

This is the detailed chronology that was published in the [2012 Catalogue Raisonné](#).

Chronology

TIM CLIFFORD

IN ADDITION TO CREATING A LARGE AND IMPORTANT CORPUS OF PAINTINGS AND COLLAGES AND A significant body of writings, Robert Motherwell had a very active social and intellectual life. The following account of the main events in his life is meant to provide a chronological framework for the catalogue raisonné entries and to set in fuller context the biographical references that are made in the essays in this volume.

The creation of a chronological outline of an artist's life entails a number of difficult decisions with regard to what will be included (and in how much detail) and how overlapping or continuous events will be presented. The following chronology sets forth important events in Motherwell's private life along with an account of his professional activities—with particular emphasis on the creation of significant works of art, important exhibitions, and his involvements as a writer, editor, and lecturer. Since his life was so rich in events, more had to be left out than could be included, but it is hoped that the following chronology will nonetheless give some idea of the richness and complexity of his life and of the depth of his social and political engagements, as well as some sense of the historical context in which his activities took place.

Different kinds of activities are emphasized at different times in Motherwell's life. His early education, for example, receives a good deal of attention, but less attention is given to the details of his work as a teacher—a good idea of which can be gleaned from the study of his writings. Similarly, during his marriage to Helen Frankenthaler, he traveled more than at other times in his life; though not all of the trips he took with Frankenthaler are mentioned here, a certain number of them are noted in order to give the reader some idea of the rhythm of his life during those years.

During the last twenty years of Motherwell's life, printmaking played an increasingly important role in his artistic production, as well as in his social life. So even though this publication is about his paintings and collages, a fair amount of attention is given to his printmaking activities.

Events often have repercussions that could not be anticipated when they were initiated, and the ends of events as lived are often much less clear than their beginnings—and cannot easily be assigned terminal dates. As a result, even though this chronology is framed in the present tense, the later consequences of certain encounters and occurrences are frequently noted; and since the flow of events in Motherwell's life necessarily involved a good deal of overlapping, the chronological progression is occasionally diverted by small jumps forward or backward.

This chronology has benefited from unfettered access to archives that Robert Motherwell bequeathed to the Dedalus Foundation, which include all his extant correspondence, business records, and writings. Especially important for the reconstruction of his day-to-day activities and studio practice were his datebooks, a series of appointment calendars that he faithfully maintained from the mid-1950s onward. Many of the specific dates given without citation for his travels, meetings, and even the completion of certain works of art rely on these datebooks and are given without citation.

In the following Chronology, dates given in square brackets indicate the approximate or most likely date of an event where it cannot be confirmed with absolute certainty. Significant historical events with relevance to Motherwell's life and work, and events that do not directly involve Motherwell, are given in italics, in order to provide proper historical context for the reader.

Motherwell in his East Hampton house in 1950, with a painting from the *Elegy to the Spanish Republic* series (P95)



Fig. 172. Motherwell and his father, Robert Burns Motherwell II, Aberdeen, Wash., 1915

Fig. 173. Motherwell with his mother and sister, ca. 1919

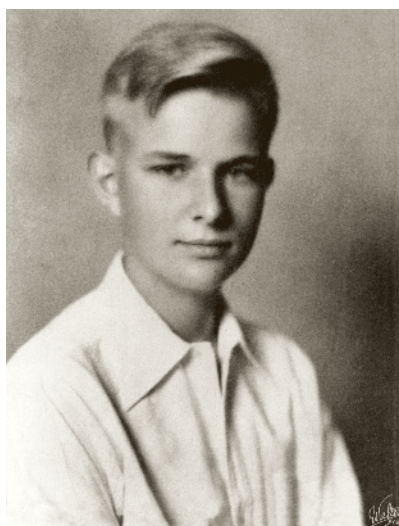


Fig. 174. Motherwell, age fifteen, 1930

1915

JANUARY 24

Robert Burns Motherwell III is born in Aberdeen, Washington. His father, Robert Burns Motherwell II (1884–1943), son of Protestant Scotch and German immigrants, studied law at the University of Oregon before relocating to Aberdeen to assume a position as director of Aberdeen State Bank in 1910. In 1914 he married Margaret Lillian Hogan (1892–1972), the daughter of prominent local attorney John Carol Hogan (1861–1947), the son of Irish Catholic immigrants.

1916–25

Motherwell's sister, Mary Stuart, is born on August 24, 1916.

The family moves frequently throughout his childhood, as his father's career demands. In 1918 they move to Seattle; in 1919, to San Francisco; and from 1920 to 1925 they live in Salt Lake City, Utah.

Many summers are spent at the family's seaside cottage at Cohasset Beach in Westport, Washington. These trips are dominated by the presence of his grandfather Hogan, who imparts a passion for books to his grandson; it is in his grandfather's library that he later reads the works of Ivan Turgenev, Fyodor Dostoyevsky, Charles Darwin, and William Shakespeare.¹

1925

The family moves to the Wilshire Center neighborhood of Los Angeles, where Motherwell is enrolled in Cahuenga Elementary School.²

1926

During the summer of 1926 Motherwell is introduced to Lance Hart (1892–1941), a West Coast painter and a professor of art at the University of Oregon, Eugene. Hart, who also owns a cottage at Cohasset Beach, was a childhood friend of Margaret Motherwell's and encourages her son's interest in art over the next dozen years.

In the autumn of 1926 Motherwell is one of two children in the Los Angeles school district awarded a fellowship to the Otis Art Institute. He is eager to take life drawing classes but is not

admitted to the class because of his age. Instead, he spends much of his time drawing and painting still lifes and also working from his imagination, creating images of knights, armor, battle flags, and medieval heraldry. Because of his parents' lack of support, Motherwell quits the program after three months.³

1927–32

The family moves to the St. Francis Woods neighborhood of San Francisco. Motherwell attends Commodore Sloat Grammar School and, in the spring of 1929, Lowell High School. During these years he makes frequent visits to the M. H. de Young Memorial Museum and occasionally visits a local Catholic church to draw from the marble sculptures.

At the age of twelve, he develops severe asthma and in October 1929 is sent to Moran Preparatory School in Atascadero, California, where his health improves thanks to the arid climate. At Moran, Motherwell spends his free time drawing and copying old master works from books, including Michelangelo's Sistine Chapel ceiling, Rubens's Marie de Medici series, and portraits by Rembrandt.⁴ He discovers a reproduction of a late landscape by Paul Cézanne in the school's library and makes half a dozen copies in watercolor, chalk, and crayon.⁵

1930

JUNE 23–JULY 30

Motherwell enrolls in three classes during the summer session of the California School of Fine Arts, San Francisco (now the San Francisco Art Institute): Elementary Drawing with Nelson Poole, Still Life Painting with Otis Oldfield, and Anatomy with Lee Randolph; the teachers are well-regarded regional painters.⁶

1931

APRIL 8–MAY 8

Motherwell sees the exhibition *The Blue Four: Feininger, Jawlensky, Kandinsky and Klee* at the California Palace of the Legion of Honor, San Francisco, which he later recalls as "the only show that ever shocked me."⁷

MAY 1932–MARCH 1937

In May 1932 Motherwell graduates as valedictorian from Moran Preparatory School and in October enrolls at Stanford University, where his initial focus is on literature. Influential courses during his sophomore year include a seminar on Dante with Frederick Anderson; The International Study of Literature and Art for Art's Sake with Albert Guerard; and Modern European Theater with Henry Gray, which focuses on Henrik Ibsen.

Motherwell takes only two art courses while at Stanford: a drawing class, which he drops in favor of The History of Painting with Edward McNeil Farmer; and Landscape with Daniel Markus Mendelowitz (who will later be a mentor to Richard Diebenkorn).

In the middle of his junior year, Motherwell declares philosophy as his major, finding that the subject can accommodate his broad range of interests. The small department of a dozen students and three full-time professors also allows for a more direct engagement with ideas. Motherwell takes a broad range of courses, including Aesthetics, Aristotle, Advanced Logic, Early Modern Philosophy, and Contemporary Philosophy. In the latter class he first encounters the writings of John Dewey, whose *Art as Experience* (1934), with its emphasis on direct experience as an essential element of artistic creation, exerts a profound influence on his thought.⁸

1933

Motherwell misses the spring quarter because of severe asthma.

1935

FEBRUARY 14

Motherwell hears Igor Stravinsky perform his own compositions at Stanford University.⁹

APRIL 18 AND 24

Motherwell hears Gertrude Stein speak at Stanford, first on English literature and then on painting.¹⁰ A month later he joins the university's English Club, which sponsored the lectures. Through the English Club, he meets Jacqueline Johnson, a graduate student whom he dates.

[LATE JUNE]–AUGUST 31

Motherwell's father, now president of Wells Fargo Bank and Union Trust Company, takes his son and daughter to Europe for the summer. Motherwell's mother remains behind to oversee the restoration of Middlefield Farm, the family's new country house in Marin County.

Wandering in Paris he buys a copy of James Joyce's *Ulysses*, which he reads throughout the remainder of the trip.

After Paris, they travel by train throughout Italy, Switzerland, Germany, and the Netherlands and visit London and Motherwell, Scotland.¹¹

[AUTUMN]

Motherwell is invited to the home of Michael and Sarah Stein in Palo Alto, where he sees works by Henri Matisse, including *Femme au chapeau* (*Woman with a Hat*) of 1905 (San Francisco Museum of Modern Art). Of his encounter with Matisse's work he will later recall, "It went through my heart like a golden arrow and I had one real intuition immediately. I thought, this is what I want to belong to."¹²

That fall he begins a two-semester independent study on French Symbolism with the poet and critic Yvor Winters, where he first reads the work of Charles Baudelaire, André Gide, Stéphane Mallarmé, Arthur Rimbaud, Paul Valéry, and Paul Verlaine and begins to understand the broader intellectual milieu in which modern art developed. He also reads American modernists such as Ezra Pound, Hart Crane, e. e. cummings, Wallace Stevens, and Marianne Moore, all of whom will later have an impact on the titles and subjects of his pictures.

He meets Henry David Aiken (1912–1982), a philosophy major, with whom he makes a methodical study of James Joyce's *Ulysses*, T. S. Eliot's *The Waste Land*, Bertrand Russell's *Theory of Knowledge*, and Hegel's theory of tragedy.

1936

JULY 18–AUGUST 19

General Francisco Franco attempts to overthrow the leftist Republican government of Spain, setting in motion the Spanish Civil War. A month into the conflict, fascist forces kill the poet and playwright Federico García Lorca in Granada.

AUTUMN

Motherwell shares an apartment with Aiken but does not attend classes during the fall quarter, the result of surgery to treat his asthma.¹³

1937

JANUARY

Meyer Schapiro's "Nature of Abstract Art" is published in the first issue of *Marxist Quarterly*. It will have a deep influence on Motherwell's future thinking.¹⁴

JANUARY 5–MARCH 19

During Motherwell's last quarter at Stanford, he takes three courses: Aristotle, Advanced Logic, and the Philosophy of History. His senior thesis (now lost) is a study of Eugene O'Neill's use of psychoanalytic theory.

MARCH 27

In San Francisco Motherwell hears André Malraux speak passionately in defense of the Republican cause in Spain as part of a U.S. fund-raising tour on behalf of the Spanish Medical Bureau.¹⁵

MARCH 29–MAY 11

Motherwell attends Lee Randolph's painting class at the California School of Fine Arts, which meets four times a week.

APRIL–JULY

On April 2 Motherwell receives his A.B. degree from Stanford, and his father demands to know his plans for the future. Absorbed in his painting classes, Motherwell is unprepared for the question; after several weeks of heated discussion, they agree that if he continues his studies and earns a doctorate in order to teach, his father will continue to support him.

Between May and June Motherwell prepares his application to Harvard University's Department of Philosophy. Aiken has already been accepted to the

school, and in Motherwell's application he notes that he and Aiken "have been collaborating in a book on aesthetic theory."¹⁶

Motherwell's initial application to Harvard is denied because of his lack of French or German. He is granted provisional entry with the condition that he pass a language examination before matriculating in the fall.¹⁷

SEPTEMBER–DECEMBER

Motherwell arrives at Harvard in mid-September, and on September 27 he passes the required language comprehension test and is allowed to matriculate. During his first semester he takes two courses with Ralph Barton Perry: The Theory of Knowledge, which addresses contemporary theories of perception, and Introduction to Ethical Theory. He also takes a seminar on Spinoza's *Ethics* with David W. Prall (1886–1940), one of the younger and most charismatic instructors in the department, whose major books are *Aesthetic Judgment* (1929) and *Aesthetic Analysis* (1936).¹⁸ Prall will soon become his mentor. Motherwell's fourth course is a seminar, The History of Ideas: The Concept of Romanticism, with Arthur O. Lovejoy, which requires each student to focus on a single topic. Upon hearing of Motherwell's interest in painting, Lovejoy suggests that he focus on *The Journal of Eugène Delacroix*, recently translated into English.¹⁹

During the autumn Motherwell attends a series of six lectures by Alfred North Whitehead at Wellesley College. Whitehead's talks, which are published a year later as *Modes of Thought*, make a profound impression on Motherwell, who will return to Whitehead's ideas throughout his career.²⁰ Motherwell will later credit Whitehead for preparing the way for his seemingly intuitive grasp of abstraction.²¹

1938

JANUARY

During the spring semester, Motherwell continues his study of Delacroix and Romanticism with Lovejoy. He enrolls in Formal Logic with C. I. Lewis and studies British philosophy with an unknown instructor. His fourth course is an independent study in aesthetics with Prall.



Fig. 175. Motherwell, passport photograph, May 1938

Prall attracts a group of colleagues and students that includes the composers Arthur Berger (1912–2003) and Leonard Bernstein (1918–1990), the poet Delmore Schwartz (1913–1966), the literary critic Harry Levin (1912–1994), and Motherwell. This group meets regularly at Prall's apartment, and their discussions range over aesthetics, music, art, and politics. Prall, who is head of the Harvard Teacher's Union, is deeply engaged in political causes including civil rights, labor relations, and the Spanish Civil War.²²

[SPRING]

Debate over the conflict in Spain permeates the Harvard campus, and students from both the left and the right engage in heated arguments about the war. Debates are held over America's neutrality in the conflict, and speakers visit the campus regularly to raise money for the Republican cause. (It is during his year at Harvard that Motherwell first sees *The Spanish Earth*, Joris Ivens's 1937 film about the Spanish Civil War, narrated by Ernest Hemingway.)²³

Years later, Motherwell will recall Prall breaking down in tears one evening, asking how they could be enjoying themselves while Spain was being destroyed. Motherwell seeks Prall's counsel on what a committed person should do with regard to Spain, and later remembers Prall's response that "the thing for such a person to do was to become someone important who would exemplify an alternative approach to life, and the very fact of being somebody would be an influence on others."²⁴

MAY

By the end of the spring term, Motherwell has written a draft of his thesis on Delacroix's *Journal*. Both Lovejoy and Prall encourage him to travel to France to complete the project.

JUNE 20–AUGUST 31

Motherwell arrives in Paris on June 20 and a week later enrolls in the Centre Universitaire d'Études Françaises at the Université de Grenoble,²⁵ where he plans to spend the next academic year. But after the summer session he leaves Grenoble for Paris.

AUTUMN

On September 7 Motherwell rents a room in a pension at 5, rue de la Chaise in the seventh arrondissement, Paris. His roommate is Philip A. Wadsworth (1913–1992), a French major from Yale and a future authority on the writings of Jean de La Fontaine. Though Motherwell is in Paris to complete his thesis, he spends little time on it, except to assemble a substantial library on Romanticism in general and Delacroix in particular.²⁶ On several occasions he sees Picasso in cafés.

Motherwell enrolls in the Académie Julian, where he studies with Jean Souverbie (1891–1981), but the formal academic training does not suit him, and he drops out after a few weeks. He is impressed by an exhibition of collages by Henri Laurens and another of watercolors by Raoul Dufy.²⁷ He also purchases a small watercolor by Georges Rouault depicting a prostitute in black stockings.²⁸

In November and December he is hired to oversee the set design for two plays at the American Little Theatre on the boulevard Raspail. This experience inspires him to begin painting on his own, and he rents a studio on the rue Visconti.²⁹

That December, Motherwell wanders into the Galerie Raymond Duncan, where the eccentric, toga-clad owner offers to exhibit his work without having seen any examples of it, simply on learning that he is an artist from California.³⁰

1939

JANUARY–FEBRUARY

With the promise of exhibiting at the Galerie Raymond Duncan, Motherwell begins painting seriously for the first time. A year later he will write, "In January 1939 I began to paint; I suppose a kind of amateur Ozenfant or Signac in my intellectualized approach. Still, literacy doesn't hurt. The simplest kind of technical problems defeated me."³¹

That January he becomes friends with Livingston Gearhart (1916–1996), an American composer who is studying with Nadia Boulanger in Paris. The composer Arthur Berger, whom Motherwell knew at Harvard, is also in Paris studying with Boulanger. One evening, Berger tells Motherwell that

Meyer Schapiro (1904–1996), who teaches at Columbia University, is an especially exciting art history professor and very knowledgeable about modern art. Aware that Motherwell's father wants him to get an advanced degree, no matter the subject, Berger encourages him to leave Harvard and study art history with Schapiro at Columbia instead.³²

MARCH 6

Motherwell and Berger attend the Paris premiere of Béla Bartók's *Sonata for Two Pianos and Percussion* (1938), performed by the composer.³³

MARCH 29–APRIL 1

Motherwell sees the exhibition *Eugène Delacroix, 1798–1863* at the Kunsthau Zürich. Except for a side trip to London, this is his only trip outside France during his year in Paris.

APRIL–MAY

Motherwell travels briefly in the south of France with Philip Wadsworth.³⁴ His father insists that he leave Paris and return to the States because of the threat of war.³⁵ Motherwell spends his final weeks in Paris painting works for his upcoming exhibition and translating Paul Signac's *D'Eugène Delacroix au Néo-Impressionnisme*.³⁶

JUNE

Motherwell's first solo exhibition opens at the Galerie Raymond Duncan; it includes paintings influenced by the work of Dufy and Rouault, including a small self-portrait (now lost).³⁷

JUNE 5

Motherwell attends the premiere of Léonide Massine's ballet *Rouge et noir* at the Théâtre National du Palais de Chaillot, with costumes and set designs by Matisse and music by Paul Hindemith.³⁸

JUNE 22–29

Motherwell leaves Paris and spends a week at Oxford University with four fellow students: "We all knew that the war was going to start and that they would be in it. In fact all four of them were killed in the first year. . . . It was a very strange, tense, melancholy, beautiful time."³⁹

JUNE 29–JULY 5

He sails on the S.S. *Ile de France* from Southampton, England, to New York.⁴⁰

[JULY–AUGUST]

Motherwell returns to Harvard where Prall offers him a position as a teaching assistant, which he is tempted to accept, but he turns it down to pursue his newfound dedication to painting. He returns west to spend the summer with his family in Cohasset Beach. Lance Hart helps secure him a one-year appointment to the art department faculty at the University of Oregon, Eugene.

SEPTEMBER–MAY 1940

Motherwell teaches courses in three subjects at the University of Oregon: aesthetics, contemporary architecture, and the history of modern art. While he does not teach studio classes, he praises the department for its emphasis on both practice and theory.⁴¹ He shares an apartment with Jonathan Ziady (1912–1975), a student at the school.

Motherwell continues to paint regularly, sometimes from postcards and photographs and sometimes from his imagination.⁴² Among the works he does in Oregon are *Hommage à Poussin* (EW.I), *La Tronche (Isère)* (EW.II), *Uzès* (EW.III), *Untitled (Two Nudes)* (EW.IV), and *Lady S.* (EW.V).

1940

JANUARY

Motherwell and Ziady build sets for a production of *Pride and Prejudice* at the Very Little Theatre in Eugene, which runs January 23–25.⁴³

FEBRUARY 7–MARCH 3

Gaining confidence in his artistic abilities, Motherwell submits two watercolors to the *Fourth Annual Watercolor Exhibition of the San Francisco Art Association* at the San Francisco Museum of Art. *Hommage à Poussin* (EW.I) and *Lady S.* (EW.V) are accepted.

MARCH 12–15

Motherwell returns to San Francisco to visit his family and enrolls in a four-day life painting class with Lee Randolph at the California School of Fine Arts. Two untitled ink drawings probably date from this period (EW.VIII and EW.IX).

MAY 2

Motherwell completes the gouache and ink painting *Rue de la Chaise* (EW.VI). During the spring he also paints *Oregon Landscape* (EW.VII) and gives it to Valborg Anderson, a professor of literature at the University of Oregon.

[LATE SPRING]

Knowing that his son's contract at the University of Oregon will not be renewed, Motherwell's father begins pressuring him once again to formulate a practical plan for his future. Motherwell recalls Arthur Berger's advice about studying with Meyer Schapiro at Columbia University, and on April 11 he writes Schapiro seeking his advice on pursuing a degree in art history and offering praise for Schapiro's 1937 article "The Nature of Abstract Art." Motherwell tells him it "represents so exactly . . . the sort of thing that I want to say."⁴⁴ Soon after, Motherwell is accepted to the program at Columbia University.⁴⁵

MAY 22–JUNE 30

Three works by Motherwell, now lost, are shown in the *All-Oregon Exhibition: Paintings and Sculpture by Oregon Artists* at the Portland Art Museum: *Figure by the Sea*, *Landscape with Figures*, and *Souvenir de Proust*.

[JUNE–AUGUST]

Motherwell spends what will be his last summer at the family cottage in Cohasset Beach.

AUGUST 6–25

Nude in Landscape, a now lost oil painting, is included in an exhibition of student work from the California School of Fine Arts at the San Francisco Museum of Art.

AUGUST 27–SEPTEMBER

Motherwell sails on the S.S. *Manhattan* from San Francisco to New York, via the Panama Canal. He arrives September 10 and finds an apartment in the Rhineland Gardens building at 114 West Eleventh Street.⁴⁶ On September 22 he enrolls in Columbia University's graduate program in the Department of Art History and Archaeology. During his first semester he studies Greek Art with Margarete Bieber and William Bell Dinsmoor, Romanesque Sculpture with Meyer

Schapiro, Florentine Painting of the Early Renaissance with Millard Meiss, and Dutch and Flemish Painting of the Seventeenth Century with Julius Held.⁴⁷

At Columbia he meets Milton Gendel (b. 1918), a second-year student and Schapiro's teaching assistant. They both want to be painters, and Gendel becomes one of Motherwell's first friends in the city.

SEPTEMBER 23

Motherwell paints a small untitled gouache and ink work of a seated nude (EW.X).

SEPTEMBER 30

A Time in the Sun, a newly edited version of Sergei Eisenstein's film *Thunder over Mexico* (1934), has its premiere in New York.⁴⁸ In the months to come, Motherwell sees the film, which makes a deep impression on him and shapes his early ideas about Mexico.⁴⁹

OCTOBER

Motherwell renews his acquaintance with Livingston Gearhart and his wife, Virginia (b. 1917), whom he had known in Paris. The Gearharts also live on West Eleventh Street, and Motherwell becomes a regular visitor, dining with them three or four nights a week. They allow him to use a room on the top floor of their building as a studio and soon become the first collectors of his work. Years later Virginia Gearhart wrote, "One day Robert brought a picture of a little girl sitting in a chair. (Quite the antithesis of the abstracts he would create in a few years.) I loved it, so we bought it for (I think) about \$20."⁵⁰

OCTOBER 27

Motherwell paints *Souvenir d'Exposition du Monde* [sic] (EW.XI), a depiction of the parachute jump at the 1939 New York World's Fair.

[NOVEMBER]

During these first months in New York, Motherwell takes advantage of Meyer Schapiro's proximity (they live just three blocks apart). He sometimes knocks on Schapiro's door late at night to seek advice on his most recent paintings.⁵¹ Schapiro, recognizing that his new student is more interested in painting than in his academic studies, urges him to meet other artists. When Motherwell expresses his desire to

study with a modern artist, possibly Stuart Davis, Schapiro tells him that he should instead meet the Surrealists, several of whom are in New York.⁵² Though Motherwell protests that he is not interested in Surrealist painting, Schapiro convinces him that the Surrealists are not just painters but literary and philosophical thinkers in the tradition of the French Symbolists.⁵³ Within weeks, Schapiro makes arrangements for Motherwell to study with the Swiss Surrealist Kurt Seligmann (1900–1962) in his painting and print studio at 80 West Fortieth Street.

NOVEMBER 18–MAY 1941

Motherwell begins lessons with Seligmann, approximately twice a week through May 1941, paying \$8.50 per lesson. During these first weeks, in Seligmann's studio, Motherwell creates the etching *Figure with Mandoline* [sic].⁵⁴ Late in the year, Motherwell paints *Untitled* (EW.XV), a picture strongly influenced by Seligmann's work.

Working in Seligmann's studio alongside Motherwell are Barbara Reis (b. 1922) and Monica Flaherty. Reis is the daughter of Bernard (1895–1978) and Rebecca Reis (1896–1988), hosts of a prominent salon for the many European artists staying in New York. Bernard Reis will later serve as the accountant to Peggy Guggenheim and many artists, including Motherwell.⁵⁵

DECEMBER 25

At Christmas, Motherwell and Seligmann exchange gifts. Seligmann presents Motherwell with *New Directions 1940*, an anthology edited by James Laughlin that includes a large section devoted to Surrealism. Motherwell gives Seligmann a copy of Prall's *Aesthetic Analysis* in which he writes, "The masterpiece of aesthetic theory for a master of its practise."⁵⁶

1941

JANUARY–MAY

During the spring semester at Columbia University, Motherwell studies European Painting Since 1860 and Romanesque Painting with Meyer Schapiro, and Italian Painting of the Early Renaissance outside Florence and Late Gothic Painting in France with Millard Meiss.⁵⁷

JANUARY 22

The young British Surrealist Gordon Onslow Ford (1912–2003) begins a series of four lectures on Surrealism at the New School for Social Research.⁵⁸ Motherwell attends at the invitation of Jacqueline Johnson, a former girlfriend from Stanford University who will soon marry Onslow Ford. She introduces Motherwell to the young Chilean painter Roberto Antonio Sebastián Matta Echaurren (1911–2002), who will have a significant influence on Motherwell's art and thought during the next several years.

Matta, the youngest of the Surrealists in New York, has remarkable charisma and enthusiasm. Through him Motherwell gains his first exposure to the Surrealist technique of automatism, meets Joseph Cornell (1903–1972), and hears firsthand accounts of the Spanish poet Federico García Lorca.⁵⁹

SPRING

Motherwell works with Seligmann at the etching press. Early in the spring, he pulls several proofs of *The Jewish Girl*,⁶⁰ and toward the end of the month he creates the imaginary landscape *Untitled* (EW.XVI), a monotype with hand-painted additions, one of the earliest works to show his awareness of automatist techniques.⁶¹

MAY 1

Motherwell writes to Jonathan Ziady: "My own future is so uncertain—with the war & all—it is difficult to say. . . . I have many interesting friends—mostly Europeans, who are painters, writers, composers, scholars, etc. . . . though there is the further hitch that they will no doubt go to Mexico if we declare war. And I might go too. . . . Things go very well with me, & if I am left in peace (which does not seem very likely in times like these) I expect to have a one man show in the autumn."⁶²

MAY 9

Working in Seligmann's studio, Motherwell creates a small untitled work in watercolor and gouache (EW.XVII), which he gives to Barbara Reis as a gift.

MAY 15

Called before his draft board, Motherwell is classified 4F, "physically unfit for service," because of his history of chronic asthma.

[LATE MAY]

With Matta's encouragement, Motherwell decides to drop out of school and travel to Mexico for the summer. He informs his father of his decision to devote himself full-time to painting. His father strongly disapproves, but agrees to continue Motherwell's \$50-a-week stipend.

[JUNE 7]

Motherwell sails on the Cuba Mail Line for Mexico, by way of Havana, with Matta and his American wife, the artist Anne Matta, née Clark (1914–1997), and Barbara Reis.⁶³ On the third day of the trip, Motherwell meets Maria Emilia Ferreira y Moyers (1917–2010), an aspiring actress and writer living in New York, who is on her way to obtain a divorce and to visit her grandmother in Mexico City.⁶⁴ Born in Ocoroni, Sinaloa, Ferreira is of Portuguese, French, German, and Mexican heritage. Her family immigrated to Los Angeles when she was an infant, and she graduated from the St. Agnes School in Los Angeles before moving to New York to pursue a career. In New York she has been studying acting at the School for the Stage with Tamara Daykarhanova and Robert Lewis, one of the founders of the Group Theatre. To support herself, Ferreira gave Spanish lessons and typed scripts for the playwrights Mary and Albert Bein, whose *Heavenly Express* opened on Broadway in April 1940.⁶⁵

JUNE 14–19

On reaching Vera Cruz, Motherwell, the Mattas, and Reis travel to Mexico City, where they spend a week at the Hotel Regis and visit the Surrealist painter Wolfgang Paalen (1905–1959) at his home in the San Angel neighborhood. Motherwell begins courting Ferreira, who is staying with her family in the city, and on June 14 he begins *La Belle Mexicaine (Maria)* (P1), an oil portrait of his new love interest.

JUNE 18

Motherwell writes Seligmann and his wife, Arlette, about the group's first weeks in Mexico and their plan to travel to Taxco: "Mexico City is noisy and peculiar, very American in many respects and rather like Moscow (or so Barbara and Matta say) in others. The things that interest me the most, the conflict of the Indian with the black earth, and the passions which are sometimes expressed in the Catholic Church, are not to be found in Mexico City—I suppose naturally enough—but the difficulty is that where they might be found, if indeed they exist, the living conditions are so primitive, particularly in regard to sanitation and drinking water, that they are impossible for civilized people. We have therefore been looking about for more suitable conditions for work: Cuernavaca is a bit Ritzy and society; Taxco is beautiful (like Greco's View of Toledo) but very Montparnasse; San Miguel de something or other (where Tamayo's school is) is lovely, but sweet and sugary—no guts. We are choosing Taxco as the lesser of the evils."

In this same letter, Motherwell also recounts a child's funeral procession he witnessed, "One evening at dusk we were on the highway, and we came over a hill suddenly to a little Indian procession. They were wearing a flimsy white cloth with flowers in their hair; and carrying white candles which burnt brightly in the grey light like fire-flies; and in the centre was a tiny white pine coffin covered with flowers. A couple of Indians were playing little tunes (like you hear at a carnival sometimes) on strange instruments; the whole funeral was like a child's conception."⁶⁶

JUNE 19

Motherwell and his friends travel to Taxco. On June 26, Barbara Reis writes Seligmann that she and the Mattas have rented a small house together: "We've been in Taxco for nearly a week and during that time the Mattas and I have rented a house. Bob is also here but doesn't live with us. He has rented an adorable three-room studio where he paints and sleeps. He eats two meals a day at the pension and the third with us. . . . Poor Bob hates Mexico because he says he is bored to tears. I for one am faithful to my first opinion and still love it."⁶⁷

JULY 9

Motherwell writes the Seligmanns about his work: "I have rather radically changed the way I paint—much more flatly than I was—and I think perhaps I am on a track which will lead to some good things. And all the time I am very conscious of how much I have learned from Kurt; I am sure I would never have gotten out of my original muddle by myself. . . . I must say I wouldn't wish my worst enemy a summer in Mexico. On the other hand, Barbara and Matta seem to like it, so the fault may lie with me, not Mexico. In fact if I had sufficient money, I would seriously contemplate returning to America, but I suppose since I am here I may as well remain."⁶⁸

JULY 17–24

Motherwell creates the *Mexican Sketchbook* (see figs. 3 and 19), a series of eleven ink and watercolor works that represents his first sustained engagement with automatist methods.

SEPTEMBER 7–LATE NOVEMBER

Motherwell and Maria Ferreira move to Mexico City at the invitation of Wolfgang Paalen and rent a house in San Angel owned and built by architect Juan O'Gorman, which is next to Paalen's. O'Gorman's house was the first modern-style house built in Mexico (1930) and is adjacent to the paired houses of Diego Rivera and Frida Kahlo, which he also designed.

Motherwell later comments, "In the three months of that summer of 1941, Matta gave me a ten-year education in surrealism . . . and it was with [Paalen] that I got my postgraduate education in surrealism."⁶⁹ The exchange of ideas is mutual, as Motherwell introduces Paalen to the ideas of Prall and Dewey.⁷⁰

Motherwell does not make any known paintings or drawings during these months, but he translates Paalen's essay "The New Image" for *Dyn*,⁷¹ a new magazine Paalen is starting. The essay strongly advocates automatism as the source of raw material for abstract art, but one that must be further shaped to be fully expressive.

[LATE NOVEMBER]

Motherwell and Ferreira return to New York and move to 8 Perry Street. There, in the room he uses for a studio,

he hangs a group of five brightly colored papier-mâché Mexican masks. Their colors provide the inspiration for the paintings he begins during the last weeks of the year (see P2, P3, and P4): “One day I looked at the masks again and thought now come on, go ahead, do something; so I painted a canvas chalk white and then I put some yellow ochre on it and then I put some vermilion on it and I put some purple on it. . . . The [Little] Spanish Prison [P3] is the complete experiment in it with the exception that you could vary the amount of white.”⁷²

During this period Ferreira meets the photographer Erwin Blumenfeld and poses for a series of photographs in a costume inspired by the dancers’ outfits in Georges Seurat’s *Le Chahut*.⁷³

NOVEMBER 18–JANUARY 11, 1942
Joan Miró, a retrospective curated by James Johnson Sweeney (1900–1986), is shown at the Museum of Modern Art, New York. Motherwell sees the show shortly after his return from Mexico. Around this same time he sees his first paintings by Piet Mondrian at A. E. Gallatin’s Museum of Living Art.⁷⁴

[NOVEMBER 27–APRIL 1942]
André Breton, Max Ernst, Peggy Guggenheim, and Motherwell are among the guests at Bernard Reis’s house over Thanksgiving weekend when plans are hatched for *VVV*, a magazine of the Surrealist movement in exile. Reis advises that the magazine feature an American editor, and Motherwell is chosen on his recommendation; Breton and Nicolas Calas are named as the European editors.⁷⁵

In his first act as editor, Motherwell writes to William Carlos Williams, inviting him to be the second American editor of *VVV*: “I have taken a partisan stand, in the creative sense that the surrealist automatism is the base of my painting, and in the theoretical sense that I find myself intellectually in accord with them. (The philosophical objections I once held against them no longer seem very relevant, nor a better epistemological statement of their position very important.)”⁷⁶ Williams agrees to lend his name to the publication, and early the next year announcements are printed up advertising the new journal.⁷⁷

[DECEMBER]
Matta introduces Motherwell to William Baziotes (1912–1963), who becomes his closest friend and ally among the American painters during the 1940s.⁷⁸

DECEMBER 7
The Japanese attack Pearl Harbor; the United States enters World War II.

[BEFORE CHRISTMAS]
Milton Gendel and Motherwell make small prints at Atelier 17, the workshop of Stanley William Hayter (1901–1988), and decide to use them as Christmas cards. When they innocently present them to André Breton, he is infuriated. Gendel later recalls, “To our chagrin he flew into a terrible declamatory rage, flung the prints to the floor and shouted that he had been battling the bourgeoisie all his life. And there was nothing more bourgeois than Christmas celebrations.”⁷⁹

1942

[JANUARY–MAY]
To fund *VVV*, twelve artists (including Breton, Alexander Calder, Leonora Carrington, Max Ernst, David Hare, André Masson, Matta, Motherwell, and Yves Tanguy) are invited to submit prints to a limited-edition portfolio. Motherwell contributes instead a series of unique ink and watercolor drawings for the portfolio, creating approximately fifteen during the first half of the year—his first extended series of works based on a set compositional format.⁸⁰

JANUARY 19–FEBRUARY 7
Piet Mondrian (1872–1944) has his first one-man exhibition at the Valentine Gallery, New York. Motherwell sees the show “nearly a dozen times, almost against my will.”⁸¹ Mondrian’s paintings have a dramatic impact on Motherwell’s work of the next year, as he tries to reconcile the plastic integrity of Mondrian with the practice of psychic automatism.

FEBRUARY 5–7
Maria Ferreira appears in a small role on Broadway in *The Flowers of Virtue*, directed by Cheryl Crawford, one of the founders of the Group Theatre. The topical drama addresses the rise

of fascism through a series of political encounters in a small Mexican village; it closes after four performances.⁸²

[APRIL 14]
Breton asks Motherwell and Baziotes for drawings to be included in a show at the Weyhe Gallery on Madison Avenue. The exhibition, which would have been Motherwell’s first in New York, never materializes.⁸³

APRIL–MAY
The first issue of Wolfgang Paalen’s magazine *Dyn* is published. It includes Motherwell’s translation of Paalen’s essay “The New Image” and Paalen’s “Farewell au Surréalisme,” an official declaration of his break from Surrealism and a statement of his view of the role of the artist in society. Yves Tanguy denounces Motherwell to Breton for his association with the renegade Paalen and *Dyn*.

