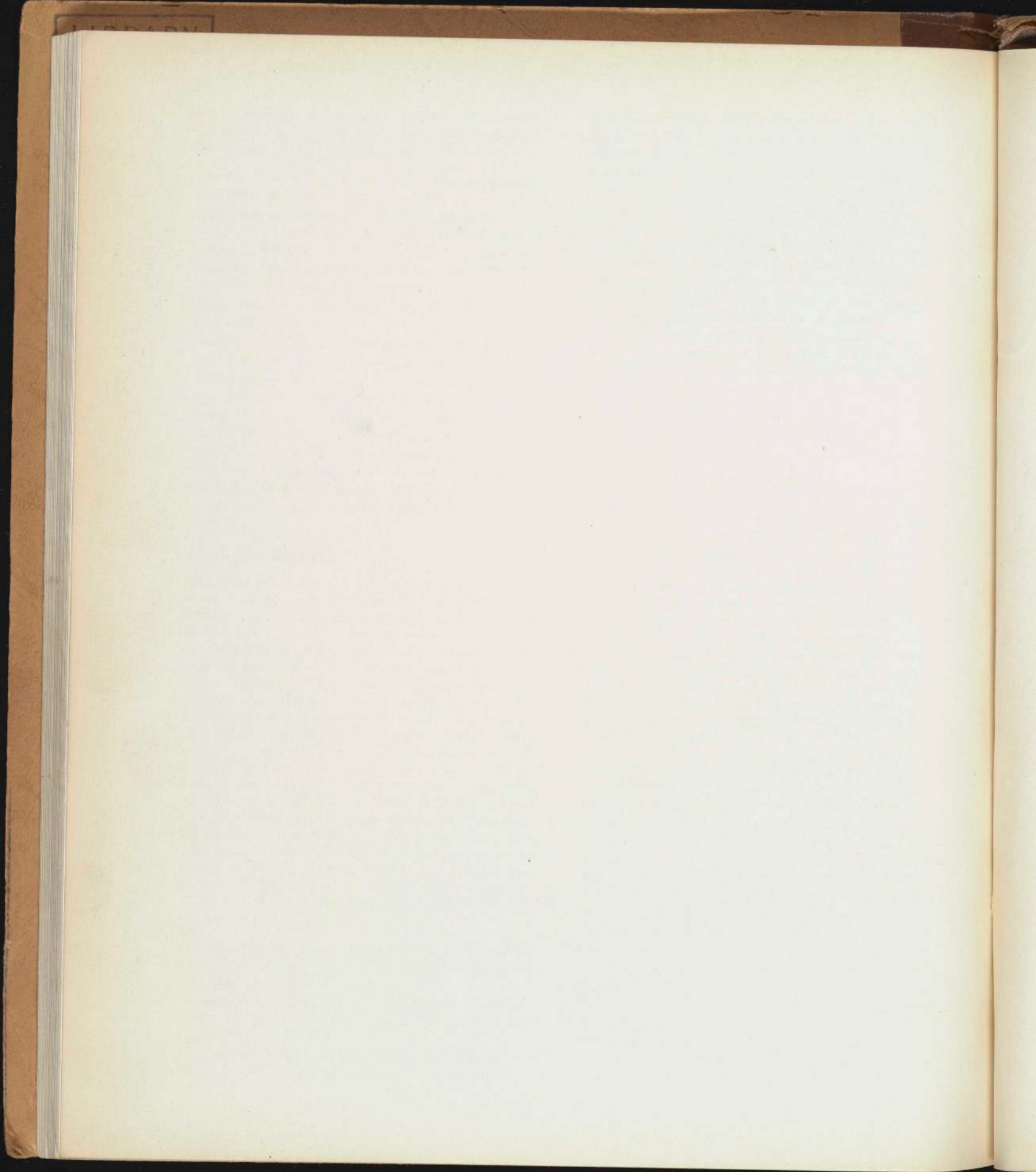
**Washington Crossing the Delaware*. 1953. Oil and pencil on canvas, 6' 11 $\frac{3}{8}$ " x 9' 3 $\frac{3}{8}$ " (212.4 x 283.5 cm.). The Museum of Modern Art, given anonymously, 1955. *Color plate p. 87*

**Head of Stevie*. 1954. Oil on canvas, 15 $\frac{3}{4}$ x 20 $\frac{3}{4}$ " (40 x 52.7 cm.). Lent by Dr. and Mrs. Jacob Yellin. *Ill. p. 90*

**Self Figure*. 1953–55. Oil on canvas, 7' 10" x 64" (238.8 x 162.5 cm.). Lent by Corcoran Gallery of Art. *Ill. p. 89*

**Double Portrait of Berdie*. 1955. Oil on canvas, 70 $\frac{3}{4}$ x 6' 10 $\frac{1}{2}$ " (179.7 x 209.6 cm.). Lent by Whitney Museum of American Art. *Ill. p. 91*

The Studio (unfinished). 1956. Oil on canvas, 7 x 16' (213.4 x 487.7 cm.). Lent by Tibor de Nagy Gallery
A group of drawings. Lent by Tibor de Nagy Gallery



LIBRARY