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PRESS REACTIONS TO THE EXHIBITION DOCUMENTA II, HELD IN KASSEL, GERMANY FROM JULY 11, TO OCTOBER 11, 1959, WITH SPECIAL EMPHASIS ON THE UNITED STATES REPRESENTATION, ORGANIZED BY THE INTERNATIONAL PROGRAM OF THE MUSEUM OF MODERN ART, NEW YORK UNDER THE AUSPICES OF THE INTERNATIONAL COUNCIL AT THE MUSEUM OF MODERN ART

February 12, 1960

I. Excerpts from newspaper articles, arranged alphabetically, first by country, then by title of newspaper:

1. France

Carrefour, Paris, France, August 19, 1959, review unsigned

...In Kassel there is at the moment an important exhibition of modern contemporary art. Under the name of Documenta this is a majestic panorama of the painting of the world since 1945, in which Germany, Britain, France, Italy and the U.S.A. are those best represented.

L'Information, Paris, France, August 22, 1959, review by Jean-Jaques Léveque

There in Kassel opened the II Documenta in which 24 nations are showing painting and 12 sculpture. The best nations: Germany, U.S.A., France, Italy, Spain, Belgium, Switzerland, Poland, Japan, Yugoslavia  
.....

Le Monde, Paris, July 17, 1959, review unsigned

The only room devoted exclusively to one artist is dedicated to the American Jackson Pollock who killed himself accidentally several years ago and whose dynamic and passionate writing tends more and more to polarize the aspirations of young abstract schools in many countries. Moreover, the exposition is composed almost exclusively of abstract art as the freest expression of plastic art.

2. Germany

Die Abendzeitung, Munich, Germany, October 17, 1959, review by Wolfgang Christlieb

Kassel wanted to "document the art after 1945." In reality it was like this, according to a visitor to the department of painting: 6% of the works exhibited were from the first five-year period after 1945, 8% from the second five-year period, 84% from the third five-year period-- out of these, however, the major part was from the year immediately preceding the opening of the exhibition 1958-59.

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Die Abendzeitung, cont.

That is: well over half, or up to 80%, of the exhibition was painted for the exhibition. 62% of the exhibited works belonged to the international art-buyers, above all West-German, Dutch and American private galleries.

This means: the Documenta in Kassel was no report, but a sales fair, a sample show.

The visitor keeps asking himself: How am I to react if I really like something? Because this happens. I liked many things in Kassel, even some among the most recent works, the same happened to me already before, in Venice. What did you for example think of Cavallon? Or Brooks? Or de Kooning? Good, weren't they? I thought so too. But don't say that in a loud voice! It might be, you see, that one of these artists is on the black list of the Secret Art Mafia and in that case you have made a fool of yourself.

So you had better take my advice: Always keep smiling. Smile mildly and wisely, acknowledge everything offered in a friendly and amiable manner -- but never praise anything. Because you could be praising the wrong thing. Do not expose yourself as an enthusiast, that would not be clever.

Seen from this point of view, the German audience of Documenta II behaved excellently.

Frankfurter Allgemeine Zeitung, Frankfurt, Germany, July 25, 1959,  
review by Albert Schulze Vellinghausen

The Pollock room is not only a memorial to a great artist who died too young. It is a true demonstration of an "oeuvre" which has set a new date for our time, so that we already speak of "before" and "after" Pollock.

Some difficulties prevented this "world communication in speech" from being a complete demonstration (which was the goal of Documenta II). They have to be indicated here, without over-emphasizing their importance. Among these difficulties are that the ambiguity of the American section, which was undertaken by official authorities over there, could not be "moderated" from here.

Handelsblatt, Dusseldorf, Germany, July 17, 1959, review by Gottfried Sello

In artistic prestige Documenta can today be equated with the Venice Biennale.

Hersfelder Zeitung, Hersfeld, Germany, July 16, 1959, review by "AvS"

After (seeing) these works one is ready to give all the Americans an important place in the orchestra of the Abstract (painters), even though the paintings displayed represent only a section of their many sided creativity.

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Iserlohner Kreisanzeiger, Iserlohn, Germany, July 25, 1959, review  
by Fritz Nemitz

On the map of painting, America is about to fill a place that is constantly growing and increasing in importance. For Documenta alone 100 pictures were chosen. During a long period of time influenced by Europe, America now comes with a powerful and healthy language of its own....

Süddeutsche Zeitung, Munich, Germany, July 18, 1959, review by Erhard Gopel

The picture gallery is crowded. The emphasis is on the post-tachists from all over the world, especially the young Americans.... In the Orangerie dominate, through marvellously selected examples, Marini, Moore and Calder....

### 3. Great Britain

The Times, London, July 20, 1959, review unsigned

The extraordinary wholesale and international acceptance of the postwar abstract idiom is thus clearly brought out (22 countries, from Japan to Chile, are represented), but the effect of such a universal style is less depressingly uniform than might have been feared. A French, an American, possibly a Spanish, and definitely an English manner remain distinctive, and seen en masse like this, post-war abstract painting creates an exciting sense of variety, freedom, energy and sensuous enjoyment.

Sunday Times, London, July 19, 1959, review by John Russell

As is usually the case when abstract expressionism is the chief constituent of an exhibition, the massive American section impresses everywhere by its fluency and its power.

### 4. Sweden

Hälsinge Kuriren, Soderhamm, Sweden, August 1, 1959, review by Gunnar Hellmann

(Article headed: "World Sensation in Kassel")

Regional boundaries are eliminated. Everywhere one finds likenesses between Germans and Britons, Poles and Americans, Yugoslavs and Spaniards. In spite of this, however, the specific qualities stand out strongly; seldom has the specific artistic personality been so clearly distinguishable: such as for example the Germans Wols, Baumeister and Nay, the French de Staël, Dubuffet and Soulages,

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Hälsinge Kuriren, cont.

the Italians Afro, Burri and Vedova, the Americans Pollock, Tworckov and Tobey....

The recently deceased "Automatist" Jackson Pollock certainly was a provocateur with an unsatiated longing for "Freedom for Something." To him, painting was a direct action. The 16 big paintings by him in Documenta II are volcanic eruptions -- expressions of his own existence and of a kinetic energy.

5. Switzerland

Neue Zürcher Zeitung, Zürich, Switzerland, August 15, 1959, review unsigned

...It was a question of piety to bring attention to Baumeister, Wols, Pollock and de Staël. They all died comparatively young under tragic circumstances, almost victims, creative spirits exposed to contemporary life. Wols, Pollock and de Staël at least have left legacies which influence younger people, and these retrospectives were therefore needed ....

35 names in the exhibition add much to it by their clarity of expression and the courage of their abandon: the North Americans .... Whether what they represent is the beginning, the middle or the end, who can decide?.... Burri is a fake sensation compared to the real one, Robert Motherwell, an American. Motherwell, together with Hartigan, de Kooning, Brooks, Kline and others are part of the American "Aggressive" school, as compared to a no less important group of "Contemplatives." The "Aggressives" go way beyond what a European would dare to undertake in size alone. The picture plane is as wide as the prairie, the mood more impudent, gayer and more tenacious. Morally they are a complete balance of good and evil. Their presence has an immediacy which European nerves can hardly endure-- expressed perhaps by the catchword "abandon." Abandon of self in relation to the viewer, abandon of traditional ideals and systems of thought in favor of.... immediacy, abandon above all of the individual....

We consider the American "Contemplatives" at least as qualified a group, although this did not appear to be the opinion of the jury, because their selection was uneven.... To us the leader seems to be Russian-born New York Mark Rothko, a mystic who makes colors drown and slowly burn out in each other, who lives so strongly and deeply with color that he remains indifferent to the European collapse of form.... Barnett Newman is close to Rothko, as are Still, Stamos and Sam Francis, all with a real gift for color.

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II. Excerpts from articles in periodicals, arranged alphabetically.

Art International, Vol. II/7, 1959, article by Lawrence Alloway

...a majority of the Europeans included do seem to have a common font, from which a part of their art derives. This unity is a strong sense of the past, of the time-bound thickness of the present: it is felt in Europeans as unlike each other as de Staël and Sutherland, Poliakoff and Afro.

By comparison the American section revealed, not the products of a new race of men (as enthusiasts sometimes appear to claim) but, at least, an art with a greater emphasis on present performance. The American artists are not, of course, separated from the past, but their intention seems to be to occupy the present as bulkily, as absolutely, as possible. De Kooning, for example, made in his Women paintings works of art whose fragmented iconographies were packed with cultural cues. However, he says of his new paintings, two of which were at Kassel: "I have to do it fast. It's not like poker, where you can build to a straight flush or something. It's like throwing dice. I can't save anything." This statement implies a hit-or-miss technique, and de Kooning's is just that in his recent work; but it also reveals a concentration on the present, defined by gesture and by thought.

...The American section (though it had some names new to The Museum of Modern Art's traveling list--Cavallon, Frankenthaler, and Rauschenberg) suffered from two omissions which harmed the exhibition's documentary intention. There was no recognition of mid-Western expressionism (Golub, Cohen, etc.) which has connections with L'Art brut and Brauner without losing its highly personal character; and there was no sign of hardedge painting, a mutation of geometric painting which is found on both coasts of the USA. It is an emergent of considerable potential which it was shortsighted of the Museum to miss.

...The proximity of Nay and Brooks, to mention one lesson of the show, made it clear why Brooks has always appeared hollow compared to other American abstract painters. His is abstract art without 'subjects,' decorative effusions like Nay's festivals of coloured balloons.

...Much of mid-century art as an emergent is in the hands of artists opposed to the procedures and values of earlier 20th-century masters. This is the meaning of the "conversions" in American art, those sudden veerings of American painters who, by simplifying suddenly their means and intensifying their feeling, created a new style.

...Another kind of difference between new and established elements concerns Baumeister and Still: Baumeister uses crack- and crevice-like forms which resemble the forms in some of Still's paintings. However,

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1 Hard-edge: phrase coined by Jules Langsner, used here to refer to painters like Ellsworth Kelly, Leon Smith, Myron Stout, Nassos Daphnis (to keep to the New Yorkers), sometimes called "precisionists" in the US. Their art rests on cleanly and simply painted flat two-color positive-negative dualities.

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Art International, Vol. II/7, 1959, article by Lawrence Alloway, cont.

the paintings of Still are geared to a different (mid-century) idea of space, whereas Baumeister's space is traditionally recessive, in shallow depth, and contained; Still's space, even in his small pictures, is scenic and expansive. This observation is not intended to diminish Baumeister, only to differentiate him from painters like Still who are specifically post-war.

...From Documenta's sample of the past fifteen years it is obvious that malerisch values are dominant, in "informel" and formal. But this hackneyed observation is not much use without some differentiation between tendencies within the general movement. It is not just one big paint bath (as puritanical critics have suggested): the painterliness is, on the contrary, compounded of various interests, some conservative, some radical, some delicate, some rugged. Perhaps this complexity can be suggested approximately by a spectrum:

1. Sensuous paint, applied traditionally as to speed and facture; the latest form of la belle peinture: de Staël, Bazaine, Guston, Marfaing.
2. The cult of the sketch, which aims to retain to the end the charm of sensitive beginnings, freshness, handwriting, the fragment: Bissier, Motherwell, Tal Coat.
- 3.1 Expanded oil paint: fat paint used with post-expressionist density, complexity, vehemence: De Kooning, Hofmann, Jorn.
- 3.2 Expanded oil paint: oils used with unaccustomed directness in linear forms: Mathieu.
- 3.3 Expanded oil paint: diluted paint used with unaccustomed liquidity: Rothko, Francis.
4. Expanded oil paint, plus enamels: Pollock's use of Duco and de Kooning's use of Ripolin. Note: these enamels were used in ways that stayed well within the technical-esthetic limits of painting in oils.
5. Matter painting: paint, plus sand, plaster, plastics, etc., as thick surface or crust, with a density far in excess of oil painting; close to relief sculpture; monochromatic tendency: Dubuffet, Burri, Tapiés. Having made such a chart certain groupings appear which correspond closely to one's visual experience at Kassel. American painters, for example, keep mostly to the centre of the spectrum as I have laid it out to run from extreme refinement to brutish relief. They rarely bury the canvas under a thick skin of matter, but keep contact with the taut white linen.

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Art International, Vol. II/7, 1959, article by Lawrence Alloway, cont.

...The decision to concentrate on painters over thirty-six is one of the reasons for the European contribution having the conservative character discussed above; it might have been different if the age-limit had been lowered by about eight years. This would have admitted American-influenced European painters, but the fact is that the American avant-garde has been, during the period under review, the main pace-setter for abstract art. Though American art may have been plagiarised and parodied in Europe it is, also, the body of art that other artists feel they must come to terms with. Younger painters may risk banal Americanisation but they are, also, less subject to the preceding generations' programmes of conservation.

The definition of sculpture in the 40's and 50's is something of a problem, even without psychology. Its present promotion by a European and an American establishment naturally provokes doubts and skepticism. On the other hand, the presence of artists like Giacometti, Wotruba, and Paolozzi from Europe, and Smith and Noguchi from America, makes one sympathetic. The sculpture show at Kassel was big enough (seventy-seven artists) and representative enough to force one to try an assessment. The problem hinges on linear sculpture. Clement Greenberg, writing late in the 40's, said that in sculpture the monolith was dead, killed by Brancusi. In its place he put "the new construction-sculpture." When he wrote it looked that way, but after ten years of construction-sculpture it is no longer possible to think the constructors have it as a gift from the Zeitgeist. It is typical of the slack state of present sculpture that construction methods have been largely identified with linearism. Only a few efforts have been made to use welding for nonlinear sculpture and these have not been pursued with much rigor so far.

The fact is that linear sculpture, in the ten years since Greenberg wrote his original article, has been killed, not by somebody doing it superbly (like Brancusi in the case of the monolith) but by almost everybody doing it so badly. Already linear sculpture, based on a constructive technique defining a space inherited lock, stock, and barrel from cubism, is decadent. This shows very clearly when it appears as big jewellery, a taste sampled at Kassel (Calder, Cousins, Ferber, Kricke, Lassaw, Linck, Nejer-Denninghoff, Tajiri). The central target of my objections to current open-work sculpture, however, is not the Martian Princess look. It is those sculptors who, discontented with creating cute ornaments, aim at a "mysteriously human" iconography.

...Deriving ultimately from Gonzalez, iron sculpture (and bronze sculpture that has been influenced by iron) continues to manifest personages. Butler (early), Capello, César, Chadwick, D'Haese, Lipton, Meadows, Minguzzi, Mirko, Paolozzi, Richier, Roszak, Smith all create personages that rest pretty complacently on a pre-1945 theory and practise.

...Smith and Paolozzi alone seem to have the imagination and discipline to substantially advance, in their very different ways, the formal and expressive potential of the personage.

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2. Art International, Vol. II/7, 1959, article by Pierre Restany

...Sam Francis is represented by three large canvases of different periods (1951, 1955, 1958), all three very well chosen, which give a very clear picture of the development of the artist, one of the most original and most interesting personalities of American art....

...As usual, the group (of Tobey's paintings) is of high quality, highlighted even more by the presence of a painting of exceptionally fine quality: "City Radiance" (1944).

The large room reserved for the Pollock anthology is at first glance disappointing. Undoubtedly because, conceived as an historical retrospective, the presentation, which is very objective, is rigorously balanced in point of time, which only serves to underline the briefness of Pollock's maturity which extends over a period of barely seven years, from 1946 to 1953. Before and after these dates, it is nothing very much. The canvases painted prior to 1946 show the contradictory influences and the uncertainties of research carried on with avidity by a personality obsessed with terrible personal exigencies. It is a strange surrealist-cubist cocktail, moving from Picasso to Masson to Miro and vice-versa, which must have decanted itself beginning with 1946. After 1953 the tension is eased and Pollock's energies dilute themselves in more conventional attitudes. In this very faithfully recreated context of the intimacy of an artist's adventure, three or four extraordinary canvases of 1949 and 1950 demonstrate the full range of this brief explosion of genius....

...Sam Francis and Rothko make the transition between Paris and New York at the end of a corridor leading to action painting by way of a boudoir reserved for the last devotees of geometry. I do not question the reason for such a symbolic position - apparently for the eye and the spirit - but I cannot see that it gains anything, by association, for the work of Rothko which demands of the viewer silence and meditation. Group exhibitions are almost always unfavorable to this painter whose art, which rests entirely upon a mystic faith in the emotional power of color and light, reacts badly to intrusions of work of a different nature. The New York representation is a useful complement to the traveling exhibitions which have circulated in Europe during the past season. The de Kooning representation gains here in quality (mostly because of the presence of a 1950/51 canvas belonging to Mrs. Martha Jackson: "Night Square"). He dominates without question the whole group of abstract expressionists of the Brooks, Tworokov, Grace Hartigan type. Motherwell surprised me agreeably in two recent canvases of 1958 and 1959 which show a plastic quality and a direct expressiveness seldom evident in his often too intellectual work.

Guston, who is very gifted, remains very much himself. The painting of 1958 here shown is rich in promise. The works in color by Franz Kline are disappointing. A black-and-white of 1954 is happily reassuring.

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Art International, Vol. II/7, 1959, article by Pierre Restany, cont.

A strange sort of scaffolding - a wooden gallery stretched over the upper part of the room - permits one to admire without climbing up two remarkable paintings by Still (the comparison is fatal to Newman whose obsequious vertical canvases are seen beyond this optical effect in a sharp void). I do not know what Clyfford Still would think of this way of hanging his paintings with a bed canopy, as it were, over them. In any case his paintings, which are of very wide format, are very moving. The one vertical painting, which is in contrast to the general effect and is richly warm, arresting and mysterious, could very well have dominated the group if it had not been placed so high.

...The impression that emerges is that of a certain inferiority on the American side. De Kooning is disappointing in the final analysis. We need not speak of Brooks, Gottlieb, Newman. Kline holds up poorly, despite the talent I recognize in him and the esteem in which I hold his painting, in comparison with Hartung and Soulages. On the other hand, Guston impresses me, to his own advantage, as a sort of American Bazaine; Sam Francis, Rothko and especially Tobey and Still are personalities of the first rank. But one has the impression that only Pollock reaches the level of those great and rare heights on which one places without a doubt a Hartung or a Wols.

But that is only a first impression, to be corrected in large measure at the level of the third generation. We have an immediate example in Rauschenberg (who is 34 years old). Rauschenberg, with his extraordinary mountains, frankly discloses his dadaist derivation. The only "young" one among the great, his unconventional and unorthodox works display a fine intransigence, coupled with a very sure instinct for the possibilities of the specific plastic materials he employs (which, on the technical plane, makes him the equal of Burri and places him a thousand leagues beyond Marca-Relli)....

...Through her willingness to search for an organic equilibrium, Joan Mitchell cuts strangely across the group of abstract expressionists. By her very personal use of calligraphic gesture, Helen Frankenthaler introduces a new style of action painting. Pousette-Dart is already too academic.

The European public will also have an opportunity to have greater contact with two of the most original personalities in American Painting - Gorky and Hofmann. Gorky, who committed suicide in 1948, is truly the leader of what one could call abstract American surrealism. The presentation of this group seems to me to be superior to that of the works included in the circulating exhibition: "The New American Painting." One feels here the progressive abandonment of a semantic approach such as Miró's in favor of a cosmic pantheism. The influence of Gorky makes itself felt directly - and is still perceptible - in his followers such as Baziotes and Gottlieb.

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Art International, Vol. II/7, 1959, article by Pierre Restany, cont. .

The three canvases of Hofmann are rather indicative of his development; (the most recent, "The Prey," is very curiously an "outburst"). There is no question of the importance of the role this painter has played in American artistic life since his arrival in the U.S.A. in 1933. Trained in Munich, Hofmann introduced German expressionism to New York and extracted its essential philosophy from it for his students. As director of a private school, his art instruction had a considerable influence and a great many personalities highly regarded today are directly indebted to him for their training...

The setting of the Orangerie lends itself admirably to this kind of exhibition. The wing of the building which has been constructed harbors a general exhibition gallery and the exhibition continues into the garden, in the open air, between panels of wall against panels of sky. Thus most of the artists have their works exhibited both inside and out, which permits the visitor to employ simultaneously two fields of vision. On the interior the space is theoretical; the structures face each other, as do their forms, directly. Outside in the open air the sculptures must find their own places and must conquer their space. In the first case the work of art is judged according to its function and its relationships- external or relative - with the others; in the second case it is appreciated according to its possibilities of being and existing by itself.

Aside from these purely technical considerations, it is no exaggeration to say that the exhibition at the Orangerie is an even greater success in terms of its plan of selection...

Calder has also been placed apart and removed from the two poles of attraction. His iron plaques, strangely ambiguous, rugged, powerful and light, cutting, sharp and softly blunted, would not have got along very well with the bathers and the seated women. Placed at the extreme end of the exhibition, bordering on the grass of the park, his stables do not show up badly - quite the contrary. Perfectly integrated in nature - just as much so as Moore's human figures - monstrously symbolic and sacred - the stables acquire new dimensions. They have found the open air which they desperately called for in Paris, closed up as they were in the Galerie Maeght several months ago. It is necessary to have seen the works of Calder in this exhibition (his representation is completed by a remarkable mobile of 1950: "Red Lily") to get an idea of their real greatness.