Motherwell increasingly comes into conflict with Breton in his role as editor of *VVV*. Among other issues, Breton objects to his poor French and his failure to bring in donors ready to support the magazine. On one occasion, Breton blows up at Motherwell for his “obtuse” response to the term “social consciousness.”⁸⁴ Motherwell seeks Meyer Schapiro’s advice, and Schapiro introduces him to the poet and translator Lionel Abel (1910–2001). Abel is named coeditor. Shortly afterward, Motherwell quits and Abel replaces him as editor.⁸⁵

On May 21 Motherwell writes Livingston Gearhart about his resignation and temporary banishment from the Surrealist circle: “A great deal has happened, too dull to merely relate, and too long to make interesting. I resigned from the magazine several times, the last for good, and I suppose I am a *persona non grata* with Breton: I haven’t seen him since. Matta is away, so my source of information *re* surrealism is cut off. But Janis, the critic, is devoting a section to me in his forthcoming book on abstract and surrealist painting, and that has encouraged me a bit (how generous you were always about that; I shudder when I think of the monstrous things I used to show you).”⁸⁶

JUNE
The first issue of *VVV* appears, with David Hare—not Motherwell or Abel—listed as editor. The magazine includes Motherwell’s first published essay, “Notes on Mondrian and Chirico,” which he characterizes as an essay that “applies the scientific method à la Prall to two very different cases.”⁸⁷

[JUNE 1–SEPTEMBER 30]
Motherwell and Ferreira rent a large house at 516 Commercial Street, in Provincetown, Massachusetts. The Mattas rent a house in nearby Wellfleet.⁸⁸ Blackout curtains have been mandated, lights banned in windows at night, and air raid and blackout drills are the norm in Provincetown, as they were in New York. Motherwell later remembers: “The claustrophobic silent dark of those World War II nights here remains with me like a black stone. So does the Depression poverty of the town then—peeling paint, askew shutters, holes in roofs, primitive stoves and occasional kerosene lamps—as well as my own poor means.”⁸⁹

The dark hues of his canvases from this time (P5–P9) reflect the sense of anxiety and fear that pervades the summer. These paintings are his first fully sustained group of oils, as he has destroyed much of his work from the spring in frustration. “I have destroyed everything, save three paintings and a dozen drawings,” he wrote Gearhart in May.⁹⁰

Much of his summer is spent grappling with Mondrian, both in the studio and in a series of texts he works on throughout the summer, which he conceives of as a book about the Dutch painter.⁹¹

[EARLY JUNE]
Matta writes Gordon Onslow Ford in Mexico about wanting to interest a group of young Americans in automatism. When Onslow Ford replies, he notes that Matta and Motherwell were given little credit in *VVV*, a perceived slight.⁹²

JUNE 9
Motherwell is immersed in Leon Trotsky’s *History of the Russian Revolution*, which he describes in a letter to Gearhart as possessing “the same irreplaceable value politically that

Fig. 176. Clockwise from upper left: Motherwell, Max Ernst, Peggy Guggenheim, Roberto Matta, and Anne Matta in Provincetown, 1942



Fig. 177. Notebook entry by Motherwell regarding *Recuerdo de Coyoacán* (P8). Provincetown, summer 1942

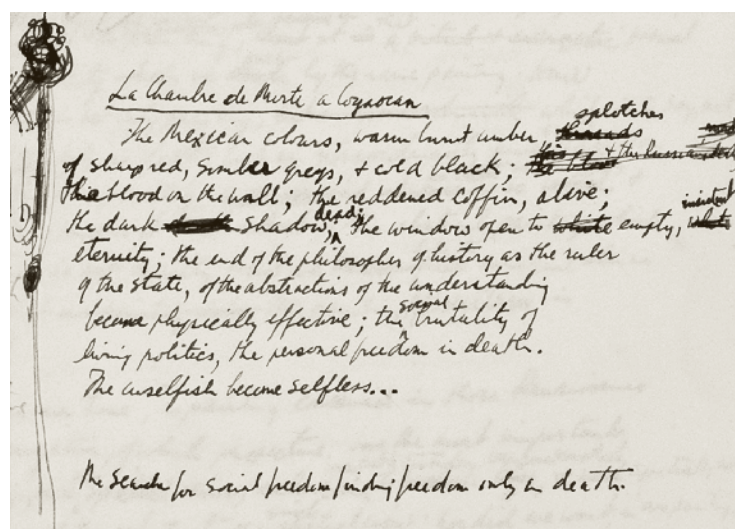


Fig. 178. Robert and Maria Motherwell at LaGuardia Airport, May 1943



Freud's works do psychologically." He also writes Gearhart of his interest in Joyce, Kafka, and Ignazio Silone, whom he describes as "the three most important writers I have read of our time."⁹³

JUNE 25–AUGUST

Peggy Guggenheim and Max Ernst join Matta in Wellfleet, affording Motherwell the opportunity to solidify his friendship with them. Guggenheim gives Motherwell a copy of *Art of This Century*, the newly printed catalogue of her collection with essays by Breton, Arp, and Mondrian. Ernst invites Motherwell and Matta into his studio on several occasions to demonstrate his own experiments in automatism, including hanging brushes or punctured paint cans from the ceiling and allowing them to swing over a canvas laid on the floor.⁹⁴

JULY–AUGUST

Motherwell paints the work now known as *Recuerdo de Coyoacán* (P8). In a notebook he keeps that summer, he writes two drafts of a statement about the symbolism of the painting, which emphasizes its connection to the death of Trotsky, assassinated two years earlier in Coyoacán, close to Paalen's home in San Angel. His remarks include the following: "La Chambre de Morte a Coyoacan [sic] / The Mexican colours, warm burnt umber, splotches / of sharp red, somber greys, & cold black; / The blood on the wall; the reddened coffin, alive; / eternity; the end of the philosopher of history as the ruler / of the state."⁹⁵

[EARLY AUGUST]

Max Ernst, designated an "enemy alien" because of his German citizenship, is required to register with the police wherever he travels. His presence in Wellfleet raises the suspicion of the FBI, and when he and Guggenheim move into Provincetown without notifying the authorities, he is briefly arrested, after which he and Guggenheim return to New York.

"After the Ernsts left," Motherwell recalled, "Maria and I were rather isolated, carless, knowing no American painters here. . . . Wartime blackouts at dusk gave Provincetown a somber silence, especially to strangers. Then the FBI visited us two, also. Maria had

innocently written her mother in Mexico City about the sinking of the German submarine (off Long Point was it?). The FBI showed us her censored letter, cut up radically like square paper-dolls, warned us about discretion, and left."⁹⁶

AUGUST 16

Robert Motherwell and Maria Ferreira are married in Provincetown.⁹⁷

SEPTEMBER 25

Shortly before returning to New York, Motherwell writes Meyer Schapiro, describing his recent work (P5–P9): "I seem to begin to find myself, to find formal means on which to build, and to have some intimation of the level of reality with which I wish to deal. I am using a very simple structure based on flat squares, derived (I suppose) from Mondrian and from certain works of Picasso—but the structural relations are among automatic images, not merely aesthetic areas, & I think there is a certain austere, highly formalized mystery in them as the result of the tension between the automatic images (which are not images at all, but highly associative patches of colour) and the abstract structure. . . . Trotsky's 'History' made a deep impression on me this summer, and I made an image of his murder."⁹⁸

OCTOBER

The Motherwells return to New York and rent an apartment at 33 West Eighth Street, which they will keep until the spring of 1945. Motherwell meets Marcel Duchamp (1887–1968) and John Cage (1912–1992), who have arrived in New York over the summer. He and Cage become friends, and he gives Cage a small ink and watercolor drawing.

AUTUMN

The third issue of *Dyn* includes an illustration of *Étude d'espace* (1942), a gouache by Motherwell, now lost.⁹⁹

OCTOBER 14–NOVEMBER 7

Motherwell's work is included in the *First Papers of Surrealism*, organized by Breton and Duchamp at the Whitlaw Reid Mansion on Madison Avenue, where he shows a Mondrianesque canvas (P9) and possibly an early version of *Recuerdo de Coyoacán* (P8).¹⁰⁰ He

later recalled, “Max Ernst’s son Jimmy was present at that show and asked Mondrian what he thought of my painting. Mondrian replied to the effect that he thought it was a very good picture but ‘too tragic,’ which I was later to learn meant, in Mondrian’s eccentric vocabulary, ‘too personal’ or ‘too particular.’”¹⁰¹

OCTOBER 20

Peggy Guggenheim’s *Art of This Century* gallery, designed by Frederick Kiesler, opens with *An Exhibition of the Collection*. The gallery features three separate spaces, two devoted to Guggenheim’s personal collection—a *Surrealist Gallery* and a gallery of abstract art—and the third, the *Daylight Gallery*, for temporary exhibitions that will begin the following month.

[LATE OCTOBER–WINTER]

The *First Papers of Surrealism* and the opening of *Art of This Century* galvanize Motherwell, Baziotes, and Matta, who have been discussing the idea of a “palace revolution” to show the Surrealists that a new generation is prepared to challenge them.¹⁰²

Baziotes introduces Motherwell to Peter Busa (1914–1985), Gerome Kamrowski (1914–2004), and Jackson Pollock (1912–1956), and the group begins meeting weekly at Matta’s apartment to share their experiments in automatism. The group searches for a common idea to give their activities coherence, and among the suggestions are the natural elements (earth, air, fire, water); male and female; and “the blind swimmer” (from the title of a painting by Ernst). The group eventually settles on Matta’s concept of “the hours of the day.”¹⁰³

Motherwell creates a drawing for a total environment in the galleries of *Art of This Century* that would combine sculpture, projected light, paintings, and painted walls (see fig. 13). A related work, *The Sentinel* (P10), is painted in October.

DECEMBER

The fourth issue of *Dyn* includes a list of upcoming articles for its subsequent issue, which includes a proposed essay by Motherwell: “Leonardo, Duchamp and Picasso.”¹⁰⁴ The article never materializes.

[WINTER 1942–43]

On a visit to *Art of This Century*, Motherwell meets Mondrian, who is in the gallery restoring one of his older paintings.¹⁰⁵ On learning of Mondrian’s love of dancing, the Motherwells, along with William and Ethel Baziotes, take him to nightclubs in Harlem on several occasions. Mondrian happily dances with the two young women.¹⁰⁶

1943

[JANUARY–MARCH]

Matta loses interest in the collaborative “hours of the day” project. Peggy Guggenheim, who had promised to exhibit the results of their group sessions, remains enthusiastic about the young Americans and asks Motherwell if he, Pollock, and Baziotes have ever made collages. They haven’t, but she promises to include them in her upcoming *Exhibition of Collage* if they can make successful works in the medium.

Pollock invites Motherwell to work on collages in his studio. Motherwell is struck by the passion, concentration, and violence of Pollock’s working methods (see fig. 16), and the experience frees him to work in a more unrestrained manner. Motherwell makes his first two collages, *Pierrot’s Hat* (C1) and *Untitled* (C2).

Several days later, Matta sees these efforts and encourages Motherwell to try making some even larger collages. Soon after, Motherwell creates the groundbreaking *Joy of Living* (C3).

FEBRUARY 8–MARCH 6

Retrospective Exhibition of the Works of Hélión is held at *Art of This Century*. Jean Hélión (1904–1987) and Motherwell become good friends at this time, and Motherwell purchases one of the two works sold from the exhibition, a small 1937 drawing, for \$50. Hélión’s account of his capture and escape from German forces only months earlier is published in August 1943 as *They Shall Not Have Me*, which very likely informs the political subtext of Motherwell’s works in this period.¹⁰⁷

MARCH 8–31

Adventures in Perspective, the inaugural exhibition of the Norlyst Gallery, features works by fifty American artists, including Baziotes, Busa, Kamrowski, and Motherwell, who exhibits *The*

Sentinel (P10) and an unidentified *Composition*. Also in the exhibition are several painters as yet unknown to Motherwell: Adolph Gottlieb (1903–1974), Mark Rothko (1903–1970), and Ad Reinhardt (1913–1967).

MARCH 24–APRIL 10

An exhibition of recent paintings by Piet Mondrian is held at the *Valentine Gallery*, 55 East Fifty-seventh Street. Among the six new works is the recently completed *Broadway Boogie-Woogie* (*Museum of Modern Art, New York*).

MARCH 30

Maria Motherwell performs the role of the Stenographer in *The Wind Remains: A Zarzuela in One Act*, composed by Paul Bowles, part of the program *5 Serenades* at the Museum of Modern Art.¹⁰⁸ It is based on García Lorca’s 1931 Surrealist play *Así que pasen cinco años* (When Five Years Pass), a work not performed in Lorca’s lifetime. The production also features Merce Cunningham and is conducted by Leonard Bernstein. Virgil Thomson notes in the *New York Herald Tribune*, “Claude Alphan, Maria Motherwell and Merce Cunningham were spectacular as stage presences.”¹⁰⁹

APRIL 16–MAY 15

Exhibition of Collage at *Art of This Century* features collages by Baziotes (see fig. 17), Pollock (see fig. 16), and Motherwell, who is represented by *Joy of Living* (C3), which is purchased on May 11 by Saidie A. May, a patron of the Baltimore Museum of Art, for \$85. May also acquires Baziotes’s collage *The Drugged Balloonist*. Shortly afterward, she donates both works to the Baltimore Museum of Art. This is Motherwell’s first work to enter a museum collection.

MAY 18–JUNE 26

A painting by Motherwell, probably *The Sentinel* (P10), is shown at *Art of This Century*’s first *Spring Salon for Young Artists*. Peggy Guggenheim proposes a solo exhibition for the following May and purchases *The Sentinel* for her collection.¹¹⁰

JUNE 7 AND OCTOBER 13

A letter by Adolph Gottlieb and Mark Rothko, assisted by Barnett Newman (1905–1970), to the *New York Times* art

critic Edward Alden Jewell is published on June 7. They defend their art from the befuddlement of critics as “the poetic expression of the essence of myth” and argue for the validity of the archaic in modern painting.¹¹¹

On October 13 Rothko and Gottlieb appear on the WNYC radio program *Art in New York* to deliver a dialogue entitled “The Portrait and the Modern Artist.” Their statement is an assertion of the centrality of the subject in abstract painting.¹¹²

JUNE 12–EARLY JULY

The Motherwells leave New York, first to visit his parents in San Francisco and then for a planned six-month stay in Mexico.

[MID-AUGUST]–AUGUST 29

In Taxco, Motherwell receives word that his father is gravely ill with an aggressive cancer.¹¹³ He and Maria immediately return to San Francisco, where his father dies on August 29. Motherwell inherits \$75,000, which is put in trust until his fiftieth birthday, and his mother agrees to maintain the agreement of financial support he had with his father for one final year.¹¹⁴

[LATE SEPTEMBER]–DECEMBER

Back in New York, Motherwell works on a series of bold new collages, including *Pancho Villa*, *Dead and Alive* (C7) and *Personage (Autoportrait)* (C8). During the same period, he paints *Personage* (P11) and begins *The Spanish Prison (Window)* (P12).

NOVEMBER

Motherwell and booksellers George Wittenborn (1905–1974) and Heinz Schultz (1904–1954) discuss the difficulty of finding writings by modern artists in English. With Motherwell as editor, they begin the *Documents of Modern Art*, a series devoted to making the writings of artists available in inexpensive paperback editions. They hire Paul Rand (1914–1996) to design the series. Wittenborn secures the rights to the first volume, *The Cubist Painters: Aesthetic Meditations*, by Guillaume Apollinaire, and Motherwell asks Lionel Abel to translate it.

NOVEMBER 9–27

Jackson Pollock’s first solo exhibition is held at *Art of This Century*.¹¹⁵



Fig. 179. Max Ernst and Motherwell in Amagansett, N.Y., 1944

DECEMBER

An unidentified work by Motherwell is included in *Natural, Insane, Surrealist Art* at Art of This Century.¹¹⁶

WINTER–SPRING 1944

Motherwell works on burin engraving with Stanley William Hayter at Atelier 17, where he makes two etchings, one of which is included in Motherwell's first solo exhibition at Art of This Century, in October 1944.¹¹⁷ Motherwell later recalls being very self-conscious working in a studio with more experienced artists such as Ernst and Matta, and does not return to printmaking for a decade and a half.¹¹⁸

1944

JANUARY

Motherwell's essay "Painters' Objects," a review of recent New York exhibitions by Mondrian, Calder, and Pollock, appears in the January issue of *Partisan Review*. Motherwell celebrates the expressiveness of Mondrian's *Broadway Boogie Woogie*, and lavishes praise on Pollock, calling him "one of the younger generation's chances." In his conclusion

about Pollock he could just as easily be writing of himself: "His principal problem is to discover what his true *subject* is. And since painting is his thought's medium, the resolution must grow out of the process of his painting itself."¹¹⁹

FEBRUARY 1

Piet Mondrian (1872–1944) dies in New York. Motherwell attends the funeral. Shortly after Mondrian's death, the executor of his estate, the artist Harry Holtzman (1912–1987), approaches Motherwell with a proposal to publish Mondrian's essays from 1938 to 1944 in the Documents of Modern Art series. The volume will occupy Motherwell for much of the next year and be published in early 1945 as the second volume of the series.

[MARCH 22]

Motherwell visits Mondrian's studio at 15 East Fifty-ninth Street when Harry Holtzman opens the space for public viewing.¹²⁰

APRIL 11–30

Motherwell's *Personage (Autoportrait)* (c8) is included in *First Exhibition in America of . . .* at Art of This Century. Peggy Guggenheim acquires the work.¹²¹

MAY

On May 2, *Pancho Villa, Dead and Alive* (c7) is accepted for the second Spring Salon for Young Artists at Art of This Century.¹²² On the same day, it is acquired by the Museum of Modern Art, becoming the first work by Motherwell to enter the museum's collection.

Motherwell postpones the solo exhibition that Peggy Guggenheim had scheduled for this month, feeling that he needs more time to develop. With the encouragement of James Johnson Sweeney, he reschedules the exhibition for October.¹²³

JUNE–SEPTEMBER

The Motherwells move to Amagansett for the summer, where they rent a small house for \$35 a month. John Cage lives across the street, and nearby are Jean Hélion, Stanley William Hayter, Lionel Abel, Jane Bowles, Dorothea Tanning, and Max Ernst. Anaïs Nin introduces Motherwell to the French architect Pierre Chareau and his wife, Dollie, who will be among his closest friends during the next decade.

Motherwell spends the summer preparing for his upcoming solo exhibition at Art of This Century. He creates several drawings of abstract figures shown being shot, which he will later describe as part of "a kind of disasters series" (see for example figs. 9 and 24).¹²⁴ He also becomes interested in the prints of José Guadalupe Posada (1852–1913), part of his deep fascination with the Mexican Revolution.¹²⁵ Motherwell is especially interested in *The Wind That Swept Mexico*, Anita Brenner's book of photographs documenting the Mexican Revolution.¹²⁶ Maria Motherwell, whose grandfather and uncles had fought in the conflict, also recounts family stories about the revolution.

Motherwell visits frequently with Max Ernst, who is working on a series of large sculptures in plaster. Ernst is moved by Motherwell's praise for his *Le roi jouant avec la reine* (The King Playing with the Queen) and insists on giving it to him.¹²⁷

AUGUST 1–14

Motherwell is invited to speak at the Pontigny-en-Amérique conference at Mount Holyoke College in South Hadley, Massachusetts. The conference,

whose topic is "The Crisis and Our Crisis," is attended by many of the leading European intellectuals in exile, including Hannah Arendt, André Masson, and Claude Lévi-Strauss as well as such Americans as Marianne Moore and Wallace Stevens.

Motherwell's lecture, "The Place of the Spiritual in a World of Property," which he describes as "a socialist analysis of the response of the abstract artists & the Surrealist ones to a property loving society,"¹²⁸ grew out of his conversations with Lionel Abel and with Paalen in Mexico in 1941.¹²⁹ It will be published in November in the final issue of *Dyn* as "The Modern Painter's World."¹³⁰

AUTUMN

The Motherwells move from Amagansett to East Hampton, where they rent a house on Main Street, but they maintain their New York apartment at 33 West Eighth Street for when they have business in the city. During this time they meet Dr. William T. Helmuth, his wife Mardi, and their extended family, who will be among their closest friends in East Hampton.¹³¹

Guillaume Apollinaire's *Cubist Painters: Aesthetic Meditations*, with a preface by Motherwell, is published as the first volume in the Documents of Modern Art series.¹³²

OCTOBER 3–21

William Baziotes' first one-man exhibition opens at Art of This Century. Motherwell will later recall, "I hung Baziotes' show with him at Peggy's in 1944. After it was up and we had stood in silence looking at it for a while, I noticed he had turned white. . . . Suddenly, he looked at me and said, 'You're the one I trust; if you tell me the show is no good, I'll take it right down and cancel it.' At that moment I had no idea whether it was good or not—it seemed so far out; but I reassured him that it was—there was nothing else I could do. . . . You see, at the opposite side of the coin of the abstract expressionists' ambition and of our not giving a damn, was also not knowing whether our pictures were even pictures, let alone whether they were any good."¹³³ (Baziotes returns the favor, helping Motherwell hang his exhibition later in the month.)

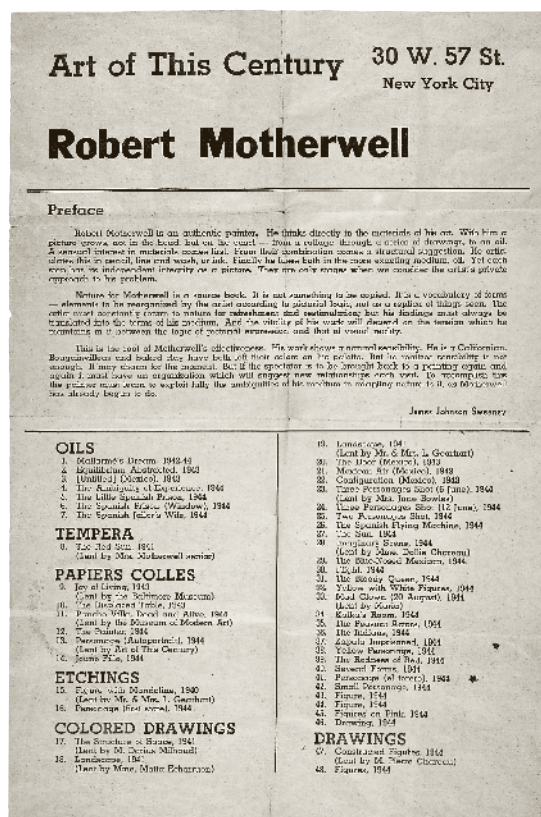


Fig. 180. Catalogue for Motherwell's 1944 solo exhibition at Art of This Century



Fig. 182. Motherwell's 1944 solo exhibition at Art of This Century. From left to right: P14; P11; C4; and, hanging on the viewing bin, two 1944 drawings

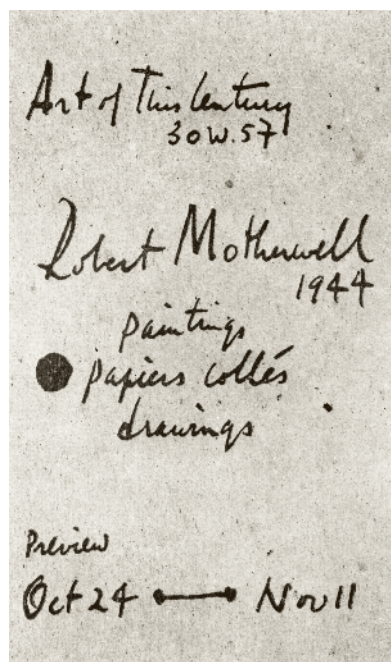


Fig. 181. Motherwell's handwritten postcard announcing his 1944 solo exhibition at Art of This Century



Fig. 183. Motherwell's 1944 solo exhibition at Art of This Century. Left to right: *Personage* (P11) and *The Spanish Prison (Window)* (P12)

Just before the show's opening, Maria Motherwell purchases a small gouache by Baziotes for \$50.¹³⁴

OCTOBER 24–NOVEMBER 11
Motherwell's first New York solo exhibition, *Robert Motherwell: Paintings, Papiers Collés, Drawings*, opens at Art of This Century, with a catalogue essay by James Johnson Sweeney. The exhibition highlights works in all media, beginning with the early figurative etching *Figure with Mandoline*.¹³⁵ The show is anchored by six paintings and seven collages, including *The Little Spanish Prison* (P3), *Personage* (P11), *The Spanish Prison (Window)* (P12), *Pancho Villa, Dead and Alive* (C7), and *Personage (Autoportrait)* (C8). Several drawings are hung, but most of the forty works on paper are exhibited in bins that viewers can flip through.

A press release, probably written by Motherwell, highlights the varied directions at play in his work: "The present exhibition reveals several interests of the artist. A delight in his medium, especially evident in the papiers collés and drawings (e.g. 'Jeune Fille') [C13]; certain philosophical interests (e.g. 'Equilibrium Abstracted' 1943) and 'The Ambiguity of Experience, (1944);¹³⁶ a constant effort to incorporate extra-aesthetic values in the increasingly autonomous forms of modern art as, for instance, the political content of 'The Spanish Prison (Window)' 1944 [P12], 'Pancho Villa Dead and Alive' (1944) [C7], and the drawings of persons being shot; finally, preoccupation with aesthetic refinement and subtlety of conception (e.g. 'Mallarme's Dream' 1942–44) [C11]. The work throughout is pervaded by forms developed by the artist from the present preoccupations of modern art, and by color originating in the artist's Pacific Southwest."¹³⁷

A number of drawings and almost all available collages are sold during the exhibition.

NOVEMBER
Motherwell's 1943 drawing *The Room* (see fig. 186), is reproduced in the final issue of *Dyn*, which also contains his essay "The Modern Painter's World."¹³⁸

NOVEMBER 29–DECEMBER 30
To mark the publication of Sidney Janis's book *Abstract & Surrealist Art in America*, an exhibition of the same

name is held at the Mortimer Brandt Gallery; Motherwell is represented by *The Spanish Prison (Window)* (P12), about which he has written a short statement for Janis's book.¹³⁹

DECEMBER 4–30

Motherwell's *Painter* (C12) is shown as "Collage" in *40 American Moderns* at Howard Putzel's new 67 Gallery.

DECEMBER 25

Motherwell's review of *Three Young Rats and Other Rhymes*, a book of drawings by Alexander Calder, appears in the *New Republic*.

1945

JANUARY

Having returned to East Hampton for the winter, Motherwell creates pictures with a greater solidity and organic quality (see P18 and P19). He is also active in launching a new series for Wittenborn, *The Problems of Contemporary Art*, "planned as an open forum for 20th century artists, scholars and writers, the word 'art' being taken in the broadest sense. A medium for exchanging work and ideas, it is to be controversial in nature."¹⁴⁰ The first volume, *Form and Sense*, will be a collection of Wolfgang Paalen's writings.

JANUARY 9–FEBRUARY 4

Mark Rothko: Paintings opens at Art of This Century. During the hanging of the exhibition, Motherwell visits the gallery and meets Rothko for the first time.¹⁴¹

JANUARY 31–FEBRUARY 28

Motherwell's *Personage (Autoportrait)* (C8) is included in *A Painting Prophecy—1950* at the David Porter Gallery in Washington, D.C. The exhibition, organized by Caresse Crosby and David Porter, is the first traveling exhibition to present the new generation of artists working in America, among them Louise Bourgeois, Gottlieb, Rothko, Pollock, and Janet Sobel. The exhibition, accompanied by a catalogue with statements by each artist, travels to five cities.

FEBRUARY 2

Aware that Art of This Century will soon be closing, Motherwell and Baziotes sign five-year contracts with

the nascent Samuel M. Kootz Gallery, guaranteeing them \$200 per month in exchange for their entire yearly output: a minimum of twenty-five oil paintings and collages, and fifty watercolors.¹⁴²

Kootz is a former advertising executive, occasional curator, promoter, and the author of two surveys of American art, *Modern American Painters* (1930) and *New Frontiers in American Painting* (1943).¹⁴³

MARCH 12

At the recommendation of Paul Rand, Motherwell writes Josef Albers about the possibility of teaching in the summer session at Black Mountain College. After several weeks of correspondence, Motherwell accepts a position for the second half of the summer session.

MARCH 21–MAY 31

The second volume of the Documents of Modern Art appears, *Piet Mondrian: Plastic Art and Pure Plastic Art, 1937, and Other Essays, 1941–1943*, compiled and edited by Harry Holtzman, with a preface by Motherwell. The publication of this volume coincides with the opening of Mondrian's retrospective exhibition at the Museum of Modern Art, curated by James Johnson Sweeney.

APRIL 1–MAY 8

The Motherwells give up their apartment at 33 West Eighth Street.¹⁴⁴ He and Baziotes and their wives travel by train to Coronado Beach, Florida, for a planned six-month stay. The trip is Motherwell's idea, as he believes "Mediterranean" light to be an essential element in shaping the nature and clarity of modern art. In Florida he hopes to be able to show this to Baziotes: "Baziotes who grew up in Reading, Pa. and then lived in New York . . . loved Miró as much as I do . . . he had never seen that kind of light where the shadows are black, everything is so [sharp] with a razor-edged shape, had never seen whiteness or anything."¹⁴⁵

The Motherwells rent a small house in Coronado Beach, and the Baziotes a room nearby. Uncomfortable conditions lead to the Baziotes' early departure, and several weeks later the Motherwells follow. *Untitled* (W3) is the only work Motherwell is known to have created during this stay in Florida. On

returning north, the Motherwells rent a small house from the Helmuth family near Georgica Pond in East Hampton.

APRIL 9–28

The Samuel M. Kootz Gallery opens in New York. The first exhibition, *Léger: Oils, Gouaches and Drawings*, is held in temporary quarters at the Feigl Gallery. A section of works by gallery artists is also mounted (the work Motherwell showed is not known). Henry McBride of the *New York Sun* writes, "Of these the big decoration by Motherwell is the most striking, and on the whole, the most successful."¹⁴⁶ According to *Newsweek*, "Baziotes and Motherwell consider themselves surrealists who paint abstractly. Motherwell likes flat, simple designs."¹⁴⁷

APRIL 17–MAY 12

Wolfgang Paalen's *Works from 1939–1945* opens at Art of This Century. Paalen's *Form and Sense*, the first volume of the Problems of Contemporary Art series, is published to coincide with the exhibition.

APRIL 18

Motherwell signs a contract with Reynal & Hitchcock for a book "now in preparation" on "Twentieth Century Art."¹⁴⁸ The book is never published, and no manuscript survives.

APRIL 22

Motherwell and Wittenborn acquire the rights to publish Georges Hugnet's essay "L'Esprit dada dans la peinture" in the Documents of Modern Art series, inspired to do so by Motherwell's conversations with some of the Dadaists in New York, particularly Ernst and Duchamp.¹⁴⁹ He is fascinated by the origins of the movement amid the political turmoil of World War I. His work on Hugnet's essay marks the beginning of a seven-year odyssey that culminates with the publication of *The Dada Painters and Poets* in 1951.

Around this time Motherwell purchases *Etude pour la Novia* (1916), a small watercolor and gouache drawing by Francis Picabia, which was a study for the mecanomorph used as the cover image on the first issue of the Dada journal *391*, published in February 1917.¹⁵⁰ It was later used by Motherwell as an illustration in *The Dada Painters and Poets*.¹⁵¹

[JUNE]

Reynal & Hitchcock commission Motherwell to illustrate Marianne Moore's translation of La Fontaine's *Fables*, a project he works on throughout the summer, producing five collages (C27–C31) and numerous drawings.

JUNE 21

Motherwell writes to James Johnson Sweeney, newly appointed chief curator at the Museum of Modern Art, who has expressed interest in visiting his studio with a committee from the museum: "I think my work is developing, but it is not greatly different. The oils are the most different, but I doubt if any will be ready before the middle of August. But I could show some new collages & drawings & perhaps one or more small oils (which I think I do less well than larger ones) by the 15th July. Is this all right? I could send snapshots of big pictures in progress, but it is hard to tell from these, especially since I am trying to make the surface & the color tell more & more. I have faith in what I am doing; every year progress at least a little; but the main fruits of this year's work will not be evident, I expect, until early autumn. I don't know just what all to do to help your committee form a first opinion."¹⁵²

JULY 17–AUGUST 31

The Samuel M. Kootz Gallery opens in its permanent location at 15 East Fifty-seventh Street with a group show featuring Fernand Léger, Baziotes, Byron Browne, Fritz Glarner, Carl Holty, and Motherwell. Of the large, unidentified canvas by Motherwell, Judith Kaye Reed notes in *Art Digest* that "by quality of size Motherwell's *Painting* dominates the room. He also shows watercolor collages."¹⁵³

AUGUST 13–SEPTEMBER 8

Motherwell teaches the second half of the summer session at Black Mountain College, near Asheville, North Carolina. Also on the summer faculty are painters Lyonel Feininger and Fannie Hillsmith, sculptors Mary Callery and Ossip Zadkine, architects Walter Gropius and Paul Beidler, designers Alvin Lustig and Berta Rudowsky, and art historians Alexander Dornier and Karl With. Among Motherwell's students is Ray Johnson (1927–1995).¹⁵⁴



Fig. 184. Motherwell teaching at Black Mountain College, August 1945, with collages by students on the blackboard

While Motherwell and Maria are in North Carolina, Jackson Pollock and Lee Krasner stay at their cottage in East Hampton, while looking for a home in the area.

AUTUMN

Returning to East Hampton, Motherwell faces pressure to produce works for his first solo exhibition at the Kootz Gallery, scheduled for January, and to meet the quota of seventy-five works per year that he must fulfill under the terms of his contract.

During the autumn, Motherwell becomes friendly with the poet Harold Rosenberg, whom he sees often for the next several years. Of their friendship, Motherwell will later write, "In those days Harold regarded himself as a poet . . . [he] had a first-rate, eclectic mind, much more than a creative one; and we also often talked about Kierkegaard, in whom Harold was then immersed."¹⁵⁵

OCTOBER 6–29

An unknown work by Motherwell is included in *Autumn Salon*, his last exhibition at Art of This Century.

OCTOBER 22

Motherwell's article "Henry Moore: Sculptures and Drawings," a review of Herbert Read's monograph on the British sculptor, appears in the *New Republic*.

OCTOBER 25

Jackson Pollock and Lee Krasner marry. Several weeks later they purchase a home in the village of Springs, several miles east of East Hampton. In time, disputes between Lee Krasner and Maria Motherwell—perhaps fueled by Krasner's jealousy of Pollock's attention to Maria—lead to a cooling-off in the friendship between the two couples.¹⁵⁶

NOVEMBER 27–JANUARY 10, 1946

Motherwell's painting *Figure in Red* (P19) is included in the *1945 Annual Exhibition of Contemporary American Painting* at the Whitney Museum of American Art, New York. It is the first of twenty-seven annual or biennial exhibitions at the Whitney in which Motherwell will appear over the course of his career.

NOVEMBER 29

Motherwell writes the poet Marianne Moore on learning of Moore's objections to having her translation of La

Fontaine's *Fables* published with illustrations, rather than with the French text on facing pages. Motherwell, who had been working for several months on drawings and collages to illustrate the volume (see C27–C31), was unaware of Moore's dispute with the publisher over this question.¹⁵⁷

1946

WINTER

László Moholy-Nagy's *New Vision and Abstract of an Artist* is published as the third volume in the Documents of Modern Art series.

JANUARY 2–19

Robert Motherwell: Paintings, Collages, Drawings at the Samuel M. Kootz Gallery consists of twenty-two works dominated by a group of large collages (see C16, C20, C23, and C25). The Museum of Modern Art acquires *Abstraction with Scallops* (see C19) from the exhibition, which Motherwell retitles *In Beige with Sand* before it is included in the *Recent Acquisitions* exhibition at the Museum of Modern Art (February 6–24).

JANUARY 3

Motherwell signs a revised contract with the Kootz Gallery that reduces his

required minimum yearly output from seventy-five works to twenty paintings, three collages, and five watercolors. The gallery will be entitled to all works he makes above that number, although he is allowed to keep one work a year for himself.

Despite the new contract, Motherwell continues to feel pressure to provide paintings for the gallery's frequent group exhibitions.

JANUARY 18–FEBRUARY 10

Abstract and Expressionist Paintings, at the Society of the Four Arts, Palm Beach, Florida, includes Motherwell's 1944 drawing *Mad Clown* (private collection) and *Personage* (P11), which is purchased and donated to the Norton Museum of Art in West Palm Beach.¹⁵⁸

FEBRUARY 5–MARCH 13

Motherwell's *Collage No. 1* (C21) is included in the *1946 Annual Exhibition of Contemporary American Sculpture, Watercolors, and Drawings* at the Whitney Museum of American Art.

FEBRUARY 7–27

Robert Motherwell: Paintings, Collages, Drawings, featuring thirty works from the past five years, is shown at the Arts Club of Chicago, Motherwell's first major exhibition outside New York. James Johnson Sweeney writes the preface to the exhibition catalogue. Eleanor Jewett of the *Chicago Daily Tribune* dismisses his work as "abstractions which might be pleasant in the fabric trade but where fine art is concerned are negligible."¹⁵⁹

FEBRUARY 24

Jeanne Bucher, of the Galerie Jeanne Bucher, Paris, visits Motherwell's studio, probably at the suggestion of Pierre and Dollie Chareau. She purchases four drawings and a collage (C2) and offers him an exhibition in Paris in 1947. (This show is canceled after her death later in the year.)¹⁶⁰

MARCH 25–APRIL 13

At the Kootz Gallery, Romare Bearden presents Paintings and Watercolors inspired by García Lorca's "Lament for a Bullfighter." *The exhibition catalogue includes the full text of Lorca's poem, translated by Stephen Spender and J. L. Gili.*¹⁶¹

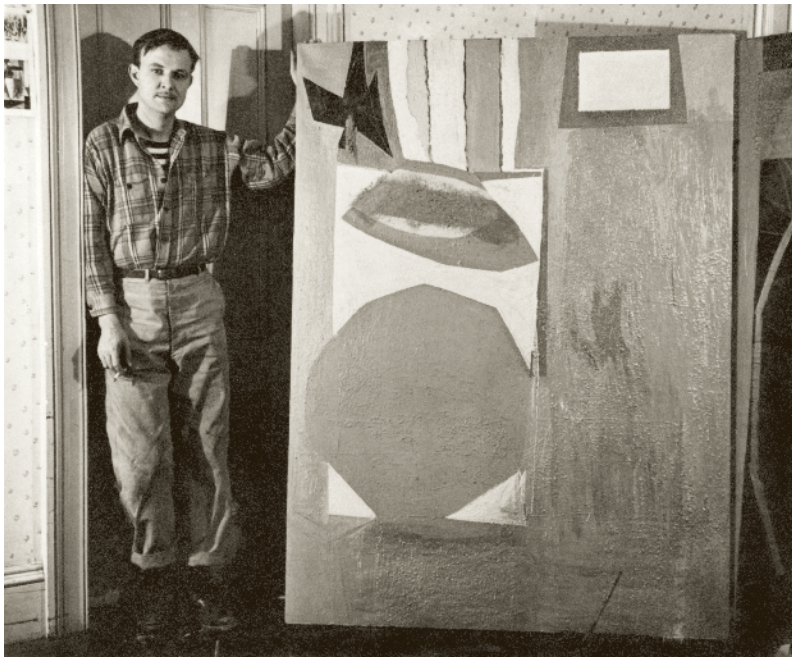


Fig. 185. Motherwell in his East Hampton studio, autumn 1946, with an early state of *Western Air* (P47)



Fig. 186. Motherwell's work in the *Fourteen Americans* exhibition, Museum of Modern Art, New York, 1946. From left to right: P19; C25; C17; C8; *The Room*, a 1944 drawing; and C7

APRIL

Motherwell's essay "Beyond the Aesthetic" appears in a special issue of *Design* magazine devoted to Black Mountain College. The essay is Motherwell's clearest statement to date of his aesthetic position and his thinking about the artist's relationship to society.¹⁶²

MAY 22

Motherwell writes Dorothy Miller of the Museum of Modern Art, who is organizing the *Fourteen Americans* exhibition, with a detailed analysis of the different themes running through his oeuvre (see Chapters 2 and 3 in this volume).¹⁶³

JUNE 14–AUGUST 5

Motherwell's *Joy of Living* (C3) is the only work by an American artist of his generation included in *American Painting from the Eighteenth Century to the Present Day*, an exhibition at the Tate Gallery, London.

