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

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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

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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 Rudlinger, 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
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, 1936

opposite: Ernest Briggs: Painting, 1936. Oil, 8' 1" x 52". Stable Gall
Ernest Briggs: Painting, 1954. Oil, 70" x 11' 9". Stable Gallery
Ernest Briggs: Painting, 1955. Oil, 8' x 12' 3". Stable Gallery
James Brooks: *Altoon*, 1956. Oil, 64 x 60". Stable Gallery
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.


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
James Brooks: Qualm, 1954. Oil, 61 x 57". Stable Gallery
James Brooks: *Holden*, 1955. Oil, 7' 1" x 40". Stable Gallery
Brooks

James Brooks: *Quatic*, 1955. Oil, 61 x 65". Stable Gallery
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' 4 1/4". 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, 11¼" x 6' 4½". Martha Jackson Gallery
Sam Francis: Red in Red. 1955. Oil, 6' 6¾" x 6' 6½". Martha Jackson Gallery

Opposite: Sam Francis: Blue-black. 1952. Oil, 9' 9" x 6' 4¼". Albright Art Gallery, Buffalo, New York, donor of Contemporary Art Collection
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, Tondo 6, 1948*. Oil, 47 1/2" diameter. Collection Mr. and Mrs. Henry Clifford
Glarner

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

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
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
Philip Guston: To B. W. T. 1951–52. Oil, 48½ x 31½". Collection Mr. and Mrs. Leonard M. Brown
Philip Guston: *The Room*. 1954–55. Oil, 6' x 60". Collection Mr. and Mrs. Leo Castelli

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


Raoul Hague: Tennessee marble, 1937–38. 28" high. Collection Mr. and Mrs. Ili Kagan

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

Raoul Hague: Plattekill Walnut, 1952. 353/4" high. Owned by the artist. Photo Soichi Sunami
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

Hartigan
Grace Hartigan: *Bride and Owl*. 1954. Oil, 6' x 54". Private collection
Grace Hartigan: City Life. 1956. Oil, 6’ 9” x 8’ 2½”. Tibor de Nagy Gallery
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
Franz Kline: *Chief*. 1950. Oil, 58 3/8" x 6' 1 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: Accent Grave. 1953. Oil, 6' 3¼" x 51¼". Sidney Janis Gallery
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: Galaxy of Andromeda, 1951. Lead over copper, welded. 39 1/4" wide. Collection Nelson 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

below: Ibram Lassaw: *Rhiannon*. 1954. Various bronzes, welded, 38" x 7'. Collection Mrs. Ira Haupt
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 fountainhead 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: *Jungle-Bloom*. 1953. Bronze over steel, $28\frac{3}{4} \times 33"$. Yale University Art Gallery, New Haven. Photo Oliver Baker

Seymour Lipton: *Storm-Bird*. 1953. Nickel-silver over steel, $20 \times 35\frac{3}{4}". Collection Nelson A. Rockefeller. Photo Oliver Baker
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


Model of lobby, 711 Third Avenue. Photo courtesy William Lescaze
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
Larry Rivers: Washington Crossing the Delaware. 1953. Oil, 6' 11½" x 9' 3¾". The Museum of Modern Art, given anonymously 1955
Larry Rivers: Self Figure. 1953-55. Oil, 7" 10" x 64". Corcoran Gallery of Art, Washington.

Larry Rivers: *Head of Stevie*. 1954. Oil, 15¾ x 20¼". Collection Dr. and Mrs. Jacob Yellin
Catalog of the Exhibition  May 29 through September 9, 1956

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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


*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’ 1½” (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

James Brooks


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
Sam Francis

Fritz Glarner

Philip Guston
Raoul Hague


"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
"*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, 69½ x 7’ 4” (205.8 x 225.4 cm.). The Museum of Modern Art, given anonymously, 1954. Color plate p. 52
"*Ocean Bathers, 1953. Oil on canvas, 58½ x 70¼” (148 x 177.9 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. 111. p. 56
"*City Life. 1956. Oil on canvas, 6’ 9” x 8’ 2” (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.

Grace Hartigan

Franz Kline


*White Forms. 1955. Oil on canvas, 6' 2" x 50" (188.3 x 152.4 cm.). Lent by Philip C. Johnson. III. p. 66

*Cardinal. 1950. Oil on canvas, 6' 7" x 56" (200.7 x 142.2 cm.). Lent by Poindexter Gallery. III. p. 59

*Ninth Street. 1951. Oil on canvas, 60½ x 6' 6½" (154.7 x 199.3 cm.). Lent by Mr. and Mrs. Ben Heller

*Wanamaker Block. 1955. Oil on canvas, 6' 6½" x 71". Lent by Richard Brown Baker. III. p. 62

*Accent Grave. 1955. Oil on canvas, 6' 3¼" x 51¼". Lent by Sidney Janis Gallery. III. p. 63

*Bridge. 1955. Oil on canvas, 6' 8" x 52½" (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. III. p. 60

*Wanamaker Block. 1955. Oil on canvas, 6' 6½" x 71". Lent by Richard Brown Baker. III. p. 62

*Accent Grave. 1955. Oil on canvas, 6' 3¼" x 51¼". Lent by Sidney Janis Gallery. III. p. 63

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*Accent Grave. 1955. Oil on canvas, 6' 3¼" x 51¼". Lent by Sidney Janis Gallery. III. p. 63

*Seymour Lipton


*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


*Myrrha. 1954. Various bronzes, welded, 6' 4½" (194.3 cm.) high. Lent by Gifford Phillips

*Moons of Saturn. 1954. Various bronzes, welded, 21½ x 24" (54.6 x 61 cm.). Lent by Mrs. John D. Rockefeller, 3rd. III. p. 68

*Evening Star. 1956. Various bronzes, silver, steel, welded, 38 x 26" (96.5 x 66 cm.). Lent by Kootz Gallery

*Phoenix. 1955. Various bronzes and steel, welded, 27 x 15". Lent by Mrs. Frederick W. Hilles. III. p. 71

*Metamorphoses. 1955. Welded chromium bronze with other bronzes, 6' 1" x 50" (182.9 x 127 cm.). Lent by Mrs. Albert A. List. III. p. 69

*Moons of Saturn. 1954. Various bronzes, welded, 21½ 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. III. p. 71

*Metamorphoses. 1955. Welded chromium bronze with other bronzes, 6' 1" x 50" (182.9 x 127 cm.). Lent by Mrs. Albert A. List. III. p. 69

*Evening Star. 1956. Various bronzes, silver, steel, welded, 38 x 26" (96.5 x 66 cm.). Lent by Kootz Gallery

Ibrahim Lassaw

Jose de Rivera


*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

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


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

*Construction 13. 1955. Forged Stonin 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


*Water Mill Prospect. 1953. Oil on canvas, 57 x 661/2" (144.8 x 168.9 cm.). Lent by James Merrill. Ill. p. 90


*Washington Crossing the Delaware. 1953. Oil and pencil on canvas, 6' 111/2" x 9' 31/4" (212.4 x 283.5 cm.) The Museum of Modern Art, given anonymously, 1955. Color plate p. 87

*Head of Steele. 1954. Oil on canvas, 153/4 x 203/4" (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, 701/4 x 6' 101/2" (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