Calder unquestionably dominates the American representation. David Smith is an original personality, unfortunately of uneven talent. "Sentinel II" (1950) or "Australia" (1951) are captivating. All his works have not, alas, this quality. Lipton's forms, technically perfect, lovingly worked out and impeccably placed (real dentist's work) are marred by a gratuitous aestheticism. The false aggressiveness of Roszak is not very convincing: the Swiss Robert Müller succeeds better in this type of sculpture. Lassaw should have been better represented: only the compli-

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Art International, Vol. II/7, 1959, article by Pierre Restany, cont.

cated filigree work of his "Counterpoint Castle" (1957) give an approximate idea of the plastic possibilities of this linear baroqueism. One remains puzzled before Noguchi, whose mysterious and cold objects seem to belong to the ritual of an unknown cult. For my part, I regret that this American group has been thus limited. I should have liked to see Richard Stankiewicz (whose two sculptures shown at the XXIX Venice Biennale interested me enormously) and Richard Lippold. All the American artists selected work in metal: why have they ignored a whole important group of sculptors who work in wood, such as Gabriel Kohn, Louise Bourgeois and especially Louise Nevelson? Through a series of discreet recollections, the exhibition calls to mind the greatest personalities of contemporary sculpture...

Three days is hardly enough to get an exact idea of the ensemble of the three manifestations which constitute Documenta II. It is in the painting section that the spectator experiences the greatest difficulty covering the abundance of material presented. It is also the Fridericianum Museum that leaves him with the most contradictory and most confused impression. But after long analysis, rendered easier by the passage of time, I can say in all conscience that the experiment of Documenta was worth while. Documenta constitutes, on its positive side as well as through its lacunae, its imprecisions and its errors, a source of information rich in profit for the future. Precisely, I hope that many organizers of international exhibitions will profit by this experiment. In any case, this manifestation fulfills the aims of its organizers to present an artistic accounting of 15 years' work - or they can reasonably expect - with certain reservations - that it will. It is the direct opposite of a stalemate. I await with impatience a Documenta III dedicated to the art of tomorrow.

3. Cimaise, September - December, 1959, article by Herta Wescher

...Not only were the Americans given the privilege of having the largest room, that allowed a suitable presentation for the group of works by Pollock, but also were favored by the fact that these works were chosen by a native specialist, Porter McCray, from the Museum of Modern Art, whereas for all of the other countries, it was the German committee that made all of the decisions. Besides this, the works sent by the Americans were grouped together, with special installations made by Director Eode in the bombarded building, specially for exhibitions: the space divided by intercalation of the walls, and by the system of stairways that allowed different viewpoints--in perspective or transversely--a principle that awakens a desire to see a Documenta show one day in Paris, in the new building at the Place de la Defense with galleries opening onto the central hall, giving you, on a broad scale, a detailed view, or a panorama, as you might wish.

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Cimaize, September - December, 1959, article by Herta Wescher, cont.

The people that organized the American section clearly tried to present a show that was different from the show seen the year before, and this is perhaps why certain major artists such as de Kooning were not well represented here. However, other artists such as Tworikov clearly stood out. We were shown several new painters such as Michael Goldberg, Norman Bluhm, and Rauschenberg with his picturesque collages, and also we were finally able to see some recent paintings by Hans Hofmann.

...After the tiring and distracting coming-and-going through the building reserved to painting, that had become "a labyrinth with multiple rooms," in which, for hours on end, you could no longer find what you had just seen, the garden in the Orangerie, where the sculptures were placed, was especially attractive on the torrid opening day, with its calm and coolness. In the primitive masonry cells built in front of the ruins of the castle, it was possible to really concentrate on the works; however, it was deplorable to see sculptures conceived for open air, to be seen from all sides, pushed against a wall, thus unable to give their full effect. Only a few rare privileged persons such as Calder, Lardera, d'Haese, and Capello profited in the vast and magnificent background of the park.

4. Die Kunst und Das Schöne Heim, (no date), an article by Kurt Leonhard

...One hopes that this year's Documenta in Kassel -- this highly official display of works of art intended to be highly unofficial -- will go down in history as the second of several German Quadrennials...

Undoubtedly, this show has as its result a clear refutation of the often-heard stupid idea that since the war nothing new has happened in art. But is the grand gesture of which most of the critics speak really the definitely new thing? "The movements of the arms that are necessary for painting of a canvas contain already in themselves too much of ambitious intention. The movements of the fingers and the hand are sufficient for expressing everything." He who wrote this, Wols, according to the catalogue, stood "in the beginning of the new art movement." Compared to Pollock, however, who started at the same time a similar movement on another continent, Wols stands in the same position to Pollock as Klee to Picasso. But Pollock is no "gesticulator" either, but a "man who forms." Surely every single one of his pictures is a field of catastrophes, a confusion of trails filled with destiny; but every stroke has its right place in the whole, large leading lines go through it and assemble those barbed hooks thrown on the canvas in rage, and the result is just that unity of expression, that harmony of proportions, which can be found in the works of all artists that have succeeded in creating "new realities;" not only in works by Pollock and Wols, but also in Vedova and Fautrier, Emil Schumacher and Bernard Schultze, Rothko and Burri, not to speak of classicists such as de Staël

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and Afro. This standard has, on the other hand, to be bearded by the skilled "spreaders" and "wideners," the Clyfford Stills, Newmans, Poussette-Darts, Goldbergs, and whatever their names be.

The great merit, the unique occasion of this exhibition, is that almost all of the remarkable leaders in the most recent painting can here be studied in special collections, and can be, on one hand compared to the founders of 1910, on the other, to the followers of all movements and of all nations. Certainly even so-called Tachism already long ago ceased being revolutionary; if there still are pictures that are able to shock, then it is rather the empty surfaces of Rothko as well as the montages of various materials of Burri...

5. Das Kunstwerk, August - September, 1959, article by Klaus Jürgen-Fischer

The core of the paintings section at the Fridericianum are the rooms with the Americans. The giant sizes form the all-dominating centre of this representation. Out of the phalanx of these artists, three are no longer alive: Jackson Pollock, who lost his life in an automobile accident in 1956, Arshile Gorky, who died in 1948 and Bradley Walker Tomlin in 1953. The pictures of Pollock are spread out over one big room. Today the art critics are ready to acknowledge this artist as a genius in every respect, since he, besides Wols, was mainly the one who gave the starting impulse to Tachism. The liberating impulse of this deed, with its disregard for all the existent boundaries in art, cannot be questioned. However, one misunderstands this form of painting, if one is looking for results in it. This form of painting is --whether there is the question of a struggle within the existential or the vital sphere-- an act of despair, that does not succeed in finding any real form. Pollock's relationship to color remains unelucidated. A motley confusion of several layers of paint does not yet provide any continuity of colors. Also in those works where Pollock uses a white coating violently forcing together those nuances that do not harmonize, the result shows all the qualities of a tentativeness and none of the maturity. In his spatial writing, which covers the canvas in a fine mesh of color strands, Pollock places here and there a figurative hint, through which he partly revokes his new arguments and makes the validity of his conception questionable. However, even though he lacked genius and despite his bold attempt, his paintings, taken all together, have an overpowering quality.

Mark Tobey, whose works in a much less representative way, are hung closely opposite a window front, shows a much tighter net of color-writing, in smaller sizes. Jean-Paul Riopelle, a Canadian living in Paris, spreads out the never-ending monotony of color-nets by assembling the colors to one homogeneous nuance, but by mixing together small spots of red and green, blue and yellow, in complementary contrasts. Except he and Pollock, others belonging to the painters of the American continent who press hard on the tube, are Willem De Kooning, Franz Kline, Joan Mitchell, Hans Hofmann (who, coming originally from Germany, made a strong impression), James Brooks, Jack Tworckov

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Das Kunstwerk, August - September, 1959, article by Klaus Jürgen-Fischer,  
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and Grace Hartigan. Their works show all the qualities of that spontaneity that by accident has come to play a leading role in art, but which it, however, cannot play forever. Its validity is contained in its polemical intensity, not in the intensity of its painting itself, in which an anti-pictorial, rather than a pictorial idea is realized. Philip Guston's works represent a milder, impressionistic tachism of the same sort as Gaul's works in Germany. Arshile Gorky, who is on the borderline of this movement, transcribed the swelling forms of Miro into a looser manner, a manner which was alternatively form-tightening and form-loosening. This manner has a close relationship to the pictorial gesture of the early Kandinsky. The pictures of Sam Francis are also on the borders of Tachism. He is one of the few who has been able to establish a legible order out of the color chaos, by assembling color spots into clusters. The foundation for his recent works is a comfortingly clear outlook, which on another level is realized by Clyfford Still in his giant monochromatic surfaces. To the Americans of a clear pictorial sense who, more essentially than Pollock and de Kooning, contribute to the pictorial problems today, belongs also Marca-Relli, (an American) now living in Rome. His collages, made of brown-tinted material, tightly joined together, seen from a distance remind one of Burri; they make an urgent impression because of the order and quietness contained in them. Mark Rothko's pictorial idea of pure color space is not very well shown in this selection of works with dull colors and lack of light...

6. L'Oeil, September, 1959, pp. 19-27, article by Guy Habasque

Let us express our pleasure in at last seeing a manifestation of this kind which excludes the academic tendencies which still too often encumber the biennials and the great international exhibitions. The debate nowadays is no longer between figurative and abstract art as it was twenty or even fifteen years ago, but between the various modes of abstract expressionism.

The choice of the works of American artists was entrusted to Mr. Porter McCray, Director of the International Program at The Museum of Modern Art... Among the generation of painters now about fifty years old, first place must be given, I think, to Mark Tobey, then Willem de Kooning, Clyfford Still, Mark Rothko and the late (regretted) Arshile Gorky. Tobey... has more than one point in common with Klee; he is a sort of non-figurative and more mystical Klee. Despite his great popularity, he seems a solitary seeker, a relative stranger to the problems posed by his younger colleagues. Gorky and Willem De Kooning personify the two vital sources of present-day American art - surrealism and expressionism. The former is the high priest of the unconscious.

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L'Oeil, September, 1959, pp. 19-27, article by Guy Habasque, cont.

and of pure revolt; the latter represents the direct and somewhat vulgar power of brute sensation. In a different plastic language Still gives to his values their maximum intensity. When I saw Rothko's canvases for the first time in the United States several years ago he seemed to me to be going curiously counter-current to the majority of his American colleagues. This impression has since confirmed itself. In any case, he is the only one, along with Barnett Newman, who has not entirely rejected the logic of sensations and has sought, beyond all geometry, an "internal" spatial order which it is necessary to arrive at if the entire movement is not to veer in another direction.

Among those over forty years old, Kline seeks to create a relative equilibrium between constructive elements and emotional content, while Motherwell seems to pursue, by the most extreme procedures, an impossible solution. Among the young ones, Sam Francis is surely the one who is among the most gifted. He poses with force the problem of the existence of an afocal space without fixed limits. It is true that this path was opened for him by the great and so uneven Pollock, who remains the American pictorial genius par excellence and in whose memory a gallery has been dedicated at Kassel...

Despite certain faults perhaps inherent in this type of manifestation, it is undeniable that the organizers have succeeded in assembling in Kassel a mass of "Documenta" which make this peaceful little city a veritable provisional capital of the arts.

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EXPLANATORY NOTE

The information included in these biographies is only selective. An effort has been made to include material about these painters which will be of interest to Europeans.

Many of the biographies refer to the "WPA Federal Art Project." This was part of the Works Progress Administration, a nationwide program established by the United States Government in 1935 to combat unemployment resulting from the Great Depression.

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WILLIAM BAZIOTES

Biography: Born 1912, Pittsburgh, Pennsylvania; grew up in Reading, Pennsylvania. To New York, 1933; studied at National Academy of Design, 1933-36. Worked on WPA Federal Art Project, New York, as teacher 1936-38, on easel painting project 1938-41. In 1948, founder with Motherwell, Newman and Rothko, of school on East 8th Street, New York, "Subjects of the Artist," out of which grew "The Club" with weekly meetings of avant-garde artists. Taught at Brooklyn Museum Art School, New York, 1949-52; New York University, 1949-52; People's Art Center of The Museum of Modern Art, New York, 1950-52; Hunter College, New York, 1952 to present. Lives in New York.

One-man shows: Art of This Century (Peggy Guggenheim ), New York, 1944; Galerie Maeght, Paris, 1947; Kootz Gallery, New York, yearly 1946-48, 1950-54, 1956, 1958.

Included in: 15 Americans, The Museum of Modern Art, New York, 1952; The New Decade, Whitney Museum of American Art, New York, shown thereafter in San Francisco, Los Angeles, Colorado Springs and St. Louis, 1955-56. The New American Painting, The Museum of Modern Art, New York, 1959.

Group Exhibitions outside the United States of America: Kootz Gallery Group, Galerie Maeght, Paris, 1947; American Vanguard Art for Paris, Galerie de France, Paris, 1952 (shown at Sidney Janis Gallery, New York, 1951-52); U. S. Representation, II Bienal, São Paulo, 1953; U. S. Representation, Tenth Inter-American Conference, Caracas, 1954; Modern Art in the United States: Selections from the Collections of the Museum of Modern Art, New York, Paris, Zürich, Barcelona, Frankfurt, London, The Hague, Vienna and Belgrade, 1955-56, Brussels World's Fair, 1958; The New American Painting, Basel, Milan, Madrid, Berlin, Amsterdam Brussels, Paris, London, 1958-59; American National Exhibition, Moscow, 1959.

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NORMAN BLUHM

Biography: Born 1920, Chicago, Illinois. Studied architecture with Mies van der Rohe, 1936-41. Resumed architectural studies in 1945. Went to Paris to live and paint, 1947-56. Now lives in New York.

One-man shows: Leo Castelli, 1957; Galleria del Naviglio, Milan, 1959.

Included in: Carnegie International, Pittsburgh, 1958-59; Institute of Contemporary Art, Boston, 1959.

Group Exhibitions outside of the United States of America: Various galleries in Paris; Gimpel Fils, London; Tokyo; Stockholm; American Federation of Arts, Traveling Show, Osaka Exhibition, 1958-59; American Section, of the Fifth International Art Exhibition, Japan (visiting five cities) 1959-60.

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JAMES BROOKS

Biography: Born 1906, St. Louis, Missouri; grew up in various parts of the West. In Dallas, Texas, 1916-26; attended Southern Methodist University, Dallas, 1923-25. To New York, 1926; studied at Art Students League with Kimon Nicolaides 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. Served in U. S. Army, 1942-45, in Egypt and Middle East. Fifth prize, 1952 Pittsburgh International Exhibition of Painting, Carnegie Institute, Pittsburgh, Pennsylvania. Taught at Columbia University, New York, 1946-48; visiting critic of painting, Yale University, 1955-56. Teacher, Pratt Institute, Brooklyn, 1948 to present. Lives in New York and Springs, Long Island, New York.

One-man shows: Peridot Gallery, New York, yearly 1950-53; Miller-Pollard Gallery, Seattle, 1952; Area Arts, San Francisco, 1953; Grace Borgenicht Gallery, New York 1954; Stable Gallery, New York, 1957, 1959.

Included in: The New Decade, Whitney Museum of American Art, New York, shown thereafter in San Francisco, Los Angeles, Colorado Springs and St. Louis, 1955-56; 12 Americans, The Museum of Modern Art, New York, 1956; The New American Painting, The Museum of Modern Art, New York, 1959.

Group Exhibitions outside the United States of America: American Vanguard Art for Paris, Galerie de France, Paris, 1952 (shown at Sidney Janis Gallery, New York, 1951-52); Recent American Watercolors, five cities in France, 1956-57; International Festival, Osaka, Japan, 1958; U. S. Representation, IV Bienal, São Paulo, 1957; The New American Painting, Basel, Milan, Madrid, Berlin, Amsterdam, Brussels, Paris, London, 1958-59.

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GIORGIO CAVALLON

Biography: Born 1904, Sorio, Province of Vicenza, Italy. Came to America in 1920 and studied at the National Academy of Design and later with Charles Hawthorne in Provincetown. Received a scholarship from the Tiffany Foundation in 1929. During 1930 until 1933 returned to Italy. He then returned to New York, studied with Hans Hofmann. Lives and works in New York.

One-man shows: Vicenza, Italy, 1932; Ca' Pesaro, Venice, 1932; ACA Gallery, New York, 1934; Egan Gallery, 1946, 1948, 1951, 1954; Stable Gallery, 1957, 1959.

Included in: Exhibitions at the Brooklyn Museum; the Metropolitan Museum; The Museum of Modern Art; the University of Nebraska; the Carnegie International, Pittsburgh, 1959; the Art Institute of Chicago.

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WILLEM DE KOONING

Biography: Born 1904, Rotterdam, The Netherlands. Apprenticed when 12 to painting and decorating firm. In 1919 apprenticed to the painter Bernard Romein, and attended night classes at Rotterdam Academy of Fine Arts; graduated 1924. Later attended art schools in Brussels and Antwerp. To U.S.A. 1926; house-painting and decorating, free-lance commercial art, stage designing. Worked on WPA Federal Art Project, New York, 1935-36, easel and mural divisions. Painted mural for the New York World's Fair, 1939. Taught at Yale University, 1952-53. Lives in New York.

One-man shows: Egan Gallery, New York, 1948; Sidney Janis Gallery, New York, 1953, 1956; School of the Museum of Fine Arts, Boston, 1953; Workshop Art Center, Washington, D. C., 1953.

Included in: The New Decade, Whitney Museum of American Art, New York, shown thereafter in San Francisco, Los Angeles, Colorado Springs and St. Louis, 1955-56; The Museum of Modern Art, 1951; University of Illinois, 1952; Carnegie International, Pittsburgh, 1952; Sidney Janis Gallery, New York, 1952; Albright Art Gallery, 1952; Metropolitan Museum of Art, 1953; Virginia Museum, 1954; Sidney Janis Gallery, New York, 1954, 1957, 1959; The New American Painting, The Museum of Modern Art, New York, 1959.

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WILLEM DE KOONING (continued)

Group Exhibitions outside the United States of America: U. S. Representation, XXIV Biennale, Venice, 1948; U. S. Representation, XXV Biennale, Venice, 1950; U. S. Representation, I Bienal, São Paulo, 1951; American Vanguard Art for Paris, Galerie de France, Paris, 1952 (shown at Sidney Janis Gallery, New York, 1951-52); U. S. Representation, II Bienal, São Paulo, 1953; U. S. Representation, XXVII Biennale, Venice, 1954; Modern Art in the United States: Selections from the Collections of The Museum of Modern Art, New York, Paris, Zürich, Barcelona, Frankfurt, London, The Hague, Vienna and Belgrade, 1955-56; U. S. Representation, XXVIII Biennale, Venice, 1956; U. S. Representation, 3rd International Contemporary Art Exhibition, India, six cities, 1957; The New American Painting, Basel, Milan, Madrid, Berlin, Amsterdam, Brussels, Paris, London, 1958-59; American National Exhibition, Moscow, 1959.

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SAN FRANCISCO

Biography: Born 1923, San Mateo, California. University of California, Berkeley, 1941-43; B. A. 1949, M.A. 1950. Served in U. S. Army Air Force, 1943-45. Began painting in San Francisco, 1945. To Paris, 1950. Painted murals for Kunsthalle, Basel, 1956-58. To Japan, 1957; painted mural for Sofu School of Flower Arrangements, Tokyo. Lived in Paris, now lives in New York.

One-man shows: Galerie Nina Dausset, Paris, 1952; Galerie Rive Droite, Paris, 1955, 1956; Martha Jackson Gallery, New York, 1956, 1957, 1958. Gimpel Fils, London, 1957; Kornfeld and Klipstein, Berne, 1957; Toyoko Department Store Gallery, Tokyo, 1957; Kintetsu Department Store Gallery, Osaka, 1957; Albright Art Gallery, Buffalo, 1957; Duncan Philips Gallery, Washington, D. C., 1958; San Francisco Museum, 1959; Seattle Art Museum, 1959; Pasadena Art Museum, 1959; Kunstverein, Düsseldorf, Germany, 1959.

Included in: 12 Americans, The Museum of Modern Art, New York, 1956; The New American Painting, The Museum of Modern Art, New York, 1959.

Group Exhibitions outside the United States of America: Salon de Mai, Paris, 1950; Galerie Nina Dausset, Paris, 1951; Signifiants de l'Informal, Studio Paul Facchetti, Paris (presented by Michel Tapié), 1952; Un Art Autre, Studio Paul Facchetti, Paris (presented by Michel Tapié), 1953; Opposing Forces, Institute of Contemporary Art, London, 1953; Galerie Rive Droite, Paris, 1954; Galleria Spazio, Rome, 1954, 1955; Tendances Actuelles, Kunsthalle, Berne, 1955; Gallery Samlaran, Stockholm, 1955; U. S. Representation, 4th International Art Exhibition, Japan, nine cities, 1957 (receiving one of five prizes awarded non-Japanese artists);

Exploration of Paint, Arthur Tooth and Sons, Ltd., London, 1957; New Trends in Painting, Arts Council Gallery, London, 1957; 3 Americans, American Cultural Center, Paris, 1958; Brussels World's Fair, International Section, 1958; The New American Painting, Basel, Milan, Madrid, Berlin, Amsterdam, Brussels, Paris, London, 1958-59.