[SUMMER]

As the exiled European artists leave New York, Motherwell finds his place among a circle of American painters who are attracting increased attention. Most significantly, his friendship with Mark Rothko deepens. Through Rothko, he is introduced to Barnett Newman, Herbert Ferber (1906–1991), Adolph Gottlieb, and through them to Tony Smith (1912–1980) and Bradley Walker Tomlin (1899–1953). Motherwell will later say that it is through these friendships that he "becomes 'assimilated' as a New Yorker."¹⁶⁴ Around this same time he becomes friendly with William Barrett, a philosopher and associate editor of the *Partisan Review*, who is a leading authority on existentialism.

In June, Wolfgang Paalen and Luchita Hurtado stay with Motherwell for several weeks. He and Paalen discuss the idea of reviving *Dyn* with Wittenborn, Schultz, Inc.¹⁶⁵

AUGUST 23

Reynal & Hitchcock write Motherwell to discuss an illustrated edition of Baudelaire's complete poems, for which Motherwell is to provide drawings. The project never materializes.

SEPTEMBER 10–DECEMBER 8

The Museum of Modern Art presents Dorothy Miller's exhibition *Fourteen Americans*, which includes works by Arshile Gorky, David Hare, Isamu Noguchi, Saul Steinberg, Mark Tobey, and others. Motherwell is represented by thirteen works from 1943 to 1946 and writes a statement for the catalogue.

SEPTEMBER 30–OCTOBER 19

The Betty Parsons Gallery opens at 15 East Fifty-seventh Street, directly across the hall from the Kootz Gallery. Parsons's first exhibition, Northwest Coast Indian Art, is organized with the assistance of Barnett Newman, who also writes the catalogue essay.

[AUTUMN]

Motherwell's discussions with Wittenborn about reviving *Dyn* evolve into the creation of a new publication under the stewardship of Motherwell and Harold Rosenberg, "to combat the indifference to, and reaction against, modern art in the United States."¹⁶⁶ Initially called *Transformations*, by the spring of 1947 it is given the name *Possibilities*.¹⁶⁷ The journal is conceived to present a broad point of view, and four editors are chosen: Motherwell, visual arts; Rosenberg, literature; Pierre Chareau, architecture; and John Cage, music.

Beginning in December, Motherwell solicits statements and essays from Baziotès, Hayter, Pollock, Rothko, and David Smith (1906–1965). Rothko submits an essay titled "The Drama of Painting"; with his permission Motherwell heavily edits the piece, changing the sequence of the paragraphs to strengthen Rothko's argument. He also retitles the essay "The Romantics Were Prompted," after a phrase in Rothko's text.¹⁶⁸

NOVEMBER 20

Motherwell purchases two acres of land at the corner of Jericho Lane and Georgica Road in East Hampton for approximately \$800 from Mardi Helmuth's family trust.¹⁶⁹ With Pierre Chareau as architect, he plans to build a house and studio complex using two 20 by 30-foot army salvage Quonset huts, which are chosen as a cheap material for building a large space; nonetheless, Chareau's perfectionism

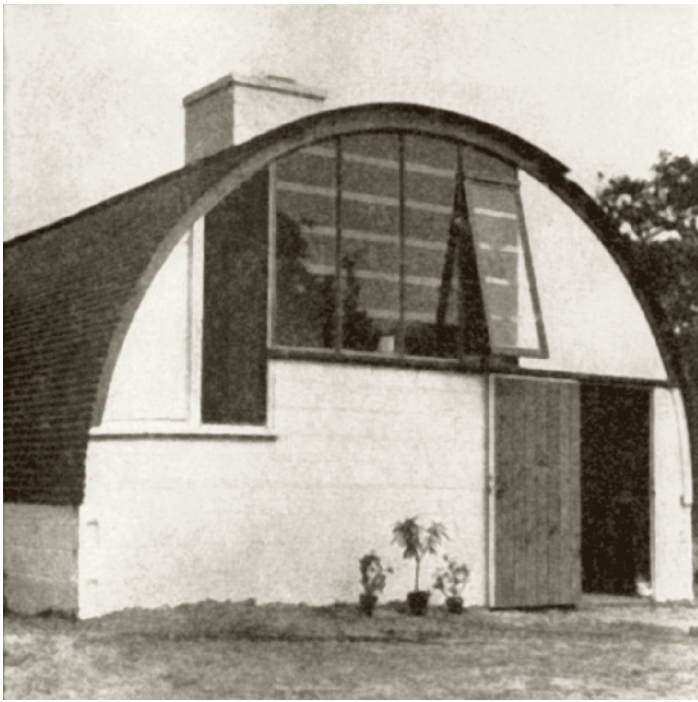


Fig. 187. Motherwell's Quonset hut house and studio, designed by Pierre Chareau, East Hampton, 1947

eventually pushes the cost many thousands of dollars over budget. For Chareau's fee, Motherwell gives him a small portion of the property, on which the architect builds himself a cottage using surplus materials from Motherwell's house.¹⁷⁰

DECEMBER 10

Motherwell attends a concert of prepared piano works by John Cage at the Carnegie Recital Hall.

DECEMBER 10–JANUARY 16, 1947
Motherwell's *In the Night* (w4) is shown in the 1946 *Annual Exhibition of Contemporary American Painting* at the Whitney Museum of American Art.

1947

Kindergarten Chats (1901) by Louis Sullivan is released as the fourth volume in the Documents of Modern Art series.¹⁷¹

JANUARY 17–FEBRUARY 8

On January 17 Barnett Newman sends Motherwell the catalogue for his new Betty Parsons exhibition, *The Ideographic Picture*, "Here is the show I wrote you about. I am eager to know your reactions and hope that you will see the show soon and that I shall hear from you."¹⁷² The exhibition features Hans

Hofmann, Pietro Lazzari, Boris Margo, Newman, Ad Reinhardt, Rothko, Theodoros Stamos, and Clyfford Still, all now represented by Parsons. Newman's essay trumpets the group as representative of a new movement in American painting.¹⁷³

Newman's letter prods Motherwell to write to Samuel Kootz, who is consumed by plans for his upcoming show of Picasso, urging him to remain focused on promoting his young American painters. He encourages Kootz to sign Jackson Pollock, who is having his last show with Art of This Century (January 14–February 7): "The important thing you've done is back a young movement in painting—and that movement will only be important to the degree that we try to advance beyond the great Parisian painters (who are bound to be against such an effort when they confront it, even though they accept the principle of reaction), and at the same time try to approach the Parisian painters' depth of feeling and painting quality; and I hope you will always try to help such young people, even if one day you should be persuaded that I am not one of them. For that reason, though I don't get along especially well with him, I would like to see you take on Pollock, particularly if his new show, which I haven't seen, marks a progress."¹⁷⁴

JANUARY 27–FEBRUARY 15

The first postwar showing in America of new works by Pablo Picasso is held at the Kootz Gallery. The success of the show sends Kootz back to Paris to seek more works from Picasso and to try to interest French galleries in his American painters.

FEBRUARY 10

The translator Ralph Manheim (1907–1992), while doing research for his translation of Georges Hugnet's essay "L'Esprit dada dans la peinture," discovers a copy of Richard Huelsenbeck's essay "En avant Dada, Geschichte des Dadaismus" (Dada in the Forefront: A History of Dadaism), written in 1920. He recommends it to Motherwell for publication along with the Hugnet essay. From this moment Motherwell's intention shifts from a volume focused on a single essay to a larger anthology of writings by the Dadaists.

Through Wittenborn, Motherwell learns that Huelsenbeck is now living in New York and practicing psychiatry under the name Dr. Charles R. Hulbeck. As the project develops, Huelsenbeck, along with Duchamp, Ernst, and Hans Richter, advise Motherwell on the history of the movement, where to find its members, and how to track down missing texts.

MARCH

Motherwell meets Miró, who is in New York for several months working on a mural for the Terrace Plaza Hotel in Cincinnati. Miró is renting an East Harlem studio from Carl Holty, an old friend who shows at the Kootz Gallery. Miró becomes one of the few Europeans to closely follow new developments in American painting and is seen by Motherwell as being among the most sympathetic to the Americans in style and outlook.

MARCH 28–APRIL

Introduction à la peinture moderne américaine opens at the Galerie Maeght, Paris. The exhibition features five works each by Baziotes, Bearden, Browne, Gottlieb, Holty, and Motherwell. The exhibition, sponsored in part by the U.S. Information Services, is accompanied by a catalogue with an essay by Harold Rosenberg, who links the spirit of the work of the new American painters to Existentialism.

APRIL 28–MAY 17

Motherwell opens at the Kootz Gallery. Originally scheduled for January, the show was pushed back by Motherwell so he could rework his canvases. Of the twelve identifiable works in the exhibition, eleven were completed in the first four months of 1947, although some were begun as early as 1945. Motherwell writes in the catalogue, "I begin a painting with a series of mistakes. The painting comes out of the correction of mistakes by feeling."¹⁷⁵

Clement Greenberg celebrates the artist's new clarity: "Motherwell's ambition, which is to simplify and to manipulate the results of the simplification into expression, is one that places him at the very center of all that is serious and ambitious in contemporary painting."¹⁷⁶

MAY

Herbert Read's *Grass Roots of Art* and Alexander Dornier's *The Way beyond Art: The Work of Herbert Bayer* are published as the second and third volumes in the Problems of Contemporary Art series. Read's book is a collection of four recent lectures on the relationship between art and society. Dornier's book is published in conjunction with a traveling retrospective of the Bauhaus artist and theorist Herbert Bayer.

MAY 5

George Wittenborn introduces Motherwell to Bernard Karpel (1911–1986), the chief librarian of the Museum of Modern Art, who will locate many rare documents for the Dada anthology. Karpel will contribute extensive bibliographies to all of the subsequent books in the Documents of Modern Art series and later the Documents of 20th-Century Art series.

LATE JULY–SEPTEMBER

The Motherwells move into their new house in East Hampton. In adapting the Quonset hut, Pierre Chareau has sunk the floor several feet below ground level and opened up one side with windows salvaged from an old greenhouse. As the first modern home built in East Hampton, it immediately attracts wide attention, and plans are made for the house to be photographed for *Harper's Bazaar*; these photos show Chareau, the Motherwells, Anne Matta, and her twin sons in the different rooms.¹⁷⁷



Fig. 188. Motherwell's 1948 solo exhibition at the Samuel M. Kootz Gallery. From left to right: *The Red Skirt* (p65) and *Personage, with Yellow Ochre and White* (p64)

The first works Motherwell paints in his new studio are *Personage, with Yellow Ochre and White* (p64) and *Woman in Green* (p61), both done in August. *The Emperor of China* (p68) is worked on over the summer and completed on September 8.

SEPTEMBER 8–27

The exhibition *Women* at the Kootz Gallery is built around Picasso's *Woman in Green Costume* (1943; Fondation Beyeler), a painting recently acquired by Kootz. The show includes Georges Braque and Léger along with the six gallery artists. Kootz publishes an elaborate large-format catalogue: *Women: A Collaboration of Artists and Writers*, designed by Paul Rand, which pairs the paintings with poems by well-known writers, including e. e. cummings, Paul Goodman, Harold Rosenberg, Jean-Paul Sartre, Tennessee Williams, and William Carlos Williams. Motherwell's *Personage, with Yellow Ochre and White* (p64) is paired with Weldon Kees's "Pastiche for Eve."

MID-OCTOBER

Maria Motherwell drives to Los Angeles to visit her family and to Atherton, south of San Francisco, where she stays with Motherwell's mother.

[LATE OCTOBER]

Possibilities 1: An Occasional Review (winter 1947–48) is published as the fourth volume in the Problems of Contemporary Art series. Meant to represent the best in advanced artistic creation, *Possibilities* includes interviews with and statements by Arp, Baziotes, Miró, Pollock, Rothko, and David Smith and a number of essays and literary works, including Paul Goodman's story "The Emperor of China." In their introduction to this number, Motherwell and Rosenberg write, "This is a magazine of artists and writers who 'practice' in their work their own experience without seeking to transcend it in academic, group or political formulas. . . . If one is to continue to paint or write as the political trap seems to close upon him he must perhaps have the extremest faith in sheer possibility."¹⁷⁸

1948

JANUARY 5–23

Jackson Pollock has his first exhibition at the Betty Parsons Gallery.

JANUARY 29

Motherwell writes his coeditors about the relative successes and failures of the first issue of *Possibilities* and about the magazine's future: "Harold is the only editor who has contributed in the role in which you all interest me, and I interest myself, which is as a creator. Pierre I excuse, because he was not in a position last summer to create something for the magazine, and because he is now creating something for it. I think John and I were mistaken in not creating, in acting merely as editors. If these remarks are accepted, then the second thing we must decide is to what degree we are to turn 'possibilities 2' into a personal vehicle of expression."¹⁷⁹

MARCH 4

Motherwell writes Joseph Cornell, complaining about conflicts among the *Possibilities* editors and to solicit a contribution from him for the second issue: "I have been through a long period of depression and anxiety, moreover the editors of 'Possibilities' can't agree on anything—which I think is true to life; all of us nowadays are intense individualists—so as a consequence I believe the deadline will be pushed back to something like July 1st."¹⁸⁰

SPRING

Both Motherwell and Maria are involved in extramarital affairs at this time.¹⁸¹ He writes to Wittenborn and Schultz on March 18: "I've been going through a real crisis, but seem to be alright now, and think I'm doing better work than ever before—but you never know until a year afterwards. Anyhow, please excuse me my crises—one has to pay in one way or another for everything, but I'm sorry when my anguish spreads over to my friends."¹⁸²

MARCH 20–APRIL 17

Motherwell's painting *The Checkered Skirt* (p67) is included in the Kootz Gallery's *Third Anniversary* show.

APRIL 12–MAY 12

Willem de Kooning's first solo exhibition is held at the Charles Egan Gallery.

MAY 10–29

The Kootz Gallery exhibits *Paintings and Collages by Motherwell*, consisting of nineteen works created during the previous nine months. This is Motherwell's most focused exhibition to date. Most of the paintings are large works depicting single figures, including *Personage, with Yellow Ochre and White* (p64), *The Emperor of China* (p68), and *The Homely Protestant* (p82). (For more on this exhibition and its reception see Chapters 2 and 3, in this volume.)

MAY 21–JUNE 18

Motherwell's 1944 drawing *Figuration* (Henry Art Gallery, University of Washington, Seattle) is included in the exhibition *117 Oil and Water Color Originals by Leading American Artists* at the Whitney Museum of American Art. The show was to have traveled throughout Europe in 1948 and 1949 as part of an exhibition sponsored by the U.S. State Department of works purchased to promote American art. But with Cold War tensions rising, several red-baiting congressmen accuse the State Department of promoting "subversive" art and succeed in canceling the tour. After the Whitney exhibition closes, the entire State Department collection is auctioned off, including Motherwell's drawing.

[JUNE]

Motherwell turns his attention again to the second issue of *Possibilities*. He creates a design to illuminate a vivid and violent poem by Rosenberg, "A Bird for Every Bird," which he will later consider to be the first work in the *Elegy to the Spanish Republic* series (see fig. 44). Motherwell later recalled, "I was to illustrate a very savage poem called 'The Bird for Every Bird.' I was making an automatic drawing and I wanted it to carry the same violence as Rosenberg's poem, and I was also thinking in terms of black and white because the magazine couldn't afford to print in colour."¹⁸³ For the final design, Motherwell inscribes the first ten lines on the left-hand page, and on the right, the final three. Below these, on the right-hand page, he draws a bold abstract design of vertical black bars and oval forms.

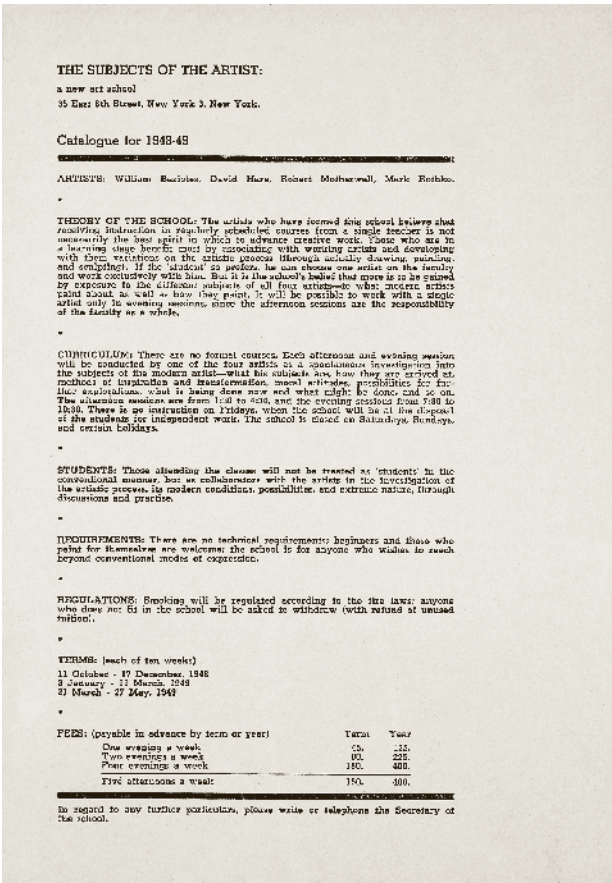


Fig. 189. Poster announcing the Subjects of the Artist school, 1948

The text of Rosenberg’s poem reads as follows:

I said to him: Why do you delay?
He said: Because of what you desire.
And I: *You* command my desires . . .
So sweetly the argument went on from year to year.
Meanwhile it was raining blood and rage.
The two Marquis, the white and the black
Were crying like gulls out of my throat—
My throat uncaring as the summer sky—
All to avenge themselves upon the dust.
Leopards drowns on the diving boards
I knew who had sent them in those green cases.
Who doesn’t lose his mind will receive like me
That wire in my neck up to the ear.¹⁸⁴

JUNE 11
Motherwell creates the drawing *The Sailor’s Cemetery* (see fig. 43), which takes its title from Paul Valéry’s poem “Le Cimetière Marin.”

JUNE 18
Only two months after celebrating his gallery’s third anniversary, Kootz suddenly announces that he is closing the gallery in order to act as Picasso’s exclusive worldwide dealer. The American artists who have contracts with Kootz are left high and dry, without representation or exhibitions for the upcoming season, and many are still owed money by Kootz.¹⁸⁵

[SUMMER]
Leo and Ileana Castelli purchase the house across from Motherwell’s in East Hampton. Leo Castelli and Motherwell share many mutual friends in the community of European artists in New York—including Matta, Arp, Hulbeck (aka Huelsenbeck), and in particular Pierre Chareau (who encouraged the Castellis to go to East Hampton)—and become quite friendly. Through

Motherwell, Castelli is introduced to the circle of the American artists. As Castelli recalled: “He was really my contact, my first American contact, let’s say literate and articulate American contact with the art scene . . . he acted as a bridge. And I owe him really a great debt for making me, not purposely but just through being what he was and his activities.”¹⁸⁶ Castelli eventually purchases Motherwell’s large canvas *Wall Painting with Stripes* (P16).

JULY 21
Arshile Gorky (1904–1948) hangs himself in his barn in Sherman, Connecticut.

[AUGUST]
Clyfford Still, who has recently moved to New York from San Francisco, visits Motherwell and Rothko. They discuss Still’s idea to open a school run by artists, for artists: “A group of painters, each visiting the center one afternoon a week, each an entity different from the others, each free to teach in whatever way he chose or free to stay away . . . selected with emphasis on intelligence and ‘drive.’”¹⁸⁷

At Motherwell’s recommendation, they bring in William Bazziotes and David Hare, with the understanding that each instructor will teach one weekday evening each week. But in late August, frustrated by the difficulties of collaboration, Still gets cold feet and abruptly heads back to San Francisco to resume his teaching position at the California School of Fine Arts.¹⁸⁸

AUGUST 24
Motherwell writes the preface for Jean (Hans) Arp’s *On My Way*.

SEPTEMBER
The Sidney Janis Gallery opens in Kootz’s old gallery space at 15 East Fifty-seventh Street.

[SEPTEMBER]
Despite Still’s departure, plans for the school continue to evolve. Mark Rothko secures a loft for it at 35 East Eighth Street, and they decide to call the school The Subjects of the Artist, at Barnett Newman’s suggestion. On September 12 Motherwell takes out two ads in the *New York Times*, one announcing the school and a second to rent out his house in East Hampton.¹⁸⁹ Of the school’s fragile beginnings,

Motherwell recalled: “The loft had no heat, and if a New York collector, Bernard J. Reis, had not given us \$500 for the installation of our stoves, our capital would have been exhausted before we began. We spent another week in white-washing it, getting the lights in working order, and opening accounts for electricity and for gas for the heat; at this time we hit on our rather awkward name for the school, ‘Subjects of the Artist,’ which was meant to emphasize that even the most ‘abstract’ modes of art have subjects, and that the curriculum was to consist of those subjects that interest advanced artists now.”¹⁹⁰

He and Maria move back to New York City and find an apartment at 343 West Fourteenth Street. The decision to leave East Hampton is prompted both by the school and by his hope that he can save his marriage with Maria, who felt increasingly isolated in East Hampton and believed that she was losing her own identity in her marriage to an artist preoccupied by his work.¹⁹¹

SEPTEMBER 21–DECEMBER 5
Motherwell’s *Pancho Villa, Dead and Alive* (C7) is included in the exhibition *Collage*, the Museum of Modern Art’s historical survey of the medium. Installation photos of this exhibition are considered for inclusion in the second issue of *Possibilities*.

AUTUMN
Concerning the Spiritual in Art (1912) by Wassily Kandinsky is published as the fifth volume in the Documents of Modern Art series. Motherwell writes a brief editorial note to the volume.¹⁹²

Jean (Hans) Arp’s *On My Way* and Max Ernst’s *Beyond Painting* are published as the sixth and seventh volumes in the Documents of Modern Art series. Motherwell’s prefatory notes to these volumes are his most personal and impressionistic writings to date.¹⁹³

OCTOBER 11–DECEMBER 17
The first term of the Subjects of the Artist school begins with Rothko, Bazziotes, Hare, and Motherwell each teaching one day a week. The initial enrollment consists of about fifteen students, though on any given day only five students are likely to be working in

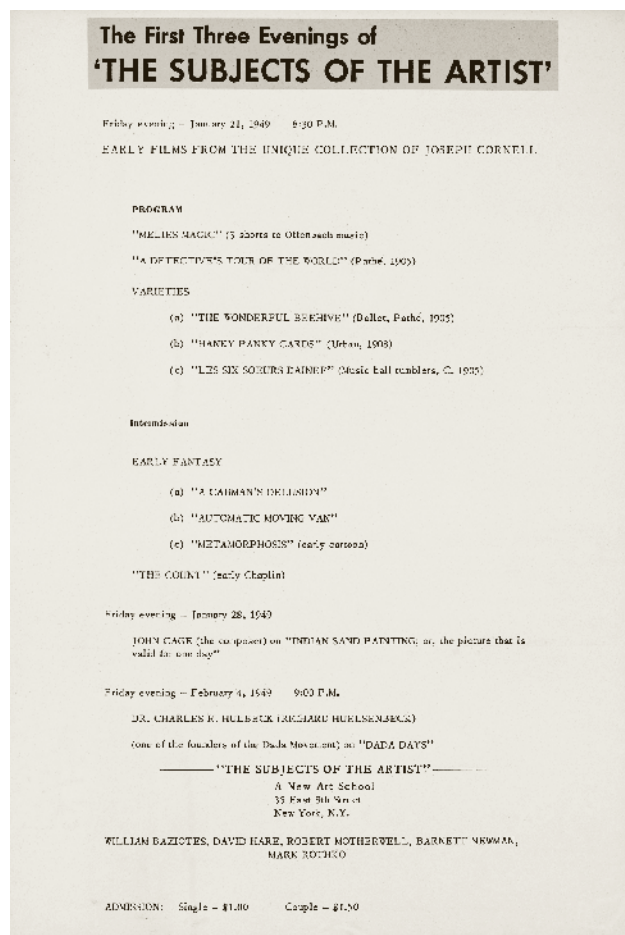


Fig. 190. Poster advertising a film program by Joseph Cornell and lectures by John Cage and Dr. Charles R. Hulbeck (aka Richard Huelsenbeck) at Subjects of the Artist, January–February 1949

the loft. Among those who study with Motherwell are Rosemarie Beck, Gandy Brodie, Mary Abbot Clyde, Arthur Ginsel, Mariska Kavacz, Kenneth Kilstrom, William Machado, Dorothy Taback, Yvonne Thomas, and Florence Weinstein.¹⁹⁴

With Still's departure the fifth day is left open and Motherwell organizes a series of Friday-evening talks by artists; among the first are Herbert Ferber and Ad Reinhardt. When these talks prove more popular than expected, Motherwell asks Barnett Newman to help him manage the Friday-night lectures.

OCTOBER

Motherwell and Baziotis join the Betty Parsons Gallery, which already represents Pollock, Rothko, Newman, Reinhardt, and Still. But Motherwell never shows with Parsons and leaves the gallery within the year.¹⁹⁵

[LATE AUTUMN–EARLY DECEMBER]
The Motherwells' move back to New York has not solved their marital problems, and Maria abruptly departs for

California. (Later they give different accounts of what happened. Motherwell says that she ran off with a man she met in East Hampton, and that she took his Jeep and their dogs with her. Maria denies this, noting that she did not run off with anyone and that she had paid for the car with money she earned writing scripts for comic books.)¹⁹⁶

Either before or in the aftermath of Maria's departure, Motherwell falls in love with Natica Waterbury (1921–1977), an employee of the Betty Parsons Gallery. He would later write that his relationship with the Parsons Gallery was “complicated by my being in love with a beautiful employee of hers, for whom Betty, herself a strikingly beautiful woman, had deep feelings.”¹⁹⁷ Waterbury departs shortly afterward for Paris with the painter Sonja Sekula, but Motherwell remains in contact with her and even sends money to assist her in the months to come.

Motherwell begins drinking heavily, overwhelmed by feelings of “abandonment, desperation, and

helplessness,” and later describes this period as “the only time in my life I seriously contemplated committing suicide.”¹⁹⁸ In this state of mind, he comes across the illumination he had made for Harold Rosenberg's poem and decides to make an enlarged copy of the image in casein on cardboard. “At one moment I was looking around for a generating idea, and thought well, I'll try another version, only larger and eliminating the written script. It was one of those times when I just wanted to paint for the act of painting.”¹⁹⁹

This 20 by 15-inch work, *At Five in the Afternoon* (W10), is the first painting in the *Elegy to the Spanish Republic* series (see Chapter 4 in this volume). He first considers naming the work *Reading Lorca* but instead chooses the title *At Five in the Afternoon* from the refrain in Lorca's famous poem “Llanto por Ignacio Sánchez Mejías.”²⁰⁰

DECEMBER 2–JANUARY 30, 1949

Samuel Kootz donates Motherwell's *In Yellow and Black* (P46) to the newly formed Tel Aviv Museum. The work is displayed at the Jewish Museum, New York, as part of the exhibition *American Artists for Israel*, sponsored by the American Fund for Palestinian Institutions at the Jewish Museum.

DECEMBER 15

Motherwell's essay “A Tour of the Sublime” appears in *Tiger's Eye* as part of a special section, “The Ides of Art: 6 Opinions on What Is Sublime in Art.” Other contributors included Nicolas Calas, Barnett Newman, Kurt Seligmann, John Stephan, and A.D.B. Sylvester. Motherwell initially considers calling his essay “Against the Sublime.” He argues for the tragic against the sublime and emphasizes the negative aspects of modernism and the ways in which modernism was an attack on the sublime: “A painter's most difficult and far-reaching decisions revolve around his rejections.”²⁰¹

DECEMBER 19–21

In his Fourteenth Street apartment, during a blizzard that drops twenty inches of snow on New York, Motherwell paints *The Voyage* (P87) and *Granada* (P86) on a large roll of paper tacked to the wall: “[The Voyage] was painted in a terrible time in my life, in a horrible room on 14th Street for about 15 hours

from 7 in the evening till 10 the next morning. The day after I painted a picture I liked better—called *Granada* which is all in black in white. I've never painted anything like this before and I called it the *Voyage* because it was new to me and one of the deepest impressions in my adolescence was first coming across the poems of Charles Baudelaire.”²⁰²

After two all-night sessions, Motherwell, whose state of mind is already fragile, considers destroying the paintings he produced, but Bradley Walker Tomlin talks him out of doing so.²⁰³

1949

JANUARY 3–MARCH 11

Barnett Newman officially joins the faculty of The Subjects of the Artist to run the Friday-night lectures. Joseph Cornell, John Cage, and Dr. Charles R. Hulbeck (aka Richard Huelsenbeck) give the first talks of the new term. The lectures begin drawing audiences of up to 150 people and contribute to the beginning of the downtown art scene.²⁰⁴

JANUARY 17

Operating in his capacity as a private dealer, with a large inventory of works by his former gallery's artists, Samuel M. Kootz writes Herman More, the director of the Whitney Museum of American Art, offering the museum the opportunity to purchase one painting and receive a second work of the same size and value as a gift. The Whitney acquires Motherwell's *Red Skirt* of 1947 (P65) and Adolph Gottlieb's *Vigil* (1948).²⁰⁵

FEBRUARY 11–22

Motherwell writes the “Preliminary Notice” to Daniel-Henry Kahnweiler's *Rise of Cubism* (1915), the next volume to be published in the Documents of Modern Art series.²⁰⁶

MARCH 19

Motherwell delivers the lecture “A Personal Expression” as part of the Seventh Annual Conference of the Committee on Art Education, sponsored by the Museum of Modern Art. Other speakers include Meyer Schapiro, Balcomb Greene, and Ben Shahn; the panel is moderated by Ruth Reeves.²⁰⁷



Fig. 191. Motherwell with Barnett Newman and Annalee Newman at Palisades Park, July 14, 1949

Fig. 192. Advertisement for the Robert Motherwell School of Fine Art, autumn 1949

**Robert Motherwell
School of Fine Art
Painting,
Drawing,
Theory
61 Fourth Ave., N. Y. C.
Tues., Wed., 7-10 P. M.**

SPRING

Paintings, Sculptures, Reflections by Georges Vantongerloo—the last living member of the De Stijl movement—is published as the fifth volume in the Problems of Contemporary Art series.

MARCH 21–MAY 27

Mark Rothko quits Subjects of the Artist at the end of the second semester, and Barnett Newman takes over his classes. David Hare loses interest in teaching after the death of his best student, and at the end of its third semester, the school closes.

MARCH 29

Motherwell writes the “Preliminary Notice” to the revised edition of Guillaume Apollinaire’s book *The Cubist Painters: Aesthetic Meditations*, and later in the year he completes a new introduction for a revised edition of Mondrian’s *Plastic Art and Pure Plastic Art*, the first volumes to enter a second printing in the Documents of Modern Art series.

APRIL 3–24

American Painting: 3 Centuries at the John and Mable Ringling Museum of Art in Sarasota, Florida, includes an unidentified painting by Motherwell, *Black and White*. (This painting is listed as measuring 18 x 24 inches, and is the only work by Motherwell to be lent during the 1948–49 season with the credit line “Courtesy of Betty Parsons Gallery.” It is possible that the work in question is *At Five in the Afternoon* [w10], with the dimensions reflecting the size of the frame. If so, it would mark the first exhibition of this painting, and, indeed, of any image from the Elegy to the Spanish Republic series.)

MAY 14

Kahnweiler’s *Rise of Cubism* is published as the ninth volume in the Documents of Modern Art series. Among the forthcoming titles listed on the back cover are *Dada: An Anthology*, which “will be published in the fall of 1949,” and *Possibilities 2*, which remains “in active preparation.”

MAY 26–SEPTEMBER 8

On May 26 Motherwell obtains a French visa, intending to travel to Paris that summer to meet with Tristan Tzara and Daniel-Henry Kahnweiler, and to see Natica Waterbury, with whom he has corresponded during the spring. But he later cancels the trip. In letters to Tzara and Kahnweiler, he gives an undefined illness as the reason, though the psychological turmoil of his impending divorce and his unrequited feelings for Waterbury may well be involved.

Having rented out his house, Motherwell takes a room in the house of Dr. William T. and Mardi Helmuth in East Hampton.

Motherwell begins psychoanalysis with Dr. Montague A. Ullman (1916–2008) in early September. He will remain in analysis for most of his life, sometimes with other analysts, but he repeatedly returns to Ullman, whom he sees until shortly before his death.

JULY 3–16

Motherwell’s *At Five in the Afternoon* (w10) is included in an exhibition at the Gallery 200 in Provincetown, to coincide with the summer exhibition and lecture series *Forum 49*, organized by Weldon Kees, Fritz Bultman, and Cecil Hemley.

AUGUST 11

Motherwell goes to Provincetown with Willem de Kooning and delivers the talk “Reflections on Painting Now” at Forum 49 as part of the symposium “French Art vs. U.S. Art Today.” Other speakers include Karl Knaths, Paul Mocsanyi, Stuart Preston, and Frederick Wight. Adolph Gottlieb acts as moderator.

AUGUST 16

George Dondero, the U.S. representative from Wisconsin, names Motherwell in the speech “Modern Art Shackled to Communism,” in the House of Representatives. Dondero warns of “the link between the Communist art of the ‘isms’ and the so-called modern art of America. . . . Add to this group of subversives the following satellites and the number swells to a rabble: Motherwell, Pollock, Baziotes, David Hare and Marc Chagall.”²⁰⁸

SEPTEMBER

Samuel M. Kootz reopens his gallery after his arrangement with Picasso falls apart. Motherwell and Baziotes rejoin Kootz, which some of their friends in the Parsons Gallery view as a betrayal. On September 11, Motherwell writes Herbert Ferber, “You’ll be shocked to learn that I’ve gone back to Kootz. I like th[e] risk, & is in reality a sign of health on my part.”²⁰⁹ A few weeks later, Tomlin writes Ferber with more information about Motherwell’s decision: “In talking to Bob in reference to his going back to Kootz he said (perhaps partly to alleviate his sense of guilt) that he felt that the fight was over for all of us—I think he said battle—and that at present each of us has to go about his own work. I know he means and in fact said that the bond between all of us is so strong that nothing can ever change it but that it is perhaps no longer necessary to think of ourselves as a group in somewhat the terms of a battering ram.”²¹⁰

Under the terms of Motherwell’s new contract with Kootz all works are to be sent to the gallery on a consignment basis and he will no longer receive a monthly stipend. The arrangement allows Motherwell greater control of his work but will make it necessary for him to find a teaching position or other steady employment to supplement his income from painting.

SEPTEMBER–MAY 1950

The Robert Motherwell School of Fine Art opens in a loft at 61 Fourth Avenue, between Ninth and Tenth Streets. Motherwell’s students include several from Subjects of the Artist. The school holds classes two nights a week and doubles as his studio; shortly afterward, Bradley Walker Tomlin begins sharing it with him and introduces him to Philip Guston.

The loft used for the Subjects of the Artist school the previous year reopens as Studio 35. Three New York University professors, sculptor and architect Tony Smith and painters Hale Woodruff and Robert Iglehart, lease it and continue the Friday-evening lectures with input from Motherwell; during the week New York University students use the loft as a studio space.

In September a group of artists that includes Philip Pavia, Franz Kline, and Willem de Kooning rents a

loft next door to Studio 35, at 33 East Eighth Street, which they name the Club. The Club starts its own series of talks and panel discussions by artists and, over the next decade, becomes an anchor of the downtown art scene.

SEPTEMBER 14–OCTOBER 3

The Samuel M. Kootz Gallery reopens in a new space at 600 Madison Avenue, with a group exhibition called *The Intrasubjectives*, organized by Kootz and Harold Rosenberg. It includes works by Gorky, Reinhardt, de Kooning, Pollock, Rothko, and Tomlin, along with Kootz's gallery artists, who now include Hans Hofmann and David Hare in addition to Motherwell, Baziotés, and Gottlieb. Motherwell shows *The Voyage* (p87) for the first time. The title of the show is an attempt to name the new movement in American painting, borrowing a term from an essay by José Ortega y Gasset published earlier that summer in the *Partisan Review*.²¹¹ Both Kootz and Rosenberg write essays for the exhibition catalogue, which is designed by Adolph Gottlieb.