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HLEN FRANKENTHALER

Biography: Born 1928, New York City. Graduated Dalton School, New York, 1945, where she studied with Rufino Tamayo. Graduated from Bennington College, Bennington, Vermont, 1949, where she studied with Paul Feeley. To Europe, 1948. Studied briefly with Vaclav Vytlacil, Wallace Harrison and Hans Hofmann. Interested in early Kandinsky, Gorky, Pollock. To Spain 1953; Italy 1954; France, Germany, Holland, Austria, 1956. Designed ark curtains for Temple of Aaron Congregation, St. Paul, Minnesota, 1956.

One-man shows: Tibor de Nagy Gallery, New York, 1951-54, 1956-58; André Emmerich Gallery, New York 1959.

Included in: Bennington College Show, Seligman Gallery, New York, 1950; New Talent Show, Kootz Gallery, New York 1951; Ninth Street Show, 1951; Group exhibitions, Stable Gallery, 1952-56; Annual Exhibition of Contemporary American Painting, Whitney Museum of American Art, 1955, 1958; U.S.

Painting: Some Recent Directions, Stable Gallery, New York 1956; Pittsburgh International Exhibition of Contemporary Painting, Carnegie Institute, Pittsburgh, 1955; Second Generation, Jewish Museum, New York, 1957; New Talent, American Federation of Arts Traveling Exhibition, 1957; Young America, Whitney Museum of American Art, New York, 1957; Nature in Abstraction, Whitney Museum of American Art, New York, shown thereafter in Washington, D.C., Fort Worth, Texas, Los Angeles, San Francisco, Milwaukee, Wisconsin, St. Louis, Missouri, 1958; University of Nebraska Art Museum Bi-Annual, Lincoln, Nebraska, 1958; Pittsburgh Bicentennial

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HILLEN FRANK MTHALER (cont.)

International Exhibition of Contemporary Painting and Sculpture, Carnegie  
Institute, Pittsburgh, Pennsylvania, 1958-59.

Group Exhibitions outside the United States of America: U.S. Representation,  
4th International Art Exhibition, Japan, 8 cities, 1957; Osaka International  
Festival, Japan, 1958; U.S. Representation, I Biennale de Paris, 1959.

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MICHAEL GOLDBERG

Biography: Born, 1924, New York. Began studying painting at the Art Students League, 1938. Attended City College of New York from 1940-1942 and again in 1946-47. During 1941 and 1942 attended evening classes of Hans Hofmann. After service in the United States armed forces, he returned to the Art Students League in de Creeft's life classes, 1946. With the help of a grant from the U. S. government, he began once more to study with Hans Hofmann, 1948-50. Lives in New York.

One-man shows: Tibor de Nagy Gallery, New York, 1953; Poindexter Gallery, New York, 1956.

Included in: Stable Gallery Annual, New York, 1953-57; U. S. Painting: Some Recent Directions, Stable Gallery, New York, 1955; Four Younger Americans, Sidney Janis Gallery, New York, 1956; Carnegie International, Pittsburgh, 1958; Annual, Whitney Museum of American Art, New York, 1958.

Group Exhibitions outside the United States of America: U. S. Representation: 4th International Art Exhibition, nine cities in Japan, 1957; International Festival, Osaka, Japan, 1958; Turin Art Festival, Italy, 1959; V Bienal, São Paulo, Brazil, 1959.

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ARSHILE GORKY

Biography: Born 1905, Hayotz Dzore, Turkish Armenia. During World War I, emigrated to Russian Transcaucasia. Studied at Polytechnic Institute, Tiflis, 1916-18. To U.S.A. 1920; lived first in Watertown, Massachusetts, then Providence; attended night classes at Rhode Island School of Design. To Boston, 1923; attended New School of Design, 1923, and instructed in life class, 1924. To New York, 1925, brief attendance at National Academy of Design. Taught at New York School of Design, then Grand Central School of Art, 1926-31. Worked on WPA Federal Art Project, New York, 1936-38, painting murals for Newark Airport, New Jersey (no longer in existence). Mural for Aviation Building, New York World's Fair, 1939. Organized class in camouflage at Grand Central School of Art, New York, 1942. From 1943 spent part of each year in Virginia and Connecticut until death by suicide, 1948.

One-man shows: Guild Art Gallery, New York, 1932, 1935 (drawings only), 1936; Mellon Galleries, Philadelphia, 1934; Boyer Art Galleries, Philadelphia, 1935 (drawings only); Boyer Gallery, New York, 1938; San Francisco Museum of Art, 1941; Julien Levy Gallery, New York, 1945, 1946, 1947 (drawings only), 1948; Kootz Gallery, New York, 1947, 1950, 1951 (drawings only). Memorial exhibition, Whitney Museum of American Art, New York, shown thereafter in Minneapolis and San Francisco, 1951. Art Museum, Princeton University, 1952; Paul Kantor Gallery, Los Angeles, 1952; Sidney Janis Gallery, New York, 1953, 1955 (drawings only), 1957.

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ARSHILE GORKY (continued)

Included in: An Exhibition of Work by 46 Painters and Sculptors under 35 Years of Age, The Museum of Modern Art, New York, 1930; Abstract Painting in America, Whitney Museum of American Art, New York, 1935; 14 Americans, The Museum of Modern Art, New York, 1946; 9 American Painters Today, 1954, 7 Americans, 1956, 8 Americans, 1957, 8 Americans, 1959, Sidney Janis Gallery, New York; The New American Painting, The Museum of Modern Art, New York, 1959.

Group Exhibitions outside the United States of America: La Pintura Contemporanea Norteamericana, New York, Havana, Mexico City, Caracas, Bogotá, Quito, Lima, Santiago, Rio de Janeiro, Montevideo, Buenos Aires, 1941; Le Surréalisme en 1947, Exposition Internationale du Surréalisme présentée par André Breton et Marcel Duchamp, Galerie Maeght, Paris, 1947; U. S. Representation, XXIV Biennale, Venice, 1948; U. S. Representation, XXV Biennale, Venice, 1950; American Vanguard Art for Paris, Galerie de France, Paris, 1952 (shown at Sidney Janis Gallery, New York 1951-52); U. S. Representation, 2nd International Contemporary Art Exhibition, India, five cities, 1953; 12 Modern American Painters and Sculptors, Paris, Zürich, Düsseldorf, Stockholm, Helsinki and Oslo, 1953-54; U. S. Representation, Tenth Inter-American Conference, Caracas, 1954; Modern Art in the United States: Selections from the Collections of The Museum of Modern Art, New York, Paris, Zürich, Barcelona, Frankfurt, London, The Hague, Vienna and Belgrade, 1955-56; U. S. Representation, 3rd International Contemporary Art Exhibition, India, six cities, 1957; Brussels World's Fair, 1958; The New American Painting, Basel, Milan, Madrid, Berlin, Amsterdam, Brussels, Paris, London, 1958-59; American National Exhibition, Moscow, 1959.

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ADOLPH GOTTLIEB

Biography: Born 1903, New York. Studied with John Sloan and Robert Henri at Art Students League, 1920, 1923; worked independently in Paris, Berlin and Munich, 1921-22. Founding member, with Rothko, of "The Ten" group, New York, 1935. To Arizona, 1937. Mural commissioned by U. S. Treasury Department, Section of Fine Arts, for Post Office, Yerington, Nevada, 1939. To New York, 1939. Designed ark curtains for synagogue of Congregation B'nai Israel, Millburn, New Jersey, 1951, and for Temple Beth El, Springfield, Massachusetts, 1953; stained glass facade and mural for Park Avenue Synagogue Community Center, New York, 1955. Teacher, Pratt Institute, Brooklyn, 1955 to present. Lives in New York.

One-man shows: Dudensing Gallery, New York, 1930; Uptown Gallery, New York, 1934; Theodore A. Kohn Gallery, New York, 1934; Artists' Gallery, New York, 1940, 1943; Wakefield Gallery, New York, 1944; 67 Gallery (Howard Putzel), New York, 1945; Mierendorf Gallery, New York, 1945; Kootz Gallery, New York, 1947 (two shows) and yearly 1950-54; Jacques Seligman Gallery, New York, 1949; Area Arts, San Francisco, 1953; Bennington College, Bennington, Vermont, 1954; Williams College, Williamstown, Massachusetts, 1954; Martha Jackson Gallery, New York, 1957; Jewish Museum, New York, 1957; André Emmerich Gallery, New York, 1958, 1959; Galerie Rive Droite, Paris, 1959; Institute of Contemporary Arts, London, 1959.

Included in: The New Decade, Whitney Museum of American Art, New York, shown thereafter in San Francisco, Los Angeles, Colorado Springs and St. Louis, 1955-56. The New American Painting, The Museum of Modern Art, New York, 1959.

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Group Exhibitions outside the United States of America: Kootz Gallery Group,  
Galerie Maeght, Paris, 1947; American Vanguard Art for Paris, Galerie de France,  
Paris, 1952 (shown at Sidney Janis Gallery, New York, 1951-52); U. S. Representa-  
tion, 1st International Art Exhibition, Japan, five cities, 1952; U. S. Repre-  
sentation, 3rd International Art Exhibition, Japan, eight cities, 1955; U. S. Repre-  
sentation, 3rd International Contemporary Art Exhibition, India, six cities, 1957;  
75 Paintings from the Solomon R. Guggenheim Museum, New York, London, The Hague,  
Helsinki, Rome, Cologne, Paris, 1957-58. The New American Painting, Basel, Milan,  
Madrid, Berlin, Amsterdam, Brussels, Paris, London, 1958-59.

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PHILIP GUSTON

Biography: Born 1913, Montreal, Canada. To U.S.A., 1916; grew up in Los Angeles. Three months at Otis Art Institute, Los Angeles; otherwise self-taught. To Mexico, 1934-35; to New York, 1935. Worked on WPA Federal Art Project, New York, 1935-40, painting murals for Federal Works Agency Building, New York World's Fair, 1939, Queensbridge Housing Project, 1940 and other projects. Murals commissioned by U. S. Treasury Department, Section of Fine Arts, Post Office, Commerce, Georgia, 1938, and Social Security Building, Washington, D. C; 1942. Traveled 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, 1941-45; Washington University, St. Louis, 1945-47; New York University, 1950 to present. Lives in New York and West Hurley, New York.

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, New York, 1947; University of Minnesota, Minneapolis, 1950; Peridot Gallery, New York, 1952; Egan Gallery, New York, 1953; Sidney Janis Gallery, New York, 1956, 1958..

Included in: 12 Americans, The Museum of Modern Art, New York, 1956; 7 Americans, 1956, 8 Americans, 1957, 8 Americans, 1959, Sidney Janis Gallery, New York; The New American Painting, The Museum of Modern Art, New York, 1959.

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PHILIP GUSTON (continued)

Group Exhibitions outside the United States of America: American Vanguard Art for Paris, Galerie de France, Paris, 1952 (shown at Sidney Janis Gallery, New York, 1951-52); Modern Art in the United States: Selections from the Collections of The Museum of Modern Art, New York, Paris, Zürich, Barcelona, Frankfurt, London, The Hague, Vienna and Belgrade, 1955-56; Recent American Watercolors, five cities in France, 1956-57; U. S. Representation, IV Bienal, São Paulo, 1957. The New American Painting, Basel, Milan, Madrid, Berlin, Amsterdam, Brussels, Paris, London, 1958-59; American National Exhibition, Moscow, 1959, U.S. Representation, V Bienal, São Paulo, 1959.

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GRACE HARTIGAN

Biography: Born 1922, Newark, New Jersey; grew up in Millburn, New Jersey. In California, 1941-42. Worked from about 1942-47 as mechanical draftsman in war industry in Bloomfield and Newark, New Jersey; New York; and White Plains, New York. Studied painting in night classes of Isaac Lane Muse, Newark, New Jersey. To New York about 1945; one year in Mexico, 1948-49. Lives in New York and in Bridgehampton.

One-man shows: Tibor de Nagy Gallery, New York, yearly 1951-55, 1957, 1959; Vassar College Art Gallery, Poughkeepsie, New York, 1954.

Included in: 12 Americans, The Museum of Modern Art, New York, 1956; The New American Painting, The Museum of Modern Art, New York, 1959.

Group Exhibitions outside the United States of America: Modern Art in the United States: Selections from the Collections of The Museum of Modern Art, New York, Paris, Zürich, Barcelona, Frankfurt, London, The Hague, Vienna and Belgrade, 1955-56; U. S. Representation, 3rd International Contemporary Art Exhibition, India, six cities, 1957; U. S. Representation, 4th International Art Exhibition, Japan, nine cities, 1957; U. S. Representation, IV Bienal, Sao Paulo, 1957; / International Festival, Osaka, Japan, 1958; Brussels World's Fair, 1958; The New American Painting, Basel, Milan, Madrid, Berlin, Amsterdam, Brussels, Paris, London, 1958-59.

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HANS HOFMANN

Biography: Born 1880, Weissenburg, Germany. Family moved to Munich 1886, where he attended public schools and later gymnasium. At 16 worked for two years for State of Bavaria in architecture and engineering. Began study of art in Munich, 1898. To Paris 1904-14. Evening classes at Colorossi's where knew Matisse. Close friend of Delaunay and others. Established school for Modern Art, Munich, 1915. To United States, 1930. Taught summer sessions at University of California at Berkeley, 1930-31; at Chouinard Art Institute, Los Angeles, spring 1931; at Art Students League, New York, 1931; summer sessions at Thurn School, Gloucester, Massachusetts, 1932-33. Founded Hans Hofmann School of Fine Arts, New York, 1932; summer sessions at Provincetown, Massachusetts beginning in 1934. Became U.S. citizen 1941. Executed mosaic mural for lobby of William Kaufmann Building, New York, 1956; and one for exterior of New York School of Printing, 1958. Lives in New York and Provincetown, Massachusetts.

One-man shows: Paul Cassirer Gallery, Berlin, 1910; California Palace of the Legion of Honor, San Francisco, California, 1931; Isaac Delgado Museum, New Orleans, Louisiana, 1941; Art of This Century, New York, 1944; Arts Club of Chicago, 1944; 67 Gallery, New York, 1944-45; Betty Parsons Gallery, New York, 1946-47; Kootz Gallery, New York, 1947, yearly 1949-59; Pittsburgh Arts and Crafts Center, 1947-48; Addison Gallery of American Art, 1954; Baltimore Museum of Art, Baltimore, Maryland, 1954; Bennington College, Bennington, Vermont, 1955; Art Alliance, Philadelphia, 1956; Rutgers University, New Brunswick, New Jersey, 1956; Whitney Museum of American Art, New York, 1957, shown thereafter in Des Moines, Iowa, San Francisco, Los Angeles, Seattle, Washington, Minneapolis, Minnesota, Utica, New York, Baltimore, Maryland.

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HANS HOFMANN (Cont.)

Included in: Fifty Years on 57th Street, Art Students League, New York, 1943; Abstract and Surrealist American Art, Art Institute of Chicago, 1950; The Muralist and the Modern Architect, Kootz Gallery, New York, 1950; Boston Arts Festival, Boston, Massachusetts, 1951; Abstract Painting and Sculpture in America, The Museum of Modern Art, New York, 1951; Fourth Annual Exhibition of Contemporary American Painting, California Palace of the Legion of Honor, San Francisco, 1951; 40 American Painters, University of Minnesota, Minneapolis, 1951; Contemporary American Painting, University of Illinois, Champaign-Urbana, 1951-53, 1955; Musical Themes, The Museum of Modern Art, New York, Circulating Exhibition, 1952; Carnegie International, Pittsburgh, Pennsylvania, 1952; Six Artist-Teachers in America, Museum of Modern Art, New York, Circulating Exhibition 1953; Nine Americans, Sidney Janis Gallery, New York, 1954; Pennsylvania Academy of Fine Arts, Philadelphia, 1956; Nature in Abstraction, Whitney Museum of American Art, New York, shown thereafter in Washington, D.C., Fort Worth, Los Angeles, San Francisco, Minneapolis, St. Louis, 1958-59; Pittsburgh Bicentennial International Exhibition of Contemporary Painting and Sculpture, Carnegie Institute, Pittsburgh, 1958-59.

Group Exhibitions outside the United States of America: Neue Seession, Berlin, 1909; Regard sur la peinture américaine, Galerie de France, Paris, 1953.

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FRANZ KLINE

Biography: Born 1910, Wilkes-Barre, Pennsylvania; grew up in Philadelphia. School of Fine and Applied Arts, Boston University, 1931-35; Heatherly's Art School, London, 1937-38. To New York, 1938. First exhibited in National Academy of Design Annuals, New York, yearly 1942-45. Taught at Black Mountain College, North Carolina, summer 1952; Pratt Institute, Brooklyn, New York, 1953-54; Philadelphia Museum School of Art, 1954. Lives in New York.

One-man shows: Egan Gallery, New York, 1950, 1951, 1954; Margaret Brown Gallery, Boston, 1952; Institute of Design, Chicago, 1954; Allan Frumkin Gallery, Chicago, 1954; Sidney Janis Gallery, New York, 1956, 1958; La Tartaruga Gallery, Rome, 1958.

Included in: The New Decade, Whitney Museum of American Art, New York, shown thereafter in San Francisco, Los Angeles, Colorado Springs and St. Louis, 1955-56; 12 Americans, The Museum of Modern Art, New York, 1956; 9 American Painters Today, 1954, 7 Americans, 1956, 8 Americans, 1957, 8 Americans, 1959, Sidney Janis Gallery, New York; The New American Painting, The Museum of Modern Art, New York, 1959.

Group Exhibitions outside the United States of America: American Vanguard Art for Paris, Galerie de France, Paris, 1952 (shown at Sidney Janis Gallery, New York, 1951-52); U. S. Representation, Tenth Inter-American Conference, Caracas, 1954; Modern Art in the United States: Selections from the Collections of The Museum of Modern Art, New York, Paris, Zürich, Barcelona, Frankfurt, London, The Hague, Vienna and Belgrade, 1955-56; U. S. Representation, XXVIII Biennale, Venice, 1956; Recent American Watercolors, five cities in France, 1956-57; 75 Paintings from the Solomon R. Guggenheim Museum, New York, London, The Hague, Helsinki, Rome, Cologne, Paris, 1957-58; The New American Painting, Basel, Milan, Madrid, Berlin, Amsterdam, Brussels, Paris, London, 1958-59.

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CONRAD MARCA-BELLI

Biography: Born 1913, Boston, Massachusetts. Studied in New York and has also studied and traveled in Europe. Won the Logan Award and purchase prize at the Art Institute of Chicago, 1954; visiting critic at Yale University Art School, 1954-55; visiting professor at University of California, Berkeley, 1958. Awarded \$10,000 Ford Foundation Grant for Creative Work, 1959. Lives at East Hampton, New York.

One-man shows: Niveau Gallery, New York, 1947; The New Gallery, New York, 1951; Stable Gallery, New York, 1953-58; Frank Perls Gallery, Beverly Hills, California, 1956; Galleria La Tartaruga, Rome, 1957; Galleria Naviglio, Milan, 1957; Kootz Gallery, New York, 1959.

Included in: Pittsburgh International Exhibition of Contemporary Painting, Carnegie Institute, 1955, 1958.

Group Exhibitions outside the United States of America: U.S. Representation, XXVIII Biennale, Venice, 1956; Rome-New York Art Foundation, Rome, 1957; Contemporary American Art, U.S. Pavilion, Universal and International Exhibition, Brussels, 1958; Osaka International Festival, Japan, 1958; Art Today, International Exhibition of Painting and Sculpture, Turin, 1959; American National Exhibition, Moscow, 1959.

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JOAN MITCHELL

Biography: Born 1926, Chicago, Illinois. First studied art the summer of 1942 at Art Institute of Chicago. Attended Smith College, 1942-44. Returned to Art Institute School for three years; B.F.A. degree in 1947; won traveling fellowship. To New York, thence to France, 1948-49. Returned to New York, 1950. Attended Columbia University and New York University for M.F.A. Lives in New York and Paris.

One-Man shows: The New Gallery, New York, 1952; Stable Gallery, New York, 1953, 1955, 1957, 1958.

Included in: The New Decade, 35 American Painters and Sculptors, Whitney Museum of American Art, New York, shown thereafter in San Francisco, Los Angeles, Colorado Springs and St. Louis, 1955-56; Pittsburgh International Exhibition of Contemporary Painting, Carnegie Institute, 1955; Vanguard Art, Walker Art Center, Minneapolis, Minnesota, 1955; Four Younger Americans, Sidney Janis Gallery, New York, 1956; Nature in Abstraction, Whitney Museum of American Art, New York, shown thereafter in Washington, D.C., Fort Worth, Los Angeles, San Francisco, Minneapolis and St. Louis, 1958-59; Pittsburgh Bicentennial International Exhibition of Contemporary Painting and Sculpture, Carnegie Institute, 1958-59.

Group Exhibitions outside of the United States of America: Galerie Five Droit, 1956; 4th International Art Exhibition, Japan, nine cities, 1957; Osaka International Art Festival, Japan, 1958; Abstract Impressionists, United States Information Service, for tour of n land, 1958; Rome-New York

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JOAN MITCHELL (cont.)