Stuart Preston, reviewing the exhibition in the *New York Times*, writes, "Pollock's opposite number in the group is Robert Motherwell, whose solution to the problems of abstract art is found in a wonderfully organized design of large, loosely related, sharply defined flat forms. Not that color is despised. Each form is given just that tone that puts it in its place. Once the great design is fixed the job is done. There is nothing of color or handling left over for superfluous decoration."²¹²

SEPTEMBER 15–26

Tristan Tzara writes Motherwell a number of increasingly angry letters that conclude with his pulling his text from Motherwell's Dada anthology, which puts the project's future in doubt. Tzara writes that he refuses "to collaborate" (still a charged word in French in 1949) in the anthology.²¹³ He is furious about rumors that Motherwell will use Richard Huelsenbeck's *Manifesto 1949* as an introduction to the book, since Tzara and Huelsenbeck have had a long-standing feud over who coined the word *dada*. But the larger issue is a political dispute: Tzara is a member of the French Communist Party, while

Huelsenbeck is ardently anti-Stalinist and wants to distance Dada from all political affiliations. This dispute will drag on for months, drawing in various Dada factions on both sides of the Atlantic. At Duchamp's suggestion, Motherwell tries a diplomatic solution and encourages Tzara to write a response to Huelsenbeck's manifesto, promising to publish both.

SEPTEMBER 27–NOVEMBER 17

To obtain a divorce from Maria, Motherwell travels west to San Francisco to consult with his mother and her lawyer, and then to the Del Monte Ranch outside Reno, Nevada. While there he writes the "Preliminary Notice" for Marcel Raymond's *From Baudelaire to Surrealism*, the tenth volume in the Documents of Modern Art series.

At the ranch he meets Betty Little (1924–2009), who will become his second wife. She also has come from New York to obtain a Reno divorce, and has an infant daughter, Cathy, from her first marriage.

OCTOBER 4–22

Robert Motherwell Collages 1943–49 is mounted at the Samuel M. Kootz Gallery while Motherwell is in Nevada. The works are drawn from both Kootz's own holdings and numerous loans. William Baziotés writes to Motherwell, "T. S. Eliot has written that for the subjectively extreme and obscure artist of to-day the most important feeling is to have a feeling for the past. This I felt in your show of collages. Not that I felt Proustian or anything like that but I did feel it was a strange American painter. There were elements of frustration, disgust, despair—the existentialist attitude of every young 20th century painter. But there was love there too (the past of course)—beautiful costumes, gingerbread, women, erections, ease of living, take your time; holidays; jewelry; jokes; oval mirrors; stripes; flags; parades, circuses. And Sam and I agreed it was a beautiful show."²¹⁴

NOVEMBER 18–MAY 25, 1950

Returning from Reno, Motherwell moves in with Pierre and Dollie Chareau at 215 East Fifty-seventh Street. He and Betty Little spend Thanksgiving at his house in East Hampton. There he inspects his studio, as Betty later

recalled, "to see how it had fared in the several months since he had left there, which was the summer before the divorce. That spurred a renewed interest in Bob to paint again when he returned to the city."²¹⁵

1950

JANUARY

Joseph Cornell gives Motherwell a small box, *Untitled (A Suivre)* (1949),²¹⁶ from his recent exhibition at the Charles Egan Gallery.²¹⁷

JANUARY 23–FEBRUARY 11

Barnett Newman's first solo exhibition is mounted at the Betty Parsons Gallery. Motherwell helps hang the exhibition and writes Newman, "I greatly admire the intelligence & jauntiness of your exhibition (the rationalization, less so), & tip my hat to you with real respect. I hope it is the first of an equally beautiful series."²¹⁸

JANUARY 31–MAY 7

Motherwell's *Western Air* of 1947 (p47) is included in the *Recent Acquisitions* exhibition at the Museum of Modern Art. Just before the show, the museum deaccessioned two works by him: *In Beige with Sand* (c19) and *The Homely Protestant* (p82), which were returned to the Kootz Gallery as credit against the acquisition of the large 1947 oil.

FEBRUARY

The second issue of *Possibilities* is canceled.²¹⁹ Despite Motherwell's continual efforts to keep the peace, conflicts between Rosenberg and Wittenborn, and particularly between Rosenberg and Cage, have created an insoluble impasse.

The material that was assembled for the second issue included Motherwell's ink drawing for Rosenberg's "A Bird for Every Bird" (later known as *Elegy to the Spanish Republic No. 1*; see fig. 44); a long article on Willem de Kooning by George H. Dennison; Paul Goodman's essay "Statue of Strength and Goodness"; fragments from Erik Satie's "Memories of an Amnesiac"; Daniel-Henry Kahnweiler's essay "Mallarmé and Painting"; Rachel Bepaloff's philosophical essay "The Moment," which contrasts Montaigne's *Essays* and Saint Augustine's *Confessions*; a statement

by William Baziotés; "Fable," by Alfred Jarry; a feature on the paintings and mosaics of Max Spivak; a 1928 "Tableau-Poème" by Piet Mondrian and Michel Seuphor; Motherwell's 1949 essay "A Personal Expression"; and Louis Zukofsky's "David and Bathsheba," an excerpt from his *Thanks to the Dictionary*.²²⁰

Motherwell almost immediately begins work on a new project, *Modern Artists in America*, with coeditors Ad Reinhardt and Bernard Karpel. Meant to serve as a documentary account of the 1949–50 art season, the publication appears in late 1951.

FEBRUARY 17

At a symposium on André Malraux's *Psychology of Art* at the Club—which includes Clement Greenberg, Barnett Newman, and Meyer Schapiro—Motherwell is the only one to speak in support of Malraux's ideas, which have had a strong effect on him.

FEBRUARY 28–MARCH 20

Motherwell's *Granada* (p86) is included in *Black or White: Paintings by European and American Artists* at the Kootz Gallery, for which he writes the catalogue essay "Black or White." The exhibition features works in black and white by European artists including Picasso, Dubuffet, Braque, Mondrian, and Miró, and the Americans Fritz Bultman, Baziotés, de Kooning, Gottlieb, Hofmann, Kees, Tobey, and Tomlin.

The show marks the second exhibition by Motherwell of a work in what will become the *Elegy* to the Spanish Republic series and the first time he has exhibited a work from the series in New York. The positive reception of *Granada* from both the press and artists appears to be an important factor in Motherwell's further exploration of the *Elegy* theme in the months that follow. Motherwell meets Franz Kline (1910–1962) for the first time at the Kootz Gallery, when Kline compliments him on *Granada*.²²¹

MARCH 27–APRIL 21

Motherwell writes an essay for the catalogue of David Smith's exhibition at the Marion Willard Gallery.²²²

Fig. 193. Artists' session at Studio 35, April 1950. From left to right: Seymour Lipton, Norman Lewis, Jimmy Ernst, Peter Grippe, Adolph Gottlieb, Hans Hofmann, Alfred H. Barr Jr., Motherwell, Richard Lippold, Willem de Kooning, Ibram Lassaw, James Brooks, Ad Reinhardt, and Richard Pousette-Dart



Fig. 195. Motherwell in East Hampton, 1950

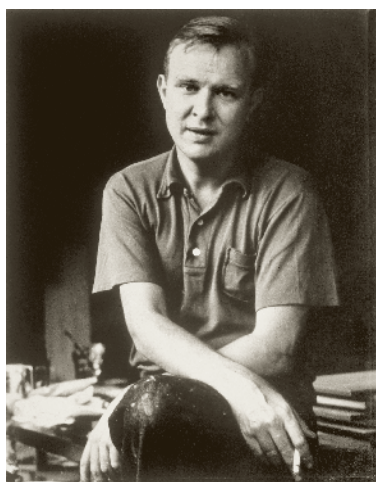


Fig. 194. Motherwell in his East Hampton house, 1950. On the wall is a painting from the *Elegy to the Spanish Republic* series (P95)

APRIL 21–23

To mark the closing of Studio 35, a three-day symposium with twenty-five artists and Museum of Modern Art curator Alfred H. Barr Jr. is held. Motherwell and Richard Lippold take turns moderating the sessions, which are recorded and later edited by Robert Goodnough for publication in *Modern Artists in America*. Toward the end of the third day, Adolph Gottlieb suggests drafting a letter in protest against the Metropolitan Museum of Art's upcoming juried exhibition, *American Painting Today*.

MAY 22

An "Open Letter to Roland Redmond, President of the Metropolitan Museum of Art" is published on the front page of the *New York Times*.²²³ Signed by eighteen painters and ten sculptors, the letter protests the museum's conservative policies with regard to the juried exhibition *American Painting Today*, scheduled for December. Motherwell is among those who sign the letter, which is written by Gottlieb, Newman, and Reinhardt.

Motherwell notes that the protest "revolved around the question, not of having an exhibition of modern American art, but of who in fact is a modern American artist." On May 23 the *New York Herald Tribune* publishes an editorial about the protest, dubbing the group "the irascible eighteen."²²⁴

MAY 25

Motherwell marries Betty Little on Shelter Island, off the north shore of Long Island. Days before the wedding, he moves out of the Chareaus' Fifty-seventh Street apartment and returns to live in East Hampton with Betty and her daughter, Cathy.

JUNE 1

Motherwell introduces a talk given by Jean (Hans) Arp at the Club.

JUNE 6–30

Something Old Something New at the Kootz Gallery features Motherwell's 1947 painting *The Emperor of China* (P68) and the recently completed canvas *Madrid* (P94), a new work from what will become the *Elegy to the Spanish Republic* series.

JULY

Pierre Chareau's design for Motherwell's East Hampton house is featured in the July issue of *L'Architecture d'aujourd'hui*, with photographs taken by Ronny Jacques in the autumn of 1947.

JULY 14

In East Hampton, Motherwell writes the introduction to Georges Duthuit's book *The Fauvist Painters*, the eleventh volume in the Documents of Modern Art series, which will be published in December.

AUGUST 21–24

On August 21 Pierre Chareau suffers a stroke at his home on Motherwell's property in East Hampton. Motherwell and Betty rush him to the local hospital, where he dies on August 24.

Heinz Schultz writes George and Joyce Wittenborn shortly after he learns of Chareau's stroke: "Oh partners I could commit suicide. After arriving Friday evening in E[ast] H[ampton] Gretchen tell [sic] me, that Robert, coming home from his vacation (of which I did not know a thing) found Pierre Chareau in his house with a stroke. Dollie had left for N.Y. the day before. Robert, completely 'verstört' [distracted] told me over the phone that it is worse than losing his father. The doctors say it is rather hopeless."²²⁵

Fig. 196. Motherwell's mural maquette installed in an architectural model of the Attleboro School, designed by the Architects Collaborative and Walter Gropius; as seen in the exhibition *The Muralist and the Modern Architect*, Samuel M. Kootz Gallery, 1950

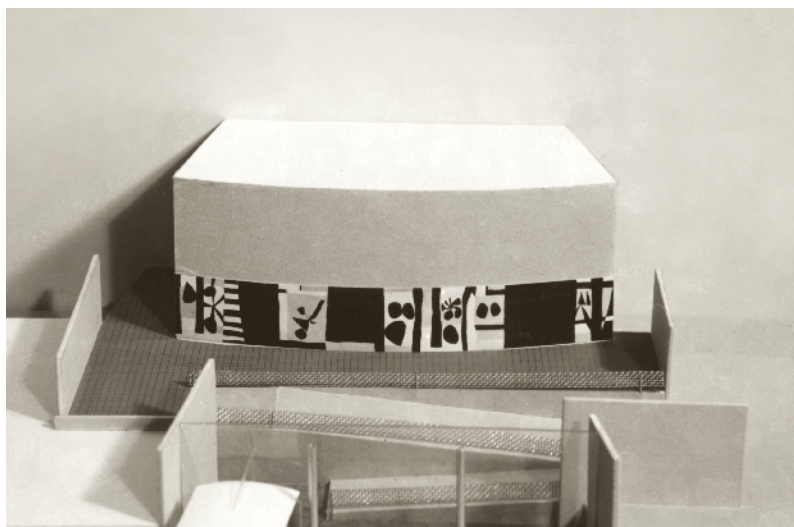
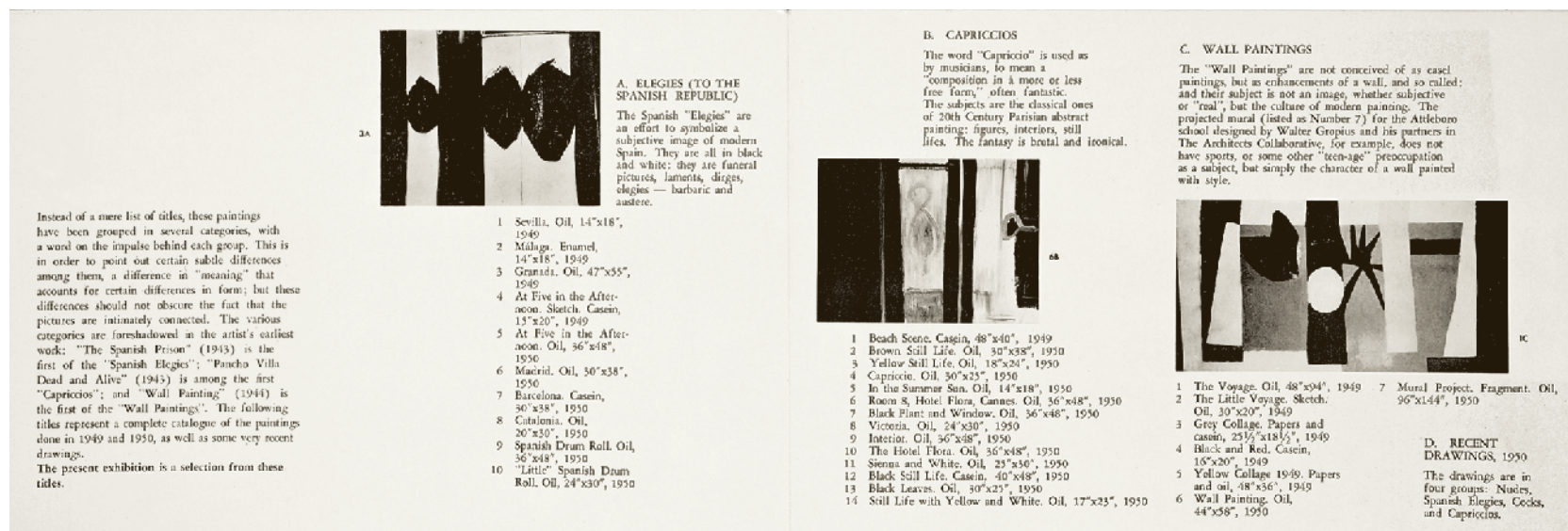


Fig. 197. The catalogue for Motherwell's 1950 solo exhibition at the Samuel M. Kootz Gallery, which includes his first written statement on the Elegy to the Spanish Republic series. Illustrated from left to right: *Granada* (p86); *Room 8, Hotel Flora, Cannes* (p109); and *The Voyage* (p87)



[AFTER SEPTEMBER 15]

Following the death of Pierre Chareau, Motherwell and his family move from East Hampton to Suffolk Lane in East Islip on Long Island's south shore.

Motherwell returns to teaching private classes in his studio at 61 Fourth Avenue in New York. The first of his private classes for the autumn begins on September 19. He has no studio in East Islip, so he spends at least two nights a week in the city to teach and continues to use the New York loft as his studio.

OCTOBER 3–23

The Muralist and the Modern Architect at the Samuel M. Kootz Gallery presents collaborations between artists and architects: William Baziotis and Philip Johnson; Adolph Gottlieb and Marcel Breuer; David Hare and Frederick Kiesler; Hans Hofmann and José Luis Sert and Paul Wiener; and Motherwell and the Architects Collaborative, a firm led by Bauhaus founder Walter Gropius. Motherwell presents a maquette for a mural design for a junior high school in Attleboro, Massachusetts, painted in gouache and mounted in an architect's model of the school.²²⁶ Shown alongside it is *Mural Fragment* (P102), a triptych of three 8 by 4-foot Masonite panels, based on a small section of the maquette but modified when Motherwell scaled up the image. This is his largest painting to date. The imagery of both the mural and the *Mural Fragment* build on the compositional structure of *The Voyage* (P87). Because of concerns about cost, the full mural is never realized.

OCTOBER 16–NOVEMBER 4

Franz Kline's first solo exhibition is held at the Charles Egan Gallery.

OCTOBER 26–28

Motherwell speaks at the Midwestern College Art Conference at the University of Louisville, Kentucky. On Thursday, October 26, he moderates a panel discussion, "The Teaching of Drawing." At the Friday-morning session, devoted to "Appraisals of Contemporary Art," Motherwell delivers the lecture "The New York School," coining the term that will later come into common use.²²⁷ Written partly as a defense of the work of his colleagues and to define their common sensibilities, the talk is a dramatic analysis that synthesizes Motherwell's thinking over the past decade and is the most cogent discussion of the new American art to date: "What the lesson of the School of New York in particular, and of modern art in general really means . . . is subjectivism and its sensibility, its abstract structural sense rather than its descriptiveness in the external world, its devotion to a language of painting rather than to prevailing visions of man."²²⁸

During the weekend Motherwell meets H. H. Arnason (1909–1986), art historian and president of the College Art Association, who will become one of the major interpreters of his work. He also meets Charles Parkhurst (1913–2008), an art historian and curator, and Ulfert Wilke (1907–1987), a painter (and later curator), both of whom will be important supporters of Motherwell's work in the years to come.



Fig. 198. Mark Rothko, Motherwell, and Bradley Walker Tomlin at the Rockefeller Guest House, New York, 1951. Shown on the wall in the background is Motherwell's *Voyage* (P87). In the foreground are, left to right: Rothko's *No. 1*, 1948–49; and Tomlin's *Number 9: In Praise of Gertrude Stein*, 1950

NOVEMBER 10–DECEMBER 31

The Voyage (P87) is included in the 1950 *Annual Exhibition of Contemporary American Painting* at the Whitney Museum of American Art.

NOVEMBER 14–DECEMBER 4

Motherwell: First Exhibition of Paintings in Three Years at the Kootz Gallery presents recent paintings. Motherwell writes a statement for the exhibition catalogue defining three distinct aspects of his work: “Capriccios,” “Wall Paintings,” and “Elegies (To The Spanish Republic).” This is his first use of the phrase in reference to his recent black-and-white paintings.²²⁹

NOVEMBER 25–JANUARY 1, 1951

Doorway with Figure (P88) is included in the 4th *Annual Exhibition of Contemporary Painting* at the California Palace of the Legion of Honor in San Francisco. The Beverly Hills gallerist Frank Perls sees the exhibition and chooses works from the show for his *Seventeen Modern American Painters* exhibition in January 1951.

NOVEMBER 30

Joseph Cornell writes to Motherwell about his Kootz Gallery exhibition, which includes three paintings with hotel themes (P109–P111): “The gallery was as still as the corridors of HOTEL FLORA when I dropped by last evening at almost closing time (your announcement was a full 2 weeks in reaching me) and the mood perfect to sit still & enjoy the ‘panorama’ I warmed up mostly to

the ‘Number Eights.’ . . . Any similarity of your own hotel to others that might appear shortly in announcements is purely coincidental.”²³⁰ Cornell’s exhibition *Night Songs and Other New Work* opens at the Charles Egan Gallery on December 1 and contains several of Cornell’s own “hotel” boxes.

DECEMBER

Kootz’s five gallery artists each choose new talent for the exhibition *Fifteen Unknowns* at the gallery; Motherwell selects paintings by Rosemarie Beck.²³¹

DECEMBER 5

Georges Duthuit’s *Fauvist Painters* is published as the eleventh volume in the *Documents of Modern Art* series.²³²

[LATE DECEMBER]

Architect Percival Goodman (brother of the writer and social critic Paul Goodman, who wrote for *Possibilities*) commissions the Kootz Gallery and its artists to design artworks for a new synagogue he is designing for the Congregation B’nai Israel in Millburn, New Jersey. This project affords the artists a rare opportunity to engage directly with the public and to execute works on a large scale. Kootz and Goodman select Adolph Gottlieb to design the Torah curtain, Herbert Ferber to make a large sculpture for the exterior, and Motherwell to create a mural for the entranceway (P114).

1951

JANUARY–[EARLY SUMMER]

In preparation for painting the synagogue mural, Motherwell researches the history of Jewish art and iconography, reading several books recommended to him by Meyer Schapiro.²³³ He finds inspiration for the project in conversations with Rabbi Max Grünwald of the Millburn congregation: “What I wanted to find out was what images in the Old Testament meant a lot to him. It turned out to be the Diaspora, the burning bush, and the tablets of Moses. The thing that got him talking in a way that made my heart stand still: Jacob’s ladder, he talked for fifteen minutes.”²³⁴

JANUARY 11–FEBRUARY 7

Seventeen Modern American Painters is mounted at the Frank Perls Gallery, Beverly Hills, with a catalogue featuring Motherwell’s essay “The School of New York.” The essay provokes the ire of Clyfford Still and others, who resent Motherwell acting as spokesman for their work and reject his formulation of a “school” of New York.²³⁵

JANUARY 15

A photographic group portrait of “The Irascible Eighteen” appears in *Life* magazine, bringing the New York artists national attention.²³⁶

FEBRUARY 1

Motherwell is hired as a lecturer in the Graduate Department of Art and Art History at Hunter College. He will be made an assistant professor in 1952, granted tenure in 1953, and will teach at Hunter through the autumn of 1959. He teaches one advanced studio class and one seminar per semester, and is instrumental in bringing modern artists onto the faculty, including Baziotes, Bultman, Richard Lippold, Ray Parker, Gabor Peterdi, Reinhardt, and Still.

FEBRUARY 5

Motherwell speaks at the symposium “What Abstract Art Means to Me” at the Museum of Modern Art, which coincides with the exhibition *Abstract Painting and Sculpture in America*. Other speakers include Calder, Stuart Davis, de Kooning, Fritz Glarner, and George L. K. Morris. Motherwell’s talk is published in the spring issue of the *Museum of Modern Art Bulletin*.

MARCH

Motherwell is named to the Artist’s Steering Committee for the Third National UNESCO conference to be held at Hunter College. In this role, he collaborates with Herbert Matter on a book addressing the American contribution to art, but the book is never published because of a lack of funds.²³⁷

MARCH 25

Motherwell’s essay “The Public and the Modern Painter,” published in the Easter issue of the *Catholic Art Quarterly*, addresses the general public’s lack of education concerning abstract art: “inner life is a mysterious and elusive thing. Still it is there, but not on the surface, which is why modernist artists do not paint the surface of the world.”²³⁸

APRIL 12

Motherwell speaks at the “Symposium on Modern Painting” sponsored by the Fogg Art Museum, Harvard University. Other speakers include Ben Shahn, Oliver Larkin, and Meyer Schapiro.²³⁹

MAY

The Motherwells move from East Islip to an apartment at 122 East Eighty-second Street, so as to be closer to Hunter College.

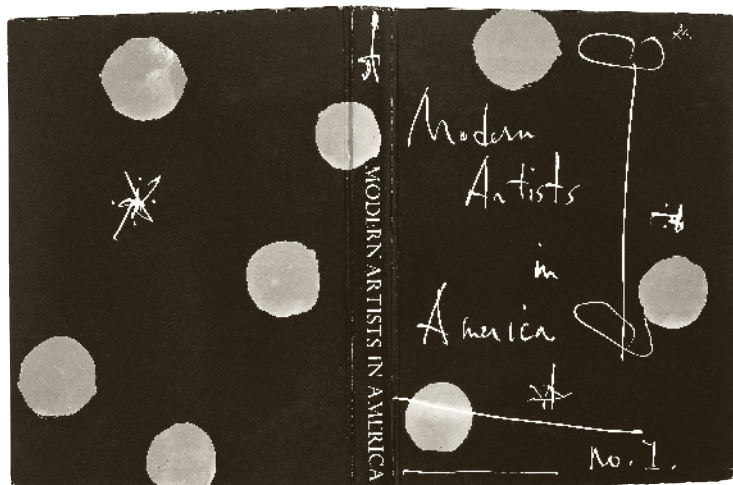


Fig. 199. The cover of *Modern Artists in America*, designed by Motherwell, 1951

MAY 14–JUNE 2

The Betty Parsons Gallery presents Robert Rauschenberg's first solo exhibition.

MAY 21–JUNE 10

The *Ninth Street Show* presents work by over sixty artists, including Motherwell, in a vacant storefront space at 60 East Ninth Street. Leo Castelli helps organize and fund the exhibition, which is conceived by the members of the Club.²⁴⁰

JUNE 14

Motherwell completes the introduction to *The Dada Painters and Poets*, which he has been writing since February.

AFTER JUNE 15–JULY

Motherwell and his family spend time in East Hampton.

AUGUST 6–[SEPTEMBER 6]

Motherwell teaches the summer session at Black Mountain College. The summer faculty at the school includes poets Charles Olson and M. C. Richards, composer Lou Harrison, and photographers Harry Callahan and Aaron Siskind. Motherwell's students include Robert Rauschenberg, Cy Twombly, Francine du Plessix, and Joel Oppenheimer.

Motherwell is immediately struck by Twombly's paintings and writes Kootz about giving the younger artist an exhibition in the fall. Kootz replies, "Your rave about Twombly [*sic*] is heart-warming, so bring him in and let's look him over. Be convinced he isn't just another kid with talent, however; I like 'em for the long pull."²⁴¹

Motherwell's time is largely devoted to working on the Millburn synagogue mural (P114). During the summer he creates nearly two dozen studies in oil, ink, and watercolor for the project and begins work on the mural itself, painting it on four full sheets of Masonite for an overall dimension of eight by sixteen feet.

On a trip to buy liquor from a bootlegger, Motherwell resolves the imagery of Jacob's ladder: "I wandered into his place, an Appalachian cabin and something leapt out of the interior. I went over and saw a ship in a bottle—this guy had four bottles with the most beautiful ladders, unique, lovingly carved—and in the damn bootleggers I found the solution to Jacob's ladder."²⁴²

SEPTEMBER

Arts and Architecture magazine publishes Motherwell's essay "The Rise and Continuity of Abstract Art."²⁴³

SEPTEMBER 7–OCTOBER 2

On his return to New York, Motherwell consults with Percival Goodman and decides to paint the background of his synagogue mural bright orange over the original blue, so that it will better harmonize with the brick wall on which it will hang. He titles the finished work *Wall of the Temple* (P114).

During this time he also becomes friends with the publisher Alexander Liberman and his wife, Tatiana, through their daughter Francine du Plessix.

SEPTEMBER 20–OCTOBER 5

Motherwell's *Red Skirt* (P65) and *Collage in Yellow and White, with Torn Elements* (C52) are included in *Amerikanische Malerei: Werden und Gegenwart*, organized by the American Federation of Arts for the 1951 Berliner Festwochen (Berlin Festival).

OCTOBER 1

Art Digest publishes "Motherwell: A Profile," by Paul Bird; this is the first in-depth biographical portrait of Motherwell to appear in print.

OCTOBER 3–20

Art for a Synagogue is shown at the Kootz Gallery. The exhibition includes Motherwell's *Wall of the Temple* (P114), Gottlieb's Torah curtain, and a maquette of Ferber's sculpture alongside Goodman's plans for the Congregation B'nai Israel synagogue in Millburn.

OCTOBER 15

"Art in Religion," a panel discussion featuring Kootz, Goodman, Ferber, Gottlieb, and Motherwell, is broadcast on WNYC radio as part of its Second Annual Arts Festival.²⁴⁴

OCTOBER 16–NOVEMBER 4

Scotchlite is shown at the Whitney Museum of American Art. Installed in the museum's lobby, the work is a "to scale" reproduction of *Mural Fragment* (P102), fabricated in Scotchlite, an experimental reflective material manufactured by the 3M Corporation.²⁴⁵ The reproduction was the idea of the collector Katherine Ordway, whose family owns 3M. Following the exhibition, the three panels are installed along the driveway of Ordway's Connecticut estate. (Later, Motherwell makes it emphatically clear that he does not consider this fabricated work part of his oeuvre.)²⁴⁶

A fifteen-minute talk by Motherwell entitled "New Mural Technique," discussing the exhibition, is broadcast on WNYC on October 16 as part of its second annual arts festival.²⁴⁷

NOVEMBER

The Dada Painters and Poets is published in the Documents of Modern Art series. Richard Huelsenbeck's *Dada Manifesto* 49 and Tristan Tzara's response, *An Introduction to Dada*, are published as separate broadsides included with

the publication and sold separately for 25 cents each. The book is heralded as an art-historical landmark and exerts a strong influence on subsequent art.²⁴⁸

This volume is the last book in the Documents of Modern Art that Motherwell will edit.²⁴⁹

NOVEMBER 2–30

Cy Twombly has his first solo exhibition, at the Seven Stairs Gallery and Bookstore in Chicago. Motherwell writes the catalogue essay for the show, stating, "I believe that Cy Twombly is the most accomplished young painter whose work I happen to have encountered."²⁵⁰

NOVEMBER 13–JANUARY 13, 1952

Henri Matisse, a retrospective exhibition, is shown at the Museum of Modern Art. Concurrent with the exhibition, Alfred H. Barr Jr.'s landmark study *Matisse: His Art and His Public* is published.²⁵¹ The impact of the exhibition and the book can be seen in Motherwell's work during the next several years.

DECEMBER

With Motherwell's encouragement the Kootz Gallery exhibits paintings by Cy Twombly, in a two-man show with Gandy Brodie. At the close of the exhibition—Twombly's first in New York—he gives Motherwell a painting titled *KLU* (1951) in thanks.²⁵²

DECEMBER 13

Motherwell clips a photograph of a magpie from the *New York Times*,²⁵³ which will become the model for several paintings (P124–P126), and for an ink drawing that is featured on the cover of the catalogue for his 1952 solo exhibition at the Kootz Gallery.

DECEMBER 26–JANUARY 5, 1952

The Sidney Janis Gallery includes Motherwell's *Wall Painting* (P101) in the *American Vanguard Art for Paris Exhibition*, which travels in February to the Galerie de France, Paris.

WINTER

Modern Artists in America is published, providing a comprehensive documentation of the 1949 and 1950 art seasons. In addition to listing all the gallery and museum exhibitions in New York, it includes transcripts of the "Artists'

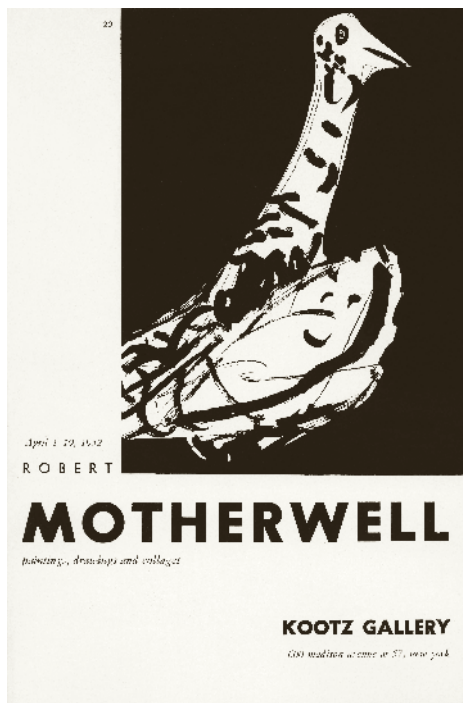


Fig. 200. The catalogue for Motherwell's 1952 solo exhibition at the Samuel M. Kootz Gallery. Illustrated is *Magpie*, a 1952 ink drawing



Fig. 201. Motherwell's 1952 solo exhibition at the Samuel M. Kootz Gallery. From left to right: P85, P129, P133, P134, three ink drawings (*Candelabra*, 1952; *Magpie*, 1952; *Dancing Figure*, 1951), P116, and P132

Fig. 202. Motherwell's 1952 solo exhibition at the Samuel M. Kootz Gallery. From left to right: P131, P117, P128, P136, and P134

Sessions at Studio 35 (1950)"; "The Western Round Table of Modern Art"; Michel Seuphor's "Paris–New York 1951"; "Art in the World of Events," a chronology of the public and political response to modern art in the United States from March 1947 to September 1950; and a section devoted to contemporary painters and poets in Barcelona.

1952

FEBRUARY 26–MARCH 21

Motherwell receives a statement that reveals that Kootz has failed to pay him for several recent sales. On March 21, he writes Charles Parkhurst of Oberlin College that he is breaking ties with the Kootz Gallery: "I've been in a difficult situation and wanted it to clarify itself before I wrote. Briefly—and this is between us—Kootz and I are breaking off relations because of what seem to me to be shady financial practises."²⁵⁴ Although the issue is temporarily resolved, the incident is the first tangible sign of Motherwell's discontent with Kootz.

APRIL 1–19

The Kootz Gallery shows *Robert Motherwell: Paintings, Drawings and Collages*. An eclectic mix of twenty-five works, the exhibition includes five new paintings in the *Elegy to the Spanish Republic* series (P128–P132) and the large version of *The Homely Protestant* (P85), shown here for the first time.



Fig. 203. Motherwell and Mark Rothko at the Fourth Annual Woodstock Art Conference, Woodstock, N.Y., August 1952

APRIL 15–MAY 12

Paintings by Robert Motherwell, an exhibition at the Allen Memorial Art Museum at Oberlin College, presents seventeen works dating from 1944 to the present. Motherwell teaches the Baldwin Fund Special Advanced Seminar on the Ideas and Rejections of Modern Art at Oberlin, April 15–24.²⁵⁵

[SPRING]

Motherwell gives up his loft at 61 Fourth Avenue and begins using the dining room in his apartment as his studio, in an effort to save money toward the purchase of a house.

APRIL 28

Motherwell writes a letter of recommendation on behalf of Cy Twombly, who is applying for a fellowship from the Virginia Museum of Fine Arts: "I believe that his intense interest in, and dedication to painting without reserve makes him precisely the proper recipient for a painting fellowship—and that the excellent reception among the painters of his recent exhibition in New York is evidence that I am not alone in this opinion."²⁵⁶ Twombly receives the fellowship and uses it to purchase tickets to Rome for himself and Robert Rauschenberg.

JUNE 1–AUGUST 31

The Motherwells spend the summer in East Hampton. John Bernard Myers, director of the recently opened Tibor de Nagy Gallery, and his partner, Waldemar Hansen, live in the cottage on Motherwell's property.²⁵⁷ Motherwell meets the poet Frank O'Hara (1926–1966) for the first time.²⁵⁸

Late in the summer he creates *The Easel I* (c58), incorporating newspaper fragments with movie listings for theaters in the East Hampton area.

JUNE 9

Percival Goodman draws up plans for a new, modern-style house for the Motherwells. But the need to keep the costs low limits the design options, as Goodman writes: "Whatever aesthetic it can have is on the Mondrian order. This I think you should face for otherwise it will look like a shack."²⁵⁹ The house is never built.



Fig. 204. Motherwell's *Ark Curtain*, 1953 (18 x 7 ft. [5.49 x 2.13 m]), a tapestry created for the Temple Beth El synagogue, Springfield, Mass.

JUNE 15

Motherwell attends a public dedication ceremony, held to mark the unveiling of the artworks at the Congregation B'nai Israel synagogue in Millburn, New Jersey. Speakers include René d'Harnoncourt, director of the Museum of Modern Art. A brochure titled *Symbols and Inscriptions in the Synagogue* is produced for the occasion and features a brief statement by Motherwell on the iconography of his mural.²⁶⁰

JUNE 30

In a letter to the *New York Times*, seven members of the "Irascible" group once again protest the Metropolitan Museum of Art's dismissive attitude toward modern art in their system of juried exhibition. The letter is written by Barnett Newman and signed by Motherwell, Ferber, Gottlieb, Reinhardt, Rothko, and Still.

AUGUST 22–23

Motherwell travels to Woodstock, New York, with Mark Rothko to participate in the seminar *Aesthetics and the Artist*, sponsored by the Artists Equity Association. Other speakers include Barnett Newman, David Smith, Suzanne Langer, and Franz Boas. Motherwell delivers the talk "Apropos 'Aesthetics and the Artist.'"

NOVEMBER 10–29

Jackson Pollock, who left the Parsons Gallery the previous spring, holds his first exhibition at the Sidney Janis Gallery.

NOVEMBER 12–DECEMBER 1

Helen Frankenthaler (b. 1928) has her first solo exhibition at the Tibor de Nagy Gallery.

LATE AUTUMN–MAY 1953

Motherwell receives a commission to design an 18 x 7-foot tapestry for the Temple Beth El, a new synagogue Percival Goodman is building in Springfield, Massachusetts. As Motherwell works on the design, he creates a number of related works, notably *La Danse II* and *La Danse III* (P138, P139) and *Fishes with Red Stripe* (W19). Edward Fields, Inc., the rug manufacturer who fabricates Motherwell's synagogue tapestry, also makes a version of *La Danse II* as a tapestry.

DECEMBER

*Harold Rosenberg's essay "American Action Painters" is published in Artnews.*²⁶¹

1953

JANUARY 12–FEBRUARY 7

Philip Guston Paintings and Drawings at the Charles Egan Gallery, New York, is greatly admired by Motherwell, who will single it out for praise in an article "Is the French Avant Garde Overrated?"²⁶²

JANUARY 28

Motherwell's daughter Jeannie is born.

JANUARY 26–FEBRUARY 14

The Kootz Gallery shows David Smith: New Sculpture. Kootz sells several major works but fails to pay Smith for many months, using the funds to cover his own debts. Because of the gallery's precarious finances, a check sent to Smith in September bounces, and more time passes before the debt can be settled.

MARCH 16–APRIL 11

The Sidney Janis Gallery shows Willem de Kooning's Woman series.

APRIL

Motherwell purchases a three-story brownstone at 173 East Ninety-fourth Street, where he will live until 1971.²⁶³ The house needs extensive renovations and the pressures of owning it exacerbate his internal conflicts regarding domestic life and become a major strain on his marriage.²⁶⁴

Dr. Montague Ullman publishes a case study of "an artist of a modern school" that is clearly based on Motherwell, "Factors Involved in the Genesis and Resolution of Neurotic Detachment," in the *Psychiatric Quarterly*.²⁶⁵ The article analyzes the artist's psychological development from childhood on and his efforts to resolve his inability to form meaningful personal relationships.

APRIL 6–25

In *Robert Motherwell*, the Kootz Gallery exhibits twenty-three new paintings and collages, among them five small new works in the *Elegy to the Spanish Republic* series, a group of pregnant nudes inspired by Betty's recent pregnancy (P142, P143), and Motherwell's first major series of collages since the late 1940s (C58, C59, C61, C68).

MAY 11

Bradley Walker Tomlin (1899–1953) dies of a heart attack in New York.

MAY 22–JUNE 6

Art for a Synagogue at the Kootz Gallery presents works by Gottlieb, Ibram Lassaw, and Motherwell created for the Temple Beth El in Springfield.

SUMMER

The Motherwells remain in New York to work on renovations to their new house. Willem de Kooning uses Motherwell's East Hampton studio for the summer.²⁶⁶

JUNE 15

The Kootz Gallery opens a branch in Provincetown with Nathan Halper (1907–1983), an authority on James Joyce, as its director. The gallery shows a rotating selection of works by gallery artists.

JUNE 26

Motherwell writes a catalogue essay for Joseph Cornell's solo exhibition at the Walker Art Center (July 12–August 30), but the catalogue is not published for lack of funds.²⁶⁷

SEPTEMBER

Motherwell writes the essay "Is the French Avant Garde Overrated?" for an editorial symposium published by *Art Digest*; other contributors include Ralston Crawford, Clement Greenberg, and Jack Tworkov.²⁶⁸

AUTUMN

Motherwell begins painting for the first time since March. He initially works in a room on the first floor of the house on East Ninety-fourth Street, though in time he converts the basement into a studio space that he uses for the rest of the decade. During this period he begins some of his most iconic works: *Wall Painting No. III* (P154), *Wall Painting IV* (P155), *Elegy to the Spanish Republic XXXIV* (P156), and *Elegy for the Spanish Republic XXXV* (P168).²⁶⁹

OCTOBER 15–DECEMBER 6

Dover Beach, an early state of *The End of Dover Beach* (C68), is shown in the 1953 *Annual Exhibition of Contemporary American Painting* at the Whitney Museum of American Art.

DECEMBER 12–FEBRUARY 28, 1954

The Easel I (C58) and four drawings by Motherwell are included in *II Bienal do Museu de Arte Moderna*, São Paulo.

DECEMBER 29

Motherwell sells his house and property in East Hampton to Barney Rosset, the owner of Grove Press.²⁷⁰

[WINTER]

Motherwell receives an accounting from the Kootz Gallery for 1953. Although he earns \$600 for completing the Springfield tapestry, the gallery has sold only three works during the entire year: two drawings and *La Danse II* (P138), which was acquired by the Metropolitan Museum of Art. After deducting his debts to the gallery for framing, shipping, insurance, and photography, Motherwell makes a meager \$233.89 from these sales.

1954

[BEFORE JANUARY 13]

Motherwell discovers a large oil on paper fragment left over from his original design for the Springfield synagogue tapestry. He has the work, *Fishes with Red Stripe* (W19), mounted and framed.²⁷¹

JANUARY 10–FEBRUARY 11

4 Americans: From the Real to the Abstract, featuring Abraham Rattner, Ben Shahn, Andrew Wyeth, and Motherwell, is shown at the Contemporary Arts Museum, Houston.

SPRING

James Fitzsimmons publishes a long profile of Motherwell in *Design Quarterly*, the first serious analysis of the ideas and philosophy that shaped his work.²⁷²

MAY 12–SEPTEMBER 26

The Solomon R. Guggenheim Museum includes the recently completed *Wall Painting IV* (P155) in its exhibition *Younger American Painters: A Selection*.

MAY 17–JUNE 12

Île-de-France (France) (P137) is included in the Kootz Gallery exhibition *American and French Painting and Sculpture*. The show features Georges Mathieu (b. 1921) and Pierre Soulages (b. 1919), two young French painters recently signed by Kootz.

JUNE

Motherwell travels to Chicago, where he delivers a public lecture and serves on the jury for the independent artists exhibition *Momentum 1954*. Eight hundred works are submitted and 224 chosen for the show, including works by Momentum organizers Leon Golub and Nancy Spero.²⁷³

SUMMER

Ad Reinhardt publishes “The Artist in Search of an Academy: Part II,” a satirical account of the increasing professionalism of the art world, in the *College Art Journal*. Reinhardt describes both Motherwell and Barnett Newman as representative of the “avant-garde huckster-handicraftsman and educational shopkeeper, the holy-roller explainer-entertainer-in-residence.”²⁷⁴ Barnett Newman takes offense, and files a libel suit against Reinhardt which two years later is thrown out of court.

JULY 4–AUGUST 12

Motherwell teaches a painting workshop at the Colorado Springs Fine Arts Center School. Also on the faculty are Ynez Johnston and Emerson Woelffer, who becomes a close friend. Motherwell does not paint while there, and the summer is marked by constant tension with Betty. According to her, their arguments escalate into physical violence on several occasions.²⁷⁵

JULY 17

Kootz writes Motherwell about a possible commission for another new synagogue project with Goodman, which involves designing a 29 x 47-foot tapestry to be suspended from the ceiling. Discussion of the project continues into the fall, but the commission never materializes.

JULY 19

Motherwell writes Herbert Ferber from Colorado, asking him to arrange the shipment of several paintings to the Neue Secession in Berlin and discussing his current sense of unease: “What is most disturbing is not understanding what is so upsetting, it all seems to be trivial things, altitude, record heat, Levittown house, lousey [*sic*] restaurants, but these are all bearable & don’t seem to account for an incredible sense of dislocation—like ‘Der Zauberberg’ in reverse. I console myself by remembering that Manet left Madrid after a week, saying no one could endure such food and heat.”²⁷⁶

[AUGUST 14–31]

Motherwell teaches a two-week session at the Yale University Summer School in Norfolk, Connecticut.

SEPTEMBER

Motherwell’s essay “The Painter and the Audience” is published in *Perspectives USA*, as part of a symposium on the Artist and the Audience. Saul Bellow, Robinson Jeffers, and Roger Sessions also contribute essays.

SEPTEMBER 5

Heinz (Henry) Schultz of Wittenborn, Schultz, Inc., dies in a plane crash in Ireland.²⁷⁷

[MID-SEPTEMBER]

After an especially violent argument, Betty leaves with the children for her sister’s house in Washington, D.C. Motherwell begs her to come home, and she agrees. Soon after they reconcile she learns that she is pregnant again. In an effort to ease the tension in the household, Motherwell hires a live-in cook and nanny.²⁷⁸

OCTOBER 17–NOVEMBER 16

Motherwell travels throughout Germany as part of an American delegation including sculptor Richard Lippold, architect Richard Neutra, designers Charles Eames and George Nelson, and John Coolidge, director of the Fogg Museum. The German government has sponsored the four-week tour so the Americans can witness the current state of German culture and the Germans in turn can solicit advice from the Americans about the postwar reconstruction of German cities.

Motherwell suffers from severe depression during the trip and near the end asks Betty to join him in Germany.

NOVEMBER 3

Henri Matisse (1869–1954) dies in Nice.

NOVEMBER 16–29

The Motherwells travel to Paris, where they see David Smith.

DECEMBER 7–JANUARY 1955

Motherwell, suspicious of Kootz’s business practices and angry about several recent sales that fell through because of Kootz’s stormy temperament, demands a current accounting from the gallery. It reveals \$1,000 in outstanding debts to Motherwell. Just after the New Year, Motherwell informs Kootz that he is leaving the gallery and asks that all his works be returned to him at once.

1955

FEBRUARY–JULY

Motherwell paints *Je t’aime No. II* (P157), *Je t’aime No. IIa* (P158), and *Je t’aime No. III with Loaf of Bread* (P159) and probably begins *Je t’aime No. IV* (P161). He later describes the phrase “Je t’aime” that is inscribed in large cursive script across the center of each canvas as “a cry that I would like to love.”²⁷⁹



Fig. 205. Robert and Betty Motherwell, ca. 1955

FEBRUARY 28

The Kootz Gallery returns to Motherwell fifty unsold works that it has had on consignment.

MARCH 16

Motherwell delivers a lecture, “The Arts and Protestant Culture,” at the Judson Memorial Church in Greenwich Village.²⁸⁰

MARCH 30–AUGUST 6, 1956

Pancho Villa, Dead and Alive (C7) and *Granada* (P86) are included in *Modern Art in the United States*, an exhibition organized by the Museum of Modern Art that travels to several cities in Europe. The young Spanish painter Antoni Tàpies (b. 1923) sees the exhibition in Paris, his first direct exposure to the painting of the Abstract Expressionists, and it has a profound influence on his future work.

SPRING

Clement Greenberg’s essay “‘American-Type’ Painting,” published in *Partisan Review*, analyzes the innovations in the work of the Abstract Expressionists, including Gorky, Hofmann, Kline, de Kooning, and Motherwell, who, he says, has “a promising kind of chaos in him.”²⁸¹ Greenberg singles out the work of Newman, Rothko, and Still, in which he sees the first major pictorial advance in modern painting since Cubism.

APRIL 1

Samuel Kootz pays Motherwell the \$1,500 owed to him, and the two end their business relationship.

APRIL 11–MAY 7

Personage, with Yellow Ochre and White (P64), owned by Kootz, is included in the Kootz Gallery’s *Tenth Anniversary* exhibition, the last time a work by Motherwell is shown at the gallery.

APRIL 11–MAY 14

*Mark Rothko has his first one-man exhibition at the Sidney Janis Gallery. Newman and Still refuse to attend his opening and write Janis, attacking Rothko’s personal honesty and artistic integrity.*²⁸²

APRIL 14

Motherwell’s second daughter, Lise, is born.

APRIL 24

Samuel Kootz closes his Provincetown gallery after two years. Nathan Halper and John Cuddihy (1922–2011), a sociologist and budding collector, reopen the space as the HC Gallery. They continue to show many of the same artists, including Motherwell.

APRIL 25

Los Angeles gallery owner Paul Kantor writes Motherwell, offering to act as his West Coast dealer and show his work during the next year: “If you are interested in permanent representation on the West Coast, we would be most happy to work with you. We do not know your current New York arrangements (Emerson Woelffer told us you left Kootz).”²⁸³ Though Motherwell does not enter into a formal relationship with Kantor, his gallery will be the primary West Coast outlet for his work for several years.

APRIL 26–MAY 21

Motherwell exhibits in the *Fourth Annual Exhibition of Painting and Sculpture* at the Stable Gallery.

MAY 11–AUGUST 7

The New Decade, a comprehensive survey of art since the end of World War II, opens at the Museum of Modern Art and the Whitney Museum of American Art. The Museum of Modern Art shows *22 Europeans*, an exhibition that includes Karel Appel, Francis Bacon, Alberto Burri, Jean Dubuffet, and Pierre Soulages. The Whitney presents *35 American Painters and Sculptors*, including Motherwell, who is represented by five works and who writes an essay titled “A Painting Must Make Human Contact” for the exhibition catalogue.

MAY 20–JUNE 5

Motherwell’s drawing *Flight* is included in the *Third International Art Exhibition* at the Tokyo Metropolitan Art Museum, his first showing in Japan.²⁸⁴

MAY 30

Motherwell sees *Goya* at the Metropolitan Museum of Art, the largest and most comprehensive showing of the Spanish master’s work in the United States to date.²⁸⁵

SUMMER

The Motherwells rent a house on Allerton Street in Provincetown. He is ill most of the summer with jaundice, a result of his heavy drinking.

AUGUST 11

Barnett Newman writes John I. H. Baur, director of the Whitney Museum, objecting to the presence of his name in the *New Decade* catalogue: “I am shocked to see my name on page 8 as part of Motherwell’s biography when a simple, flat statement saying that Mr. Motherwell was one of the original founders of the [Subjects of the Artist] school would have been adequate. . . . I wish to make clear that I do not protest my association with this school.”²⁸⁶

AUGUST 19

In private notes, Motherwell expresses his unhappiness with Betty, with whom he finds himself intellectually incompatible: “My life as hitherto is *barren* & impossible, & only can lead [to] my being isolated & suicidal and ceasing to paint; my typical state of mind becomes more & more one of nausea & exhaustion & irritability. . . . Find responsibilities at home devastating, especially in relation to owning a house. Both marriages began to break on acquisition of a house.”²⁸⁷

OCTOBER 13–DECEMBER 18

Je t’aime No. II (P157) is included in *The 1955 Pittsburgh International Exhibition of Painting and Sculpture* at the Carnegie Museum of Art.

NOVEMBER 11

Motherwell is arrested and held overnight on murder charges in a case of mistaken identity. A humorous account of the events, published in the *New York Post*, relates that Motherwell told the police: “This is fantastic. . . . I’m a recognized artist and a professor at Hunter College. I don’t make a practice of committing crimes between these activities.”²⁸⁸

LATE AUTUMN

Motherwell tells Betty that he is involved with another woman. She later writes, “He came to me with what he called a ‘proposition.’ During one of his visits to the Village he had come in contact with a woman he had known several years before. To put it in his words, she was a

lesbian, but they had had an affair. . . . He wanted an intellectual relationship with her. She was bright, well educated and someone he could talk to.”²⁸⁹

DECEMBER 12–30

A group show at the Paul Kantor Gallery in Los Angeles includes *Île-de-France (France)* (P137) and *At Five in the Afternoon* (P96). Kantor and his wife, Josephine, purchase the latter.

1956

JANUARY 22–FEBRUARY 26

The One Hundred and Fifty-first Annual Exhibition of Painting and Sculpture at the Pennsylvania Academy of the Fine Arts includes *Wall Painting IV* (P155), *Je t’aime No. III with Loaf of Bread* (P159), and the recent collage *Souvenir de Californie* (C61).

FEBRUARY

Motherwell is appointed to the arts commission of the National Council of Churches’ Department of Worship and the Arts; other appointees include the poets W. H. Auden and Marianne Moore, the actors Raymond Massey and Lillian Gish, and the conductors Charles Munch and Dimitri Mitropoulos.²⁹⁰

FEBRUARY 6–MARCH 3

Philip Guston shows at the Sidney Janis Gallery. Following the opening, Motherwell throws a party in Guston’s honor that is attended by Kline, de Kooning, and Pollock, among others.²⁹¹

FEBRUARY 6

Shozo Shimamoto (b. 1928) of the Gutai group in Japan sends Motherwell the first issue of the *Gutai* art journal and writes, “Now we are anxious to know the opinion about our action toward art, and so if you would criticize of our paintings, it will help us very much to improve our works. Therefore we entreat you to give us the suggestion, and overmore to hand the extra magazines to Mr. Baziotes, Gottlieb, Matthieu, and Soulages, though it is quite impudent asking.

“Then, we will be very happy to be able to repay your kindness even a little by sending some information or materials in Japan, which helps your work.”²⁹²

For Motherwell, the interest of the Gutai artists represents a further

affirmation of the international spirit of modernism. Later that year he writes, “There are certain American painters who are better understood now in Tokio [*sic*] than in St. Louis or Los Angeles.”²⁹³

MARCH 17

Motherwell writes Emerson Woelffer about the continuing problems in his personal life: “I’m not dead yet, though in a way I have been close to it—as a human being, and it is just now that I am beginning to pull out of it, so I’ve done only what’s immediately at hand and let everything else, especially correspondence, slide. . . . my studio is torn up, we are in the process of remodelling our ancient place, and everything is hidden under plaster dust. . . . But I never had a 2 year long depression before, and it rattles you more than one would think.”²⁹⁴

SUMMER

The Motherwells return to Provincetown for the summer, renting a house at 200 Bradford Street. In July they buy an eighteenth-century house at 622 Commercial Street, using a small inheritance Betty received after her mother’s death.

The HC Gallery is dissolved after John Cuddihy leaves, but Halper continues on, renaming it the HCE Gallery, after the character of the father in *Finnegans Wake*. Motherwell shows several drawings with Halper over the summer and finds himself increasingly at home in the Provincetown community of artists, writers, and psychiatrists. He joins a poker game with Halper, the painter Mervin Jules, and others that becomes a regular feature of his summers for the next thirty-five years.

JUNE 1–JULY 13

Je t’aime No. III with Loaf of Bread (P159) is exhibited in the *June Salon* at the Camino Gallery on Tenth Street (through June 22). During the run of the exhibition, Motherwell learns of Clement Greenberg’s May 4 marriage to Jennie Van Horne and gives him the painting as a wedding gift. Greenberg misses the Camino Gallery exhibition and doesn’t see the work until it is delivered to him on July 13, when he telegrams Motherwell: “SO DELIGHTED WITH YOUR PAINTING COULDN’T BE HAPPIER THE MOST SUMPTUOUS WEDDING GIFT WE’VE GOTTEN THANK YOU.”²⁹⁵

JULY 20

Representative George Dondero (R-Wisconsin) delivers a speech, “UNESCO—Communism and Modern Art,” in the House of Representatives, accusing Motherwell, Pollock, and Baziotes of being dangerous protégés of Marcel Duchamp who are trying to destroy American morality through modern art. Dondero and his allies had recently mobilized to force the cancellation of two international touring exhibitions organized by the State Department and the American Federation of the Arts.²⁹⁶

JULY 31

In an unpublished note, Motherwell reflects on the artist’s relationship to the social world: “There is only one thing worth ‘knowing-how,’ and that is to feel one’s own self, one’s own humanity; and act accordingly which nowadays must mean to rebel. . . . My point is that if one doesn’t rebel one becomes part of a silent conspiracy of tacit consent that men have the right to do certain things to each other, mainly, to insist on conformity or extermination, as your existential choices.”²⁹⁷

AUGUST 13–OCTOBER

Motherwell’s *Mural Fragment* (P102) is installed in the University of Minnesota–Duluth Student Center. The painting immediately draws the ire and criticism of faculty and students, who organize a petition and collect 128 signatures demanding its removal. One professor says, “We feel a better example of modern art could have been selected, rather than this crude daub that looks like a deformed octopus alongside of two decayed dinosaur eggs.”²⁹⁸ University president Hjalmer J. Lee refuses to bow to the demand to remove the mural because, in his words, to do so would “invite ‘all sorts of bookburning.’”²⁹⁹

AUGUST 11

Jackson Pollock (1912–1956) dies in a car accident in Springs, Long Island. In the weeks that follow Motherwell paints *Monument to Jackson Pollock* (W24).

SEPTEMBER 24–OCTOBER 29

The Sidney Janis Gallery presents 7 Americans, featuring works by Albers, de Kooning, Guston, Gorky, Kline, Pollock, and Rothko.

OCTOBER 1 AND 4

Sidney Janis writes Motherwell, confirming plans for a solo exhibition in the spring or early fall of 1957. Three days later, a press release announces that Motherwell has joined the Janis Gallery.³⁰⁰

AUTUMN

In New York, Motherwell creates a series of new collages (C64–C67). Several of the works include a line from Paul Eluard’s poetry, which Motherwell is reading obsessively during this time: “It was a moment when I was very unhappily married, teaching at Hunter, feeling very lonely, very uptight. In one of the poems there was a line ‘Jour la maison nuit la rue’ (meaning ‘In daytime at home, at night in the streets’). And that was exactly my miserable life at that time. I would stay home in the daytime and paint and by nighttime I couldn’t stand it anymore. I’d wander the streets, go to the Cedar Bar, drop in on Rothko, go to Times Square, or go to a movie, or I don’t know whatever. So that no, the phrase was not a decoration but a declaration.”³⁰¹

OCTOBER 2–27

Motherwell is included in *Salute to Modern Art U.S.A.* at the Martha Jackson Gallery, an exhibition mounted to mark the publication of Rudi Blesh’s book *Modern Art U.S.A.*

NOVEMBER 14–JANUARY 6, 1957

Histoire d’un Peintre (C66) is exhibited in the *Annual Exhibition: Sculpture, Paintings, Watercolors, Drawings* at the Whitney Museum of American Art.

DECEMBER 19–FEBRUARY 3, 1957

The Museum of Modern Art shows Jackson Pollock, a memorial retrospective exhibition, organized by Sam Hunter.

DECEMBER

Motherwell earns nearly \$5,000 in painting sales for the year 1956, including sales made directly to his friend B. H. Friedman (1926–2011) and to the collector Ben Heller as well as through the Paul Kantor and HCE galleries.

1957

JANUARY–MAY

Motherwell completes the large canvas *Je t’aime No. IV* (P161), begun in 1955, and *The Tearingness of Collaging* (C69). He later relates the latter work’s aggressive technique to his emotional state during what he describes as “some of the most tormented and exhausted years of my life,” adding, “the tearing was also equivalent to murdering, symbolically.”³⁰²

FEBRUARY

The Leo Castelli Gallery opens at 4 East Seventy-seventh Street, with a group exhibition featuring de Kooning, Pollock, and David Smith.

MARCH 14–APRIL 30

The Voyage (P87), donated by Mrs. John D. Rockefeller, and *Personage, with Yellow Ochre and White* (P64), donated by Mr. and Mrs. Samuel M. Kootz, appear in *Recent American Acquisitions* at the Museum of Modern Art.

APRIL 1–20

Elegy to the Spanish Republic XXXIV (P156) is exhibited in *8 Americans* at the Janis Gallery. It is the first new work in the *Elegy to the Spanish Republic* series that Motherwell has exhibited since January 1954. Seymour H. Knox buys the painting and donates it to the Albright Art Gallery in Buffalo.

MAY 13–JUNE 8

Motherwell’s first solo exhibition at the Sidney Janis Gallery features eighteen works from the past four years, including two Wall Paintings (P154, P155), four pictures from the *Je t’aime* series (P157–P159, P161), and a large selection of recent collages.

Among those who see the exhibition is Frank Stella (b. 1936), who is studying at Princeton University with the painter and curator William C. Seitz³⁰³ and who paints a series of pictures in response to the *Je t’aime* series that are in equal parts homage and parody. Stella’s canvases, with phrases such as “Mary Lou Loves Frank” and “Your Lips are Blue” inscribed across their surfaces, take aim at Motherwell’s attachment to “high” culture.³⁰⁴



Fig. 206. Motherwell's 1957 solo exhibition at the Sidney Janis Gallery. Left to right: *Je t'aime No. IV* (P161) and *Wall Painting No. III* (P154)



Fig. 207. Motherwell's basement studio at 173 East Ninety-fourth Street, New York, winter 1957–58. Left to right: *Spanish Elegy XIV (Palamos)* (W17); *Collage with Ochre and Black* (C77); and *Diary of a Painter* (P169), in progress



Fig. 208. Motherwell in 1957

AUGUST 4–11

The HCE Gallery in Provincetown exhibits a selection of the nudes Motherwell drew at Fritz Bultman's studio in the late spring. Motherwell writes that the uncharacteristically figurative works "no more represent a change in the basic direction of my work than a chance encounter with a woman changes one's life. The drawings are simply traces that remain of several consecutive hours of my sensing a nude."³⁰⁷

SEPTEMBER 10–NOVEMBER

Betty demands a divorce, but Motherwell refuses and promises her that the latest affair is over and there will be no more. They attempt to reconcile.

SEPTEMBER 11–OCTOBER 20

The Museum of Modern Art holds retrospective exhibitions of works by Matta and David Smith as part of the museum's new *Artists in Mid-Career* series.

[AFTER MID-SEPTEMBER]

Motherwell trades *The Poet* (C42) with Mark Rothko for Rothko's *Untitled* (1949), a painting of roughly the same date and size.³⁰⁸

SEPTEMBER 25–NOVEMBER 12

Bradley Walker Tomlin, a retrospective exhibition, is held at the Whitney Museum of American Art. The exhibition catalogue includes essays by John I. H. Baur and Philip Guston as well as Motherwell's essay "Bradley Walker Tomlin," in which Motherwell affectionately writes, "He loved painters and painting. . . . In everything else, he was a dandy and a dilettante."³⁰⁹ On October 20, Barnett Newman writes Baur to protest "the untruth, smear, and slander practiced by Motherwell against [Tomlin]." Newman calls Motherwell a "so-called" artist, protests his "attempt to make himself a leader by this communication belt," and jabs at his recent paintings: "I would like to give [Motherwell] some friendly advice . . . the secret word which every Parisian street singer knows is not 'Je t'aime' but 'Toujours.'"³¹⁰

Newman's letter is a symptom of the unfortunate jockeying over history that will come to haunt Motherwell as he continues to give interviews and lectures and write articles for important

MAY 15–FEBRUARY 15, 1958

Motherwell's *Elegy to the Spanish Republic XXXIV* (P156) is included in *Contemporary Art: Acquisitions, 1954–1957* at the Albright Art Gallery in Buffalo. Motherwell attends the opening with Jimmy Ernst, Guston, Kline, and Rothko.

LATE SPRING

Motherwell accepts an invitation from his neighbor Fritz Bultman to draw from a nude model that he has hired for the evening. Motherwell writes in August that he made nearly seventy pencil-on-paper drawings during this one evening (only half a dozen are known to have survived).

JUNE–SEPTEMBER 10

The Motherwells spend the summer in Provincetown. He rents a separate studio several blocks away at 200 Bradford Street. In the months following his exhibition at the Janis Gallery, he enters a period of deep frustration and suffers from severe painter's block.

At the end of June he announces that he is moving into his studio and begins a brief affair with a nineteen-year-old woman. His public flaunting of this relationship in the small community of Provincetown humiliates Betty and convinces her the marriage is over.³⁰⁵

JUNE 21

Nelson A. Rockefeller's personal curator writes Motherwell, describing the flaking and paint loss that have developed on *Granada* since it was damaged in shipping in 1954; this initiates several years of correspondence and restoration work.³⁰⁶

shows in the coming decades. Newman's words cause a temporary cooling-off in their friendship, but they nevertheless remain close during the next decade.

AUTUMN—EARLY WINTER

Motherwell begins three new large paintings in the *Elegy to the Spanish Republic* series (P214, P217, P218) and a group of collages that emphasize his use of printed paper set on monochromatic grounds (C72–C79).

DECEMBER 2

Betty moves out of the house on East Ninety-fourth Street, taking the children with her. Shortly after, she and the children move to Virginia to be near her family.

[EARLY DECEMBER]—DECEMBER 16 Abby and B. H. Friedman invite Motherwell to a dinner party, where he meets Helen Frankenthaler. Shortly afterward, Motherwell calls Frankenthaler to ask her out. Frankenthaler rebuffs his advances, but on December 16 she relents and invites him to accompany her to the opening of a group exhibition in which she is included at the Leo Castelli Gallery.

Overwhelmed by the crowded opening, Frankenthaler asks Motherwell to take her home. She will later recall: "We sat and talked all night long about what life is like in a way that most people would think that profound adolescents might. But it was a sort of very accurate and real but fantasy night of this is the way life is, this is the way I think it could be made, these are the problems, there are things I don't know about and wonder about, these are the horrors of experience. And there was a fantastic recognition and a permanent road into each other. And it developed."³¹¹

DECEMBER 27

Betty Motherwell receives an order of formal separation from Motherwell that ensures support for their children.

1958

John Cuddihy, a collector of Motherwell's work and former partner in the HC Gallery in Provincetown, begins the first of five scrapbooks that he will compile through 1978, documenting Motherwell's career. The materials in the scrapbooks, many provided by Motherwell, include exhibition catalogues and announcements, writings, reviews, articles, and other ephemera, including a record of Cuddihy's collection of Motherwell works.³¹²

JANUARY 6–25

Helen Frankenthaler exhibits new works at the Tibor de Nagy Gallery.

EARLY JANUARY

Motherwell finishes *Four La Maison, Nuit La Rue* (P164) and the large *Elegy for the Spanish Republic XXXV* (P168). He completes this large *Elegy* painting, begun in 1954, using Magna, a turpentine soluble acrylic paint (and one of the first commercially available artist's acrylics) manufactured by Leonard Bocour.

JANUARY 20—FEBRUARY 8

Jasper Johns's first solo exhibition is held at the Leo Castelli Gallery.

FEBRUARY 10

Eager to have what he considers his best works represented in major museum collections, Motherwell writes to a curator at the Metropolitan Museum of Art, which owns *La Danse* (P138), encouraging him to look at a new large painting at the Janis Gallery, most likely *Elegy for the Spanish Republic XXXV* (P168): "If I am to be honored by a big picture in a prominent place in the Met, you can understand that I would prefer one in the mainstream of my work, rather than one of the occasional off-beat experiments that I make (which 'La Danse' is), no matter how successful in its own terms. Anyhow I do wish you'd look."³¹³

FEBRUARY 18—MARCH 8

William Baziotes has his final exhibition at the Kootz Gallery. Within the year he will join the Sidney Janis Gallery.

MARCH—MAY

As Motherwell's relationship with Frankenthaler deepens, she spends many nights in his studio, encouraging

him to avoid drinking and to apply himself to his work with renewed focus.³¹⁴ Motherwell paints *Diary of a Painter* (P169) and *Black and White Plus Passion* (P170), which anticipate the *Iberia* series he will begin during the summer. He also further develops the imagery of *Four La Maison, Nuit La Rue* (P164) in *Afternoon in Barcelona*, *The Wedding*, and *A Sculptor's Picture, with Blue* (P171–P173).

MARCH 20

Motherwell's divorce from Betty Little is finalized.³¹⁵

MARCH 28

Motherwell's engagement to Helen Frankenthaler is announced in the *New York Times*.

APRIL 6

Motherwell and Frankenthaler wed on Easter Sunday at the home of Frankenthaler's sister, Gloria Ross (1923–1998). Fritz Bultman serves as Motherwell's best man. Hans Namuth photographs the wedding and reception.

Through Frankenthaler, a distinguished painter in her own right, Motherwell meets such younger artists as Grace Hartigan (1922–2008), Kenneth Noland (1924–2010), and Alfred Leslie (b. 1927) and the actress Irene Worth (1916–2002), and becomes closer to the poet Frank O'Hara.

David Smith, a friend of both Frankenthaler and Motherwell before their marriage, becomes a regular visitor at 173 East Ninety-fourth Street in the years to come; they eventually give him a key to their house, so that he can stay there when he comes down from Bolton Landing.

APRIL 12–20

Osaka Festival 1958: The International Art of a New Era, U.S.A., Japan, Europe at the Takashimaya Department Store, Osaka, Japan, includes Motherwell's *Black and White with Yellow* (P225; now called *Elegy to the Spanish Republic*). The exhibition is the first to show the artists of the Japanese Gutai group, European Art Informel, and American Abstract Expressionism side by side. The exhibition catalogue, edited by the artist Shozo Shimamoto, features an essay by the French critic Michel Tapié.

APRIL 17—OCTOBER 18

Seventeen Contemporary American Painters is shown in the U.S. Pavilion at the 1958 Brussels World's Fair. The exhibition, selected by H. H. Arnason, includes Motherwell's *Elegy* (C49), *At Five in the Afternoon* (W10), *Interior with Nude* (P121), and *Wall Painting No. III* (P154).

APRIL 19—SEPTEMBER 8, 1959

The New American Painting, organized by the Museum of Modern Art, includes six paintings by Motherwell, including *Four La Maison, Nuit La Rue* (P164) and *Elegy for the Spanish Republic XXXV* (P168). The exhibition opens in Basel on April 19 and travels to Milan, Madrid, Berlin, Amsterdam, Brussels, Paris, London, and New York.

MAY 4–24

The New Gallery at Bennington College in Vermont shows a retrospective exhibition of work by Barnett Newman, organized by Clement Greenberg. This is Newman's first solo exhibition since 1951.

MAY 18

Motherwell, Guston, Kline, de Kooning, and Rothko sign an agreement authorizing Bernard Reis to act as their representative in business arrangements with the Sidney Janis Gallery.³¹⁶

JUNE 13–23

Having delayed their honeymoon because of Motherwell's teaching schedule, Motherwell and Frankenthaler sail for Spain. Because of his opposition to the Franco government, Motherwell initially resisted Frankenthaler's suggestion that they visit the country, but Frankenthaler, who had traveled there twice before, insisted on the need for him to see the paintings in the Prado and in the caves of Altamira.³¹⁷

Motherwell and Frankenthaler disembark in Alicante and drive through the Spanish countryside, visiting Granada, Cordoba, and Seville before heading to Madrid for several days. The Spanish countryside, with its ochre hills, white plastered houses, and sharp black shadows, touches Motherwell deeply. They not only remind him of the California of his youth but also confirm on a visceral level the connection between his *Elegy to the Spanish Republic* series and Spain itself.³¹⁸

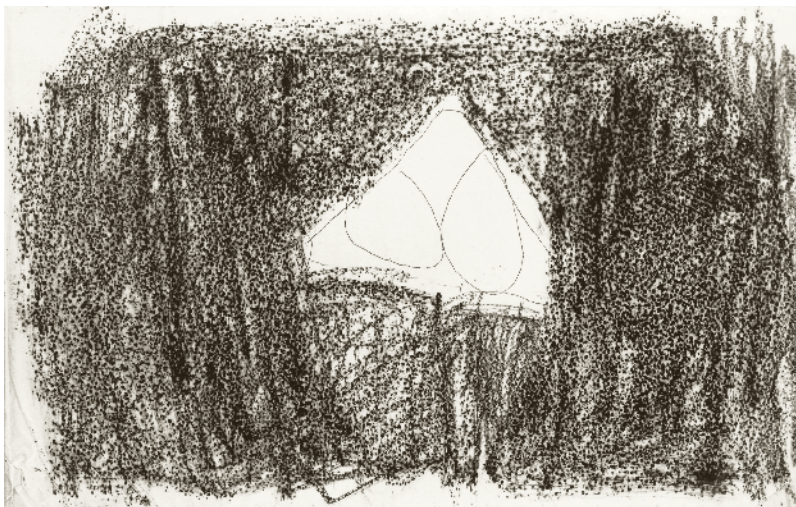


Fig. 209. *Madrid No. 1*, 1958. Crayon and ink on paper, 15¼ x 24¼ in.

JUNE 19–21

In Madrid the couple stay at the Ritz Hotel, directly across from the Prado, where Motherwell is deeply moved by the collection of Goya's Black Paintings.³¹⁹

Motherwell receives a cable from the Museum of Modern Art, informing him of a controversy that has developed while he and Frankenthaler have been traveling.³²⁰ The Spanish authorities have refused to allow *Elegy for the Spanish Republic XXXV* (P168) to be exhibited in the *New American Painting* show, soon to open in Madrid, and will relent only if the title is changed. Motherwell refuses, and the U.S. Embassy informs him that he has been declared persona non grata by the Spanish authorities; it is suggested that he and Frankenthaler leave the country immediately.

JUNE 21

On their last night in Madrid, Motherwell creates the four drawings of the Madrid series. He later writes: "I felt a sudden impulse in the hotel to work, and my wife pinned some pieces of paper to the wall, which was of white plaster with a very marked grain, so that when I drew with pencil, the lines were broken by the wall into a series of dots, not unlike Seurat's neo-impressionism. The next day we left for St.-Jean-de-Luz."³²¹

JUNE 22–AUGUST 28

Motherwell and Frankenthaler leave Madrid and settle in Saint-Jean-de-Luz, France, a fishing village on the Atlantic coast, where on June 24 they rent the

Villa Sainte-Barbe, a large house that is to be converted into a hotel at the end of the summer.

They purchase whatever art supplies are available locally. When rolls of canvas of a size they are accustomed to cannot be found, they buy sheets of Basque linen.³²² Motherwell sets to work at a furious pace. The first works he paints are small automatist pictures, which he titles the Frontier series (W49–W59), in reference to "the Spanish frontier, and . . . after a long time of sterility; crossing the frontier, so to speak."³²³ In the weeks that follow, he paints *Spanish Painting with the Face of a Dog* (P176), *Chambre d'Amour* (P190), and works in the Two Figures series (P174–P175, P207, W34–W42), and creates numerous collages (C79–C88) and drawings.

JULY 9

A week before the opening of *The New American Painting* in Madrid, Motherwell wires curator Porter McCray in Madrid and Alfred H. Barr in New York, asking that all of his paintings be removed from the Madrid exhibition rather than bow to the censorship demands of the Spanish authorities: "RATHER NO PAINTING BY ME SHOW IN MADRID. PLEASE CONFIRM IN WRITING OR TELEPHONE."³²⁴

JULY 15–18

Motherwell and Frankenthaler go to Périgueux, Lascaux, and Toulouse. In Lascaux they view the Paleolithic cave paintings (see fig. 73), an experience Motherwell later describes as one of the most profound and moving of his life.³²⁵

JULY 16

The New American Painting opens at the Museo Nacional de Arte Contemporáneo de Madrid. Unbeknownst to Motherwell, and against his express wishes, McCray removes only *Elegy for the Spanish Republic XXXV* (P168) from the show.

JULY 22

Motherwell and Frankenthaler visit the Musée Bonnat in Bayonne, which has a collection of works by Rubens, Ingres, and Goya, among others.

JULY 25

Barr writes Motherwell that he won't intervene, saying that all decisions regarding the Madrid show are McCray's: "On the other hand I do sympathize with your refusal to change the title of *Elegy* to the Spanish Republic. I wonder if you're right in believing that you will not be permitted to go to Spain."³²⁶ Having left in a hurry, Motherwell and Frankenthaler were not able to see Barcelona or Cadaqués, where they had hoped to visit Salvador Dalí and Marcel Duchamp.³²⁷

JULY 28

McCray sends a telegram to Motherwell explaining his decision to remove only *Elegy for the Spanish Republic XXXV* (P168) from the Madrid show: "I TOOK RESPONSIBILITY REMOVAL ELEGY ONLY STOP CHARACTER SHOW SUPPORT BY YOUNG SPANISH PAINTERS OF LIBERAL COMMITMENT AND CATALOG INCLUDING ENTRIES YOUR STATEMENTS ETC WOULD HAVE BEEN JEOPARDIZED BY WITHDRAWAL."³²⁸

Motherwell decides to let the matter drop because, being on his honeymoon, he later says, "it was the last moment that I wanted to deal with world politics. I wanted to deal with my own intimate life."³²⁹ That evening, he and Frankenthaler attend a performance in Saint-Jean-de-Luz by Les Ballets Basques de Biarritz Oldarra, a Basque-language music and dance troupe.³³⁰

AUGUST 3

Motherwell and Frankenthaler attend the bullfights at the Plaza de Toros in Biarritz, featuring three of the greatest living matadors: Luis Miguel Dominguín, Antonio Ordóñez, and

Rafael Ortega. The violence of the day and the blood-soaked ring horrify Frankenthaler, but Motherwell is invigorated by the pageantry and artistry as the three matadors try to outperform each other.³³¹

AUGUST 4–23

With the experience of the bullfights fresh in mind, Motherwell paints *Iberia No. 2* (P177) and *Iberia No. 4* (P178) and the series of small works that make up the Bull and Iberia series (P179, P180, W60–W70; for further details see Chapter 6 in this volume).