Art Foundation, Rome, 1958; Festival of Two Worlds, Spoleto, Italy,  
1958; Art Today, International Exhibition of Painting and Sculpture,  
Turin, 1959; 20 Quadri, Premio dell'Ariete, Milan, 1959.

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ROBERT MOTHERWELL

Biography: Born 1915, Aberdeen, Washington. Lived in San Francisco, 1918-37. Stanford University, California, B.A., 1937. To New York, 1939. Attended Columbia University, 1940-41. Traveled in Europe 1935, 1937-39, 1955, 1958. First exhibited in International Surrealist Exhibition organized by Coordinating Council of the French Relief Societies, Whitelaw Reid Mansion, New York, 1942. In 1948, founder with Bazziotes, Newman and Rothko of school on East 8th Street, New York, "Subjects of the Artist," out of which grew "The Club" with weekly meetings of avant-garde artists. Co-editor of Possibilities, 1947-48; editor, The Documents of Modern Art series, 1944-51, and Modern Artists in America, No. 1, New York, 1952. Painted mural for synagogue of Congregation B'nai Israel, Millburn, New Jersey, 1951. Visited West Germany under Exchange Program of Federal Republic of Germany, 1954. Teacher, Hunter College, New York, 1951 to present. Lives in New York.

One-man shows: Art of This Century (Peggy Guggenheim), New York, 1944; Kootz Gallery, New York, yearly 1946-53; Arts Club of Chicago, 1946; San Francisco Museum of Art, 1946; Galerie Jeanne Bucher, Paris, 1946; Oberlin College, Ohio, 1953; Sidney Janis Gallery, New York, 1957, 1959.

Included in: 14 Americans, The Museum of Modern Art, New York, 1946; The New Decade, Whitney Museum of American Art, New York, shown thereafter in San Francisco, Los Angeles, Colorado Springs and St. Louis, 1955-56; The New American Painting, The Museum of Modern Art, New York, 1959..

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ROBERT MOTHERWELL (continued)

Group Exhibitions outside the United States of America: Kootz Gallery Group,  
Galerie Maeght, Paris, 1947; U. S. Representation, II Bienal, São Paulo, 1951;  
American Vanguard Art for Paris, Galerie de France, Paris, 1952 (shown at Sidney  
Janis Gallery, New York, 1951-52); U. S. Representation, Tenth Inter-American  
Conference, Caracas, 1954; U. S. Representation, 3rd International Art Exhibition,  
Japan, eight cities, 1955; Modern Art in the United States: Selections from the  
Collections of The Museum of Modern Art, New York, Paris, Zürich, Barcelona,  
International Festival, Osaka, Japan, 1958;  
Frankfurt, London, The Hague, Vienna and Belgrade, 1955-56; Brussels World's Fair,  
1958; The New American Painting, Basel, Milan, Madrid, Berlin, Amsterdam, Brussels,  
Paris, London, 1958-59; American National Exhibition, Moscow, 1959.

*Included in: The New American Painting, The Museum of Modern Art, New York, 1958.*

*Group Exhibitions outside the United States of America: The New American Painting*

*Basel, Milan, Madrid, Berlin, Amsterdam, Brussels, Paris, London, 1958-59.*

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BARNETT NEWMAN

Biography: Born 1905, New York. City College of New York, B.A., 1927; graduate work at Cornell University, Ithaca, New York. Studied at Art Students League, New York, 1922-26, with Duncan Smith, John Sloan and William von Schlegel. In 1948, founder with Baziotes, Motherwell and Rothko of school on East 8th Street, New York, "Subjects of the Artist," out of which grew "The Club" with weekly meetings of avant-garde artists. Lives in New York.

One-man shows: Betty Parsons Gallery, New York, 1950, 1951; Bennington College, Bennington, Vermont, 1958.

Included in: The New American Painting, The Museum of Modern Art, New York, 1959.

Group Exhibitions outside the United States of America: The New American Painting, Basel, Milan, Madrid, Berlin, Amsterdam, Brussels, Paris, London, 1958-59.

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RICHARD POUSETTE-DART

Biography: Born 1916, St. Paul, Minnesota. Spent early life in Valhalla, New York. To New York City, 1938, and Sloatsburg, New York, 1950. Now lives in Monsey, New York. Self-taught. Has exhibited in New York since 1941. Awarded a John Simon Guggenheim Fellowship, 1951.

One-man shows: Artists Gallery, New York, 1941; Willard Gallery, New York, 1943-46; Art of this Century (Peggy Guggenheim), New York, 1947; Betty Parsons Gallery, New York, 1948-51, 1953, 1955, 1958-59.

Included in: Abstract Painting and Sculpture in America, The Museum of Modern Art, New York, 1951; The New Decade, 35 American Painters and Sculptors, Whitney Museum of American Art, New York, shown thereafter in San Francisco, Los Angeles, Colorado Springs and St. Louis, 1955-56; Nature in Abstraction, Whitney Museum of American Art, New York, shown thereafter in Washington, D.C., Fort Worth, Los Angeles, San Francisco, Minneapolis and St. Louis, 1958-59; Pittsburgh Bicentennial International Exhibition of Contemporary Painting and Sculpture, Carnegie Institute, Pittsburgh, 1958-59.

Group Exhibitions outside the United States of America: Modern Art in the United States: Selections from the Collections of The Museum of Modern Art, New York, Paris, Zurich, Barcelona, Frankfurt, London, The Hague, Vienna and Belgrade, 1955-56; Osaka International Art Festival, Japan, 1958.

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ROBERT RAUSCHENBERG

Biography: Born 1925, Port Arthur, Texas. Attended University of Texas. Served in U.S. Navy as neuro-psychiatric technician, 1944-46. Studied at the Kansas City Art Institute, 1946; Academie Julien, Paris, on G.I. Bill, Paris; Black Mountain College, North Carolina, with Josef Albers, 1947-48; Art Students League, New York, with Vaclav Vytlacil and Morris Kantor, 1948-49. Resident artist, Black Mountain College, North Carolina, Summers 1951-52. To Italy and North Africa, 1952-53. Worked with Robert Rotherwell, Jack Tworkov and Franz Kline. Has worked in photography, painting and sculpture. Since 1953, when he returned to New York, he has used painting and collage to make works called 'combines'. Has designed sets and costumes for the Merce Cunningham Dance Company, 1955-58 and for the Paul Taylor Dance Company, 1956-59. Lives in New York.

One-man shows: Betty Parsons Gallery, 1951; Stable Gallery, New York, 1953; Galleria d'Arte Contemporanea, Florence, 1953; Galleria dell'Obelisco, Rome, 1953; Egan Gallery, New York, 1955; Leo Castelli Gallery, New York, 1958; Galleria La Tartaruga, Rome, 1959.

Included in: Abstraction in Photography, The Museum of Modern Art, New York, 1951; U.S. Painting: Some Recent Directions, Stable Gallery, New York, 1956; Artists' Annual Exhibitions at Ninth Street and at the Stable Gallery, 1951, 1954, 1955, 1956; Second Generation, Jewish Museum, New York, 1957; Collage International, Contemporary Arts Museum, Houston, Texas, 1958; Andrew Dickson White Museum of Art, Cornell University,

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ROBERT RAUSCHENBERG (cont.)

Ithaca, New York, 1958; Newport Exhibition, Newport, Rhode Island, 1958  
(in conjunction with the Jazz Festival); Pittsburgh Bicentennial  
International Exhibition of Contemporary Painting and Sculpture,  
Carnegie Institute, Pittsburgh, 1958-59; Art and the Found Object,  
American Federation of Arts Traveling Exhibition, 1959-60.

Group Exhibitions outside the United States of America: U.S. Representation,  
5th International Art Exhibition, Japan, 5 cities, 1959-60; U.S.  
Representation, V Bienal, São Paulo, 1959; U.S. Representation, I  
Biennale de Paris, 1959.

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MARK ROTHKO

Biography: Born 1903, Dvinsk, Russia. To U.S.A., 1913; grew up in Portland, Oregon. Attended Yale University, 1921-23. Began painting in 1926; studied at Art Students League, New York with Max Weber. Founding member, with Gottlieb, of "The Ten" group, 1935. Worked on WPA Federal Art Project, New York, 1936-37. In 1948, founder with Bazilotes, Motherwell and Newman of school on East 8th Street, New York, "Subjects of the Artists," out of which grew "The Club" with weekly meetings of avant-garde artists. Taught at California School of Fine Arts, San Francisco, summers 1947, 1949; Brooklyn College, New York, 1951-54. Lives in New York.

One-man shows: Portland (Oregon) Art Museum, 1933 (watercolors, drawings); Contemporary Arts, New York, 1933; Art of This Century (Peggy Guggenheim), New York, 1945; Mortimer Brandt Gallery (Betty Parsons' contemporary section), New York, 1946 (watercolors); San Francisco Museum of Art, 1946; Santa Barbara Museum of Art, California, 1946; Betty Parsons Gallery, New York, yearly 1947-49, 1951; Rhode Island School of Design, Providence, 1954; Art Institute of Chicago, 1955; Sidney Janis Gallery, New York, 1955, 1959.

Included in: Group show (with Marcel Gromaire and Joseph Solman), Neumann-Willard Gallery, New York, 1940; 15 Americans, The Museum of Modern Art, New York, 1952; 9 American Painters Today, 1954, 7 Americans, 1956, 8 Americans, 1957, 8 Americans, 1959, Sidney Janis Gallery, New York; The New American Painting, The Museum of Modern Art, New York, 1959.

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MARK ROTHKO (continued)

Group Exhibitions outside the United States of America: U. S. Representation,  
Tenth Inter-American Conference, Caracas, 1954; Modern Art in the United States:  
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Zürich, Barcelona, Frankfurt, London, The Hague, Vienna and Belgrade, 1955-56;  
U. S. Representation, 3rd International Contemporary Art Exhibition, India, six  
cities, 1957; Gimpel Fils, London, 1957; U. S. Representation, XXIX Biennale,  
Venice, 1958; American National Exhibition, Moscow, 1959.

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THEODOROS STAMOS

Biography: Born 1922, New York. At 14, won scholarship to the American Artists School, New York; studied sculpture with Simon Kennedy and Joseph Konzel, 1936-39. Painted in the West and British Columbia, 1947-48. Traveled in France, Italy and Greece, 1948-49. Taught at Black Mountain College, North Carolina, 1950; Cummington School of Art, Massachusetts, 1952-53. Awarded Tiffany Fellowship, 1951. Lives in New York and East Marion, Long Island, New York.

One-man shows: Wakefield Gallery, New York, 1943; Mortimer Brandt Gallery (Betty Parsons' contemporary section), New York, 1944, 1946; Betty Parsons Gallery, New York, 1947, 1949, yearly 1951-53, 1956; Margaret Brown Gallery, Boston, 1948, 1950; Phillips Gallery, Washington, D. C., 1950, 1954; Baldwin Kingrey, Chicago, 1952; Philadelphia Art Alliance, 1957; Gump's, San Francisco, 1957; André Emmerich Gallery, New York, 1958, 1959; Retrospective Exhibition, Corcoran Gallery, Washington, D. C., 1958-59.

Included in: The New Decade, Whitney Museum of American Art, New York, shown thereafter in San Francisco, Los Angeles, Colorado Springs and St. Louis, 1955-56; The New American Painting, The Museum of Modern Art, New York, 1959.

Group Exhibitions outside the United States of America: U. S. Representation, 1st International Art Exhibition, Japan, five cities, 1952; U. S. Representation, International Exhibition of Painters Under 35, Rome, Brussels, Paris, 1955; U. S. Representation, 3rd International Art Exhibition, Japan, eight cities, 1955;

Modern Art in the United States: Selections from the Collections of The Museum of Modern Art, New York, Paris, Zürich, Barcelona, Frankfurt, London, The Hague, Vienna and Belgrade, 1955-56; The New American Painting, Basel, Milan, Madrid, Berlin, Amsterdam, Brussels, Paris, London, 1958-59.

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CLYFFORD STILL

Biography: Born 1904, Grandin, North Dakota; grew up in Alberta, Canada and Spokane, Washington. Spokane University, B.A., 1933. Teaching fellowship and M.A. degree, Washington State College, Pullman, 1933; taught there 1933-41. To San Francisco, 1941; worked in war industries. Taught in Virginia, 1944; to New York, briefly, 1946. Returned to San Francisco; taught at California School of Fine Arts, 1946-50. To New York, 1950. Taught at Hunter and Brooklyn Colleges, New York, 1952. Lives in New York.

One-man shows: San Francisco Museum of Art, 1941; Art of This Century (Peggy Guggenheim), New York, 1946; California Palace of the Legion of Honor, San Francisco, 1947; Metart Gallery, San Francisco, 1950; Betty Parsons Gallery, New York, 1947, 1950, 1951.

Included in: 15 Americans, The Museum of Modern Art, New York, 1952; 5 Americans, Institute of Contemporary Arts, London, 1958; The New American Painting, The Museum of Modern Art, New York, 1959.

Group Exhibitions outside the United States of America: Modern Art in the United States: Selections from the Collections of the Museum of Modern Art, New York, Paris, Zürich, Barcelona, Frankfurt, London, The Hague, Vienna and Belgrade, 1955-56; The New American Painting, Basel, Milen, Madrid, Berlin, Amsterdam, Brussels, Paris, London, 1958-59.

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MARK TOBEY

Biography: Born 1890, Centerville, Wisconsin. Grew up in Trempleau, Wisconsin and Hammond, Indiana. To Chicago during the second year of high school; worked for fashion catalog firm. Attended Saturday watercolor classes at the Art Institute of Chicago, later studied briefly with Kenneth Hayes Miller in New York; otherwise self-taught. To New York, 1911. Did fashion drawings, portraits. To Seattle in 1922. Taught art in the Cornish School, Seattle, 1922-25, 1927-31. Traveled in France, Mediterranean and Near East, 1925-27. Resident artist, Dartington Hall, Totnes, Devonshire, England, 1931-38. Traveled extensively in Europe, Mexico, Near East and Orient during this period. In 1934 in Shanghai studied Chinese calligraphy with Teng Kwei and brush work in a Zen Monastery in Japan. In 1935 painted Broadway Norm, the first work in "white writing". Returned to Seattle, 1938. Worked WPA Federal Art Project, Seattle, 1938. To Sweden, England, Switzerland, France, 1954-55. Winner of Grand International Prize for Painting, XXIX Biennale, Venice, 1958. Lives in Seattle and New York.

One-man shows: M. Knoedler & Co., New York, 1917; Romany Marie's Café Gallery, New York, 1928; Arts Club of Chicago, 1928, 1940, 1946; Contemporary Arts, New York, 1931; Beaux Arts Gallery, London, 1934; Paul Elder Gallery, San Francisco, California, 1934; Rose Gallery, Hollywood, California, 1935; Seattle Art Museum, Washington, 1935, 1942; Willard Gallery, New York, 1944-45, 1947, 1949-51, 1953-54, 1957; Portland Art Museum, Oregon, 1945; San Francisco Museum of Art, California, 1945; Alger House, Detroit, 1946; Margaret Brown Gallery, Boston, 1949, 1951, 1954, 1956; California Palace of the Legion of Honor, San Francisco, 1951; Henry Gallery, University of Washington, Seattle, 1951; Santa Barbara Museum of Art, California, 1951; Whitney Museum of American Art, New York, 1951; Renaissance Society, University of Chicago, 1952; Zoe Dusanne

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MARK TOBEY (cont.)

Gallery, Seattle, Washington, 1952; Otto Seligman Gallery, Seattle, Washington, 1954-55; Art Institute of Chicago, 1955; Galerie Jeanne Bucher, Paris, 1955; Institute of Contemporary Arts, London, 1955; Paul Kantor Gallery, Los Angeles, 1955; Gump's Gallery, San Francisco, 1955; Galerie Stadler, Paris, 1958.

Included in: Painting and Sculpture by Living Americans, The Museum of Modern Art, New York, 1930-31; American Art Today, New York World's Fair, 1939; Romantic Painting in America, The Museum of Modern Art, New York, 1943-44; Artists for Victory, Metropolitan Museum of Art, New York, 1942; 14 Americans, The Museum of Modern Art, New York, 1946; Ten Painters of the Pacific Northwest, Munson-Williams-Proctor Institute, Utica, New York, shown thereafter in Andover, Massachusetts, Albany, New York, Buffalo, New York and Baltimore, Maryland, 1947-48; Exhibition of Oils and Temperas, Rotunda Gallery, San Francisco, California, 1948; Callahan, Tobey and Graves, Portland Art Museum, Oregon, 1950; American Painting Today, Metropolitan Museum of Art, New York, 1950; Abstract Painting and Sculpture in America, The Museum of Modern Art, New York, 1951; 40 American Painters, 1940-1950, University Gallery, University of Minnesota, Minneapolis, 1951; Pittsburgh International Exhibition of Contemporary Painting, Carnegie Institute, Pittsburgh, 1952; Pittsburgh International Exhibition of Contemporary Painting, Carnegie Institute, Pittsburgh, 1956; Exhibition of Works by Newly Elected Members (to the National Institute of Arts and Letters), American Academy of Arts and Letters, New York, 1956; Contemporary Calligraphers, John Marin, Mark Tobey, Morris Graves, Contemporary Arts Museum, Houston, Texas, 1956; Modern Masters, Rose Fried Gallery, New York, 1956; American Paintings 1945-1957, Minneapolis Institute of Arts, Minnesota, 1957; Pacific Northwest Painters and Sculptors, Museum of Art, Ogunquit, Maine, 1957; Nature in Abstraction

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MARK TOBEY (cont.)

Whitney Museum of American Art, New York, shown thereafter in Washington, D.C.,  
Fort Worth, Los Angeles, San Francisco, Minneapolis, St. Louis, 1958-59;  
Pittsburgh Bidentennial International Exhibition of Contemporary Painting  
and Sculpture, Carnegie Institute, Pittsburgh, 1958-59.

Group Exhibitions outside the United States of America: U.S. Representation,  
XXIV Biennale di Venezia, 1948; Amerikanische Malerei, Werden und Gegenwart,  
Berlin and Charlottenburg, 1951; American Vanguard for Paris, Galerie de France,  
Paris, 1952 (shown at Sidney Janis Gallery, New York, 1951-52); Seven American  
Watercolorists, U. S. Representation, 2nd International Art Exhibition, Japan,  
seven cities, 1953; and Honolulu, 1954; Galerie Rive Droite, Paris, 1954;  
Caratteri della Pittura d'Oggi, Galeria di Spazio, Rome, 1954; U.S. Representa-  
tion, III Bienal, São Paulo, 1955; U.S. Representation, 3rd International Exhibi-  
tion, Japan, 8 cities, 1955; Tendances Actuelles, Kunsthalle, Berne, 1955;  
Galerie Stadler, Paris, 1955, 1956; Modern Art in the United States: Selections  
from the Collections of The Museum of Modern Art, New York, Paris, Zürich, Bar-  
celona, London, The Hague, Vienna and Belgrade, 1955-56; U.S. Representation,  
XXVIII Biennale, Venice, 1956; Exposition Internationale de l'Art Actuel, Japan,  
three cities, 1956; Galerie d'Art Moderne, Basel, 1956; Contemporary American  
Painters, Darmstadt, Lille, Marseilles, Paris, Tours, Toulouse, Rouen, 1956-57;  
U.S. Representation, 3rd International Contemporary Art Exhibition, India, six  
cities, 1957; two exhibitions including works by the same artists: Eight Ameri-  
can Artists, Copenhagen, Frankfurt, Berlin, Nuremberg, Munich, Hamburg, Essen,  
London, Paris, St. Etienne; and Eight American Artists, Seoul, Tokyo, Manila,  
Wellington (New Zealand), Melbourne, 1957-58 (shown at Seattle Art Museum,

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MARK TOBEY (cont.)

Washington, 1957); U.S. Representation, XXIX Biennale, Venice, 1958; Twentieth Century Highlights of American Painting, organized 1958 by United States Information Agency for tour of foreign countries; 50 Ans d'Art Moderne, Palais Internationale des Beaux-Arts, Brussels, 1958; Art Today, Palazzo Graneri, Turin, Italy, 1959; American National Exhibition, Moscow, 1959.

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BRADLEY WALKER TOMLIN

Biography: Born 1899, Syracuse, New York. Graduate of College of Fine Arts, Syracuse University, 1921; won Hiram Gee fellowship. To New York, 1921. In Europe two years, 1923-24 and 1926-27; worked at Académie Colarossi and La Grande Chaumière, Paris; in Europe again 1928, 1934. Taught at Sarah Lawrence College, Bronxville, New York, 1932-41. Died 1953.

One-man shows: Skaneateles, New York, and Cazenovia, New York, 1922 (watercolors); Anderson Galleries, New York, 1923 (watercolors); Montross Gallery, New York, 1926, 1927; Frank K. M. Rehn Galleries, New York, 1931, 1944; Betty Parsons Gallery, 1950, 1953; Phillips Gallery, Washington, D. C., 1955. Memorial exhibition, Whitney Museum of American Art, New York, shown thereafter in Raleigh, North Carolina; Colorado Springs; Los Angeles; Pasadena, California; San Diego, California; San Francisco; and Utica, New York; 1957-58.

Included in: 15 Americans, The Museum of Modern Art, New York, 1952; The New Decade, Whitney Museum of American Art, New York, shown thereafter in San Francisco, Los Angeles, Colorado Springs and St. Louis, 1955-56; The New American Painting, The Museum of Modern Art, New York, 1959.

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BRADLEY WALKER TOMLIN (continued)

Group Exhibitions outside the United States of America: American Vanguard Art for Paris, Galerie de France, Paris, 1952 (shown at Sidney Janis Gallery, New York, 1951-52); U. S. Representation, 1st International Art Exhibition, Japan, five cities, 1952; U. S. Representation, II Bienal, São Paulo, 1953; Modern Art in the United States: Selections from the Collections of The Museum of Modern Art, New York, Paris, Zürich, Barcelona, Frankfurt, London, The Hague, Vienna and Belgrade, 1955-56; The New American Painting, Basel, Milan, Madrid, Berlin, Amsterdam, Brussels, Paris, London, 1958-59.

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JACK TWORKOV

Biography: Born 1900, Biala, Poland. To U.S.A., 1913. Attended Columbia University, New York, 1920-23. Studied at National Academy of Design, 1923-25 and Art Students League, 1925-26. Worked on Public Works of Art Project of U. S. Treasury Department, 1934, and WPA Federal Art Project, New York, 1937-41. Taught at Queens College, New York, 1948-55; Pratt Institute, Brooklyn, 1955 to present; University of Minnesota, Minneapolis, 1957. Lives in New York.

One-man shows: A. C. A. Gallery, New York, 1940; Egan Gallery, New York, 1947, 1949, 1952, 1954; Baltimore Museum of Art, 1948; Walker Art Center, Minneapolis, 1957; Stable Gallery, New York, 1957, 1958 (drawings), 1959.

Included in: Minneapolis Institute of Arts, 1958; Dallas Museum of Contemporary Arts, 1958; Cranbrook Academy of Arts, 1958; Houston Museum of Fine Arts, 1958; Carnegie International, Pittsburgh, 1958-59; Concoran Gallery, Washington, D. C., 1959; The New American Painting, The Museum of Modern Art, New York, 1959.

Group Exhibitions outside the United States of America: American Vanguard Art for Paris, Galerie de France, Paris, 1952 (shown at Sidney Janis Gallery, New York, 1951-52); Osaka International Festival, Japan, 1958; The New American Painting, Basel, Milan, Madrid, Berlin, Amsterdam, Brussels, Paris, London, 1958-59.

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EXPLANATORY NOTE

The information included in these biographies is only selective. An effort has been made to include material about these sculptors which will be of interest to Europeans.

Many of the biographies refer to the "WPA Federal Art Project." This was part of the Works Progress Administration, a nationwide program established by the United States Government in 1935 to combat unemployment resulting from the Great Depression.

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ALEXANDER CALDER

Biography: Born 1898, Lawnton, Pennsylvania, the son and grandson of sculptors. Graduated in mechanical engineering, Stevens Institute of Technology, Hoboken, New Jersey, 1919. Various engineering and other jobs, including lumber jack, 1919-23. Studied at Art Students League, New York, with George Luks, John Sloan and others, 1923-26. Free-lance sketching for National Police Gazette, 1924-26. To Paris, 1926. Made his miniature circus, first animated toys, first wire sculpture, 1926-27. Trips to New York, Berlin, Madrid, Barcelona, 1927-32. First mechanical mobiles, 1930-31; first wind mobile, 1932. Purchased farm, Roxbury, Connecticut, 1933. Settings for Martha Graham Dance presentations, Panorama, Horizons, and for Satie's Socrate, 1935-36. Mercury Fountain for Spanish Pavilion, Paris World's Fair, 1937. "Water ballet" fountain for New York World's Fair, 1939. First "constellations", 1943. Mobile for Terra Plaza Hotel, Cincinnati, Ohio, 1946. To Mexico, Brazil, 1948. To France, Finland, Sweden, 1950. Fountain for U.S. Pavilion, Brussels World's Fair, 1958.

One-man-shows: Weyhe Gallery, New York, 1928-29; Fifty-Sixth Street Galleries, New York, 1929; Galerie Billiet, Paris, 1929; Neumann-Nierendorf Gallery, Berlin, 1929; Harvard Society for Contemporary Art, Cambridge, Massachusetts, 1930; Galerie Percier, Paris, 1931; Galerie Vignon, Paris, 1932; Julien Levy Gallery, New York, 1932 (first mobile show); Galerie Pierre Colle, Paris, 1933; Sociedad de Cursos y Conferencias, Residencia of the University of Madrid, 1933; Amies de l'Art Nou, Galeries Syra, Barcelona, 1933; Renaissance Society, University of Chicago, 1935; Arts Club of Chicago, 1935; Pierre Matisse Gallery, New York, 1934, 1936-37, 1939-43; Mayor Gallery, London, 1937; Antheil Gallery, Hollywood, 1937; Honolulu Museum, Hawaii, 1937; London Gallery, London, 1937; George Walter

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ALEXANDER CLAUER (cont.)

Vincent Smith Art Gallery, Springfield, Massachusetts, 1938; Willard Gallery, New York, 1940-42; Design Project, Los Angeles, 1942; The Museum of Modern Art, New York, 1943; Buchholz Gallery, New York, 1944-45, 1947, 1949, (Curt Valentin Gallery), 1955; France Forever, Washington, D.C., 1944; Kootz Gallery, New York, 1945; Galerie Louis Carré, Paris, 1946; The Stable, New Haven, 1947; Boyd-Britton Associates, Chicago, 1947; Ministry of Education and Health, Rio de Janeiro, 1948; Museu de Arte Moderna, São Paulo, 1948; Margaret Brown Gallery, Boston, Massachusetts, 1949, 1952; Charles Hayden Memorial Library, Massachusetts Institute of Technology, Cambridge, 1950-51; Stedelijk Museum, Amsterdam, 1950; Galerie Maecht, Paris, 1950, 1953, 1959; Galerie Blanche, Stockholm, 1950; Lefevre Gallery, London, 1951; Neue Galerie, Vienna, 1951; Galerie Parnass, Wuppertal, Germany, 1952; Galerie Springer, Berlin, 1953; Frank Perls Gallery, Beverly Hills, California, 1953; San Francisco Museum of Art, 1953; U.S. Representation, II Bienal, São Paulo, 1953; Kestner-Gesellschaft, Hannover, 1954; Galerie Rudolf Hoffmann, Hamburg, 1954; Museo de Bellas Artes, Caracas, 1955; Harvard University School of Design, Cambridge, Massachusetts, 1955; Lefevre Gallery, London, 1955; Galleria dell'Obelisco, Rome, 1956; Galleria del Naviglio, Milan, 1956; Institute of Contemporary Art, Boston, 1956; Perls Gallery, New York, 1956, 1958.

Included in: Independents, New York, 1928; Paintings and Sculpture by Living Americans, The Museum of Modern Art, New York, 1930-31; Cubism and Abstract Art, The Museum of Modern Art, New York, 1936; Fantastic Art, Dada and Surrealism, The Museum of Modern Art, New York, 1936-37; Contemporary Art, Golden Gate International Exposition, San Francisco, 1939; Art in Our Time, The Museum of

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ALEXANDER CALDER (cont.)

Modern Art, New York, 1939; Alexander Calder-Fernand Léger, New Orleans Arts & Crafts Club, 1941; Klee-Calder, Cincinnati Art Museum, Cincinnati, Ohio, 1942; Artists for Victory, Metropolitan Museum of Art, New York, 1942; 7 Years, Willard Gallery, New York, 1943; Laude Patrick Morgan-Alexander Calder, Addison Gallery of American Art, Andover, Massachusetts, 1943; Art in Progress, The Museum of Modern Art, New York, 1944; Origins of Modern Sculpture, City Art Museum of St. Louis, 1946; 58th Annual American Exhibition, Art Institute of Chicago, 1947; Timeless Aspects of Modern Art, The Museum of Modern Art, New York, 1948-49; Roger de La Fresnaye-Alexander Calder, Arts Club of Chicago, 1948; Calder and Sculpture Today, Virginia Museum of Fine Arts, Richmond, 1949; Modern Art in Your Life, The Museum of Modern Art, New York, 1949; Abstract Painting and Sculpture in America, The Museum of Modern Art, New York, 1951; American Sculpture, 1951, The Metropolitan Museum of Art, New York, 1951; Sculpture of the Twentieth Century, The Museum of Modern Art, New York, shown previously in Philadelphia and Chicago, 1952-53; 75 Years of Sculpture in Houston, Houston Museum of Fine Arts, Texas, 1953; Mobiles and Constructions, Alexander Calder & Naum Gabo, Wadsworth Atheneum, Hartford, Connecticut, 1953; American Preliminary Exhibition, International Sculpture Competition, "The Unknown Political Prisoner", The Museum of Modern Art, New York, later shown with prize-winners of other nations, Tate Gallery, London, 1953; Nature in Abstraction, Whitney Museum of American Art, New York, shown thereafter in Washington, D.C., Fort Worth, Los Angeles, San Francisco, Minneapolis, St. Louis, 1958; Pittsburgh Bicentennial International Exhibition of Contemporary Painting and Sculpture, Carnegie Institute, Pittsburgh, 1958-59; Recent American Sculpture, The Museum

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ALEXANDER CALDER (cont.)

of Modern Art, New York, shown thereafter in Denver, Colorado, Los Angeles, St. Louis, Missouri, Boston, 1959-60.

Group Exhibitions outside the United States of America: Salon des Humoristes, Paris, 1927; XIe Salon de l'araignée, Paris, 1930; Salon des Sur-Indépendants, Paris, 1930; Galerie Pierre, Paris, with Arp, Héliou, Miró, Pevsner and Seligmann, 1933; Thèse, antithèse, synthèse, Kunst alle, Lucerne, 1935; Abstract and Concrete, Lefevre Gallery, London, 1936; Konstruktivisten, Kunsthalle, Basel, 1937; Trois Siècles d'Art aux Etats-Unis, Musée Jeu de Paume, Paris, 1938; Contemporary Sculpture, Jeune Gallery, London, 1938; Alexander Calder-Fernand Léger, Stedelijk Museum, Amsterdam, 1947; Calder, Léger, Bodmer, Leupri, Kunsthalle, Berne, 1947; Calder, Picasso, Steinwendner, Galerie d'Art Moderne, Basel, 1948; U.S. Representation, XXIV Biennale, Venice, 1948; Sculpture 1900-1950, Middleheim Park, Antwerp, 1950; Sculpture/Batterssea, London, 1951; Sonsbeeck '52, Arnhem, 1952; Klar Form, Kunsternes Hus, Oslo, 1952; Alexander Calder-Joan Miró, Modern Galerie Otto Stangl, Munich, 1952; U.S. Representation, XXVI Biennale, Venice, 1952; Plastik im Freien, Hamburg, 1953; 2nd Biennale Internazionale di scultura all'aperto, Varese, Italy, 1953; 2nd Biennale for Sculpture, Middleheim Park, Antwerp, 1953; Alexander Calder-Paul Fontaine-Louise Rösler, Frankfurter Kunstkabinett, Frankfurt, Germany, 1953; 12 Modern American Painters and Sculptors, Paris, Zürich, Düsseldorf, Stockholm, Helsinki and Oslo, 1953-54; Jehangir Art Gallery, Bombay, 1955; Documenta I, Museum Fridericianum, Kassel, 1955; Modern Art in the United States: Selections from the Collections of The Museum of Modern Art, New York, Paris, Zürich, Barcelona, London, The Hague, Vienna and Belgrade, 1955-56; Exposition Internationale de Sculpture Contemporaine, Musée

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ALEXANDER CALDER (cont.)

Rodin, Paris, 1956; U.S. Representation, XXVIII Biennale, Venice, 1956; Fernand Léger-Alexander Calder, Kunsthalle, Basel, 1957; 50 Ans d'Art Moderne, Palais Internationale des Beaux-Arts, Brussels, 1958; American National Exhibition, Moscow, 1959.

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HERBERT FERBER

Biography: Born 1906, New York. Studied at the College of the City of New York; Bachelor of Science Degree from Columbia University, 1928. Studied sculpture at the Beaux-Arts Institute of Design, New York from 1927 to 1930. Recipient of Louis Comfort Tiffany Fellowship. Traveled in Europe in 1938 and 1948. Commissions for sculpture: B'nai Israel Synagogue, Millburn, New Jersey, 1951; Jewish Chapel at Brandeis University, Waltham, Massachusetts, 1955; Temple of Aaron Congregation, St. Paul, Minnesota, 1956; Temple Anshe Chesed, Cleveland, Ohio, 1956; Lives in New York.

One-man shows: Midtown Galleries, New York, 1937, 1943; Betty Parsons Gallery, New York, 1947, 1950, 1953; Kootz Gallery, New York, 1955, 1957; Bennington College, Bennington, Vermont, 1958.

Included in: Contemporary Art, Golden Gate International Exposition, San Francisco, 1939; American Art Today, New York World's Fair, 1939-40; Artists for Victory, Purchase Prize, The Metropolitan Museum of Art, New York, 1943; Abstract Painting and Sculpture in America, The Museum of Modern Art, New York, 1951; 15 Americans, The Museum of Modern Art, New York, 1952; Sculpture of the Twentieth Century, The Museum of Modern Art, New York, 1953; shown previously in Philadelphia and Chicago, 1952-53; American Preliminary Exhibition, International Sculpture Competition, "The Unknown Political Prisoner", The Museum of Modern Art, New York, 1953, later shown with prizewinners of other nations, Tate Gallery, London, 1953; 75 Years of Sculpture, Museum of Fine Arts, Houston, 1953; The New Decade, 35 American Painters and Sculptors, Whitney Museum of American Art, New York, shown thereafter in San Francisco, Los Angeles, Colorado Springs, and St. Louis, 1955-56; Pittsburgh Bicentennial International Exhibition of Con-

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HERBERT FERBER (cont.)

Contemporary Painting and Sculpture, Carnegie Institute, 1958-59; Nature in Abstraction, Whitney Museum of American Art, New York, shown thereafter in Washington, D.C., Fort Worth, Los Angeles, San Francisco, Minneapolis and St. Louis, 1958-59.

Group Exhibitions outside the United States of America: Trois Siècles d'art aux Etats-Unis, Musée Jeu de Paume, Paris, 1938; U.S. Representation, I Biennial, São Paulo, 1951; Modern Art in the United States: Selections from the Collections of The Museum of Modern Art, New York, Paris, Zürich, Barcelona, Frankfurt, London, The Hague, Vienna, and Belgrade, 1955-56; International Exhibition of Contemporary Sculpture, Musée Rodin, Paris, 1956; U.S. Pavilion, Universal and International Exhibition, Brussels, 1958; American National Exhibition, Moscow, 1959.

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NAUM GABO

Biography: Born 1890, Briansk, Central Russia. Named Naum Neemia Pevsner. Graduated from gymnasium at Kursk, 1910. Studied medicine, natural sciences, and civil engineering, University of Munich, 1910-12. Also attended history of art lectures given by Heinrich Wölfflin, 1911-12. Met Kandinsky 1910. To Italy, 1912 on a walking tour. Visits to brother, Antoine Pevsner, in Paris 1913, 1914. To Norway 1914-17. Made first constructions signed Gabo, 1915. Returned to U.S.S.R. 1917. Accompanied Russian art exhibition to Berlin in 1922. Chief designer with Pevsner of sets for "La Chatte" for Diaghilev, 1926. To Paris, 1932. To England, 1935. Visited United States 1938. Lived in England 1939-46. Returned to United States 1946; became a citizen 1952. Taught at Harvard University Graduate School of Architecture, 1953-54. Commissioned to do sculpture for Bijenkorf Building, Rotterdam, 1955; completed and installed 1957. Executed bas relief for U.S. Rubber Company Building, New York, 1956.

One-man shows: Kestner-Gesellschaft, Hannover, 1930; London Gallery, London, 1938; Wadsworth Atheneum, Hartford, Connecticut, 1938; Julien Levy Gallery, New York, 1938; Vassar College, Poughkeepsie, New York, 1938; Baltimore Museum of Art, Baltimore, Maryland, 1950; Massachusetts Institute of Technology, Cambridge, Massachusetts, 1951; Pierre Matisse Gallery, New York, 1953; Museum Boymans, Rotterdam, 1958; Stedelijk Museum, Amsterdam, 1958.

Included in: 30th Exhibition, Société Anonyme, Brooklyn, New York, 1924; Doesburg, Gabo, Pevsner, Little Review Gallery, New York, 1926; International Exhibition of Modern Art, assembled by the Société Anonyme, Brooklyn Museum of Arts & Sciences, Brooklyn, New York, 1927; Machine Age Exposition, 119 West 57th Street, New York, 1927; Gabo-Pevsner, Arts Club of Chicago, 1936; Abstract Art of Gabo, Pevsner, Mondrian and Domela, Wadsworth Atheneum, Hartford, Connecticut, 1936; Cubism and Abstract Art, The Museum of Modern Art, New York, 1936; Decorative Arts,

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NAUM GABO (Cont.)

Golden Gate Exposition, San Francisco, California, 1939; Art in Our Time, The Museum of Modern Art, New York, 1939; Some New Forms of Beauty, George Walter Vincent Smith Art Gallery, Springfield, Massachusetts, 1939; Art in Progress, The Museum of Modern Art, New York, 1944; Modern Sculpture, Fogg Art Museum, Cambridge, Massachusetts, 1947; Naum Gabo- Antoine Pevsner, The Museum of Modern Art, New York, 1948; Painting and Sculpture by the Directors of the Société Anonyme, 1920-48, Yale University Art Gallery, New Haven, Connecticut, 1948; Sculpture since Rodin, Yale University Art Gallery, New Haven, Connecticut, 1949; Modern Art in Your Life, The Museum of Modern Art, New York, 1949; Contemporary Connecticut Art, Town Hall, Woodbury, Connecticut, 1949; Sculpture 1850-1950, Rhode Island Museum of Art, Providence, Rhode Island, 1950; Contemporary Art in the U.S., Worcester Art Museum, Worcester, Massachusetts, 1951; New England Sculptors, Wadsworth Atheneum, Hartford, Connecticut, 1951; Coincidences, Rose Fried Gallery, New York, 1952; Naum Gabo-Josef Albers, Arts Club of Chicago, 1952; Sculpture of the Twentieth Century, The Museum of Modern Art, New York, also shown in Philadelphia and Chicago, 1952-53; Exhibition of Painting and Sculpture, Washington Depot Art Gallery, Washington Depot, Connecticut, 1952; American Preliminary Exhibition, International Sculpture Competition, Unknown Political Prisoner, The Museum of Modern Art, New York, later shown with prize winners of other nations, Tate Gallery, London, 1953; Mobiles and Constructions, Alexander Calder & Naum Gabo, Wadsworth Atheneum, Hartford, Connecticut, 1953; 20th Century Painting and Sculpture: The Winston Collection, University of Michigan, Ann Arbor, Michigan, 1955; Selection VI, Solomon R. Guggenheim Museum, New York, 1956.

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WALTER GABO (Cont.)

Group Exhibitions outside the United States of America: Open-air Exhibition,  
Tverskoi Boulevard, Moscow, 1920; Erste Russische Kunstausstellung, Galerie van  
Diemen, Berlin, 1922; Constructivistes Russes: Gabo et Elvasser, Galerie Percier,  
Paris, 1924; Abstract and Concrete, Lefevre Gallery, London, 1936; Abstract Art in  
Contemporary Settings, Duncan Miller, Ltd., London, 1936; Konstruktivisten,  
Kunsthalle, Basel, 1937; Constructive Art, London Gallery, London, 1937; Exposition  
Internationale de 1937, Jeu de Paume, Paris, 1937; Living Art in England, London  
Gallery, London, 1939; Abstract and Concrete Art, Guggenheim Jeune, London, 1939;  
Contemporary Art, Museum of the City of London, 1942; New Movements in Art,  
Leicester Museum and Art Gallery, Leicester, 1942; Konkrete Kunst, Kunsthalle,  
Basel, 1944; XXth Century Masterpieces, Tate Gallery, London, 1952; Exposition  
Internationale de Sculpture Contemporaine, Musée Rodin, Paris, 1956; 50 Ans d'Art  
Moderne, Palais Internationale des Beaux Arts, Brussels, 1958.

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IBR M L S S W

Biography: Born 1913, Alexandria, Egypt, of Russian parents who lived at various times in Marseilles, Naples, Tunis, Malta, and Constantinople before coming to the United States in 1921, where they settled in Brooklyn, New York. He attended Boy's High School in Brooklyn and was graduated in 1930. During this time he studied art at the Brooklyn Children's Museum, acquiring fundamental knowledge of carving, modeling and casting. Studied at Beaux-Arts Institute of Design, New York, 1930-31 and College of the City of New York for one year, 1932; attended classes at the Clay Club, 1927-32. During the 1930s he worked on various WPA/Federal Art Projects. One of founding members of The American Abstract Artists and exhibited in their annual shows from 1937-51. In U.S. Army, 1942-44. Taught at American University, Washington, D.C., 1950, and has held private classes at his New York studio. Commissions for sculpture: Congregation Beth El, Springfield, Massachusetts, 1953; Temple Beth El, Providence, Rhode Island, 1954; Temple of Aaron Congregation, St. Paul, Minnesota, 1956; Temple Anshe Chesed, Cleveland, Ohio, 1956; Congregation Kness Tiforeth Israel, Port Chester, New York, 1957. Wall sculpture for house of Philip Johnson, New Canaan, Connecticut, 1953; wall sculpture for editorial office, Seventeen Magazine. In progress, sculpture for the entrance of Arts Building at Washington University, St. Louis. Lives in New York and East Hampton, New York.