[MID-AUGUST]

Despite warnings not to reenter Spain, Motherwell concludes that he must see the caves at Altamira, so he and Frankenthaler drive there from Saint-Jean-de-Luz. They arrive late, after public tours have ended for the day, but the guide allows them to view the cave for a fee. They enter by the glow of a single bare lightbulb, and once they are inside, the guide hands Motherwell a candle, extinguishes the bulb, and "the animals moved as the candle flickered, and I never got over that impression."³³²

AUGUST 24

Motherwell ships his summer's production back to New York, a rich body of 55 paintings and collages (as well as numerous drawings), more works than he had made in the previous three years combined. The bill of lading lists the following works, most grouped by their French format-size numbers: six large paintings (more than six feet in one direction); six works in format no. 2 (24 x 19 cm); six works in format no. 3 (27 x 22 cm); nine works in format no. 5 (35 x 20 cm); five works in format no. 6 (41 x 33 cm); seventeen works in format no. 8 (46 x 38 cm); two works in format no. 10 (55 x 46 cm); and six works in format no. 12 (61 x 50 cm).³³³

[AUGUST 28–SEPTEMBER 6]

Motherwell and Frankenthaler drive from Saint-Jean-de-Luz to Paris and sail for New York.

[MID-SEPTEMBER]

On returning to New York, Motherwell stops sessions with psychoanalyst Dr. Saul Fisher, with whom he began working in 1957, and renews his therapy sessions with Dr. Montague Ullman.



Fig. 210. Motherwell's 1959 solo exhibition at the Sidney Janis Gallery (with Sidney Janis standing near the doorway). Left to right: P178; *Drawing No. 5*; *Pregnant Nude No. 4*; *Pregnant Nude No. 1*; *Drawing No. 8*; *Drawing No. 7*; *Drawing No. 10*; *Untitled*; P187; *Pregnant Nude No. 6*; *Sepia and Black Ink (Automatism Series)*; *A View No. 6*; W82; and *Madrid No. 4* (all drawings 1958)

[OCTOBER–NOVEMBER]

Janis writes to discuss Motherwell's upcoming solo exhibition, scheduled for January 5–31, 1959: "I shall soon want photos of various paintings now ready and should like very much to discuss with you the announcement, poster, etc."³³⁴ One month later, Motherwell tells Nathan Halper that he has asked Janis to postpone the exhibition to March: "I am doing a great deal of work, I think the best I have ever done and I think by the time of my show at the beginning of March, that I will have a couple of hundred drawings, as well as all the rest of the work."³³⁵

OCTOBER 31

Tatyana Grosman (1904–1982), of the recently established Universal Limited Art Editions (ULAE) in West Islip, Long Island, writes Motherwell inviting him to be the first artist to produce limited-edition lithographs in her new workshop. Motherwell replies, "Your projects sounds interesting," but ultimately demurs because he needs to focus on his upcoming shows with Janis and at Bennington College.³³⁶

NOVEMBER 19–JANUARY 4, 1959

Spanish Painting with the Face of a Dog (P176) is included in the *Annual Exhibition: Sculpture, Paintings, Watercolors, Drawings* at the Whitney Museum of American Art; it is the first of the Saint-Jean-de-Luz pictures to be shown.

DECEMBER 5–FEBRUARY 8, 1959

The Carnegie Institute Museum of Art includes *The End of Dover Beach* (C68) in its 1958 *Pittsburgh Bicentennial International Exhibition of Contemporary Painting and Sculpture*.

DECEMBER 15–JANUARY 17, 1959

Brussels '58, at the World House Galleries, New York, includes *Interior with Nude* (P121) and *Wall Painting No. III* (P154).

DECEMBER 29–JANUARY 24, 1959

Hein, Ma Vie? (C78) is included in *Beyond Painting: An Exhibition of Collages and Constructions* at the Alan Gallery, New York, along with works by Jasper Johns, Bruce Conner, Joseph Cornell, Alfred Leslie, and Robert Rauschenberg.

1959

JANUARY 5–31

The Wedding (P172) is included in *8 American Painters* at the Sidney Janis Gallery. It is purchased by Joseph H. Hirshhorn, along with *Black and White Plus Passion* (P170).

JANUARY 5–24

The first exhibition of Ad Reinhardt's black paintings is held at the Betty Parsons Gallery.

JANUARY 16–FEBRUARY 8

New York and Paris: Painting in the Fifties at the Museum of Fine Arts, Houston, includes Motherwell's *Homely Protestant* (P85) and *Iberia No. 4* (P178).

JANUARY–FEBRUARY

E. C. Goossen publishes "Robert Motherwell and the Seriousness of the Subject" in *Art International*.³³⁷ This article is the first to make the *Elegy* to the Spanish Republic series and Motherwell's "Spanishness" central issues in the discussion of his work.

FEBRUARY 1

Motherwell is granted a one-year sabbatical from Hunter College.

FEBRUARY 24–MARCH 21

Antoni Tàpies is shown at the Martha Jackson Gallery, New York. During the run of the exhibition, Motherwell meets Tàpies, who later recalls the visit: "I will always remember, for example, the time I spent with Robert Motherwell I felt a special bond with him, not only because of his innumerable *Elegies to the Spanish Republic*, but also because I found in him the same influence from Far-Eastern art that I also loved."³³⁸

MARCH 9–APRIL 4

Robert Motherwell, the artist's second solo exhibition at the Sidney Janis Gallery, presents sixty-eight works from 1958 and 1959, including most of the works made in Saint-Jean-de-Luz. The exhibition features the *Frontier*, *View*, *Two Figures*, *Bull*, and *Iberia* series as well as drawings from the *Madrid* and *Pregnant Nude* series and many new collages.

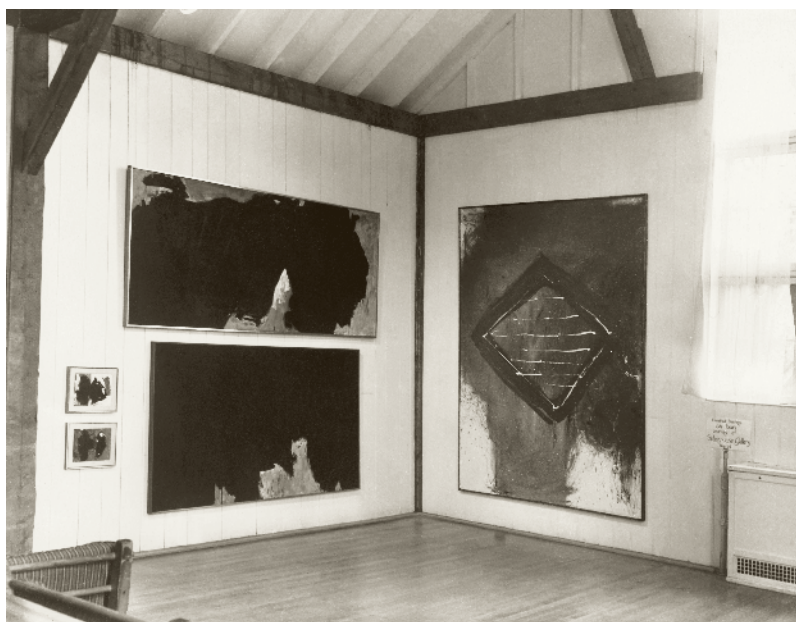


Fig. 211. Motherwell's first retrospective exhibition, New Gallery, Bennington College, 1959. Left to right: W37, W39, P178, P177, and P236



Fig. 212. Motherwell and Helen Frankenthaler, Falmouth, Mass., summer 1959



Fig. 213. Motherwell and David Smith, Falmouth, Mass., summer 1959

MARCH 10–APRIL 5

Barnett Newman: A Selection, 1946–1952, the inaugural exhibition of *French and Company* at 978 Madison Avenue, is an expanded version of Newman's Bennington College show of the previous year, which was curated by Clement Greenberg, who is now serving as an adviser to the new gallery.

MARCH 19–MAY 10

Joan Miró, the first full-scale retrospective of the Spanish artist's work since the winter of 1941–42, is shown at the Museum of Modern Art. In the May issue of *Artnews*, Motherwell publishes "The Significance of Miró," one of his most deeply felt essays.

MARCH 30–APRIL 25

Helen Frankenthaler's first exhibition at the André Emmerich Gallery presents works she made during the past year, including those painted in Saint-Jean-de-Luz. Motherwell, who knew Emmerich from his work with UNESCO in the early 1950s, had encouraged Frankenthaler to leave the Tibor de Nagy Gallery for Emmerich.

APRIL 5–23

In the short time between his exhibition with the Sidney Janis Gallery and his show at Bennington College, Motherwell reworks several pictures, including *Iberia No. 4* (P178) and *Spanish Painting with the Face of a Dog* (P176), painting out the loose brushwork in favor of more solid forms. The main effect of the changes is to increase the density of the blacks.

APRIL 6–MAY 2

Marcel Duchamp is shown at the Sidney Janis Gallery. It is Duchamp's first solo exhibition in the United States since 1937, and a sign of the growing interest in his work in the years following the publication of Motherwell's *Dada Painters and Poets*.

APRIL 24–MAY 23

Robert Motherwell: First Retrospective Exhibition, organized by Eugene C. Goossen, is shown at the New Gallery, Bennington College. The exhibition includes twenty-nine works in all mediums, including *La Belle Mexicaine (Maria)* (P1), exhibited here for the first time.

MAY 17

Motherwell appears on David Susskind's *Open End*, broadcast on WNTA-TV, New York. The program, on "The World of Contemporary Art," features a panel that includes Ben Shahn, Emily Genauer, René d'Harnoncourt, Lloyd Goodrich, Roy Neuberger, and Lee Nordness.

[MAY 19]

Motherwell begins *Monster (for Charles Ives)* (P194) while listening to an Ives festival on WBAI radio, New York.³³⁹ This painting, the first of many "monsters" that Motherwell will paint, is deeply influenced by his experience of the caves at Lascaux and Altamira the previous summer.³⁴⁰

JUNE 15–AUGUST 11

Motherwell and Frankenthaler spend the summer in Falmouth, Massachusetts, where they rent a large modern-style house on Buzzard's Bay. Mark Rothko and David Smith are frequent guests. Motherwell completes *Monster (for Charles Ives)*.

JULY 11–OCTOBER 11

Documenta II, in Kassel, West Germany, features five works by Motherwell: *The Homely Protestant* (P85), *Fockink No. 1* (C75), *Two Figures No. 8* (W37), *Untitled* (P192), and *A View No. 1* (P182).

JULY 14–20

A joint exhibition of drawings and collages by Motherwell and Frankenthaler is shown at the HCE Gallery, Provincetown.³⁴¹

JULY 25–SEPTEMBER 5

Motherwell's *Wall Painting No. III* (P154) is included in *American Painting and Sculpture*, mounted at Sokolniki Park, Moscow, the first showing of Abstract Expressionist works in the USSR. When the exhibition returns to the United States in October, it is presented at the Whitney Museum of American Art.

The show comes under attack both from right-wing politicians in the United States, who condemn it because of the alleged Communist affiliations of the participating artists, and from officials in Moscow, who denounce it as a "reactionary" example of the "spiritual degradation of the so-called free world."³⁴²

AUGUST 11–SEPTEMBER 15

Motherwell and Frankenthaler travel in Canada for three weeks. Motherwell brings back packaging from Canadian Sea Lion brand sardines, which he incorporates into new collages (C91–C94).

SEPTEMBER 16–APRIL 1960

Back in New York, Motherwell begins an extended series of gestural paintings in oil on paper (W190–W207) and new collages (C99–C120). Among these works are *Figure 4 on an Elegy*, *The Black Sun*, and the N.R.F. series (W104, W101, C104–C106).

OCTOBER 28

Motherwell, appearing with Dr. Charles R. Hulbeck (aka Richard Huelsenbeck) at the annual meeting of the Association for the Advancement of Psychoanalysis, speaks on the meaning and importance of abstraction in art.

NOVEMBER–DECEMBER 1960

Artists as Collectors at the American Federation of Arts, New York, includes three works from Motherwell's personal collection: Picabia's *Étude pour la Novia* (1917), a small untitled oil by Kline, and a small untitled drawing by Guston.

DECEMBER

Sixteen Americans, *mounted at the Museum of Modern Art, includes work by Jasper Johns, Robert Rauschenberg, and Frank Stella; this is Stella's first New York exhibition.*

1960

JANUARY 18–FEBRUARY 13

Fourteen New York Artists at the Ferus Gallery, Los Angeles, includes Motherwell's *Red Skirt* (P65).

JANUARY 26–MARCH 2

Helen Frankenthaler: *Paintings, her first retrospective exhibition, is curated by Frank O'Hara and presented at the Jewish Museum, New York.*

FEBRUARY 8–15

Motherwell and Frankenthaler vacation in Port-au-Prince, Haiti. During their stay Motherwell witnesses a voodoo ceremony and is deeply moved by the parallels between his own painting practice and the priest's ritual drawings made with white chalk on the ochre-colored ground.³⁴³

MARCH

David Sylvester, art critic for the *New Statesman*, interviews Motherwell for BBC radio; the interview is broadcast in London on October 22.

[AFTER MARCH 17]

Motherwell receives a sheet of paper used to wrap editions of *La Nouvelle Revue Française* from the writer B. H. Friedman; he soon incorporates pieces of this paper into the first three N.R.F. collages (C104–C106).³⁴⁴

MARCH 28

"The Concept of the New," a panel discussion at the Philadelphia Museum School of Art, features Motherwell, Guston, Reinhardt, and Rosenberg; Jack Tworkov moderates. Excerpts from the discussion are published in the spring 1960 issue of *It Is* magazine.³⁴⁵

MAY 4–28

Motherwell donates an unknown work to *Homage to Albert Camus*, a benefit exhibition for Spanish Refugee Aid, Inc., at the Esther Stuttmann Gallery, New York.

JUNE

Motherwell writes Alfred Barr on June 2, seeking his advice about the restoration of *Granada* (P86), which belongs to Nelson A. Rockefeller, the governor of New York, and trustee of the Museum of Modern Art. Addressing the difficulties of repainting the damaged work, executed on paper mounted on Masonite, Motherwell proposes three options to Barr: "If I would have 'Granada' back, I would make an exact version on canvas just because it is broad masses of black on a white ground.—Alternately I would give Rockefeller the money back (which is slightly absurd, but I would) or credit 'Granada' towards one of my new large Spanish Elegy Series. . . . I have thought for years whether there is an ethical question in a reconstruction & I think in a painting where brushwork is not the issue, there is not."³⁴⁶

Barr writes Rockefeller regarding Motherwell's proposal and suggests he accept a replica in oil on canvas. On June 10 Rockefeller's assistant writes: "The Governor would be very happy if you would make a copy of GRANADA. As I understand it you are leaving for Europe soon. Mr. Barr has suggested

that we get the original GRANADA to you on June 27th or 28th. However if you are not going to have time then to make the copy and have the paintings shipped back we would prefer holding GRANADA until you have the time to copy it."³⁴⁷

JUNE 4–23

Motherwell and Frankenthaler vacation in Provincetown.

JUNE 20

Motherwell submits his resignation from Hunter College, effective September 1. With income from his sales at the Janis Gallery approaching \$50,000 a year, he is free to devote himself exclusively to painting.

JUNE 29–JULY 11

Motherwell and Frankenthaler go to Paris, where she collects the prize money awarded her at the *Première Biennale de Paris* in 1959. After three days in Paris, they spend a week touring in France before heading to Italy, where they stop in Alassio, a small town on the Ligurian coast.

JULY 12–AUGUST 29

Motherwell and Frankenthaler rent the Villa delle Grazie in Alassio (see figs. 98–99). Motherwell uses two rooms off the garden as a studio, while Frankenthaler works in a single large room near the first-floor staircase.³⁴⁸

Inspired by the locale, Motherwell creates the first works in the Summer-time in Italy series (C121–C123, W116, W117), and begins the eighteen-foot-wide painting *The Voyage: Ten Years After* (P222), which incorporates the pouring and staining techniques used by Frankenthaler.

From August 10 to 16 they travel in France, visiting the Matisse Chapel in Vence, Renoir's house in Cagnes, the newly opened Léger museum in Biot, and the Grimaldi museum in Antibes, which is dedicated to the works of Picasso.

AUGUST 4

Motherwell and Frankenthaler's lawyers finalize the purchase from Betty Little of the house she and Motherwell shared in Provincetown. Motherwell and Frankenthaler have applied for a permit to build studios on the property, but the town rejects their plan.

AUGUST 31–SEPTEMBER 13

Motherwell and Frankenthaler leave Alassio "weighed down with canvases," as Frankenthaler writes. While waiting to sail home, they stay in the town of Ezé on the French Riviera, where Motherwell creates an early version of *The French Line* (C124).³⁴⁹

SEPTEMBER 13–AUTUMN

In New York, Motherwell rents a large studio at 173 East Eighty-third Street, where he will be able to work on large-scale paintings. Early in the fall he receives *Granada* (P86) from Nelson Rockefeller, and over the next eighteen months he works on making a copy of the damaged painting. *Elegy to the Spanish Republic No. 54* (P215) is one product of these efforts, in effect a variation on the earlier work.

During these months he paints the architectonic *Elegy to the Spanish Republic No. 55* (P216), on a canvas begun in 1955 as *Wall Painting No. 5*, and *Two Figures with Cerulean Blue Stripe* (P208).

SEPTEMBER 27–OCTOBER 15

Frank Stella's first solo exhibition is held at the Leo Castelli Gallery, New York.

NOVEMBER

Motherwell's daughters Jeannie and Lise unexpectedly move in with Motherwell and Frankenthaler during a time of personal crisis for their mother. This change in circumstances causes Motherwell to delay his planned solo exhibition at the Sidney Janis Gallery.

[LATE AUTUMN]

The Bride Stripped Bare by Her Bachelors, Even, by Marcel Duchamp, is published as No. 13 in the Documents of Modern Art series. Motherwell has no involvement in the publication, although he had proposed it fifteen years earlier.³⁵⁰

NOVEMBER 30

Motherwell completes *The Voyage: Ten Years After*, begun in Alassio, the largest canvas he has painted to date.

During the next several years, the large studio spaces Motherwell works in, the development of the Lebron stretcher (which allows for the easier adjustment of large chassis), and the influence of Frankenthaler are all elements in Motherwell's shift to consistently larger formats.³⁵¹

1961

JANUARY

Motherwell is one of the signers of “In Support of the French Intellectuals,” published in *Partisan Review*, a statement in defense of people being persecuted for speaking out on behalf of the victims of France’s war in Algeria.³⁵²

JANUARY–MARCH

Motherwell paints the bold, gestural *Black on White* (P219) and completes a series of Elegies to the Spanish Republic, some started as early as 1957 (P215–P218). He also begins *Untitled* (P237), his earliest effort to translate the Summertime in Italy series to canvas.

JANUARY 18–MARCH 12

A Mark Rothko retrospective is shown at the Museum of Modern Art, the first solo exhibition given by the museum to a living Abstract Expressionist painter.

FEBRUARY 26

Motherwell and nearly fifty other cultural figures sign a letter to the editor of the *New York Times* protesting the hostility to modern art of the newspaper’s art critic John Canaday. The letter charges that Canaday’s criticism is “the activity not of a critic but of an agitator.”³⁵³

MARCH

Motherwell’s essay “What Should a Museum Be?” appears in the March–April issue of *Art in America*.³⁵⁴

MARCH 3

A fire at the Governor’s Mansion in Albany destroys much of Nelson A. Rockefeller’s art collection. Motherwell’s *Granada* (P86) is spared because it remains in his studio to be copied. (In time, Motherwell abandons the notion of making a copy and works with the conservator Margaret Watherston to restore the picture.)³⁵⁵

MARCH 16–MAY 26

Encouraged by Frankenthaler, Motherwell makes his first lithographs, *Poet I* and *Poet II*, at Tatyana Grosman’s Universal Limited Art Editions (ULAE).³⁵⁶ This marks the beginning of Motherwell’s intense engagement with printmaking.

APRIL 10–MAY 6

Robert Motherwell at the Sidney Janis Gallery presents twenty-six works dating from the summer of 1959 to the spring of 1961. Seven new paintings in the Elegy to the Spanish Republic series are shown (P216–P218, W94, W104, W111, W112), representing the largest and most significant grouping of such works since Motherwell’s 1952 solo show at the Kootz Gallery.

The exhibition also features *Monster (for Charles Ives)* (P194), *Two Figures with Cerulean Blue Stripe* (P208), *Figure before Blackness* (P213), *Black on White* (P219), and a selection of recent collages and paintings on paper.

In a review of the exhibition, Donald Judd writes: “Motherwell’s work has always been made of layers, one surface before another. He has been changing this to an equivalent type of surface, and the expression as well to a more rarified version of the accidental manifestation of dominating, exclusive form. This exhibition explains Motherwell’s difficulties and is better than any since the *Je t’aime* series.”³⁵⁷

MAY 8–JUNE 3

The Janis Gallery exhibits *Elegy to the Spanish Republic No. 54* (P215) in *10 American Painters*. Following the exhibition, Motherwell gives the work anonymously to the Museum of Modern Art.

MAY 23–JUNE 6

Art and jazz critic Rudi Blesh interviews Motherwell for a proposed monograph on his work, which never materializes.³⁵⁸

JUNE–MAY 1962

Elegy to the Spanish Republic No. 59 (W94), *The Wedding* (P172), and *Figure before Blackness* (P213) are shown in *Vanguard American Painting*, an exhibition curated by H. H. Arnason; it opens in Vienna, then travels to London, Darmstadt, and six cities in Yugoslavia.

JUNE 11–SEPTEMBER 15

In Provincetown, Motherwell and Frankenthaler rent the Days Lumberyard building, each using an entire floor of the building as a studio. Motherwell later describes the place: “The huge floors were undivided, and perfectly suited for the enormous formats of the paintings we both were accustomed to. The barn was beautiful



Fig. 214. Motherwell’s 1961 solo exhibition at the Sidney Janis Gallery. Left to right: P218, W103, P194, W104, and C108



Fig. 215. Motherwell and Helen Frankenthaler at Days Lumberyard, Provincetown, Mass., summer 1961



Fig. 216. Motherwell's solo exhibition at the sixth São Paulo Bienal, 1961. Left to right: W45, C20, C104, C105, P219, C49, W97, and P161



Fig. 217. Motherwell in his Eighty-sixth Street and Third Avenue, New York, studio with two paintings, February 1962: *Summertime in Italy No. 8* (P236), in progress; and *Elegy to the Spanish Republic No. 70* (P220)

to behold then, shingled, with arched barn doors on each floor . . . windows on all sides."³⁵⁹

Motherwell begins work on two large paintings (P223–P224) that further explore the use of bold color and of pouring and staining techniques seen in *The Voyage: Ten Years After* (P222). In his hands these innovations, first developed in Frankenthaler's work, are used as an automatist technique meant to bring greater unpredictability into the structure of his paintings. He also begins *Elegy to the Spanish Republic No. 70* (P220) and *Elegy to the Spanish Republic No. 77* (P229), both works inspired by and modeled on the forms and gestural force of *The Figure 4 on an Elegy* (W104).

SEPTEMBER 1

Motherwell donates an unknown work, probably a print or drawing, to a benefit exhibition on behalf of the Congress for Racial Equality (CORE) and the Freedom Riders Movement, held at the Front Street Gallery, Provincetown.

SEPTEMBER 10–DECEMBER 3

Motherwell represents the United States at the *VI Bienal de São Paulo*. Frank O'Hara curates this retrospective exhibition of thirty-four works dating from 1941 to 1961.

In the *New York Times*, John Canaday writes of Motherwell, "In an exhibition where other competitors are guilty of giantism and clamor, there is a crudeness here that leaves one feeling a bit as if a fellow countryman had committed a vulgarity."³⁶⁰

SEPTEMBER 28–OCTOBER 21

Motherwell and Frankenthaler go to France, where they each have solo exhibitions, he with Galerie Heinz Berggruen and she with Galerie Lawrence. While in Paris they visit the painter Pierre Soulages.

In London they see the dealer Charles Gimpel, the sculptor Anthony Caro, and the critic David Sylvester. During the London trip, they also meet Bryan Robertson, the director of the Whitechapel Gallery, who will become a close friend.

OCTOBER 2–NOVEMBER 12

The Art of Assemblage, curated by William C. Seitz, is mounted at the Museum of Modern Art. The exhibi-

tion includes Motherwell's *In Grey with Parasol* (C46) and the recently completed *Pyrénéen Collage* (C125).

OCTOBER 3–28

Robert Motherwell Collages, 1958–1960 opens at the Galerie Heinz Berggruen, Paris. The gallery publishes a catalogue printed in the pochoir technique and a limited-edition print modeled on *Capriccio* (W100).³⁶¹

OCTOBER 12–DECEMBER 31

Motherwell's *Voyage: Ten Years After* (P222) is included in *American Abstract Expressionists and Imagists*, at the Solomon R. Guggenheim Museum, New York.

1962

JANUARY

Collages di Motherwell, curated by Sam Hunter, is shown at the Galleria Odyssia, Rome. The exhibition presents twenty-five collages from 1957 to 1961, including seventeen from the recent exhibition at the Galerie Heinz Berggruen in Paris.

JANUARY–[SPRING]

Motherwell rents a 5,000-square-foot former pool hall at Eighty-sixth Street and Third Avenue for use as a studio. The loft has skylights throughout and over a hundred feet of windows facing south and east.

He soon has nearly a dozen new canvases under way, and he reworks and finishes many paintings begun during the past two years, including *The Golden Fleece* (P223), *Chi Ama, Crede* (P224), and *Elegy to the Spanish Republic No. 77* (P229).³⁶² During this period he also paints two new works in the *Elegy to the Spanish Republic* series (P225–P226) and repaints *View No. 2*, which becomes *Summertime in Italy No. 8* (P236).

JANUARY 13–26

Motherwell teaches a two-week seminar in painting at the Lowe Gallery, University of Miami, Florida.

FEBRUARY 18–MARCH 11

Robert Motherwell: A Retrospective Exhibition at the Pasadena Art Museum includes forty-seven works drawn from local collections and Motherwell's recent exhibition at the *VI Bienal de São Paulo*. The catalogue for the show



Fig. 218. Motherwell teaching at the University of Miami, January 1962

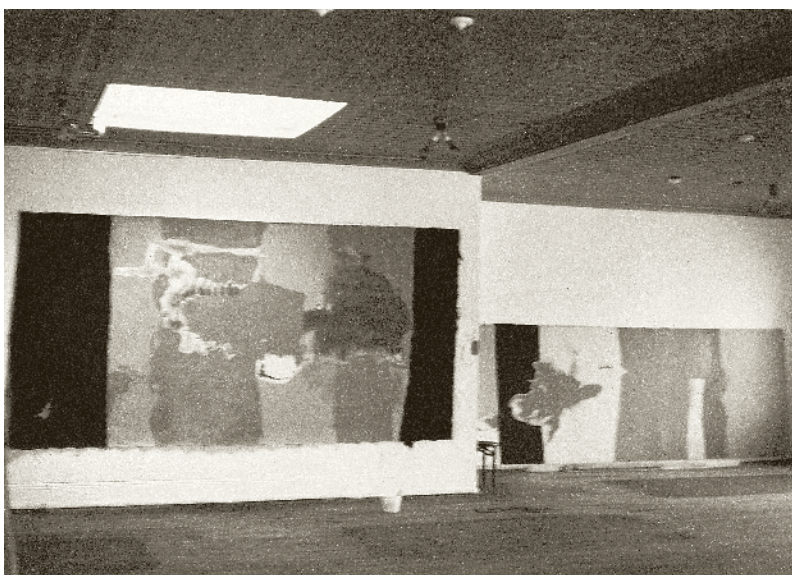


Fig. 219. Motherwell's studio at Eighty-sixth Street and Third Avenue, New York, with works in progress, ca. February 1962. Left to right: *Chi Ama, Crede* (P224); and *The Golden Fleece* (P223)

includes essays by Sam Hunter and Frank O'Hara, and the poem "All Elegies Are Black and White" by Barbara Guest.³⁶³

MARCH 1–8

Motherwell travels to California, where he and Frankenthaler visit his mother in San Francisco before driving to Pasadena. On March 6, he delivers a public lecture at the Pasadena Art Museum that draws an overflow crowd of between six hundred and a thousand "professionals, collectors and students," forcing the museum to set up chairs and loudspeakers in the museum's galleries and basement.³⁶⁴

APRIL 6–MAY

Robert Motherwell is mounted at the Galerie der Spiegel in Cologne, Germany.

APRIL 21–OCTOBER 21

The French Line (C124) and *A View No. 10* (P183) are included in the exhibition *Seattle World's Fair: Art since 1950, American and International*, organized by Sam Hunter.

MAY

Helen Frankenthaler: A Retrospective Exhibition, *curated by Eugene C. Goossen*, is held at the New Gallery, Bennington College.

MAY 7–JUNE 2

Elegy to the Spanish Republic No. 70 (P220) is exhibited for the first time in *10 American Painters* at the Janis Gallery. Writing in *Artnews*, Irving Sandler describes it as "one of the more tragic and sensuous of this series."³⁶⁵

MAY 13–23

Franz Kline (1910–1962) dies of a heart attack. Ten days later, on what would have been Kline's fifty-second birthday, a memorial service is held at Grace Church in New York.

[SUMMER]

William Baziotis leaves the Sidney Janis Gallery.

JUNE 15–OCTOBER 4

Motherwell and Frankenthaler once again rent the Days Lumberyard building in Provincetown. Motherwell negotiates the purchase of a small house on the water, at 631 Commercial

Street. He closes the purchase in late August, and over the winter the original house will be torn down and construction of a three-story house and studio complex will begin.

Throughout the summer, he has been drawn to this property on Provincetown Bay and has spent a good deal of time sitting on the breakwall behind the house, imagining what he would do with the property. Watching the tides, he is inspired to create works that embody his experience of the sea: "Sitting, dreaming on the steps, I used to be struck by the beauty, the force and the grace, at high tide with a strong Southwest wind of the seaspray spurt-ing up, sometimes taller than a man, above the sea wall. After a time, I began experimenting with *painting* the seaspray."³⁶⁶

The result of these experiments is the *Beside the Sea* series (W127–W161) and a related number of paintings and collages (P240–P245, C131–C135). Taken together, these works are an extended experiment in automatism, reminiscent of the outpouring of works during the summer of 1958. To imitate the force of the sea striking the concrete seawall, Motherwell mixes buckets of thinned oil paint and strikes the five-ply sheets of Strathmore paper with the full force of his arm, producing arcing lines and splatters. He also makes a number of these pictures with a new type of acrylic paint, acrylic polymer emulsion.³⁶⁷

At the beginning of September, Motherwell's daughters return to Virginia to live with their mother, ending a difficult two-year custody dispute (they will continue to spend their summers in Provincetown). He and Frankenthaler remain in Provincetown for an additional month because continuing renovations on their house in New York are not yet complete.

AUGUST 17

Motherwell writes "Homage to Franz Kline" for a retrospective exhibition of Kline's paintings planned for the fall in Washington, D.C. Because of unforeseen problems in assembling the catalogue Motherwell's essay is not used, and will not be published until 1979.³⁶⁸

SEPTEMBER 20

Monster (for Charles Ives) (P194) is included in the exhibition *Art USA: Now*, which opens at the Milwaukee Art



Fig. 220. Motherwell's inspiration for the *Beside the Sea* series (W127–W158) came from watching the waves crashing against the bulkhead wall of the property he purchased in Provincetown in 1962 (shown here in 1975)



Figs. 221 and 222. Motherwell's 1962 solo exhibition at the Sidney Janis Gallery. Top, left to right: P220, W120, P224, C128, and C125; bottom, left to right: top row, W144, W137, W142, W143; bottom row, W132, W146, W131, W130, and P230

Museum, and travels to Tokyo and several European and North American cities through 1967.

OCTOBER 5–AUTUMN

On returning to New York, Motherwell immediately has the works he created in Provincetown photographed for the catalogue for his upcoming solo exhibition at the Sidney Janis Gallery. But in the weeks that follow he revises many of the pictures.

AUTUMN–WINTER

Motherwell begins *Elegy to the Spanish Republic No. 100* (P850), the largest work in the *Elegy* series to date. He will finish the first version of it in early 1963 and continue to work on it until 1975.

OCTOBER 29

Motherwell travels to Washington, D.C., for the opening of *Franz Kline: Memorial Exhibition*, the inaugural exhibition of the Washington Gallery of Modern Art. At a dinner party hosted by Gallery trustees Phillip and Leni Stern, Motherwell paints a picture in casein directly on the plaster wall of the house (P247); the image is related to his *Two Figures* series.³⁶⁹

OCTOBER 31–DECEMBER 1

The Sidney Janis Gallery mounts The New Realism in a storefront on Fifty-seventh Street rented for the occasion. The exhibition features Jim Dine, Robert Indiana, Roy Lichtenstein, Claes Oldenburg, George Segal, and Andy Warhol, among others, and is a succès de scandale that marks the arrival of Pop art in the uptown art establishment.

[NOVEMBER]

In advance of his upcoming exhibition at the Smith College Museum of Art, Motherwell speaks at the school and takes questions from students at an event hosted by the director of the museum, Charles Chetham. When asked about *The New Realism*, he replies: "I am all in favor of 'pop art.' For one thing, certain parasitical painters will get off (inevitably) the back of abstract expressionism . . . And I'm glad to see young painters enjoying themselves, which the 'pop' artists obviously are . . . And I prefer their solution, natural and unforced, to the problem of dealing with the human figure (and with objects), to the various

forced, pseudo-Renaissance and naturalistic modes of painting the figure in our time. Bravo for the young! I hope they keep their energy. Energy alone can find the new."³⁷⁰

DECEMBER 4–29

The Janis Gallery presents *New Paintings in Oil and Collages by Robert Motherwell*. The exhibition features twenty-five works from the *Beside the Sea* series, eight collages, the recent large color-field paintings *The Golden Fleece* and *Chi Ama, Crede* (P223, P224), and three recent large *Elegies*, numbers 70, 77, and 78 (P220, P229, P230).

DECEMBER 10

Newsweek publishes "The Deepest Identity," a profile of Motherwell. In the article Motherwell makes his first public comments since 1950 about the *Elegy to the Spanish Republic* series. Speaking of the associations Spain carries for him, he states: "I was 21 in 1936 . . . [the Spanish Civil War] was the most moving political event of the time. I never got to Spain until 1958, and then I discovered the Madrid plateau is yellow ocher and black and white."³⁷¹

[MID-DECEMBER]

Motherwell, Barnett Newman, and Tony Smith accept an invitation from the University of Pennsylvania's Visiting Artist's Program and travel together to Philadelphia to lecture and offer critiques of students' work. They make monthly visits through the spring semester.

1963

Motherwell purchases a small cutout by Henri Matisse, *La Danseuse* (ca. 1949), from the Pierre Matisse Gallery (see fig. 143); he will keep it until the end of his life.

JANUARY

Motherwell begins seeing the psychoanalyst Dr. Hans Kleinschmidt, a friend of Richard Huelsenbeck (aka Dr. Charles Hulbeck) and a collector with an interest in Dada and German Expressionist art.



Fig. 223. Motherwell at the Smith College Museum of Art, January 1963, in front of *Elegy to the Spanish Republic No. 57* (P217)



Fig. 224. Motherwell's studio at East Eighty-sixth Street and Third Avenue, New York, ca. June 1963. Clockwise: C143, in progress; C139, in progress; W162; W163; P277, in progress; P261, in progress; C136; and C129

JANUARY 10–28

An Exhibition of the Work of Robert Motherwell is held at the Smith College Museum of Art. The exhibition presents twenty-nine works, ranging from *Mallarmé's Swan* (C11) to the recent *Beside the Sea* series. In conjunction with the show, Motherwell delivers the first Louise Lindner Eastman Memorial Lecture on January 14, and teaches two seminars on January 15–16.

FEBRUARY–MARCH

Artnews publishes a letter by Esteban Vicente, attacking Motherwell for his recent comments about Spain in *Newsweek* and belittling Motherwell's personal identification with the Spanish Civil War: "Is this the reaction of a man who is trying to establish his profound involvement with a tragedy that affected a whole country and the entire world? A tragedy of injustice that shocked humanity! What can this possibly mean?"³⁷²

Motherwell's reply appears in the next issue: "I cannot make much out of Vicente's letter [Feb. '63]—overtly, at least. But when I listen with my 'third ear,' I hear his jealousy and rage. One general point: did Picasso have to be a German to paint *The Charnel House*?"³⁷³

FEBRUARY 11–MARCH 3

The New Gallery at the Massachusetts Institute of Technology presents *Robert Motherwell*, an exhibition of thirty-two works, including eighteen works from the Smith College show, with an additional number of the large canvases painted in the past year (P220, P222, P223, P229, P230).

FEBRUARY 18

Frank Lloyd of Marlborough Fine Art, London, visits Motherwell's studio. Marlborough is planning to open a gallery in New York in the autumn, and Lloyd encourages Motherwell to join the new venture.

MARCH 10

CBS Television broadcasts *Exhibition: 14 American Painters*, a nationwide program billed as "A special showing American painters at work in their studios, including Robert Motherwell, James Brooks, Barnett Newman, Hans Hofmann, Stuart Davis, Larry Rivers, Elaine de Kooning, Robert Rauschenberg, Andy Warhol and Claes Oldenburg."³⁷⁴

SPRING

Motherwell pushes his use of color in dramatically new directions, beginning with the large-scale *Dublin 1916, with Black and Tan* (P271), *The Dordogne* (P273), and *In Green and Ultramarine* (P274). He continues the *Summertime* in Italy series (P253–P257, P277–P279) and paints *A Throw of Dice No. 17* (P261) and the related paintings on paper (W162–W179) as well as a number of collages including *The Magic Skin* (*Peau de Chagrin*) (C136).