One-man shows: Kootz Gallery, New York, 1951-52, 1954-55, 1958; Massachusetts Institute of Technology, Cambridge, 1957.

Included in: Abstract Painting and Sculpture in America, The Museum of Modern Art, New York, 1951; Sculpture of the Twentieth Century, The Museum of Modern

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IBRAM L 55 W (cont.)

Art, New York, 1953; shown previously in Philadelphia and Chicago, 1952-53; The New Decade, 35 American Painters and Sculptors, Whitney Museum of American Art, New York, shown thereafter in San Francisco, Los Angeles, Colorado Springs, and St. Louis, 1955-56; 12 Americans, The Museum of Modern Art, New York, 1956; Art for Two Synagogues, Kootz Gallery, New York, 1956; Irons in the Fire, Contemporary Arts Museum, Houston, 1957; Nature in Abstraction, Whitney Museum of American Art, New York, 1958, shown thereafter in Washington, D.C., Fort Worth, Los Angeles, San Francisco, Minneapolis and St. Louis, 1958-59; Pittsburgh Bicentennial International Exhibition of Contemporary Painting and Sculpture, Carnegie Institute, 1958-59.

Group Exhibitions outside the United States of America: U.S. Representation, XXVII Biennale, Venice, 1954; Modern Art in the United States: Selections from the Collections of the Museum of Modern Art, New York, Paris, Zürich, Barcelona, Frankfurt, London, The Hague, Vienna and Belgrade, 1955-56; U.S. Representation, IV Bienal, São Paulo, 1957; U.S. Pavilion, Universal and International Exhibition, Brussels, 1958; American National Exhibition, Moscow, 1959.

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SEYMOUR LIPTON

Biography: Born 1903, New York. Attended the City College of New York, 1922-23; graduated from Columbia University in 1927. Began sculpture, 1932; self taught. Worked in wood and stone. In 1942, began using bronze and other metals; since 1950, sheet steel, brazed with nickel-silver rods by oxyacetylene torch. Taught at Cooper Union Art School, New York, 1943-44; New Jersey State Teachers College, Newark, 1945-46; New School for Social Research, New York, 1939-43, 1946-58; visiting critic, Yale University Art School, New Haven, Conn., 1956-57; member of Advisory Board on Art Education, New York University, 1956-58. Commissions for sculpture: Temple Israel, Tulsa, Oklahoma, 1954; Temple Beth El, Gary, Indiana, 1955; Franklin Institute, Philadelphia, Pennsylvania, 1957; Inland Steel Company Building, Chicago, Illinois, 1957; U.S. Embassy, Oslo, Norway. Recipient of Logan Award, Art Institute of Chicago, 1957; Grantee, American Academy of Arts and Letters, 1958. Lives in New York.

One-man shows: A.C.A. Gallery, New York, 1938; Galerie St. Etienne, New York, 1943; Betty Parsons Gallery, New York, 1948, 1950, 1952, 1954, 1958; Watkins Gallery, American University, Washington, D.C., 1950; New York State Teachers College, New Paltz, New York, 1955; Munson-Williams-Proctor Institute, Utica, New York, 1956.

Included in: Abstract Painting and Sculpture in America, The Museum of Modern Art, New York, 1951; Sculpture of the Twentieth Century, The Museum of Modern Art, New York, 1953, shown previously in Philadelphia and Chicago, 1952-53; American Preliminary Exhibition, International Sculpture Competition; "The Unknown Political Prisoner", The Museum of Modern Art, New York, 1953, shown later with prizewinners of other nations, Tate Gallery, London, 1953; The New Decade, 35 American Painters and Sculptors, Whitney Museum of American Art, New York, shown thereafter in San Francisco, Los Angeles, Colorado Springs, and St. Louis,

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SEYMOUR LIPTON (Cont.)

1955-56; 12 Americans, The Museum of Modern Art, New York, 1956; Sixteen Artists,  
Four Countries, Denver Art Museum, Colorado, 1957; Eight American Artists,  
Seattle Art Museum, Washington, 1957 (two versions of this exhibition were sent  
to Europe and Asia). Pittsburgh Bicentennial International Exhibition of Con-  
temporary Painting and Sculpture, Carnegie Institute, 1958-59; Nature in Abstrac-  
tion, Whitney Museum of American Art, New York shown thereafter in Washington,  
D.C., Fort Worth, Los Angeles, San Francisco, Minneapolis and St. Louis, 1958-59;  
Recent Sculpture U.S.A., The Museum of Modern Art, New York, 1959.

Group Exhibitions outside the United States of America: Modern Art in the United  
States: Selections from the Collections of the Museum of Modern Art, New York,  
Paris, Zürich, Barcelona, Frankfurt, London, The Hague, Vienna, and Belgrade,  
1955-56; International Exhibition of Contemporary Sculpture, Musée Rodin, Paris,  
1956; U.S. Representation, IV Bienal, São Paulo, 1957 (received major acquisition  
prize, offered by the Jockey Club of São Paulo); two exhibitions including works  
by the same artists: Eight American Artists, Copenhagen, Frankfurt, Berlin,  
Munich, Hamburg, Essen, London, Paris, St Etienne, and Eight American  
Artists, Seoul, Tokyo, Manila, Wellington, Melbourne, 1957-58 (shown at Seattle  
Art Museum, Washington, 1957); 50 Ans d'Art Moderne, Universal and International  
Exhibition, Brussels, 1958; U.S. Pavilion, Universal and International Exhibition,  
Brussels, 1958; American National Exhibition, Moscow, 1959.

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ISABU HIGUCHI

Biography: Born 1904, Los Angeles, California. Father a Japanese poet and authority on Japanese art, mother an American writer. Taken to Japan at age of two where he lived until 1918 when he was sent to United States for schooling at La Porte, Indiana. Studied sculpture with Gutzon Borglum. Studied medicine at Columbia University, New York, for two years. In 1924 studied art at Leonardo da Vinci Art School and an East Side settlement school, New York. Studied with Brancusi in Paris, 1927-28, on Guggenheim Fellowship. Studied drawing in Peking and worked as a potter in Kyoto, 1929-31. To United States 1931. To London 1933. Executed huge polychrome concrete relief, Mercado Belardo Rodriguez, Mexico City, 1936. Won competition for relief for Associated Press Building, New York, 1938. Fountain for Ford Motor Company pavilion, New York World's Fair, 1939. Sets for Martha Graham dance performances, 1935-36, 1944, 1945, 1946, 1952, 1958. In 1952 he designed two approach bridges with sculptured railings for Peace Park, Hiroshima. Sculptures for Connecticut General Life Insurance Company, Bloomfield, Connecticut, 1958. Garden with sculptures for UNESCO headquarters, Paris, 1958. Fountain for U.S. Pavilion, Brussels World's Fair, 1958. In course of his career has designed such things as chairs, tables, lamps, glassware, a house, playground sculpture, ballet sets, sets for a production of Shakespeare's King Lear, a glider contest trophy, a memorial to Benjamin Franklin. Now lives in New York and near Tokyo.

One-man shows: Eugene Schoen Gallery, New York, 1929; Marie Sterner Gallery, New York, 1929; Arts Club of Chicago, 1930; Albright Art Gallery, Buffalo, New York, 1930; Harvard Society for Contemporary Art, Cambridge, Massachusetts, 1930; Rochester Memorial Art Gallery, Rochester, New York, 1931; John Becker Gallery, New York, 1931, 1932; Demotte Galleries, New York, 1932; Reinhardt Galleries, New York, 1932; Mellon Galleries, Philadelphia, 1933; Sidney Burney Gallery, London, 1934; Western Association of Art Museum Directors traveling show, 1934; Marie Harriman Gallery, New York, 1935; San Francisco Museum of Art, 1942; Mitsukoshi Department

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ISAMU NOGUCHI (Cont.)

Store, Tokyo, 1950; Museum of Modern Art, Kamakura, Japan, 1952; Stable Gallery, New York, 1954, 1955, 1959.

Included in: 46 Painters and Sculptors under 35 years of age, The Museum of Modern Art, New York, 1930; American Painting and Sculpture 1862-1932, The Museum of Modern Art, New York, 1932-33; Sculptors' Drawings, The Museum of Modern Art, New York, 1933; Machine Art, The Museum of Modern Art, New York, 1933; Fantastic Art, Dada and Surrealism, The Museum of Modern Art, New York, 1936-37; Project for a Community Center by Architects, Painters and Sculptors Collaborative, The Museum of Modern Art, New York, 1937; Art in Our Time, The Museum of Modern Art, New York, 1939; Twentieth Century Portraits, The Museum of Modern Art, New York, 1942-43; Art in Progress, The Museum of Modern Art, New York, 1944; 14 Americans, The Museum of Modern Art, New York, 1946; Bloodflames, Hugo Gallery, New York, 1947; Modern Art in Your Life, The Museum of Modern Art, New York, 1949; Sculpture since Rodin, Yale University Art Gallery, New Haven, Connecticut, 1949; Abstract Painting and Sculpture in America, The Museum of Modern Art, New York, 1951; Human Quality in Creative Experience, The Museum of Modern Art, New York, 1952; Sculpture of the Twentieth Century, The Museum of Modern Art, New York, also shown in Philadelphia and Chicago, 1952-53; Nature in Abstraction, Whitney Museum of American Art, New York, later shown in Washington, D.C., Fort Worth, Texas, Los Angeles, San Francisco, Milwaukee, Wisconsin, St. Louis, Missouri, 1958; Pittsburgh Bicentennial International Exhibition of Contemporary Painting and Sculpture, Carnegie Institute, 1958-59.

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ISHIBU NOGUCHI (Cont.)

Group Exhibitions outside the United States of America: Modern Art in the United States: Selections from the Collections of The Museum of Modern Art, New York, Paris, Zurich, Barcelona, London, The Hague, Vienna and Belgrade, 1955-56; Exposition Internationale de Sculpture Contemporaine, Musée Rodin, Paris, 1956; American National Exhibition, Moscow, 1959.

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THEODORE ROZAK

Biography: Born 1907, Poznan, Poland. Came with family to United States and settled in Chicago. Studied art in public schools as a child and attended classes at the Art Institute of Chicago, 1922-25; National Academy of Design and Columbia University, New York, 1926. Resumed studies at Art Institute of Chicago school, 1927. Awarded American Traveling Fellowship and on return, taught drawing, lithography at Art Institute school. On the Anna Louise Raymond Fellowship for European Study, traveled widely and maintained studios in Prague and Paris, 1929-31. Settled in New York. Awarded Louis Comfort Tiffany Fellowship, 1931. In 1936, began working on three-dimensional constructions, while continuing painting. Instructor at Design Laboratory, New York, 1938. From 1940-45 worked at Brewster Aircraft Corporation and taught aircraft mechanics. Also did experimental work at Stevens Institute of Technology, New Jersey. Began working with welded metal in 1945. Taught at Sarah Lawrence College, Bronxville, New York from 1941-58. Commissioned to design bell tower for chapel at Massachusetts Institute of Technology, Cambridge, 1953. Recipient of 10,000 Ford Foundation Grant for Creative Work, 1959. Lives in New York.

One-man shows: Allerton Galleries, Chicago, 1928; Boerich Museum of Art, New York, 1935; Albany Institute of Art and History, New York, 1936; Artists' Gallery, New York, 1940; Julien Levy Gallery, New York, 1940; Pierre Matisse Gallery, New York, 1951, 1953; Whitney Museum of American Art, New York, 1956, shown thereafter in Minneapolis, Los Angeles, San Francisco and Seattle; Fairweather Hardin Gallery, Chicago, 1958.

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THEODORE ROSZAK (Cont.)

Included in: 14 Americans, The Museum of Modern Art, New York, 1946;  
Abstract Painting and Sculpture in America, The Museum of Modern Art, New York,  
1951; American Sculpture, The Metropolitan Museum of Art, New York, 1951;  
Sculpture of the Twentieth Century, The Museum of Modern Art, New York, 1953,  
shown previously in Philadelphia and Chicago, 1952-53; American Preliminary  
Exhibition, International Sculpture Competition, "The Unknown Political  
Prisoner," The Museum of Modern Art, New York, 1953, shown later with prize-  
winners of other nations, Tate Gallery, London, 1953; Irons in the Fire,  
Contemporary Arts Museum, Houston, 1957; Pittsburgh Bicentennial International  
Exhibition of Contemporary Painting and Sculpture, Carnegie Institute, 1958-59.

Group Exhibitions outside the United States of America: Honolulu Academy of Arts,  
Hawaii, 1933; International Exhibition of Sculpture in the Open Air, Middleheim  
Park, Antwerp, 1950; U.S. Representation, I Bienal, São Paulo, 1951 (purchase  
prize); 12 Modern American Painters and Sculptors, Paris, Zürich, Düsseldorf,  
Stockholm, Helsinki and Oslo, 1953-54; Modern Art in the United States: Selections  
FROM THE Collections of The Museum of Modern Art, New York, Paris, Zürich,  
Barcelona, Frankfurt, London, The Hague, Vienna and Belgrade, 1955-56; U.S.  
Representation: International Exhibition of Contemporary Sculpture, Musée Rodin,  
Paris, 1956; 50 Ans d'Art Moderne, Universal and International Exhibition,  
Brussels, 1958; U.S. Pavilion, Universal and International Exhibition, Brussels,  
1958; American National Exhibition, Moscow, 1959, (Member of Jury of Selection  
as well as exhibitor).

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DAVID SMITH

Biography: Born 1906, Decatur, Indiana. Attended Ohio University one year (1924); worked as a riveter at Studebaker plant in South Bend, Indiana. In 1926 worked in Washington, D.C. for Morris Plan Company, with evening courses at George Washington University. To New York, 1927; began studying painting at Art Students League. First free-standing wooden constructions, 1931. Maintained studio at Terminal Iron Works on Brooklyn water front from 1934-40. 1935, traveled extensively in Europe, Russia and the Middle East. 1940, moved to Bolton Landing, New York. 1940-44, held defense job as welder in Schenectady, New York. Taught at Sarah Lawrence College, 1948-50; University of Arkansas, 1953; University of Indiana, 1954; University of Mississippi, 1955. Received Guggenheim Fellowship in 1950, renewed in 1951; American delegate to UNESCO's First International Congress of Plastic Arts, Venice, 1954; Commissioned by the Art Institute of Chicago to design the Logan Prize Medal, 1957. Lives in Bolton Landing, New York.

One-man shows: East River Gallery, New York, 1938; Neumann-Willard Gallery, New York, 1940; Skidmore College, Saratoga Springs, New York, 1939, 1943, 1946; Willard Gallery, New York, 1940, 1943, 1946, 1947, 1950-54 annually, 1956; University of Minnesota, Minneapolis, 1941; Kalamazoo Institute of Arts, Michigan, 1942; Albany Institute and School of Art, New York, 1943; Buchholz Gallery, New York, 1946; Munson-Williams-Proctor Institute, Utica, New York, 1947; Allen R. Hite Institute, University of Louisville, Kentucky, 1948; curculating exhibition sponsored by the American Association of University Women, 1950; Bennington College, Bennington, Vermont, 1952; Deerfield Academy, Deerfield, Massachusetts, 1952; Walker Art Center, Minneapolis, Minnesota, 1942, 1943, 1952; Kleemann Galleries, New York, 1952; Kootz Gallery, New York, 1953; University of Arkansas, Fayetteville, 1953; Philbrook Art Center, Tulsa, Oklahoma, 1953; Portland Art Museum, Portland, Oregon, 1953 (drawings); Detroit Institute of Arts, Detroit, Michigan, 1953 (drawings)

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DAVID SMITH (Cont.)

Contemporary Arts Center, Cincinnati Art Museum, Cincinnati, Ohio, 1954; Indiana University, Bloomington, Indiana, 1954; Milwaukee Art Institute, 1954; Museum of Modern Art, New York, 1957; Fine Arts Associates, New York, 1957; Martin Widdifield Gallery, New York, 1957.

Included in: American Art Today, New York World's Fair, 1939-40; Artists for Victory, The Metropolitan Museum of Art, New York, 1943; Origins of Modern Sculpture, City Art Museum of St. Louis, 1946; American Sculpture, The Metropolitan Museum of Art, New York, 1951; Abstract Painting and Sculpture in America, The Museum of Modern Art, New York, 1951; The Classic Tradition in Contemporary Art, Walker Art Center, Minneapolis, Minnesota, 1953; Sculpture of the Twentieth Century, The Museum of Modern Art, New York, 1953, also shown in Philadelphia and Chicago, 1952-53; Three Contemporary Sculptors (with Reg Butler, Berto Lardera), San Francisco Museum of Art, 1955; A selection of Contemporary Sculpture, University of Minnesota, Minneapolis, Minnesota, 1955; Expressionism 1900-1955, Walker Art Center, Minneapolis, Minnesota, 1956, and thereafter in Boston, San Francisco, Cincinnati, Baltimore and Buffalo; Irons in the Fire, Contemporary Arts Museum, Houston, 1957; Nature in Abstraction, Whitney Museum of American Art, New York, 1958, shown thereafter in Washington, D.C., Fort Worth, Los Angeles, San Francisco, Minneapolis and St. Louis, 1958-59; Pittsburgh Bicentennial International Exhibition of Contemporary Painting and Sculpture, Carnegie Institute, 1958-59; Recent Sculpture U.S.A., The Museum of Modern Art, New York, 1959.

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DAVID SMITH (Cont.)

Group Exhibitions outside the United States of America: International Exhibition of Sculpture in the Open Air, Middleheim Park, Antwerp, 1950; U.S. Representation: I Bienal, São Paulo, 1951; Twelve Modern American Painters and Sculptors, Paris, Zürich, Düsseldorf, Stockholm, Helsinki, Oslo, 1953-54; U.S. Representation: XXVII Biennale, Venice, 1954; Galerie Maeght, Paris, 1955; International Exhibition of Contemporary Sculpture, Musée Rodin, Paris, 1956; Contemporary Art, U.S. Pavilion Universal and International Exhibition, Brussels, 1958; U.S. Representation: XXIX Biennale, Venice, 1958; U.S. Representation: V Bienal, São Paulo, 1959 (two-man exhibition, with painter, Philip Guston).

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JACKSON POLLOCK

Biography: Born 1912, Cody, Wyoming; grew up in Arizona and California. Began study of painting at Manual Arts High School, Los Angeles, 1925-29. To New York 1929; studied with Thomas Benton at Art Students League, 1929-31. Trips to West in 1930, 1931, 1932 and 1934. Worked on WPA Federal Art Project, New York, 1938-42. Lived in Springs, Long Island, New York, from 1946 until his death in 1956.

One-man shows: Art of This Century (Peggy Guggenheim), New York, 1943 and yearly 1945-47; Arts Club of Chicago, 1945, 1951; San Francisco Museum of Art, 1945; Betty Parsons Gallery, New York, yearly 1948-51 (two exhibitions in 1949); Museo Correr, Venice and Galleria d'Arte del Naviglio, Milan (both presented by Peggy Guggenheim), 1950; Studio Paul Facchetti, Paris (presented by Michel Tapié), 1952; Bennington College, Bennington, Vermont, 1952; Williams College, Williamstown, Massachusetts, 1952; Kunsthaus, Zurich, 1953; Sidney Janis Gallery, New York, 1952, 1954-55, 1957, 1958 (drawings only); The Museum of Modern Art, New York, 1956; U. S. Representation, IV Bienal, São Paulo, 1957; Jackson Pollock, 1912-1956, Rome, Basel, Amsterdam, Hamburg, Berlin, London, Paris, 1958-59.

Included in: 15 Americans. The Museum of Modern Art, New York, 1952; The New Decade, Whitney Museum of American Art, New York, shown thereafter in San Francisco, Los Angeles, Colorado Springs and St. Louis, 1955-56; 7 Americans, 1956, 8 Americans, 1957, 8 Americans, 1959, Sidney Janis Gallery, New York; The New American Painting, The Museum of Modern Art, New York, 1959.

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JACKSON POLLOCK (continued)

Group Exhibitions outside the United States of America: La Collezione Peggy Guggenheim, XXIV Biennale and Museo Internazionale d'Arte Moderna, Venice, 1948, shown thereafter in Florence and Milan, 1949 and Amsterdam, Brussels and Zürich, 1951; U. S. Representation, XXV Biennale, Venice, 1950; U. S. Representation, I Bienal, Sao Paulo, 1951; U. S. Representation, 1st International Art Exhibition, Japan, five cities, 1952; U. S. Representation, 2nd International Contemporary Art Exhibition, India, five cities, 1953; American Vanguard Art for Paris, Galerie de France, Paris, 1952 (shown at Sidney Jenis Gallery, New York, 1951-52); 12 Modern American Painters and Sculptors, Paris, Zürich, Düsseldorf, Stockholm, Helsinki and Oslo, 1953-54; Tendances Actuelles, Kunsthalle, Berne, 1955; Modern Art in the United States: Selections from the Collections of The Museum of Modern Art, New York, Paris, Zürich, Barcelona, Frankfurt, London, The Hague, Vienna and Belgrade, 1955-56; U. S. Representation, XXVIII Biennale, Venice, 1956; U. S. Representation, 3rd International Contemporary Art Exhibition, India, six cities, 1957; 75 Paintings from the Solomon R. Guggenheim Museum, New York, London, The Hague, Helsinki, Rome, Cologne and Paris, 1957-58; The New American Painting, Basel, Milan, Madrid, Berlin, Amsterdam, Brussels, Paris, London, 1958-59; American National Exhibition, Moscow, 1959.

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#### EXPLANATORY NOTE

The information included in these biographies is only selective. An effort has been made to include material about these printmakers which will be of interest to Europeans.

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LEONARD BASKIN

Biography: Born 1922, New Brunswick, New Jersey. Studied at the New York University School of Architecture and Allied Arts; Yale University School of Fine Arts, 1940-41; New School for Social Research, New York; Academie de la Grande Chaumière, Paris, 1950-51; Academy of Fine Arts, Florence, 1951. Teaches at Smith College, Northampton, Massachusetts.

One-man shows: Gallery of the Art Journal "Numero", Florence, 1951; The Little Gallery, Princeton, New Jersey, 1952; Mt. Holyoke College, South Hadley, Mass., 1952; Boris Mirski Gallery, Boston, Mass., 1952, 1954, 1956; Fitchburg Art Museum, Fitchburg, Mass., 1953; Grace Borgenicht Gallery, New York, 1953, 1955-58; Worcester Art Museum, Worcester, Mass., 1957.

Included in: Print Annuals, 1948, 1950, 1952-58 and Ten Years of American Prints, 1947-1956, The Brooklyn Museum of Art, New York; Ten Years of Prints, 1942-1952, Brooks Memorial Art Gallery, Memphis, Tenn., 1952; Recent American Woodcuts, 1952, Young American Printmakers, 1953, American Prints of the Twentieth Century, 1954, American Acquisitions, 1959, The Museum of Modern Art, New York, and numerous exhibitions circulated throughout the United States by the Museum's Department of Circulating Exhibitions; combined annuals of Whitney Museum of American Art, New York, 1955-56, 1958.

Group Exhibitions outside the United States of America: The American Woodcut Today, two versions, one shown in Europe, 1955-58, the other in Central and South America, 1954-59; Modern Art in the United States: Selections from the Collections of the Museum of Modern Art, New York, Paris, Zürich, Barcelona, Frankfurt, London, The Hague, Vienna and Belgrade, 1955-56; Young American Printmakers, large version, various cities in Norway, 1957-58, small version, various

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cities in Central America, 1958-59; Contemporary Printmaking in the United States,  
Australia and New Zealand, 1958-59.

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RALSTON CRAWFORD

Biography: American. Born 1906, St. Catherine's, Ontario. Studied at the Otis Art Institute, Los Angeles, California, The Pennsylvania Academy of Fine Arts, and the Barnes Foundation, Merion, Pennsylvania. Awarded Louis Comfort Tiffany Fellowship, 1932. Taught at the Art Academy of Cincinnati, Ohio, 1940-41; School of Fine Arts, Buffalo, New York, 1942; Honolulu School of Art, 1947; Brooklyn Museum Art School, 1948-49; University of Minnesota, 1949; Louisiana State University, 1949-50; University of Colorado, 1951-52; The New School for Social Research, 1952-57; The University of Michigan, 1953.

One-man shows: Thirty-six exhibitions, among which are: Maryland Institute of Art, Baltimore, Maryland, 1934; The Downtown Gallery, New York, 1944, 1946, 1950, 1953; Louisiana State University Art Gallery, 1950; University of Alabama, 1953; Grace Borgenicht Gallery, New York, 1954, 1958; retrospective at the Milwaukee Art Center, Wisconsin, 1958; Weyhe Gallery, New York, 1958; St. Georges Gallery Prints, London, England, 1958.

Included in: First Annual Dallas National Print Exhibition, Dallas, Texas, 1953; The Museum of Modern Art, New York, Recent American Prints, 1953; American Prints of the 20th Century, 1954; American Acquisitions, 1959; Whitney Museum of American Art combined annual, 1955; The Cincinnati Art Museum, Cincinnati, Ohio, Curator's Choice, 1957; Art U.S.A., New York Coliseum, 1959.

Group Exhibitions outside the United States of America: Modern Art in the United States: Selections from the Collections of the Museum of Modern Art, Europe, 1955-56; II Bienal, Museu de Arte Moderna, São Paulo, Brazil, 1953; Contemporary Printmaking in the United States, Australia and New Zealand, 1958-59.

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JAMES FØRSBERG

Biography: Born in 1919, Sauk Center, Minnesota. Studied with Alexander Mas-  
ley, Cameron Booth, Vaclav Vytlacil and Hans Hofmann. Lives in Provincetown,  
Massachusetts.

One-man shows: Ashby Gallery, New York, 1947-48; The New Gallery, New York,  
1952.

Included in: Recent American Woodcuts, 1952, Young American Printmakers, 1953,  
American Prints of the 20th Century, 1954, The Museum of Modern Art, New York;  
numerous exhibitions circulated throughout the United States by the Museum's  
Department of Circulating Exhibitions; The Philadelphia Print Club, 1956;  
Wesleyan University, Middletown, Connecticut, 1957; Curator's Choice, The Cin-  
cinnati Art Museum, Cincinnati, Ohio, 1957; Polytechnic Institute of Alabama,  
1957; Contemporary Prints, New York Botanical Garden, 1957-58.

Group Exhibitions outside the United States of America: The American Woodcut  
Today, South America, 1954-56; Modern Art in the United States: Selections from  
the Collections of the Museum of Modern Art, Europe, 1955-56; Recent American  
Prints in Color, Middle and Far East, 1957-59; Young American Printmakers, Cen-  
tral America, 1958; Contemporary Printmaking in the United States, Australia  
and New Zealand, 1958-59.

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ANTONIO FRASCONI

Biography: Uruguyan, born Argentina, 1919. Awarded Art Student's League Scholarship, 1945, to study with Kuniyoshi in the United States. Also Studied at the New School for Social Research, New York. Awarded Inter-American Fellowship, John Simon Guggenheim Memorial Foundation, 1952-53. Among prizes received are Philadelphia Print Club Purchase Prize, 1951; Brooklyn Museum Purchase Prize, 1946, 1948; Print Council of America, 1959. Taught at the New School for Social Research, New York and the Pratt-Contemporaries Graphic Art Centre, New York, 1958-59. Lives in South Norwalk, Connecticut.

One-man shows: Among them are: Ateneo de Montevideo, 1939; Santa Barbara Museum of Art, Santa Barbara, California, 1946, 1950, 1951, 1955; Art Alliance, Philadelphia, 1948; Pan American Union, Washington, D.C., 1948; San Francisco Museum of Art, 1950; Princeton Print Club, Princeton, New Jersey, 1950, 1952; Baltimore Museum of Art, Baltimore, Maryland, 1951; Bennington College, Bennington, Vermont, 1952; Cleveland Museum of Art, Cleveland, Ohio, 1952-53; J. B. Speed Art Museum, Louisville, Kentucky, 1953; Detroit Institute of Arts, Detroit, Michigan, 1953; Los Angeles County Museum, 1953; Minneapolis Institute of Arts, Minneapolis, Minnesota, 1954; Rhode Island School of Design Museum of Art, 1954; Currier Gallery of Art, Manchester, New Hampshire, 1955; Hunter Gallery of Art, Chattanooga, Tennessee, 1955; Wesleyan University, Middletown, Connecticut, 1956; Weyhe Gallery, New York, 1948-54, 1956; New York Public Library, 1958.

Included in: The Brooklyn Museum Print Annuals, 1947-58, Ten Years of American Prints, 1947-56, The Brooklyn Museum, New York, 1956; Prints 1942-52, Brooks Memorial Art Gallery, Memphis, Tennessee, 1953; First Annual Dallas National Print Exhibition, Dallas, Texas, 1953; Recent American Woodcuts, 1952, Young

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ANTONIO FRASCONI (cont.)

American Printmakers, 1953; American Prints of the 20th Century, 1954; American Acquisitions, 1959, The Museum of Modern Art, New York.

Group Exhibitions outside the United States of America: Internationale Graphik, Austria, Germany, 1952; First International Exhibition of Prints, Ljubljana, Yugoslavia, 1955; Modern Art in the United States: Selections from the Collections of the Museum of Modern Art, New York, Europe, 1955-56; The American Woodcut Today, South America, 1954-56; International Colour Woodcut Exhibition, Victoria and Albert Museum, London, 1956; Young American Printmakers, Central America, 1958; Contemporary Printmaking in the United States, South America, 1954-56.

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CHAIM KOPPELMAN

Biography: Born 1920, New York City. Studied at the American Artists School, New York, and The Art Students League, New York. Assistant to Amédée Ozenfant, 1946-49. Awarded the Markell Prize, Society of American Graphic Artists, 1955; the Louis Comfort Tiffany Fellowship, 1956. Member of Stanley Hayter's Atelier 17 in New York, 1953-56. Member of the Creative Graphic Workshop, New York. Teaches at Brooklyn College, New York, and the School of Visual Arts, New York.

One-man shows: Terrain Gallery, New York, 1957; Philadelphia Art Alliance, 1958.

Included in: The Philadelphia Print Club, 1954; Ten Years of American Prints, 1947-56, The Brooklyn Museum, New York, 1956; The Brooklyn Museum Print Annuals, 1957-58; American Acquisitions, The Museum of Modern Art, New York, 1959.

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NORMA MORGAN

Biography: Born in 1928, New Haven, Connecticut. Studied at the Art Students League, New York and the Hans Hofmann School, New York. Awarded a John Hay Whitney Fellowship, 1951 and a Louis Comfort Tiffany Fellowship, 1954. Lives in New York.

One-man show: Pachita Crespi Gallery, New York, 1954.

Included in: Recent American Prints, The Museum of Modern Art, New York, 1953; The Library of Congress, Washington, D.C., 1953, 1955-56; Kennedy Galleries, New York, 1954; The Philadelphia Print Club, 1955, 1956; Curator's Choice, The Cincinnati Art Museum, Cincinnati, Ohio, 1957; American Acquisitions, The Museum of Modern Art, New York, 1959; Art U.S.A., New York Coliseum, 1959.

Group Exhibitions outside the United States of America: Museum at Keighley, Yorkshire, England; First International Exhibition of Prints, Ljubljana, Yugoslavia, 1955.

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GABOR PETERDI

Biography: Born 1915, Budapest, Hungary. Studied at the Hungarian Academy, Budapest, 1929. Academie dell Belle Arte, Rome, 1930. Academy Julien, Paris, 1932. Academy Scandinavian, Paris, 1932. Atelier 17, Paris, 1935. Worked on mural project in cooperation with Jean Lurcat for Paris World's Fair. Awarded gold medal, 1937. Has been an instructor at the Brooklyn Museum Art School since 1940, visiting critic at Yale University and Assistant Professor at Hunter College.

One-man shows: Ernst Museum, Budapest, 1930, 1934; Bratislava and Prague, Czechoslovakia, 1930; Rome, Italy, 1930; Gallery Jean Bucher, Paris, 1936; Julian Levy Gallery, New York, 1939; Norlyst Gallery, New York, 1943-44; Laurel Gallery, 1948-50. Silvermine Guild, Connecticut, 1952; Philadelphia Art Alliance, 1950; Grace Borgenicht Gallery, 1952, 1955, 1957-58; Chicago Art Institute, 1955; Kanegis Gallery, Boston, 1956; Smithsonian Institute, Washington, 1950; Schermerhorn Gallery, Beloit, Wisconsin, 1956; New York Public Library, 1956.

Included in: The Brooklyn Museum Print Annuals, 1948-1958; Some American Prints from the Museum Collection, 1951; Recent American Prints, 1953; American Prints of the 20th Century, 1954; American Acquisitions, 1959, The Museum of Modern Art, New York; Prints 1942-1952, Brooks Memorial Gallery, Memphis, Tennessee, 1952; First Annual Dallas National Print Exhibition, Dallas, Texas, 1953; The Whitney Museum of American Art Combined Annuals, New York, 1949, 1951, 1953, 1954, 1956; Curator's Choice, The Cincinnati Art Museum, Cincinnati, Ohio, 1957.

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GABOR PETERDI (cont.)

Group Exhibitions outside the United States of America: Internationale Graphik, Austria, Germany, 1952; Modern Art in the United States: Selections from the Collections of the Museum of Modern Art, New York, Europe, 1955-56; Contemporary Printmaking in the United States, Australia, New Zealand, 1958-59; Thirty American Printmakers, Europe, 1957-58.

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BEN SHAHN

Biography: American, born in Russia, 1898. Came to the United States in 1906. Attended New York University and City College of New York, 1919-22. Studied at the National Academy of Design, New York. Taught at: Boston Museum School, 1947; University of Colorado, 1950; Black Mountain College, North Carolina, 1951; Brooklyn Museum School, 1950-51. Appointed Charles Eliot Norton Professor, Harvard University, Cambridge, Mass., 1956-57. Lives in Roosevelt, New Jersey.

One-man shows: The Downtown Gallery, New York, 1930, 1932-33, 1944, 1949, 1951-52, 1955; Julien Levy Gallery, New York, 1940; The Museum of Modern Art, New York, retrospective exhibition, 1947; Institute of Contemporary Art, Boston, 1948 and 1957; Contemporary Arts Museum, Houston, Texas, 1952; The Art Institute of Chicago, 1954; The Landau Gallery, Los Angeles, 1955; The Fogg Art Museum, Cambridge, Mass., 1956; The American Institute of Graphic Arts, 1957; St. Mary's College, Notre Dame, Indiana, 1958.

Included in: American Printmaking, 1913-47, The American Institute of Graphic Arts, New York, 1947; Prints, 1942-52, Brooks Memorial Art Gallery, Memphis, Tennessee, 1952; The Whitney Museum of American Art, New York, combined annuals, 1953-55; American Prints of the 20th Century, The Museum of Modern Art, New York, 1954; The Philadelphia Print Club, 1954; Curator's Choice, The Cincinnati Art Museum, Cincinnati, Ohio, 1957.

Group Exhibitions outside the United States of America: Modern Art in the United States: Selections from the Collections of the Museum of Modern Art, Europe, 1955-56; U.S. Representation, XXVII Biennale, Venice, 1954; Contem-

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BEN SHAHN (cont.)

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CAROL SUMMERS

Biography: Born 1925, Kingston, New York. Served four years in the United States Marine Corps. Studied with Stefan Hirsch and Louis Schanker at Bard College, Annandale-on-Hudson, New York, graduated 1951. Received Louis Comfort Tiffany Foundation Grant, 1955. Italian Government Grant for study, 1955, spent six months in Siena. John Simon Guggenheim Fellowship, 1959. Lives in New York.

One-man shows: Art Alliance, Albany, New York, 1953; The Contemporaries, New York, 1954, 1956; Academia degli Intronati, Siena, Italy, 1955; The University of Maine, 1958; San Joaquin Pioneer Museum, Stockton, California, 1959

Included in: New Talent Exhibition, 1952; Recent American Woodcuts, 1952; Young American Printmakers, 1953; Recent American Prints, 1953; American Prints of the 20th Century, 1954, American Acquisitions, 1959, The Museum of Modern Art, New York. First Annual Dallas National Print Exhibition, Dallas, Texas, 1953; The Brooklyn Museum Print Annuals, 1951-54, 1957-58; Ten Years of American Prints, 1947-56, The Brooklyn Museum, New York.

Group Exhibitions outside the United States: Modern Art in the United States: Selections from the Collections of the Museum of Modern Art, New York, Europe, 1955-56; The American Woodcut Today, South America, 1954-56; Thirty American Printmakers, Europe, 1957-58; Young American Printmakers, Central America, 1958.

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DOCUMENTA II, INTERNATIONAL EXHIBITION, OPENS JULY 11, IN KASSEL, GERMANY

144 works of art by 44 American painters, sculptors, and print-makers have been assembled by the International Program of The Museum of Modern Art, New York, to form the U. S. Representation at DOCUMENTA II, an international art exhibition opening in Kassel Germany, July 11. Porter A. McCray, Director of the International Program, will be present for the opening ceremonies. The exhibition will continue until some time during October.

DOCUMENTA I, held in 1955, was devoted to major tendencies in 20th-century art. DOCUMENTA II will show works dated within the last fifteen years. The American selection includes a memorial retrospective of the painter Jackson Pollock, assembled by the International Program at the special request of DOCUMENTA. The group exhibition of painting, sculpture and prints by other American artists was also organized by the Program. Selection of the one-man show of Jackson Pollock, as well as all painting and sculpture, was made by Mr. McCray and Mr. Frank O'Hara, both of the Museum's International Program. Artists included are the painters: William Baziotis, Norman Bluhm, James Brooks, Giorgio Cavallon, Willem De Kooning, Sam Francis, Helen Frankenthaler, Michael Goldberg, Adolph Gottlieb, Arshile Gorky, Philip Guston, Grace Hartigan, Hans Hofmann, Franz Kline, Conrad Marca-Relli, Joan Mitchell, Robert Motherwell, Barnett Newman, Richard Pousette-Dart, Robert Rauschenberg, Mark Rothko, Theodore Stamos, Clyfford Still, Mark Tobey, Bradley Walker Tomlin, Jack Tworkov; the sculptors are: Alexander Calder, Herbert Ferber, Naum Gabo, Ibram

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Lassaw, Seymour Lipton, Isamu Noguchi, Theodore Roszak, David Smith. Selection of the prints was made by Mr. William S. Lieberman, Curator of Prints at The Museum of Modern Art, New York. The Printmakers are: Leonard Baskin, Ralston Crawford, James Forsberg, Antonio Frasconi, Chaim Koppelman, Norman Morgan, Gabor Peterdi, Ben Shahn, Carol Summers.

In the United States, 9 museums, 16 galleries, 34 private collectors as well as 10 of the artists themselves have made works available to the U. S. selection. Six European collections--in England, Belgium, The Netherlands, Switzerland and Italy--have also lent works.

The catalog to be published by DOCUMENTA will include illustrations, some in color, of all the painting and sculpture in the U.S. Representation, as well as a selection of the prints.

Painting will be hung in the Museum Fridericianum, sculpture will be shown at the Orangerie Auepark and prints at Bellvue Schlösschen. Works of different national origins will be shown together, to stress the international character of post-war art. Miss Virginia Pearson of the International Program will be present in Kassel to assist in the unpacking, installation and return to America of the U.S. Representation in the exhibition. The United States Lines is contributing toward the ocean transportation.

The International Program of The Museum of Modern Art, New York is under the auspices of the International Council at The Museum of Modern Art. Members of the Council include community leaders and art patrons from all parts of the United States. Mr. August Heckscher is Chairman of the

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Council, Mrs. Eliss Parkinson its President. The International Program was initiated in 1952 by a 5-year grant from the Rockefeller Brothers Fund, a private philanthropic organization. Incorporated in 1956 to encourage international exchange in the arts, the Council took over sponsorship of the Program in 1957. The Rockefeller Brothers Fund continues as a major contributor to the Program.

DOCUMENTA is organized by a distinguished committee headed by Professor Arnold Bode and including Dr. Herbert Freiherr von Buttlar, Dr. Ernst Goldschmidt, Professor Will Grohmann, Dr. Werner Haftmann, Professor Dr. Ernst Holzinger, Professor Dr. Kurt Martin, Dr. Werner Schmalenbach and Dr. Eduard Trier.

The Museum of Modern Art's International Program has organized many exhibitions for showing in Germany. In 1953, TWELVE MODERN AMERICAN PAINTERS AND SCULPTORS was shown in Düsseldorf; in 1955, MODERN ART IN THE UNITED STATES: SELECTIONS FROM THE COLLECTIONS OF THE MUSEUM OF MODERN ART was shown in Frankfurt. The International Program organized the U.S. REPRESENTATION of the INTERNATIONAL GRAFIK, 1952, which was shown in Munich and Berlin, under the auspices of HICOG (High Commission for Germany), Exhibition Section. For the United States Government, the Program organized two exhibitions to be circulated in Germany: U.S. SELECTIONS FOR THE BERLIN TRADE FAIR, 1952, first shown in Berlin and then in Stuttgart, Hanover and Hamburg; the U.S. REPRESENTATION: INTERNATIONAL POSTER EXHIBITION, shown in Berlin and other German cities during 1953. THE FAMILY OF MAN, the photography exhibition first shown at The Museum of Modern Art, New York,

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and later commissioned in several copies by the United States Information Agency for circulation abroad was seen in Berlin and Munich in 1955. In Berlin it was exhibited at the Hochschule für Bildende Künste and attended by 45,000 people. In Munich it was shown at the Städtische Lenbach-Galerie and was seen by 32,500 people.

The first one-man show circulated in Europe by the International Program, JACKSON POLLOCK: 1912-1956 was shown in 1958 in Hamburg and was seen concurrently in Berlin with THE NEW AMERICAN PAINTING, another exhibition organized by the International Program. Together, the exhibitions formed a part of the 1958 Berlin Festival.