APRIL 11

Motherwell works on a new series of lithographs at ULAE, *A Throw of the Dice* numbers 1–7.³⁷⁵ Inspired by the technique of the *Beside the Sea* series, he hits the stones with an ink-loaded brush, creating bold, splattered, gestural forms. Tatyana Grosman objects to the works, in part because of Motherwell's working method, and refuses to publish them. Offended, Motherwell does not return to work at ULAE until 1965.³⁷⁶

JUNE 6

William Baziotes (1912–1963) dies of lung cancer.

JUNE 6

Rothko, Guston, and Motherwell leave the Sidney Janis Gallery. Rothko and Motherwell join the Marlborough Gallery, which, in Motherwell's words, "is building the biggest gallery in N.Y at 41 East Fifty-Seventh, has enormous galleries in London and Rome and is building one in Cologne." Motherwell signs a five-year contract, making Marlborough his exclusive representative for paintings and prints worldwide in exchange for a guaranteed minimum of \$2,000 per month against future sales. Motherwell writes Barnett Newman urging him to pursue a contract of his own: "Mark [Rothko], David Smith & I signed with Marlborough. . . . I spoke up several times very strongly for you (as I imagine did David) & Lloyd told me to tell you that he remembers with pleasure his lunch with you, & would like to see you when he returns very much."³⁷⁷

JUNE 16–OCTOBER 3

Motherwell and Frankenthaler spend the first summer in their new studio complex at 631 Commercial Street in Oldenburg.³⁷⁴



Fig. 225. Motherwell in his studio, April 1964. Left to right: *The Dordogne* (P273); *Summertime in Italy No. 7 (In Golden Ochre)*, in progress (P277); and *Italian Summer* (P253)

Provincetown. Motherwell calls the new building, which has living quarters on the ground floor and two open floors for use as studios, the Sea Barn. Construction on the building is not completed until early 1964.

SEPTEMBER 11–DECEMBER 1
Hans Hofmann, a retrospective exhibition, is held at the Museum of Modern Art.

OCTOBER 5
Motherwell delivers a lecture, “A Process of Painting,” at the Eighth Annual Conference of the American Academy of Psychotherapists, part of the two-day seminar titled *The Creative Use of the Unconscious by the Artist and by the Psychotherapist*.³⁷⁸

OCTOBER 7–NOVEMBER 2
The Sidney Janis Gallery includes Motherwell’s *Elegy to the Spanish Republic No. 70* (P220) in its exhibition *11 Abstract Expressionist Painters*.

OCTOBER 12–26
Motherwell and Frankenthaler travel to Paris for her exhibition at the Galerie Lawrence (October 15–November 7), which is owned by Lawrence Rubin. They then visit Peggy Guggenheim in Venice and go to London, where Motherwell meets with Gilbert Lloyd, director of Marlborough A.G.

Bryan Robertson proposes a retrospective of Motherwell’s work, to be held at the Whitechapel Gallery.³⁷⁹

NOVEMBER 12
The Marlborough Gallery, in partnership with the New York dealer Otto Gerson, opens the Marlborough-Gerson Gallery at 41 East Fifty-seventh Street. The gallery space is very large, 12,000 square feet. In addition to Motherwell and Rothko, the gallery has signed Alberto Burri, Adolph Gottlieb, Jacques Lipchitz, Seymour Lipton, Larry Rivers, David Smith, and the estate of Jackson Pollock. The first exhibition at the gallery is *Art and Maecenas: A Tribute to Curt Valentin*.

NOVEMBER 22
President John F. Kennedy is assassinated in Dallas.

DECEMBER 12–FEBRUARY 5, 1964
Black and White at the Jewish Museum, curated by Sam Hunter, includes paintings by Motherwell, de Kooning, Kline, Newman, and Pollock, alongside those of their younger contemporaries: Jim Dine, Jasper Johns, Ellsworth Kelly, Robert Rauschenberg, and Frank Stella. Motherwell’s 1950 essay “Black or White” is reprinted in the exhibition catalogue.

1964

JANUARY–APRIL
Motherwell completes *Dublin 1916, with Black and Tan* (P271), *In Green and Ultramarine* (P274), *Summertime in Italy No. 7 (In Golden Ochre)* (P277), *Summertime in Italy No. 10* (P278), and *The Sculptor’s Studio No. 2* (P279).

JANUARY 10–13
Bryan Robertson arrives in New York to begin work on the Motherwell retrospective he has proposed for the Whitechapel Gallery.

JANUARY 13
Motherwell and Robertson attend the opening of *Jackson Pollock* at the Marlborough-Gerson Gallery; the exhibition includes 145 works dating from 1933 to 1956.

JANUARY 16–MARCH 29
Guggenheim International Award 1964, curated by Lawrence Alloway, includes *Elegy to the Spanish Republic No. 70* (P220). The grand prize for the show is awarded to Alberto Giacometti, while Motherwell, Victor Vasarely, Tàpies, Wilfredo Lam, and Asger Jorn are each awarded prizes of \$2,500. The exhibition travels to Canada, Germany, and Argentina.

FEBRUARY 8–9
Motherwell delivers the lecture “A Painter’s World” at the Baltimore Museum of Art.³⁸⁰ He stays with the museum’s director, Charles Parkhurst, and the two discuss the potential acquisition of a major work by the museum.

FEBRUARY 15–16
Motherwell hires Beverly Keith as a part-time secretary to help with preparations for his Whitechapel Gallery exhibition and with general correspondence; she is his first paid assistant.³⁸¹

FEBRUARY 21
Motherwell and Frankenthaler attend a performance of Frank O’Hara’s play *Love’s Labour Lost: An Eclogue* at the Poet’s Theater, New York.

APRIL 18 AND 25
Alexander Liberman takes photographs in Motherwell’s studio, including a series of portraits and images of Motherwell at work, that will appear in *Vogue* in October 1965.³⁸²

APRIL 22–JUNE 28
Elegy to the Spanish Republic No. 78 (P230), *Elegy to the Spanish Republic No. 57* (P217), and *In White and Yellow Ochre* (C129) are included in *Painting & Sculpture of a Decade: 54–64* at the Tate Gallery in London. The exhibition is one of many museum shows in this period that begin to analyze the history and legacy of Abstract Expressionism.

LATE APRIL
The city of New York condemns Motherwell’s studio building, forcing him to abandon it on short notice and put all his work of the past two years into storage.

MAY 2
Motherwell attends a reading by the Italian poet Giuseppe Ungaretti (1888–1970) in the loft of the painter Mario Schifano and Anita Pallenberg, who live below Frank O’Hara. In addition to Ungaretti and O’Hara, Allen Ginsberg, Leroi Jones, Kenneth Koch, and James Schuyler read from their work.

MAY 3
Motherwell and Frankenthaler attend a screening of Jack Smith’s *Flaming Creatures* and Jean Genet’s *Un Chant d’amour* at the Filmmaker’s Cooperative.



Fig. 226. Motherwell's Provincetown home and studio, known as "Sea Barn." View from the street at left showing Motherwell and his daughters on the third-floor balcony. Oceanside view at right

This screening is held just weeks after the arrest of Jonas Mekas and Ken Jacobs on obscenity charges for an earlier screening of the films.

MAY 4
Motherwell is offered a retrospective exhibition at the Museum of Modern Art to open in 1965, which will travel to Europe and be combined with the exhibition being planned by Bryan Robertson. Motherwell makes clear his desire to work with Frank O'Hara, trusting his poet's sensibility. O'Hara soon assembles a team to prepare the catalogue, including curator Kynaston McShine (b. 1935) to work on the chronology, and poet Bill Berkson (b. 1939) to prepare a selection of Motherwell's writings.

MAY 13–JUNE 12
Frankenthaler flies to London to prepare for her exhibition with Kasmin Limited (May 21–June 29), while Motherwell and Robertson sail for London, using the time to work on Robertson's book on Motherwell.

Motherwell and Frankenthaler spend three weeks in London, taking day trips to visit Peter Lanyon at the artists' colony of St. Ives and to see Henry Moore and Sir Kenneth Clark. They also go to Stonehenge.

On June 2, Motherwell and Frankenthaler fly to Nice, with Robertson, and stay at Alexander Liberman's villa in Sainte-Maxime.

JUNE 10–JULY 31
Motherwell's *Joy of Living* (P667; now known as *Le Printemps*) is in *American Vision*, a group show at the Marlborough-Gerson Gallery that includes works by Gottlieb, Guston, Rivers, Rothko, and Smith.

JUNE 23–SEPTEMBER 8
Motherwell and Frankenthaler return to Provincetown for the summer.

Chi Ama, Crede (P224), *Elegy to the Spanish Republic No. 77* (P229), and the recently completed *Summertime in Italy No. 7 (In Golden Ochre)* (P277) are included in *Documenta III* in Kassel, Germany (June 27–October 5).

Much of Motherwell's time is spent discussing and planning his retrospective at the Museum of Modern Art. In July, Frank O'Hara and Bill Berkson visit him. In mid-July, Motherwell, Frankenthaler, and his daughters visit David Smith and his children at Bolton Landing. While there, Motherwell begins preparing an article on Smith, which will be published in the February 1965 issue of *Vogue* magazine. They also visit with Kenneth Noland, who lives nearby in South Shaftsbury, Vermont,

and Motherwell trades a recent canvas, *Indian Summer No. 1* (P280), for Noland's *Seed* (1962).³⁸³

In August, Motherwell and Frankenthaler host large parties in honor of H. H. Arnason, Ralph Ellison, Henry Geldzahler, and David Smith. Other visitors include Bryan Robertson and the British painters Paul Huxley and John Hoyland.

AUGUST 7
The U.S. Senate passes the Gulf of Tonkin resolution, escalating U.S. involvement in the Vietnam War.

SEPTEMBER
Mark Rothko has recently rented a former carriage house on East Sixty-ninth Street in order to work on a suite of paintings for a chapel commissioned by Dominique de Menil. Motherwell sublets Rothko's former studio at First Avenue and Seventy-sixth Street, and spends the first weeks there preparing the space, and having works brought out of storage.

Motherwell accepts an appointment as visiting critic at Columbia University's Graduate Program in the Arts and teaches a painting thesis class with André Racz and John Heliker, meeting with students on a biweekly basis.

SEPTEMBER 6
Motherwell is among the dozens of cultural figures listed as supporters of Alternative Perspectives on Vietnam, an international conference to be held September 14–16 in Ann Arbor, Michigan, to organize opposition to the war.³⁸⁴

AUTUMN–SPRING 1965
Much of Motherwell's time is consumed with preparations for his collage retrospective at the Phillips Collection in Washington, D.C., in January 1965, and with organizing material for his retrospective at the Museum of Modern Art in September 1965.

With his secretary, Beverly Keith, Motherwell compiles lists of all his known works, gathers photographs of them, and notes which photographers have the negatives. He attempts to document the present location of his works and solicits new photographs from museums and collectors. Peter A. Juley & Son, with whom he has worked since joining Janis in 1957, documents many

of the works in his possession and new works through early 1965.³⁸⁵ These records will eventually become the basis of Motherwell's studio inventory system.

SEPTEMBER 17–OCTOBER 25
American Drawings, curated by Lawrence Alloway at the Solomon R. Guggenheim Museum, includes four works from Motherwell's *Beside the Sea* series.

OCTOBER
Motherwell creates an untitled print based on a recent collage (C145).³⁸⁶ The print is part of a limited-edition portfolio titled *Ten Works x Ten Painters* done to benefit the Wadsworth Atheneum.

OCTOBER 8–11
Motherwell participates in a seminar on elementary and secondary school education in the visual arts at New York University, sponsored by the U.S. Office of Education. "The Motherwell Proposal," an edited version of his talk, is published the following year in a volume edited by Howard S. Conant.³⁸⁷

OCTOBER 30–JANUARY 10, 1965
In Green and Ultramarine (P274) is exhibited in the 1964 *Pittsburgh International Exhibition of Contemporary Painting and Sculpture* at the Carnegie Institute Museum of Art.

NOVEMBER 13–DECEMBER 2
Motherwell paints dozens of small automatist works on canvas board (P287–P332) in preparation for the large canvases *Africa* (P338) and *Africa No. 2* (P339). On December 2 he sends Charles Parkhurst slides of the two larger works in progress to illustrate the direction of the mural-sized painting he has agreed to paint for the Baltimore Museum of Art.³⁸⁸

DECEMBER 11–15
Bryan Robertson and Motherwell tape an interview that is broadcast on December 15 as part of the *ART: New York* series on WNDT/Channel 13.

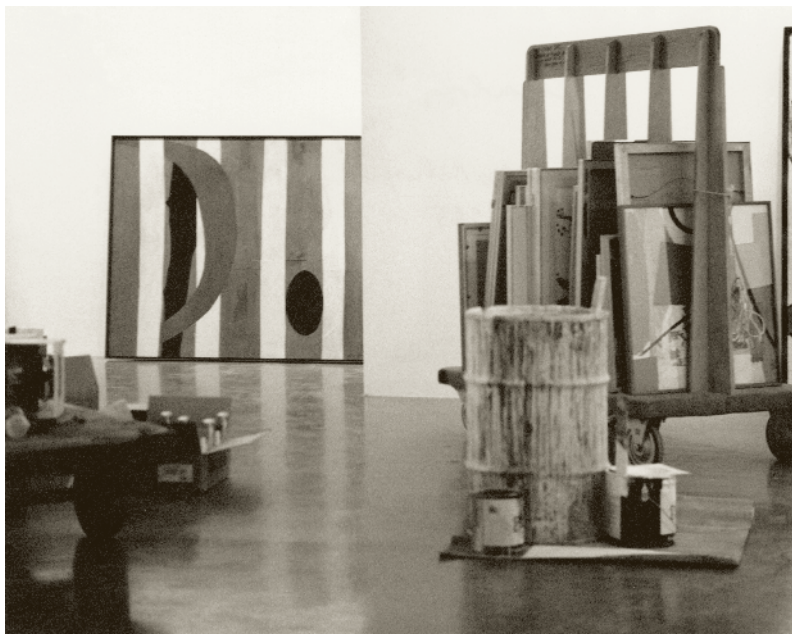


Fig. 227. Motherwell's 1965 retrospective exhibition being installed at the Museum of Modern Art, New York. Left to right: *Wall Painting with Stripes* (P16); and, on cart, *View from a High Tower* (C17)

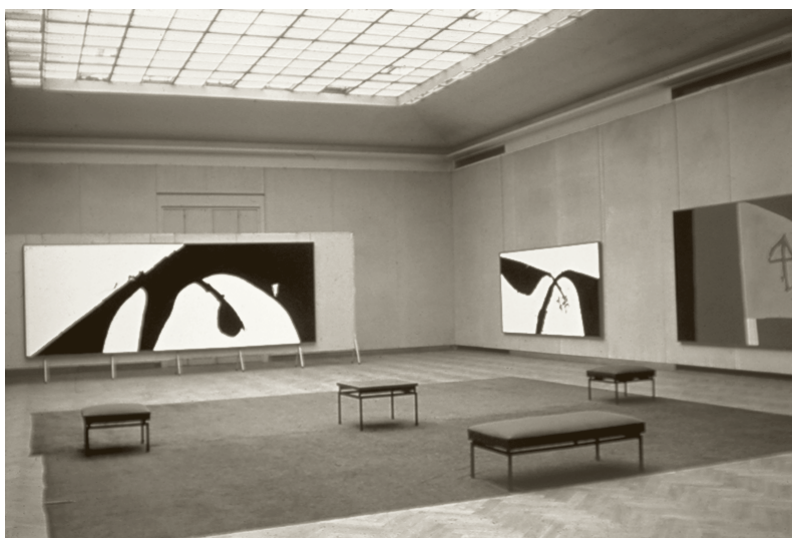


Fig. 228. Motherwell's 1965 traveling retrospective exhibition at the Palais des Beaux-Arts, Brussels, May–June 1966. Left to right: *Africa* (P338); *Africa No. 2* (P339); and *Dublin 1916, with Black and Tan* (P271)

1965

JANUARY–APRIL

Motherwell completes *Africa* (P338) and *Africa No. 2* (P339), refining the raw, splattered gestures of their early states into elegant crossing arcs in black and white.

During these months he also creates the three African Collages (C154–C156) and paints *Elegies to the Spanish Republic Nos. 102–104* (P341, P342, P373) and *Irish Elegy* (P340). *Elegy to the Spanish Republic No. 102* and *Irish Elegy* introduce bold color into the generally austere Elegy format for the first time since 1954.

JANUARY 2–FEBRUARY 15

The Phillips Collection, Washington, D.C., shows *Collages by Robert Motherwell*, the first museum exhibition devoted exclusively to his work in collage. The exhibition of thirty pictures is drawn mostly from work done between 1959 and 1964.

FEBRUARY 7

The Solomon R. Guggenheim Museum hosts the panel discussion “Cubism in American Painting,” featuring Motherwell, Everett Ellin, Sam Hunter, Robert Rosenblum, and William C. Seitz.³⁸⁹

EARLY APRIL–MAY 23

Walter Gropius approaches Motherwell about painting a large mural for the planned John F. Kennedy Federal Building in Boston, which he is designing with the Architects Collaborative. Although it will be many months before a contract is signed, Motherwell is enthusiastic about the possibility of realizing a large automatist painting in the manner of his recent Africa paintings.

While shopping in Chinatown, Motherwell discovers sheets of a 12 x 9-inch Japanese rice paper called Dragon and Clouds and purchases ten packages of one hundred sheets each. The thousand sheets of paper inspire him to begin a series of purely automatist ink on paper drawings as a starting point for the proposed Boston mural. The character of the paper allows for the ink to bleed, transforming the color and breadth of Motherwell's brushstrokes as they dry. During the following six weeks he completes nearly six hundred works.

Marginalia in his datebooks indicate several rejected titles for the series: “AUTOMATISMS 1–1000,” “Cadenza,” and “Gestures.”³⁹⁰ He later titles the series the Lyric Suite (see figs. 88–89), after the string quartet by Alban Berg that he had listened to repeatedly while making the drawings.³⁹¹

APRIL 18

Motherwell is one of over a hundred artists and writers who sign “End Your Silence,” a letter protesting the Vietnam War published in the *New York Times*.³⁹²

MAY–JUNE

Motherwell meets with Frank O'Hara several times a week, sometimes daily, to put the finishing touches on the planned retrospective.

MAY 7

Motherwell submits his final proposal for the John F. Kennedy Federal Building mural.

MAY 14–16

Motherwell, Frankenthaler, Cleve Gray, and Francine du Plessix Gray spend the weekend with David Smith in Bolton Landing.

MAY 23

On May 23, David Smith (1906–1965) is killed in an automobile accident while driving from Bolton Landing to the opening of an Anthony Caro exhibition at the New Gallery, Bennington College. Motherwell later recalled: “Kenneth Noland telephoned from Bennington (as we were finishing dinner in NYC) that David Smith was seriously hurt, and in the hospital at Albany. . . . I drove Helen at ninety miles an hour in the dark night to the hospital, where Tony Caro met us at the door and quietly told us David had died a few minutes before.”³⁹³

Motherwell, Clement Greenberg, and the lawyer Ira Lowe are named trustees of Smith's estate. After the shock of Smith's death, Motherwell never returns to work on the Lyric Suite and stops painting altogether until after the opening of his retrospective in September.

JUNE 16–AUGUST 1

Eight works by Motherwell are included in *New York School, the First Generation: Paintings of the 1940s and*

1950s, organized by the Los Angeles County Museum of Art, the largest museum survey to date of Abstract Expressionism.

The September issue of *Artforum* is devoted to The New York School, and features Max Kozloff's "Interview with Robert Motherwell: 'How I Admire My Colleagues!'"³⁹⁴

JULY 7–AUGUST 11

On July 7 the Museum of Modern Art picks up works from Motherwell's home and studio for the upcoming retrospective exhibition. The next day Motherwell and Frankenthaler sail to Europe with his daughters Jeannie and Lise. They spend a week in Paris and several days in Venice, followed by a stay in Athens and the Greek islands and a week in London.

AUGUST 18

Frank O'Hara suffers from writer's block while preparing his essay for the catalogue for Motherwell's retrospective. Hoping to inspire him, Motherwell writes O'Hara an eighteen-page letter full of aphorisms and random thoughts about art. O'Hara convinces Motherwell to allow it to be printed in full in the catalogue.³⁹⁵

AUGUST 19

Motherwell travels to Washington, D.C., to meet with the representatives of the General Services Administration regarding the mural project for the John F. Kennedy Federal Building in Boston. Though they are wary of Motherwell's automatist approach to the mural, they approve his plan; but they insist on being able, periodically, to evaluate his progress. Motherwell persuades the GSA to consider the purchase of a large David Smith sculpture for the plaza outside the building.³⁹⁶

SEPTEMBER 20–APRIL 23, 1967

The Museum of Modern Art organizes a circulating exhibition, *Robert Motherwell: Works on Paper*, which includes over fifty collages, paintings on paper, drawings, and prints. It travels to eighteen venues over the next year and a half.

SEPTEMBER 29–NOVEMBER 29

Robert Motherwell, a retrospective exhibition, is shown at the Museum of

Modern Art (see fig. 89). It includes eighty-seven works from 1941 to the present. After New York, the show travels to Amsterdam, London, Brussels, Essen, and Turin, through October 1966.

The exhibition is met with enthusiasm by younger critics such as Lucy Lippard and Max Kozloff. Kozloff's article in the *Nation* explores the duality and tensions at play in Motherwell's work and psyche: "More than any of his peers, Motherwell sublimates his conflicts, of which the paintings themselves are visual embodiments."³⁹⁸

But some newspaper articles are openly hostile. On October 17, John Canaday publishes an especially scathing attack on Motherwell, "Each Man to His Own Cup of Tea" (see Chapter 6 in this volume).³⁹⁷

OCTOBER 22–NOVEMBER 22

Motherwell collaborates with the printmaker Irwin Hollander at the Hollander Workshop to produce the Madrid Suite, a series of ten lithographs modeled on the Madrid drawings he made just before leaving Spain in 1958 (see fig. 209).³⁹⁹

NOVEMBER 22

The Foundation for the Arts, Religion, and Culture sponsors "An Evening with Robert Motherwell" at the Museum of Modern Art. The panel discussion, on the relationship of modern art to religious buildings, features Motherwell in conversation with Ad Reinhardt, Dr. David Read of Madison Presbyterian Church, and Dominique de Menil.

NOVEMBER–JANUARY 14, 1966

Building on the imagery of the Madrid Suite, Motherwell paints *The Forge* (P350) in memory of David Smith, and *In Scarlet and Black* (P349).

DECEMBER 18–JANUARY 3, 1966

Motherwell and Frankenthaler sail to the Caribbean on the S.S. *Rotterdam*. He makes three collages during the trip (C161–C163).

1966

JANUARY

The proposed purchase of a David Smith sculpture for the Federal Building in Boston falls through when the GSA decides it is too costly. Motherwell encourages Herbert Ferber to propose a work for the commission.

JANUARY 12–FEBRUARY 13

Philip Guston: Recent Paintings and Drawings is mounted at the Jewish Museum.

JANUARY 20

H. H. Arnason's "On Robert Motherwell and His Early Work" is published in *Art International*, the first in a series of articles by Arnason offering a detailed overview of Motherwell's career. (The subsequent articles are published in April 1966, summer 1969, and October 1976, and will form the basis of Arnason's 1977 monograph on Motherwell, published by Harry N. Abrams.)⁴⁰⁰

JANUARY–APRIL

During the first weeks of the year, Motherwell paints the In Black and White series (P358–P363) in preparation for the Boston mural. He writes Gropius: "If I can get brushes large enough I think I will be able to do exactly what I want to, mural scale. I do think, however, that there will be considerable controversy, which I do not especially like, but should be used to."⁴⁰¹ In the months that follow he paints two large pictures (P365, P368) modeled on *In Black and White No. 1* (P358).

FEBRUARY 8–26

Motherwell donates a drawing from the Lyric Suite to *Hommage à Caissa* (*Homage to Chess*), a benefit exhibition at the Cordier-Eckstrom Gallery to raise funds for the American Chess Foundation, organized by Marcel Duchamp.⁴⁰²

FEBRUARY 17

Hans Hofmann (1880–1966) dies in New York.

FEBRUARY 18

Motherwell signs the government contract for the Boston mural, and in the weeks that follow he orders the specially designed 13 x 15-foot stretchers and prepares the canvases.

FEBRUARY 26

Motherwell is one of nearly two hundred artists, including Philip Guston and James Rosenquist, who each create a 24 x 24-inch panel for the *Artist's Tower against the War in Vietnam*, also known as the Peace Tower, in Los Angeles (the whereabouts of Motherwell's panel are unknown). The tower is the brainchild of Mark di Suvero and Irving Petlin, who invites Motherwell to speak at its dedication; but he is too busy to travel.⁴⁰³

MARCH 18–APRIL 20

Motherwell paints a first version of the mural for the John F. Kennedy Federal Building in Boston (P367). The 13 x 15-foot canvas, which is too large to stand vertically in Motherwell's studio, is painted on the floor.

On April 1, Motherwell writes Bryan Robertson describing his progress: "Am deep in work, roughly in the 'Africa' direction, and we have also decided to go to Europe in mid-May, which gives me a short deadline for the Gropius mural."⁴⁰⁴

MARCH 23

Motherwell appears in an hour-long PBS program about the Museum of Modern Art's exhibition *Turner: Imagination and Reality*, which is focused on the highly abstract works produced in the last twenty years of Turner's life.⁴⁰⁵

APRIL 4

At the Hollander Workshop Motherwell produces a series of open-bite etchings for *Paroles Peintes* and a *livre d'artiste* with poems by Richard Huelsenbeck to be published by Galerie im Erker.⁴⁰⁶

APRIL 20–JUNE 19

Barnett Newman's series of black-and-white canvases Stations of the Cross: Lema Sabachthani is shown at the Guggenheim Museum, New York.⁴⁰⁷

APRIL 20–MAY 23

Motherwell writes Walter Gropius on April 20 that he has nearly completed his mural and predicts that it will create controversy: "I call the mural 'Tragic Elegy.' . . . I have not made it in order to be controversial: on the contrary I have simply tried to make as powerful and uncompromising an image as I could, in line with my notion that the

engineered quality of modern architecture needs the spontaneously personal human in conjunction with it, and that this building is moreover a memorial to a tragic man. But certainly the Senator, and other politicians will be bewildered and probably angered by it.”⁴⁰⁸

In the weeks that follow, Motherwell paints a second version of the Boston mural (P366). On May 23 he writes to Gropius: “Since I wrote you last, there is a new development. . . . I have two versions of the mural, of which I feel quite certain that one is better than the other for your building.”⁴⁰⁹ Two weeks later, Gropius comes to New York and selects the second painting Motherwell executed for the Federal Building (P366), which both agree would work better with the architecture.

APRIL 27–JUNE 12

Primary Structures: Younger American and British Sculptors is held at the Jewish Museum, New York (see fig. 125).

JUNE 2–29

Motherwell and Frankenthaler go to Venice, where Frankenthaler, Ellsworth Kelly, Roy Lichtenstein, and Jules Olitski have been chosen to represent the United States at the Venice Biennale in an exhibition curated by Henry Geldzahler. Frankenthaler and Motherwell then travel through Italy and the south of France.

JUNE 7

Jean (Hans) Arp (1886–1966) dies in Basel, Switzerland. Soon after, Motherwell creates the lithograph *To Arp* with Hollander.⁴¹⁰

JUNE 29–SEPTEMBER 5

Contemporary Art for the Synagogue at the Jewish Museum, New York, includes Motherwell’s tapestry for the Temple Beth El in Springfield, Massachusetts, and studies for his mural in the B’nai Israel synagogue in Millburn, New Jersey.

JULY 8–SEPTEMBER 6

Motherwell and Frankenthaler summer in Provincetown.

JULY 25

Frank O’Hara (1926–1966) dies from injuries sustained when a car struck him in the early hours of July 24 on the

beach at Fire Island. Three days later Motherwell and Frankenthaler attend his funeral in Sag Harbor.

AUGUST 6–17

Motherwell travels from Provincetown to Boston on August 6 to oversee the installation of the *New England Elegy* (P366). Although the John F. Kennedy Federal Building is not officially open to the public, the mural is seen by many workers and becomes the source of growing controversy.

On August 12 and 13, groups of protestors gather in the lobby beneath the painting, calling for its removal. The painting is rumored to be a depiction of President Kennedy’s assassination, and the Boston newspapers run a series of articles that inflame the controversy, declaring, “Painting of John F. Kennedy Shooting Stirs Up Storm of Protests,” and “Abstract Painting of John F. Kennedy Death Scene Stirs Furor.” Public comments on the mural from the building’s workers include “An outrage,” “A horror,” and “It stinks.”⁴¹¹

Motherwell issues a public statement of his intentions: “It is not a picture of his death, but an elegy, which is an expression of grief for someone dead, like a requiem mass.”⁴¹²

After repeated requests for comment, Senator Edward M. Kennedy issues a public statement on August 17, affirming his understanding of the artist’s intentions: “An unfortunate misunderstanding has arisen since the mural by Robert Motherwell was installed in the Federal office building in Boston. I am personally satisfied that the painting is not meant to represent any specific event. I respect an artist’s freedom to decide on the approach he wishes to use in his work. The responsibility for selecting art for display in government buildings lies with the General Services Administration and the Fine Arts Commission. I appreciate the fact that they have sought out artists of the recognized stature of Robert Motherwell.”⁴¹³

SEPTEMBER–MAY 1967

Motherwell is named Albert Dorn Professor of Drawing at the University of Bridgeport in Connecticut. He travels there once a month during the academic year to offer critiques of student works.

SEPTEMBER 28–29

Motherwell and Frankenthaler attend the opening of *David Smith, 1906–1965* at the Fogg Art Museum.

OCTOBER

Motherwell suffers a torn ligament in his back and is bedridden for several weeks. The condition keeps him from working on any large canvases until the winter of 1967 and forces him to cancel plans to travel to Tokyo for the opening of the exhibition *Two Decades of American Painting*, organized by the Museum of Modern Art.

NOVEMBER 3

Frank Lloyd writes Motherwell to confirm dates for a solo show at the Marlborough-Gerson Gallery in the autumn of 1967. But continuing back problems and new developments in his work eventually lead Motherwell to postpone the show.

NOVEMBER 7–DECEMBER 31

Tony Smith: Two Exhibitions of Sculpture is shown at the Wadsworth Atheneum in Hartford, Connecticut.⁴¹⁴

NOVEMBER 23–JANUARY 15, 1967

Ad Reinhardt, a retrospective exhibition, is shown at the Jewish Museum, New York.

1967

JANUARY–MARCH

Following the return of works from the European tour of his Museum of Modern Art retrospective, Motherwell repaints *Elegy to the Spanish Republic No. 104*, which he renames *Elegy to the Spanish Republic No. 108* (P373).

Motherwell also continues to develop the New England Elegy motif in *New England Elegy No. 3*, two untitled paintings, and *Red, Cut by Black* (P369–P372).

FEBRUARY 7

Herbert Ferber, awarded a commission for the John F. Kennedy Federal building in Boston, thanks Motherwell for recommending his work for the project: “I recall that when Kootz asked me to join the gallery he said that all his group had been in agreement with his choice, and you have again made it possible that we will be in the same building. Another risk.”⁴¹⁵

FEBRUARY 27

Motherwell speaks on “The Present and Future State of Modern American Art” to the National Council of Arts, Washington, D.C.⁴¹⁶

MARCH

In his studio, Motherwell notices his recent *Summertime in Italy* (P378) leaning against another larger canvas primed with an ochre ground. Finding the proportion of the smaller canvas to the larger one pleasing, he traces the outline of the smaller canvas in charcoal on the ochre ground of the larger one (see fig. 109). He originally intends to paint within the area defined by the charcoal line, but finds its simplicity compelling: “I had meant to elaborate the painting, but over a period of weeks did not; and now realize that it did not need elaboration, simple as it was.”⁴¹⁷ He provisionally titles this canvas, which would become the first painting in the Open series, *Ochre Door* (see fig. 111).

MARCH 10

Motherwell goes to the Hollander Workshop to proof an edition made to benefit the Committee of Spanish Refugees, Inc.⁴¹⁸ On his way downtown, he picks up Mark Rothko, who invites him into his studio—a rare occurrence with the exceedingly private Rothko—to view the progress on the murals Rothko is working on for the de Menil chapel in Houston (later known as the Rothko Chapel). Motherwell later recalls the visit in his “On Rothko.”⁴¹⁹

On the same day, Motherwell donates twelve Lyric Suite drawings to the Museum of Modern Art in memory of Frank O’Hara.

MARCH–NOVEMBER

Arthur A. Cohen (1928–1986), a writer and authority on Jewish theology and an editor at Holt, Rinehart, and Winston, proposes that Motherwell revive the Documents of Modern Art series, which he had edited from 1943 to 1952. Motherwell and Cohen begin meeting weekly, and Motherwell draws up a statement outlining the purpose of this revived series, which they call the Documents of 20th-Century Art, to avoid confusion with the Wittenborn series: “The implicit structure of the series has as its basic axioms: A) Since 1900 B) internationalism or ‘l’art moderne’ C) main part of text by artists



Fig. 229. The house at 173 East Ninety-fourth Street, New York, where Motherwell lived from 1953 to 1971; shown here after renovation in 1967



Fig. 230. Motherwell in his studio at 414 East Seventy-fifth Street, New York, with *Untitled (In Black and White with Lavender)* (P361) and a blank canvas on the floor, November 1967

themselves, or close creative associates & D) relatively literal translation—the exact meaning is important, because everything will be quoted thousands of times.” Motherwell also draws up lists of over a hundred potential titles, a broad and eclectic list ranging from the writings of Matisse, Picasso, and Bonnard to Johns, Judd, and Oldenburg.⁴²⁰

APRIL

Motherwell writes on Jackson Pollock as part of *Artnews*’s feature “Jackson Pollock: An Artists’ Symposium, Part I,” published to coincide with the Pollock retrospective at the Museum of Modern Art (April 5–June 4).

APRIL 28–OCTOBER 27

The first painting made by Motherwell as part of the commission for the John F. Kennedy Federal Building in Boston, *New England Elegy Mural (Second Variation)* (P367), is shown as *Large Painting No. 2* in the exhibition *American Painting Now* in the U.S. Pavilion at Expo ’67 in Montreal.

SPRING–SUMMER

Dr. Hans Kleinschmidt publishes “The Angry Act: The Role of Aggression in Creativity” in the spring–summer issue of *American Imago*. Central to the article is a case study of “an accomplished painter of great originality,” clearly based on Motherwell, who has been in treatment with Kleinschmidt since the beginning of 1963.⁴²¹

JUNE 5–10

The Six-Day War is fought between Israel and its neighboring Arab states.

Motherwell gives the title *Gaza* (P380) to a recent canvas composed of blue and red fields divided by a black gestural line.

JUNE 8 AND 14

On June 8, Motherwell meets Roger Stevens at the White House in Washington, D.C., to discuss the proposed National Endowment for the Arts.

On June 14, Motherwell attends a dinner at the White House as part of the National Festival of the Arts. In a public protest, the poet Robert Lowell says he cannot attend because of his opposition to U.S. foreign policy in Vietnam and the Dominican Republic. While Motherwell sympathizes with

Lowell’s position, he views his own attendance as a show of support for Stevens and the potential good of the administration’s arts policy.⁴²²

JUNE 15–20

Motherwell notifies Rothko that he is moving out of the studio he has been subletting from him, “for a new one next door to Alex Liberman, quiet and secluded, whereas the Third Ave one is so noisy that it is deafening, with trucks and fire engines.”⁴²³

The contents of his studio, including *Ochre Door* (P397), are moved to the Santini Brothers warehouse for the summer, and Motherwell signs a lease on the new studio at 414 East Seventy-fifth Street, effective September 1.

SUMMER

Sidney Simon’s “Concerning the Beginnings of the New York School, 1939–1943” is published in *Art International* in two parts: a joint interview with Matta and Peter Busa, and an interview with Motherwell.⁴²⁴

JUNE 21–SEPTEMBER 22

Motherwell and Frankenthaler summer in Provincetown, where Motherwell reflects on his recent *Ochre Door* (P397) and on *Chi Ama, Crede* (P224), a work that he believes to hold possibilities that he has not fully explored. He creates a series of colorful collages that summer (C180–C214) but does no painting, in part because he is still suffering from the torn ligament in his back. Several of his new collages include packages of blue Gauloises cigarette wrappers that he acquires from B. H. Friedman, who recently purchased the house next door to Motherwell’s, previously owned by Joseph H. Hirshhorn.

Over the summer, extensive renovations are done on the house on East Ninety-fourth Street. Because of delays in finishing the work, Motherwell and Frankenthaler remain in Provincetown later than usual.

AUGUST 6–18

Motherwell and Frankenthaler travel to Vermont, where he teaches in Bennington College’s summer session and delivers four lectures. Their free time in Bennington is spent with Eugene C. Goossen, Richard Howard, and Kenneth Noland. Motherwell

trades *Beside the Sea No. 20* (W143) for Noland's *Hub*, a 1961 acrylic painting on canvas that measures 84 inches square.

AUGUST 30

Ad Reinhardt (1913–1967) dies of a heart attack in his New York studio. Motherwell is deeply affected by Reinhardt's death.⁴²⁵

SEPTEMBER

Following discussions in Provincetown with Bill Berkson, Motherwell signs a contract to illustrate Arthur Rimbaud's *Season in Hell* (translated by Paul Schmidt), which Berkson is editing for a new publications program at the Museum of Modern Art.

Motherwell makes a series of ink drawings on vellum for the Rimbaud book and contributes one of them to *In Memory of My Feelings* by Frank O'Hara (constant administrative changes in the publications department at the museum lead Motherwell and Berkson to abandon the Rimbaud project in May 1970).⁴²⁶

SEPTEMBER–JANUARY 1968

Motherwell's interview with Sidney Simon provokes hostile responses from Barnett Newman and David Hare. Newman publishes a letter to the editor in the September issue of *Art International*, attacking Motherwell for "constructing his own epitaph, which he confuses with history," and alleging that Motherwell's interview in its entirety was an attempt to "take my work away from me."⁴²⁷ He is particularly incensed by what he views as Motherwell's suggestion that he may have learned or borrowed anything from Clyfford Still's early exhibitions.