Since it was founded in 1929, The Museum of Modern Art, New York, has acquired much German art for its Permanent Collections and has devoted many exhibitions either in whole or in part to German material. Among the German painters represented in its collections are: Beckmann, Gross, Hartung, Hofer, Kandinsky, Pechstein and Wols; among the sculptors, Barlach, Lehmbruck and Kolbe. The Print and Design Collections and the Film Library all own German material.

Exhibitions held at the Museum devoted to the German visual arts have included: GERMAN PAINTING AND SCULPTURE (1931), LIONEL FEININGER (1944-45), PAUL KLEE (1949-50), KANDINSKY MURALS (1956), PRINTS BY NOLDE AND KIRCHNER (1956), and GERMAN ART OF THE TWENTIETH CENTURY (1957). Other important exhibitions which included work by Germans were: BAUHAUS: 1919-1928 (1938-39), FANTASTIC ART, DADA AND SURREALISM (1941), MODERN DRAWINGS (1944) and SCULPTURE OF THE TWENTIETH CENTURY (1953).

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List of Owners

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Mr. and Mrs. William A. N. Burden 630 Fifth Avenue	Bariotes: TOY WORLD
Samuel M. Kootz Gallery 1018 Madison Avenue	Bariotes: MORNING Marca-Relli: SUMMER NOON
Mr. and Mrs. Roy R. Neuberger 21 East 87th Street	Bluhm: SQUALL
Leo Castelli Gallery 4 East 77th Street	Bluhm: BLIND NIGHT Bluhm: CHICAGO 1920
Mr. James Brooks 222 The Bowery	Brooks: NUMBER 42
Stable Gallery 924 Seventh Avenue	Brooks: LORING Brooks: ACANDA Cavallon: UNTITLED, 1953-54 Cavallon: UNTITLED, 1957 Mitchell: NUMBER 12, 1955 Mitchell: TO THE HARBOURMASTER Tworkov: CREST Neguchi: NIGHT VOYAGE Neguchi: THE SELF
Mr. William Alexander 219 East 69th Street	Cavallon: IT IS
Mr. E.J. Power 37 Grosvenor Square London, England	Francis: WRITE PAINTING
La Peau de l'Ours Kunsthalle Basel, Switzerland	Francis: DEEP ORANGE ON BLACK
Martha Jackson Gallery 32 East 69th Street	Francis: THE OVER YELLOW
Mrs. Ethel K. Schwabacher 1192 Park Avenue	Gorky: THE LEAF OF THE ARTICHOKE IS AN OWL
Albright Art Gallery Delaware Park 1285 Elmwood Avenue Buffalo, New York	Gorky: THE LIVER IS THE COCK'S COMB Still: RED AND BLACK

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List of Owners

Mr. and Mrs. B.H. Friedman  
 237 East 48th Street

Gorky: LANDSCAPE TABLE

Sidney Janis Gallery  
 15 East 57th Street

Gorky: UNTITLED PAINTING  
 Gorky: EAST PAINTING  
 Kline: PAINTING NUMBER 2  
 Kline: MYCENAE  
 Motherwell: THE HOMELY PROTESTANT  
 Motherwell: FOCKINK, NUMBER 1  
 Motherwell: TWO FIGURES, NUMBER 6  
 Motherwell: UNTITLED

Mr. Joseph H. Hirshhorn  
 165 Broadway

Kline: DELAWARE GAP

The Phillips Collection  
 1660 Twenty-first Street, N.W.  
 Washington 9, D.C.

Witcomb: AUGUST DAGUERRE

Mr. John M. Cuddihy  
 21 Bank Street

Motherwell: A VIEW, NUMBER 1

Baron Giorgio Franchetti  
 Via Gerolamo da Carpi, 6  
 Rome, Italy

Rothko: BLACK IN DEEP RED

Governor Nelson A. Rockefeller  
 30 Rockefeller Plaza

Rothko: WHITE AND GREENS IN BLUE

Dr. Franz Meyer  
 Südstrasse, 40  
 Zurich, Switzerland

Rothko: BLACK AND BROWN ON PLUM

Mr. and Mrs. John Stephan  
 Khakum Wood Road  
 Greenwich, Connecticut

Still: PAINTING

The Museum of Modern Art  
 11 West 53rd Street

Tworokov: THE WHEEL  
 Marca-Relli: SLEEPING FIGURE  
 Smith: THE HISTORY OF LE ROY BORTON

The Art Institute of Chicago  
 Michigan Avenue at Adams Street

Marca-Relli: COLLAGE

Whitney Museum of American Art  
 22 West 54th Street

Tworokov: DUO I

Mrs. Eleanor Ward, Stable Gallery  
 924 Seventh Avenue

Noguchi: BIRD C - OR NU

Mr. David Smith, Terminal Iron Works  
 Bolton Landing, New York

Smith: AUSTRALIA  
 Smith: SENTINEL II

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C  
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Y

Letter from Virginia Pearson on

DOCUMENTA II

June 23, 1959

Dear Marie:

We have just come from the Fridericianum where blue boxes are being unloaded. The whole shipment is in Kassel but hasn't all reached the Museum yet. The boxes seem to be in good condition and the paintings that are unpacked in the dark building seem fine but I haven't really seen them as there are no lights as yet.

The building is one that had the entire interior bombed out so they are building walls and floors so the exhibition can be hung. The American section is to be at the center top of the stairs, a fine location. I must admit I am not yet clear whether it is all to be hung together or not. I've asked several people including Mr. Zwirner and have been answered both yes and no!! All do agree that Pollock will hang together.

All the paintings regardless of size have to be unpacked on the first floor and carried up a large curving stairway to the second floor. First floor is not as complete as the second. In order to get Pollock #32 and Still upstairs they had to knock out the new bricks at the foot of the stairs and make an archway! When we saw the place first I told them the paintings were too big to go up but they wouldn't believe it. Now they agree that they are huge paintings ! and heavy ! !

Everything seems to be in Kassel as of now except the two paintings from Italy (Rome & Turin) and the print box & Hartigan that were sent by air.

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Sculpture is to be in a large park in again a bombed out shell. One section is being rebuilt inside to take the fragile pieces and roofs are being built in long open galleries to protect some of the less fragile pieces and they expect to show as many as possible completely in the open.

Radio and television people were on hand today to get the unloading of the vans and I was on both for an interview of sorts if you can say my saying in English the "paintings came by ship but I came by air" an interview.

Best to all,

/ s /

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November 24, 1958

PROJECT PROPOSAL

Title: U.S. REPRESENTATION, DOCUMENTA 2, KASSEL, GERMANY, 1959

An exhibition of the work of the foremost American artists of the past 14 years to be organized in response to the specific request of the Committee for Documenta 2.

Background: Until this year's great exhibition, 50 Ans d'Art Moderne, held at the Brussels World Fair, the most important exhibition of modern art held in post-war Europe was Documenta 1, held in Kassel in 1955. Although this exhibition was international in scope, and covered the period from just before World War I, the United States was represented by only one artist, Alexander Calder. Since 1955, due in large part to the many exhibitions circulated in Europe by the International Program, artistic activity in the United States has met with such an enthusiastic response from the European audience that the officials of Documenta 2 have invited the International Program to assemble the United States representation in this exhibition. While various organizations in the European countries represented are also cooperating, the International Program is the only organization that has been accorded the honor of being invited to choose the artists as well as the works included in its national section.

Description of Proposed Project: Documenta 2 will take place in Kassel, in three separate buildings: the Fredericianum for the paintings, the Ballhaus for sculpture, and the Schloss Bellevue for engravings. The exhibition will be on view for about 100 days, from the end of June to the beginning of October. It will be a wide international survey on "Art since 1945" comprising from 500 to 600 paintings by about 160 painters and 150 sculptures and some 250 engravings. While the main part of the exhibition will be composed of works by artists now about 50 years of age, there will also be a room presenting historical sources of art since 1945, and a choice of works by younger artists (now 30 to 40 years of age). In principle, each painter will be represented by from 3 to 6 works, each sculptor by 1 to 3 works. The only exceptions will be for the three commemorative exhibitions dedicated to significant post-war artists who died prematurely: Nicholas de Stael, Jackson Pollock and Mols.

The Executive Committee of Documenta 2 is setting aside for the U.S. Section some 250 to 300 meters of running wall space, and for the Pollock retrospective up to 60 meters. The costs of assembling and preparing the exhibition in the United States and the preparation of material for the American section of the catalog would be borne by the International Program. Free transportation will be requested from the United States Lines or the North German Lloyd Steamship Company.

Auspices: The International Council at The Museum of Modern Art, and the Committee for Documenta 2.

Itinerary: To be shown in Kassel, Germany, from the end of June to the beginning of October, 1959.

Costs: \$10,000.

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II. documenta

Kassel Bellevuestraße 118  
 telephone: 1941 and 1349  
 bank: stadtpostkasse Kassel 100  
 cable address: documenta Kassel

Kassel April 2nd, 1959  
 7/7

Mr. Porter A. McGraw  
 Director of the International Program  
 Museum of Modern Art  
 41 West 59th Street  
 New York, N.Y.  
 U.S.A.

Dear Mr. McGraw,

Thank you once more for your kind and extensive letter of March 12th which we will attempt to answer fully.

Historical Sources: We intend to give a brief survey of the important art movements of the century, represented by one work each, whereas the "masters of modern art" (Kandinsky, Klee, Mondrian, Braque and Gonzalez) will each be represented with six works, in some cases even with more (not one, as you presumed).

The commemorative exhibitions of de Stael, Solis and Pollock the main section of the show and a separate show of younger artists -- all three items are planned exactly as you state in your letter.

Architecture: In view of the fact that the space available in the Museum Fridericianum will just be sufficient to hang about 700 paintings, we had to neglect the plan to exhibit large photographs of postwar architecture. It is also still completely undecided whether the plan of a festival with modern theater, lectures, music, films and photographs can be realized since the financing is not yet clear. Should this plan come into reality, then our festival would take place in the month of September. We have not yet asked you for your collaboration in this regard because of its vagueness; we thank you, however, for your advice to contact in case of need the U.S. Information Agency.

The exact date of opening of the exhibition will be the 14th of July since documenta hopes Federal President Heinrich Lübke to open the exhibition since he has assumed the honor of the show.

It will last until the end of September and no longer than the 4th of October, 1959.

We are especially happy to note that we have received the complete and definite list of participants by April 15th. As we informed you in our last letter, the compiling of the catalogue has already started.

II d '59

June - October 1959      art after 1945      international exhibition      museum fridericianum

painting      museum fridericianum  
 architecture      museum fridericianum  
 sculpture      orangehof museum  
 engravings      Bellevuestrasse 118

organizer      M. B. A.  
 Director of the Exhibition      prof. Arnold Böckl

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Mr. Porter A. Murray, New York

April 2nd, 1959

We note that the Americana section will comprise about 75-80 paintings and, in addition, 12/15 paintings by Jackson Pollock. These paintings (about 100 altogether) will be exhibited in a 360 running metres.

Generally, all artists will be represented with three paintings or sculptures each. Only especially excellent and already internationally known artists will be represented with six paintings and will receive a coloured reproduction in the catalog. For example, WATSON, WINTER, AFRO, NICHOLSON, BAZAINE, MAX ERNST, HANS DANIEL, MANESSIER, MIRO, PICASSO, SCULAGES and VIEIRA DA SILVA. This means that the American painters GORKI, GUSTON, DE KOONING, MOTHERWELL and TOSBY shall be represented each with six paintings and will each receive a coloured reproduction in the catalog. For we can imagine that you give these artists more than three paintings - only if very large, we would propose to send over 3 or four, maximum five, - for the others even three.

The artists POLLOCK, DE STAEL, WOLS and WILLI RAUBSIEGER are again an exception because they will be represented with four paintings each (compensative exhibitions).

We have not yet fixed the number of sculptures for each sculpture because differences in dimensions play an important role here. Generally, the sculptors will be represented with more than one work each (after three); important artists like HANS ARP, MARCEL MARINI, HENRY MOORE and WOTRUBA will be represented with about five works each.

It would be excellent if you could send over 15 good works of 15 American sculptors. We then could show 15 important American names in the catalog. However, if it is not possible to find 15 really good sculptures each by one important artist, then send 2 works by each of seven important sculptors if you think you can represent American sculpture by seven names only. We regret very much indeed that it will not be possible to exhibit much more than about 20 American sculptures, but this is necessary in order not to increase our already very high costs.

Catalog: Each loan, i.e. each painting and each sculpture, will be reproduced in the catalog in black-and-white. Therefore, we need a photograph of each exhibited work. Only the artists named above (Gorki, Guston, de Kooning, Motherwell and Tobey as well as Pollock) who will be represented with six works or more each will receive a reproduction of their personal photographs (if possible, in their studios as background) in the catalog. It would be nice if you could manage to let us have a small personal photograph of each of the others, too.

We are now awaiting

- a. The first 6 colour transparencies by the end of March.
- b. The first group of black-and-white photographs by March 15th.

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Mr. Porter A. McGraw, New York

April 1959

- c. The second group of black-and-white photographs by A. ...  
 d. The final group of black-and-white photographs by Max ...

We think - provided that these terms can be strictly kept - that all these photographs will arrive in time for reproduction in the catalog.

Text: We shall need the details indicated by you under "Text" in your letter, items a to i. You have not told us if you will use the forms which we sent to you in draft or if you intend to use your own forms. Please let us know immediately if we shall send you about 120 of our revision forms.

Costs: We thank you for your confirmation that documents will be charged with the following costs:

- Transportation from New York to Kassel and return.
- Costs of insurance to lenders from the time of pick-up from lenders until final return, including both ocean transits, overland transportation and the full period of the exhibition.

We had originally allocated 7000 dollars for this purpose, but we shall try now to increase this amount by the necessary 2000 dollars according to your estimate.

Insurance: We confirm that the total risk and insurance will be assumed by the firm of HANSEATISCHE ASSURANZ, Munich, and that documents will have to pay 3 3/8% of the declared insurance value.

We have asked the Hanseatische Assuranz to send you immediately the desired certificate and to confirm to you that insurance will be effective from the moment of collection until final return of the works to the lenders. A copy of our letter of March 20th is enclosed hereto.

The certificate issued by the Hanseatische Assuranz will cover the amount of \$800,000.-- subject to reduction or increase as the actual values are determined, as soon as the insurance value is definite. We ask you, however, to kindly inform the Hanseatische Assuranz immediately in case the amount of \$ 800,000.-- is being exceeded.

In accordance with the discussions you held with Prof. Bone and Dr. Goldschmitt, we are glad to note that the International Program will assume the following costs:

- Costs of assembly and collection within the United States.
- Costs of registration, condition checking and preparation, including framing.
- Packing costs.
- Photography for the catalog.
- Preparation of text for the catalog.

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Mr. Charles McCray, New York

Installation: We have drawn the attention of the Director of AEGEE, Munich, who has excellent international connections and who will be known as experts for transportation of goods, to the condition that any overland moves must be made in closed railway cars or in closed vans and that air transport does not suffice to meet AEGEE specifications. We cannot guarantee that these conditions will be met in any case. We also enclose copy of our letter to them dated March 1941.

We note that all the works will be shipped from New York to Bremerhaven around June 1st and we urge you to consider as the last possible date for shipping since, after unloading at Bremerhaven and reloading on trucks and railway cars and subsequent transport to Kassel will take at least 10-12 days. AEGEE have just written to us to say that they feel it would be much better, to be on the safe side, to ship the works from New York already before June 1st. Since we must have them here in Kassel around middle of June, we must be able to study very carefully the exact conditions and the arrangement of sculptures. It will take at least 24 days for transport from New York to Kassel.

Installation: We shall only be too glad to welcome here a member of your staff to be on hand for installation of the American section. We only want to ask to kindly assume travel and hotel costs for such a person.

Since it is - unlike other international exhibits - the wish and desire of the Committee of documents not to accentuate the works of countries in their characteristics, but to call special attention to the multiplicity of international directions of art since World War II, the paintings and sculptures will not be arranged according to nationalities. As Dr. Goldschmidt and Prof. Bode discussed with you at the occasion with your last meeting with them in Paris, only Pollock will be shown in a special section, like the Stahl and Wols. We have discussed this plan with you in Paris and you were quite of the opinion that it would be better to mix the American section with the other works, coming from all over the world.

Plans and photographs of the exhibition space in the Museum Fridericianum will be forwarded to you by separate mail in the next few days.

In any case, we are preparing sufficient space for the Pollock retrospective.

Since the hanging committee will decide not earlier than mid-June what the final arrangement of paintings will be, we cannot, unfortunately, give you any firm details at this time.

The sculptures will be shown separately in the building of the Orangerie situated not far from the Museum Fridericianum. A wide green lawn being in front of this building, the sculptures can be shown either inside the Orangerie or outside on the lawn.

We take note that the American sculptures must be shown separately.

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Mr. Porter A. McCray, New York

April 20, 1939

inside the building, unless you give us special permission to show some of them in the open air. We would be very grateful if you could possibly select as many sculptures as possible to be shown on the lawn, outside the Orangerie.

Possible Financial Assistance from the U.S.I.: Mr. Schmitt of the Kassel Amerika Haus has already clarified this point in the letter which we sent to you together with ours of March 10th. We want to repeat that we have not done anything in this regard. We are in any case willing to make available the necessary funds so please do continue with your work.

Print Section of the Exhibition: A special show of prints will be held in the Bellevueschloesschen, situated between the Orangerie and the Orangerie, where prints and books with original illustrations of American artists will also be shown. Mr. Hein Stuenkel, owner of the Gallery "Der Spiegel" (The Mirror), Cologne, in collaboration with the Committee, is selecting the European contributions to prints. Mr. Stuenkel has, some weeks ago, asked Mr. Wittenborn, New York, to collaborate with him, so Mr. Wittenborn will write to us the American artists to participate. He has been in contact with you in this respect and to ask for your proposals.

The total number of prints coming from all parts of Europe will be approximately 200; we think that about six American artists with three prints each will be participating. Of course, this number is only an assumption as we have not yet received the final definite list of participants.

Assistance with Transportation Arrangements for other Sections of the Exhibition: In line with your suggestion, we will require that all works sent from the U.S. are to be inspected, packed and registered at the Sentinel Bros Warehouse, 447 West 19th Street, New York. AFEGE will contact this firm (see our letter of March 20th).

In connection with the loans of Tanguy and Balthus, we can tell you that the works by Balthus have already been entered into our own private possession; concerning Tanguy, we have already contacted Mr. Matise and thank you very much for your kind advice in this respect.

We thank you very much indeed for all the trouble you are causing in connection with II documents 29 and we hope that no unexpected problems or difficulties will arise.

Looking forward to the pleasure of your further news, we remain with kindest regards,

Yours very sincerely,

For the Direction of the Exhibition:

For the Secretariat:

H. A. A. A.

H. A. A. A.

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cc: ICS F 40 59  
Rasmussen  
O'Hara  
pink, green

Via Air Mail

May 1, 1959

Mr. Rudolf Zwirner  
II Documenta '59  
Bellevueschloßchen  
Schöne Aussicht 2  
Kassel, Germany

Dear Mr. Zwirner:

As I promised in my letter of April 24th, I am sending you at this time the selection list of artists included in the United States section of DOCUMENTA II. You will note that there are six artists whose inclusion in the exhibition is still under consideration; the final decision on representing them will be forthcoming next week when we have been able to estimate more accurately the amount of space our selection will require.

Besides the Jackson Pollock retrospective of between 12 to 15 paintings, the following artists will be included:

PAINTERS

1. BROOKS, James (3)
2. CAVALLON, Giorgio (3)
3. DE KOONING, Willem (5)
4. FRANCIS, Sam (3)
5. GOLDBERG, Michael (3)
6. GOTTLIEB, Adolph (3)
7. GORRY, Archie (5)
8. GUSTON, Philip (5)
9. HARTMAN, Grace (3)
10. HOFMANN, Hans (3)
11. KLINE, Frans (3)
12. MARCA-NELLI, Corrado (3)
13. MITCHELL, Joan (3)
14. NOTHMAN, Robert (4)
15. MENKIN, Barnett (1)
16. RAUSCHENBERG, Robert (3)
17. ROTHKO, Mark (3)
18. STANIS, Theodore (3)
19. STILL, Clyfford (3)
20. TOLBY, Mark (6)
21. TOMLIN, Bradley Walker (3)
22. TORKOV, Jack (3)

Questionable:

- BAZIOTES, William (3)  
BLUM, Norman (3)  
KELLY, Ellsworth (3)

SCULPTORS

1. CALDER, Alexander (3)
2. FERBER, Herbert (3)
3. LASSAW, Ibram (3)
4. LIPTON, Seymour (3)
5. ROSZAK, Theodore (3)
6. SMITH, David (3)
7. GABO, Naum (3)

Questionable:

- MOGUCHI, Isamu (1)

- FOUNTAIN-DARS, Richard (3)  
REINHARDT, Ad (3)

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Mr. Rudolf Zwirner

Thank you so much for forwarding the 120 admission forms which we shall hasten to complete and send to you as soon as the selection of works is final.

I shall be sending you the second group of photographs on May 14th.

Sincerely,

Porter A. McCray  
Director  
The International Program

PA:WR:em