Motherwell replies in the following issue: "I resent Barney Newman's letter . . . not only because it hurts our long relationship, which I esteemed, not only because of its cruelty, but above all because it is so unnecessary. . . . You realize that only God is self-begotten!"⁴²⁸ The two artists become engaged in a game of one-upmanship until the editor, James Fitzsimmons, asks both for a final word on the matter for the January issue. The thin-skinned Newman, unable to let the matter go, continues to press his case; Motherwell writes simply: "I very much regret my exchange with Barnett Newman. . . . Newman is

a major and original artist, and on that premise I would conclude."⁴²⁹

David Hare's response to Simon's interview, published in December 1967, is especially vituperative. Though asked to submit a text to the *Artnews* symposium on Jackson Pollock in April, Hare instead waits six months to submit a piece to the magazine. His 2,500-word text is not about Pollock but instead is an attack on the veracity of Motherwell's statements in the Simon interview, and on what Hare sees as Motherwell's attempt to rewrite history.⁴³⁰

Motherwell is offended both by Hare's letter and by the fact that the editors of *Artnews*, Thomas B. Hess and John Ashbery, chose to publish what he views as nothing more than a personal attack. He writes several drafts of a reply to Hare's letter but ultimately chooses not to respond: "There is a certain kind of attack that, in its irrationality & viciousness, cannot be answered . . . because the real subject is not overt 'issues,' but abhorrence of one's very existence."⁴³¹

OCTOBER

Motherwell moves into his new studio at 414 East Seventy-fifth Street, which measures approximately twenty-two by eighty feet. He prepares the new space—cleaning, painting, and building storage racks—with Herbert Perr, a student at Hunter College who has worked for him off and on since 1965, and Patrick Cooney, from the newly formed Whitney Independent Study Program (Perr will continue to work for Motherwell into 1970).⁴³² Toward the end of the month, all of Motherwell's materials and several dozen works are brought from the Santini Brothers warehouse to the studio.

OCTOBER 23–NOVEMBER 22

With renovations at East Ninety-fourth Street complete, Motherwell has two works, *The Homely Protestant* (P85) and *Ochre Door* (P397), removed from storage and brought to the house to be hung. On November 13 Rudy Burckhardt visits the house and photographs *Ochre Door* in situ (see fig. 111).⁴³³

Within days Motherwell rotates *Ochre Door* so the rectangular charcoal lines descend from the top of the canvas in the manner of a window, instead of ascending from the bottom like a

door. He re-signs the canvas to affirm its new orientation and gives it a new provisional title. This is *In Yellow Ochre, with Three Lines*, the first painting in what will develop into the Open series. On either November 14 or 22, Ugo Mulas photographs the revised work in the entryway of the house.⁴³⁴

OCTOBER 27–JANUARY 7, 1968

Untitled (P370), the fifth painting in the New England Elegy series, is included in the 1967 *Pittsburgh International Exhibition of Contemporary Painting and Sculpture* at the Museum of Art, Carnegie Institute.⁴³⁵

LATE NOVEMBER–DECEMBER

Motherwell begins to explore in a sustained way the possibilities suggested by *In Yellow Ochre, with Three Lines*, later known as *Open No. 1: In Yellow Ochre* (P397). A diagram created by Motherwell toward the end of the year documents the beginnings of the series (see fig. 116).⁴³⁶ He executes paintings on paper and drawings in this new mode, as well as large works on canvas (see P398, W251, W252, P399, P406, P409). Six other canvases in the series are started in December and finished early the next year, though Motherwell signs many of them with a date of 1967 (see P400, P402, P404, P407, P410, P411).

NOVEMBER 29–JUNE 18, 1968

An expanded version of *Robert Motherwell: Works on Paper*, which has completed its tour of the United States, is paired with an exhibition of works on paper by Arshile Gorky and is first shown in Buenos Aires, then travels to Caracas, Bogotá, and Mexico City.

DECEMBER 13–FEBRUARY 4, 1968

The Whitney Museum of American Art includes *Summertime in Italy* (P378) in its 1967 *Annual Exhibition of Contemporary Painting*.

LATE DECEMBER–WINTER 1968

Motherwell creates the Beige Figuration series and related collages (C225–C248). These works will comprise the bulk of his 1968 exhibition of collages at the Whitney Museum of American Art.

1968

JANUARY–AUGUST

Motherwell continues to develop his series of austere paintings later known as the Opens. Approximately fifteen large canvases are painted in New York and Provincetown during these months.

FEBRUARY–AUGUST 1969

Motherwell's *In Blue* (P398) is loaned to the U.S. embassy in Mexico City, the first public display of a work from the Open series.

FEBRUARY 1–7

Motherwell and Frankenthaler vacation in the Virgin Islands.

FEBRUARY 16

Motherwell writes Tatyana Grosman of ULAE to propose a *livre d'artiste* using the poem "A la pintura," by Rafael Alberti (1902–1999), which he had first read in Alberti's *Selected Poems, 1945–1952* in the autumn of 1966.

APRIL 4

Martin Luther King Jr. is assassinated in Memphis.

APRIL 24

Mr. and Mrs. Robert H. Shoenberg of Saint Louis purchase *Singing Yellow* (P403) from the Marlborough-Gerson Gallery, the first sale of a painting from the as yet unnamed Open series.

APRIL 24–MAY 4

Motherwell and Frankenthaler travel to Mexico for the opening of his touring *Works on Paper* exhibition at the University of Mexico Museum. They spend the first part of their trip in Acapulco, then travel to Mexico City via Taxco and Cuernavaca.⁴³⁷

MAY 3

Motherwell donates a print to *Artists for CORE* at the Grippi and Waddell Gallery, a benefit in support of the Scholarship, Education and Defense Fund of the Congress of Racial Equality.

MAY 6

Frank Lloyd of the Marlborough-Gerson Gallery writes Motherwell, confirming the dates of January 4–25, 1969, for his solo exhibition at the gallery. Lloyd informs Motherwell that the final selection of works should be

made by September in order to produce the exhibition catalogue in time for the opening.⁴³⁸

MAY 15–17

Motherwell and Frankenthaler work on prints at ULAE. Motherwell works in the etching studio with master printer Donn Steward, and over a three-day period they complete the first work of *A la pintura*, an image modeled on the first Open painting (P397).⁴³⁹

MAY 29–SEPTEMBER 11

Motherwell and Frankenthaler summer in Provincetown, where Frankenthaler rents a separate studio in order to have greater privacy.⁴⁴⁰

Motherwell is one of a group of artists and writers (including Fritz Bultman, Stanley Kunitz, Myron Stout, and Jack Tworikov) who participate in the second session of the Fine Arts Work Center of Provincetown, a residency program for young artists and writers that he will continue to support in years to come.

JUNE 5

Invited to design a poster for the eleventh Festival of the Two Worlds (June 27–July 14) in Spoleto, Italy, Motherwell submits a collage, known thereafter as *Spoleto* (C253), to be used as the model for the silkscreen poster.⁴⁴¹

JUNE 6

The Documents of 20th-Century Art series, now to be published by Viking Press, is featured in an article in the *New York Times*. For the new project, Motherwell's role is that of series editor rather than as editor of the individual volumes. In this capacity, he will choose titles and match editors and translators with the appropriate texts. Once again he enlists the talents of Bernard Karpel to prepare the bibliographies for the individual volumes and to act as a general adviser. Although three years will pass before the first volume is published, Motherwell spends much of his summer working on the series.

Arthur A. Cohen, co-editor of the Documents series, purchases an untitled painting from Motherwell, the second work to be sold in the still unnamed Open series; the painting is later titled *Open No. 10: In Green on Blue* (P407).

JUNE 10–OCTOBER 20

Motherwell's *Elegy to the Spanish Republic No. 108* (P373) is shown at the thirty-fourth Venice Biennale in the exhibition *Linee della ricerca contemporanea: Dall'informale alle nuove strutture* (Ways of Contemporary Research: From the Informal to the New Structures).

JULY 1–SEPTEMBER 4

Rothko rents a cottage at 621 Commercial Street in Provincetown, across the street from Motherwell. Their relationship becomes strained as Motherwell is a daily witness to Rothko's heavy drinking and depression: "It is anguishing to see his difficulty in simply getting through the hours of the day, though I am sure he would vehemently deny this."⁴⁴²

JULY 24

Motherwell writes Herbert Ferber about his summer's progress: "Helen and I have done a little painting, I have done a lot of editorial work, since the early beginnings of the project have to be kept tightly in hand and Helen is quite often in New York about the choice of her pictures for her retrospective at the Whitney next winter. I was going to have a show at Marlborough in Rome, but called it off, since I have a big show in New York in January which is enough to think about at one time."⁴⁴³

JULY 28

In honor of the poet Stanley Kunitz's birthday, Motherwell presents him with the collage *Provincetown: Stanley's View* (C255).

AUGUST 26–29

During the Democratic National Convention in Chicago, the police, under the direction of Mayor Richard J. Daley, attack antiwar protestors, creating a national scandal.

SEPTEMBER 5

The *New York Times* reports that fifty-one American painters and sculptors, including Motherwell, "have agreed not to exhibit their work in Chicago for the next two years as an expression of 'disgust and revulsion' at police tactics there during the recent Democratic National Convention."⁴⁴⁴ Shortly afterwards, the Chicago dealer Richard Feigen persuades the artists to participate in *Richard J. Daley*, an exhibition

(October 23–November 23) protesting Daley's actions, as an alternative to the boycott. Motherwell contributes two works to the exhibition, which travels to Cincinnati and New York: *Mural Sketch* (W250) and *Iberia No. 18* (P180).

SEPTEMBER 11

On his last day in Provincetown, Motherwell makes eighteen charcoal drawings with the rectangular U-shaped motif from his recent paintings. He later adds a small area of white paint to some of these works (see W289–W295), which he calls Open studies.

AUTUMN

Back in New York, Motherwell travels regularly to ULAE to work on trial proofs for *A la pintura*. The variations of the color and composition feed the freedom with which he develops the new painting series.⁴⁴⁵

Motherwell postpones his exhibition at the Marlborough-Gerson Gallery until March 1969, because, as he writes shortly afterward, "I was in the middle of a beautiful painting streak which I would have had to stop in order to prepare the catalog."⁴⁴⁶ By the end of the year, the new series totals forty-three paintings, not including the Open Studies and miscellaneous related works on paper.

SEPTEMBER 27

Motherwell sees the exhibition *The Great Age of Fresco: Giotto to Pontormo* at the Metropolitan Museum of Art. His study of Uccello's sinopias (the preparatory drawings underlying the frescoes) leads to a different kind of appreciation of process, which influences both the Open paintings and the *A la pintura* prints; see also *Uccello's Space: A la pintura* (P712).⁴⁴⁷

OCTOBER 2

Marcel Duchamp (1887–1968) dies in Neuilly-sur-Seine, France.

OCTOBER 7–NOVEMBER 17

Robert Motherwell: Collages at the Whitney Museum of American Art presents twenty-nine new collages created primarily in 1967 and 1968, his first solo exhibition in New York since his 1965 Museum of Modern Art retrospective. Motherwell makes a limited-edition silkscreen poster for the show to benefit the Whitney.⁴⁴⁸

OCTOBER 22–23

Motherwell travels to Chicago to lecture at the Art Institute of Chicago and appears on the *Huntley-Brinkley Report*, NBC's national evening news program.

OCTOBER 31–NOVEMBER 3

The Museum of Modern Art presents *In Honor of Dr. Martin Luther King, Jr.*, a benefit for the Southern Christian Leadership Conference. Motherwell donates *African Collage No. 1* (C154) to the sale.

NOVEMBER–DECEMBER

Motherwell, who is aware of how different his recent paintings will appear to the public, begins to invite prominent figures in the art community to his studio to view and discuss the new series. Those invited include H. H. Arnason, William Rubin, Clement Greenberg, Henry Geldzahler, and Ulfert Wilke.

Motherwell gives Wilke two paintings (P202, W250) and a drawing in exchange for an anonymous seventeenth-century Japanese brush painting, which Motherwell feels "equals a Rembrandt."⁴⁴⁹

NOVEMBER 12–19

Approximately a dozen works in Motherwell's new series of paintings are photographed in his studio for the catalogue for his upcoming Marlborough-Gerson Gallery exhibition. A week later he accompanies the photographer to the Hahn Brothers warehouse, where an additional eighteen paintings are photographed.

Around this time Motherwell draws up the first list of work in the new series, which is still without a name. This list of thirty-eight works assigns numbers to the paintings, without regard for chronology and without titles.

DECEMBER 10

Frank Lloyd writes Motherwell concerning his request to delay his exhibition yet again, this time until May. Lloyd reminds him that people in informed circles have begun to talk about the new work and that to delay the exhibition "would only be misinterpreted by the public, who would think that you do not want to show your latest work."⁴⁵⁰



Fig. 231. Motherwell's 1968 collage exhibition at the Whitney Museum of American Art. Left to right: the 1968 aquatint *Gauloises Bleues; In Green, with Ultramarine and Ochre* (c208); *Beige Figuration No. 3* (c230); and *The Brown Stripe* (c200)



Fig. 232. Motherwell's first exhibition of the Open paintings, Marlborough-Gerson Gallery, New York, 1969. Left to right: *Open No. 12: In Raw Sienna with Gray* (P409); and *Open No. 26: In Grey with White and Umber* (P422)

1969

JANUARY–FEBRUARY 10

Motherwell revises Ron Padgett's translation and writes the introduction to Pierre Cabanne's *Dialogues with Marcel Duchamp*, slated to be the first volume published in the Documents of 20th-Century Art series (published in May 1971).

JANUARY 31–FEBRUARY 7

Motherwell and Helen Frankenthaler take a cruise to the Virgin Islands. Motherwell sends a postcard to himself in New York, with an idea for new paintings to work on when he returns: "RM, make some small ptings [*sic*], like Alberti acquatint [*sic*] in living room. See you soon."⁴⁵¹ Back in New York, the project will develop into the Alberti Suite (P522–P528).

[JANUARY–FEBRUARY]

Motherwell writes the draft of a press release for his upcoming show at the Marlborough-Gerson Gallery, in which he outlines the development of his work since his 1965 retrospective. He describes in detail how he first stumbled on the idea for the new series, to which he gives the name Window, and the creation of the first painting in it (P397), which he now calls "Window No. 1."

In early to mid-February he settles on the final name for the series, changing it from Window to the more evocative Open, inspired in part by the eighty-two definitions of the word in the *Random House Unabridged Dictionary*. He considers using these definitions as the introduction to the exhibition catalogue, or possibly as a handout in the gallery, and has them typeset by the catalogue printer. But he and the gallery decide against using the definition (which he later calls "one of the most beautiful poems in the English language"), "for fear that the entry rather than the pictures would become the principal subject matter of critical discourse."⁴⁵²

FEBRUARY 20–APRIL 6

Helen Frankenthaler, a retrospective exhibition curated by Eugene C. Goossen, is mounted at the Whitney Museum of American Art.

MARCH 18

In advance of the Museum of Modern Art's exhibition *The New American Painting and Sculpture: The First Generation*, Motherwell answers a questionnaire about the works he will have in the show. One of them is *Spanish Picture with Window* of 1941 (P4), which he had removed from storage earlier in the year. (This picture was first shown as *White Painting* in 1959; but Motherwell now changes the title to emphasize the relationship between this work and his new Open paintings.)⁴⁵³

APRIL 8–MAY 3

An untitled work (W305) is featured in *The Big Drawing*, organized by the framer Barbara Kulicke and the James Graham & Sons Gallery; this is among the earliest works in the Open series to be shown publicly.

APRIL 26

Twenty-two small canvases in the Open series, all 30 x 40 inches or smaller, are sent to the Marlborough-Gerson Gallery without titles. By the end of the summer Motherwell will have created eight more small canvases and have assigned the entire group numbers between 45 and 74 in the Open series, once again without regard to chronology.⁴⁵⁴

APRIL 30–MAY 8

Motherwell goes to London for the opening of Frankenthaler's retrospective at the Whitechapel Gallery (May 7–June 8). He returns to New York on May 8 in order to oversee the installation of his exhibition at the Marlborough-Gerson Gallery.

MAY 13–JUNE 7

Robert Motherwell: Open Series, 1967–1969 is shown at the Marlborough-Gerson Gallery (see figs. 130, 232). The exhibition features fourteen large paintings.

Press coverage is widespread and overwhelmingly enthusiastic, not only for the achievement of the new work but for Motherwell's courage in exploring such new territory at this stage of his career. Motherwell's *Open No. 28: In Orange with Charcoal Line* (P424) is featured on the cover of *Artforum*, which contains Rosalind Krauss's essay "Robert Motherwell's New Paintings." H. H. Arnason publishes the latest installment in his survey of Motherwell's



Fig. 233. The cover of *Artforum*, May 1969, showing a detail of *Open No. 28: In Orange with Charcoal Line* (P424)



Fig. 234. Motherwell in his Provincetown studio, 1969. Left to right: *Untitled* (w307); *Untitled* (w308); and *Open No. 97: The Spanish House* (P486)

career in *Art International*, “Motherwell: The Window and the Wall,” which traces the development of the window motif throughout the history of modern art and in Motherwell’s oeuvre.

JUNE 12

The Art Workers Coalition protests the Museum of Modern Art’s upcoming survey of Abstract Expressionism, *The New American Painting and Sculpture: The First Generation*, accusing the Museum of “blackmail” for soliciting donations of artworks from the artists in the show “in order to guarantee themselves a place in history.”⁴⁵⁵

Motherwell, Ferber, and Gottlieb write a letter defending the museum and its actions that is signed by Rothko, Guston, Theodore Roszak, Seymour Lipton, and Ad Reinhardt’s widow; Richard Pousette-Dart, Louise Bourgeois, and David Hare dissent from their position. Though Motherwell disagrees with the coalition on this issue, he is sympathetic to their general aims and attends their meetings until the spring of 1970.⁴⁵⁶

JUNE 18–OCTOBER 5

The New American Painting and Sculpture: The First Generation, shown at the Museum of Modern Art, includes ten works by Motherwell, including the recent *Open No. 24: In Variations of Orange* (P420), which he donates to the museum.

JUNE–DECEMBER

Following his exhibition of the Open paintings at the Marlborough-Gerson Gallery, Motherwell’s production increases. He creates forty-seven more large canvases in the Open series, which are given the numbers 75 to 122 (P466–P505).

JULY 29–AUGUST 4

In Provincetown, Motherwell learns that he is suffering from an irregular heartbeat and a pulse of 150 beats per minute. He and Frankenthaler race back to New York, where he is examined and ordered to change his diet, to exercise, and to give up alcohol completely. On August 3, he notes in his datebook that he has become a teetotaler “for life.” (He will refrain from drinking for several years, though he eventually resumes the habit.)

AUGUST 4–SEPTEMBER 25

Motherwell and Frankenthaler return to Provincetown, and over the next weeks he loses over thirty pounds and his health improves dramatically. He also begins two collages: *Untitled* (C265) and *Tree of My Window* (C266), the first to incorporate sheet music.

AUGUST 11–18

Arthur A. Cohen, coeditor of the Documents of 20th-Century Art series, conducts wide-ranging interviews with Motherwell as a prelude to Cohen’s planned, but never realized, edition of Motherwell’s collected writings.⁴⁵⁷

SEPTEMBER 8–OCTOBER 13

Robert Motherwell: Lyric Suite, an exhibition of thirty of his 1965 ink on paper drawings, is shown at the Museum of Modern Art. An excerpt of his “Addenda to MoMA *Lyric Suite* Questionnaire—from Memory . . . with Possible Chronological Slips,” written in August, is published in the fall 1969 *Members Newsletter*.⁴⁵⁸

OCTOBER 7

Curator Kynaston McShine mails Motherwell empty packages of Roth-Händle cigarettes, writing: “Had smoked these for you while in Hannover for Helen’s show on the off-chance you might like the package.”⁴⁵⁹ Years later, Motherwell will incorporate the packages in two collages (C526 and C618) and a number of prints.

OCTOBER 18–FEBRUARY 8, 1970

Twelve works by Motherwell are included in *New York Painting and Sculpture, 1940–1970* at the Metropolitan Museum of Art, organized by Henry Geldzahler. Motherwell views the exhibition a week before the opening and leaves the museum angry and disappointed about how his work has been hung: “Without feeling or space—same for David & Tony Smith.”⁴⁶⁰

OCTOBER 23–NOVEMBER 25

Robert Motherwell, an exhibition of sixteen works, including ten paintings from the Open series, is shown at the Marlborough Galleria d’Arte in Rome. Carla Panicali, who runs the gallery, and her husband, the painter Carlo Battaglia, become friendly with Motherwell.

OCTOBER 28–EARLY DECEMBER

After several months of house hunting, Motherwell discovers a run-down carriage house in Greenwich, Connecticut. His second offer on the property is accepted on November 1. (Motherwell has been interested in moving to the country since early 1963, and for a time had even considered moving to England.)⁴⁶¹

To raise money for the purchase of the house in Greenwich, Motherwell asks the Marlborough-Gerson Gallery for an advance against future sales. The gallery refuses, and Motherwell decides to terminate his contract with them in the spring.⁴⁶²

Motherwell enters into an agreement with the Toronto dealer David Mirvish, who lends him \$25,000 as an advance against the purchase of twenty paintings.⁴⁶³

NOVEMBER

Motherwell and one hundred other prominent cultural figures sign a letter of protest in favor of Muhammad Ali's right to defend his world heavyweight boxing title. The letter is published in *Esquire* along with Irwin Shaw's article "Muhammad Ali and the Little People."

NOVEMBER 24

Motherwell reaches an agreement with Harry N. Abrams to publish a monograph on his work, to be written by H. H. Arnason.

DECEMBER

To take advantage of the tax deductions allowed for donations of artworks before the 1969 tax reform law goes into effect on January 1, 1970, Motherwell donates fifteen paintings to five institutions—the Museum of Modern Art, the Metropolitan Museum of Art, the Whitney Museum of American Art, the San Francisco Museum of Art, and the American Federation of Art (which is used as a conduit to donate works to the Tate Gallery, London). After January 1, artists will no longer be able to deduct the fair market value for their works, only the cost of materials.

DECEMBER 16–FEBRUARY 1, 1970

Open No. 101: Big Orange (P489) is included in *1969 Annual Exhibition: Contemporary American Painting* at the Whitney Museum of American Art.

LATE DECEMBER–JANUARY 25, 1970

Motherwell paints a new group of twenty-three small canvases in the Open series, assigning them the series numbers 125 through 148 (P532–P552). He also puts together a group of paintings, some dating back to 1968, under the rubric of the Alberti Suite, and assigns them the series numbers 1–13 (P522–P528, P1022).

1970

JANUARY 1–JUNE

Motherwell's marriage to Frankenthaler becomes increasingly troubled. Frankenthaler takes a new studio in New York at the beginning of January, a week before Motherwell finalizes the purchase of the house in Greenwich, which he had envisioned as a place in which they both could escape the daily grind of New York. The day before the closing on the house, on January 8, Frankenthaler leaves for a week-long vacation with her sister.

Motherwell is consumed with plans for the new house and immediately begins extensive renovations. During the spring he hires Rick Klauber, a painting student at Bard College, to work as his assistant in Greenwich (Herbert Perr continues to assist him in New York into the summer).

FEBRUARY 4–28

Paintings and Collages by Robert Motherwell is presented at the St. Paul's School in Concord, New Hampshire. On February 6, Motherwell delivers a lecture, "On the Humanism of Abstraction," at the school; it is published later that summer in the catalogue for the exhibition.⁴⁶⁴

FEBRUARY 24–MARCH 10

Eager to break from the Marlborough-Gerson Gallery, Motherwell flies to London to work on the thirty editions of prints he is contractually obligated to produce for them. During his three weeks there, he completes thirty-nine prints, which make up the Africa Suite, the London Suite, and the Basque Suite. (The latter is a kind of inside joke at Marlborough's expense, as it is printed over lithographs made with Irwin Hollander in 1967, which Marlborough forbade him to publish.)⁴⁶⁵

FEBRUARY 25

Mark Rothko (1903–1970) commits suicide in his New York studio.

AFTER MARCH 10

On his return to New York, Motherwell paints *Open No. 150: In Black and Cream (Rothko Elegy)* (P554).

MARCH 24

Motherwell testifies before the Select Subcommittee on Education, at the invitation of Representative John Brademas (D-Indiana), on the Environmental Quality Education Act of 1970 (H.R. 14753): "As an artist, I am used to being regarded as a somewhat eccentric maker of refined, but rather unintelligible, objects of perception. Actually, those objects contain a murderous rage, in black and white forms, of what passes for the business of everyday life, a life so dehumanized, so atrophied in its responsibility that it cannot even recognize a statement as subtle and complicated as the human spirit it is meant to represent."⁴⁶⁶

APRIL 26

Emile de Antonio interviews Motherwell in Greenwich for his documentary film *Painters Painting* (1973).⁴⁶⁷

APRIL 29

Motherwell delivers the address "The Universal Language of Children's Art, and Modernism" at the plenary session of International Exchange in the Arts at the United Nations, a conference sponsored by the Institute of International Education. The talk is published the following winter in the *American Scholar*.⁴⁶⁸

MAY

Motherwell meets with Frank Lloyd to terminate his contract with the Marlborough-Gerson Gallery but learns that it is too late; on March 7, while he was in London, an automatic two-year renewal of the contract had taken effect, so he is locked into it for another two years.

Despairing, he writes Mirvish about the new development and encourages him to negotiate with Marlborough for the works promised him in December "at the best terms you can make, [and] I will refund you myself, the difference bet[ween] their discount & what we have agreed on

ourselves." He continues, "This procedure would have to be followed from now thru June 1972. Does this seem fair to you? I would appreciate it if during that period you did not buy more than the amount that we agreed on, since I will in effect be paying a double commission & receiving therefore relatively little for work that I think is as of high quality as I have ever done & relatively low priced in relation to my most eminent colleagues. I cannot express adequately how deeply I regret my carelessness in allowing this awkward situation to develop, but what I propose, as far as I can see, in no way damages you, which is certainly my intent. Please let me have yr reaction."⁴⁶⁹ Shortly afterward, Mirvish agrees to the new arrangement.

[MAY 15]

Motherwell breaks the lease on his studio at 414 East Seventy-fifth Street in anticipation of the summer in Provincetown and his planned move to Greenwich in the autumn.

MAY 19–22

In New York, Motherwell paints *Open No. 149: In Ultramarine with Charcoal Line* (P553).⁴⁷⁰ He meets Mirvish three days later and takes him to see recent pictures at the Hahn Brothers warehouse, where Mirvish purchases this work.

MAY 23

Motherwell meets with Frankenthaler's sister, the tapestry maker Gloria Ross, and agrees to allow her to make a unique tapestry based on *Elegy to the Spanish Republic No. 116* (P515).

MAY 26

Motherwell is inducted into the National Institute of Arts and Letters.

MAY 26–JUNE 25

On May 26 Motherwell and his current secretary, Ellen Grand, prepare a list of the 148 paintings completed to date in the Open series. Although the list leaves some numbers blank, all works are assigned a number followed by a description of the color of the work, the dimensions, and its location, such as "1: In Yellow Ochre, 114" x 82". Living room at 94th St."



Fig. 235. Motherwell with his daughters Lise and Jeannie in Greenwich, Conn., 1971

On June 25 numerous handwritten corrections are made to the May 26 list, filling in some of the blanks on the first list, amending the current locations of works, and adding six new paintings completed in the past month. This brings the total of numbered paintings in the series to 154.

JUNE 6

Motherwell joins a group of twenty-five artists who refuse to participate in an exhibition of American graphics for the Venice Biennale that is sponsored by the U.S. government. The protest is organized by the Emergency Cultural Government Committee, a subgroup of the New York Artists Strike Against Racism, Sexism, Repression and War. The artists state that they “are denying the use of their art as a cultural veneer to cover policies of ruthless aggression abroad and intolerable repression at home.”⁴⁷¹

JUNE 9–JULY 19

Open No. 26: In Grey with White and Umber (P422) and *Open No. 101: Big Orange* (P489) are shown in the *Recent Acquisitions* exhibition at the Whitney Museum of American Art. Both works were among the donations made by Motherwell in December 1969.

JUNE 18–SEPTEMBER 10

In Provincetown, Motherwell creates twenty-three paintings in the Open series, assigning them numbers 154 to

176 (P557–P573); these are the last of the numbered paintings in the series. At the end of the summer he creates a list of these twenty-three additional paintings.⁴⁷²

Motherwell and Frankenthaler’s marriage continues to deteriorate, and she spends only a short time in Provincetown.

JULY 4

Barnett Newman (1905–1970) dies of a heart attack in New York.

JULY 14

Motherwell writes “Thoughts on Drawing” for the catalogue of the circulating exhibition *Drawing Society National Exhibition, 1970*, organized under the auspices of the American Federation of the Arts, which opened at the Cooper-Hewitt Museum of Design in New York in March.⁴⁷³

SEPTEMBER 19–OCTOBER 10

Motherwell’s *Open No. 149: In Ultramarine with Charcoal Line* (P553) is included in the group exhibition *The Opening* at the David Mirvish Gallery, Toronto. Motherwell flies to Toronto for the event.

AUTUMN

Renovations continue on the house in Greenwich, and Motherwell divides his time between there and New York. He gives frequent lectures, works at ULAE

on *A la pintura*, and is absorbed by his editorial work on the Documents of 20th-Century Art series.

NOVEMBER 25–29

Motherwell spends the Thanksgiving weekend alone at the Caneel Bay resort in St. John, Virgin Islands.

DECEMBER 5–JANUARY 5, 1971

The exhibition *Robert Motherwell* is the artist’s first solo show with the David Mirvish Gallery. While in Toronto, Motherwell gives a lecture at the Ontario College of Art.

WINTER–MAY 1971

Motherwell paints *Elegy to the Spanish Republic* (P606) and *Elegy to the Spanish Republic No. 110* (P607), the first large works in the series since 1967.

DECEMBER 24

Motherwell and Frankenthaler have a violent argument. Motherwell notes in his datebook: “end of marriage.” She soon files for divorce.

1971

WINTER–SPRING

Motherwell continues to divide his time between New York and Greenwich, spending most weekends in the country. He works at ULAE an average of one or two days a week during January and February, trying to complete *A la pintura*.

JANUARY 28

Motherwell delivers a eulogy for Mark Rothko at a memorial service held at the National Institute of Arts and Letters.⁴⁷⁴

FEBRUARY 26–MARCH 11

Open No. 17: In Ultramarine with Charcoal Line (P414) is shown in the *Recent Acquisitions* exhibition at the Museum of Modern Art.

MARCH

A la pintura goes to press at the ULAE workshop. When the edition is printed, a ceremony is held at ULAE to destroy the plates. Motherwell hesitates to do so, but Grosman insists. Motherwell later feels that something is missing from the final edition, and during the next several months he returns to work on several new plates.

APRIL 12–14

Motherwell meets Richard Aakre, a young artist in residence at the Fine Arts Work Center in Provincetown, and hires him to work as his studio assistant for the coming summer.

APRIL 24–25

In Greenwich, the documentary filmmaker Michael Blackwood begins filming *Robert Motherwell: Summer of 1971*, which will later be shown on German television.

MAY 27

The first two volumes of the Documents of 20th-Century Art series are published by Viking Press: *Dialogues with Marcel Duchamp*, by Pierre Cabanne, with an introduction by Motherwell; and *My Galleries and Painters*, by Daniel-Henry Kahnweiler.

MAY 31–JUNE 30

Motherwell and his daughter Jeannie fly to London, where he signs the thirty editions made the previous year for Marlborough—a total of 2,200 prints. They then go to St. Gall, Switzerland, where he works on a new series of lithographs at the Galerie im Erker. He gives an interview to Irmeline Lebeer for the journal *Chroniques de l’art vivant*, which is published in the July–August 1971 issue. Following the opening of his exhibition with Galerie im Erker on June 12, he and Jeannie travel in the south of France before sailing to New York.

The exhibition catalogue for the show at Galerie im Erker (June 12–August 28) includes a new poem by Octavio Paz (1914–1998) inspired by Motherwell’s paintings and writings, “Piel del Mundo/Sonido del Mundo” (The Skin of the World/The Sound of the World).⁴⁷⁵

JUNE 15

Motherwell and Frankenthaler’s divorce is finalized. Under the terms of the settlement, Frankenthaler keeps the house at 173 East Ninety-fourth Street and receives several important paintings by Motherwell, including *At Five in the Afternoon* (W10) and *Open No. 1: In Yellow Ochre* (P397); the latter has been hanging in the house since 1967. He in turn gets several paintings by Frankenthaler, including *Wales* (1966).⁴⁷⁶

JULY 8–SEPTEMBER 22

After several days in Greenwich Motherwell goes to Provincetown, where Aakre has prepared his studio and a number of canvases that he will work on over the summer. He paints over thirty new works (P615–P638, and P640–P647).

JULY 14

Motherwell paints a large version of *At Five in the Afternoon* (see W10 and P647), knowing that he will be losing the early painting to Frankenthaler at the end of the summer. Copying the picture in the aftermath of the recent divorce brings him back emotionally to the depressing weeks of December 1948, when he made the original version of the painting after his breakup from Maria Ferreira.⁴⁷⁷

JULY 26

Motherwell writes to E. A. Carmean Jr., a recent graduate of the University of Illinois, Urbana-Champaign, who has sent the artist a copy of his thesis, “The Collages of Robert Motherwell.” Shortly afterward, Carmean will take a position as curator at the Museum of Fine Arts, Houston, where he will organize an exhibition of Motherwell’s collages in 1972.

AUGUST 22–29

Michael Blackwood films Motherwell in Provincetown, beginning to work on *Elegy to the Spanish Republic (with Lemon-Yellow Panel)* (P648).

SEPTEMBER

Ulfert Wilke, now the director of the University of Iowa Art Gallery, proposes a mural commission to Motherwell.

SEPTEMBER 22–OCTOBER

Motherwell begins living in Greenwich full-time. He also accepts a temporary appointment as Distinguished Professor at Hunter College for the academic year 1971–72. His classes bring him into the city two days a week, allowing him to maintain his business relationships and connections to New York.

Richard Aakre lives in a cottage on the Greenwich property, while working as Motherwell’s assistant. For a while Aakre shares the two-bedroom cottage with Bryan Robertson, who has moved to the United States to help establish

the Neuberger Museum at SUNY–Purchase, the newest school in the state university system, which is still under construction.⁴⁷⁸

OCTOBER 10–17

Wilke visits Motherwell and suggests that he create a large *Elegy* painting for the University of Iowa mural commission, modeled on a small *Elegy* study he sees in the studio (W353). The initial proposal calls for the painting to be completed by June 1972.

OCTOBER 18

Motherwell attends a cocktail party at publisher Charles Cowles’s New York apartment in honor of John Coplans, the new editor in chief at *Artforum*. Among the guests are David McKee, Robert Rauschenberg, Jasper Johns, and a young German photographer, Renate Ponsold (b. 1935).

OCTOBER 21–JANUARY 10, 1972

Barnett Newman, *a retrospective exhibition, is shown at the Museum of Modern Art*.

OCTOBER 29–31

Motherwell returns to New York and spends the weekend in the city seeing exhibitions with his daughter Jeannie, including the Barnett Newman retrospective at the Museum of Modern Art. On Sunday, he brings Renate Ponsold to Greenwich so she can photograph him and his studio. Soon after, they begin dating regularly.

NOVEMBER

Motherwell writes the introduction to a new edition of *The Journals of Eugène Delacroix*, published by the Viking Press.

NOVEMBER 8

Kate Rothko files suit to remove the executors of her father’s estate, Bernard Reis, Theodoros Stamos, and Morton Levine, and to obtain an injunction preventing the Marlborough-Gerson Gallery from selling any more of her father’s paintings, accusing them of collusion and fraud.

NOVEMBER 24

Paul Cummings of the Archives of American Art interviews Motherwell for the Oral History Program of the Archives.

NOVEMBER 25

Motherwell hosts a Thanksgiving dinner in Greenwich with Aakre, Ponsold, and two German friends of Ponsold’s: Heidi Colman-Freyberger, an art historian working at the Robert Elkon Gallery, and her husband, Claus Colman-Freyberger, a doctoral student at Columbia University.

DECEMBER 9

Construction of new studio and office space begins at Greenwich.

1972

JANUARY 2

Motherwell gives the Marlborough-Gerson Gallery notice that he is terminating his contract with them, effective June 1. In addition to his ongoing troubles with the gallery, he is acutely aware of the ethical problems revealed by Kate Rothko’s lawsuit against the gallery. He writes his accountant Michael Hecht: “I am particularly anxious that the termination contract be executed in case of my death. I would prefer a much smaller gallery such as Mirvish or Rubin or Emmerich to handle the liquidation of my estate. Not that I expect anything to happen!”⁴⁷⁹

JANUARY 6–19

Motherwell goes to St. Gall to complete and sign the print editions he made the previous summer with the Galerie im Erker. While in St. Gall, he makes several small collages (C281–C288) and a series of twelve automatist lithographs, which are never published.

FEBRUARY 11

Motherwell makes the collage *Gauloises with Scarlet* (C289), the first work in what will develop into an extended numbered series.

SPRING

Heidi Colman-Freyberger begins working for Motherwell part-time as his secretary; shortly after, her husband Claus begins working part-time as a studio assistant. She begins an inventory of the works that remain in Motherwell’s studio, creating individual index cards with the title, medium, dimensions, and date of each work, along with a black-and-white photograph.⁴⁸⁰

APRIL 14–MAY 21

Abstract Painting in the 70’s: A Selection at the Museum of Fine Arts, Boston, includes five works from the Open series by Motherwell, including *Open in Ochre* (P592), which has recently been purchased by the museum.

APRIL 25–28

Motherwell delivers a lecture, “The New York School of Abstract Expressionism,” in several cities in Iowa. While in Iowa City, he meets with Wilke to discuss the mural commission and to see the space intended for it at the museum.⁴⁸¹

MAY 7

Motherwell completes *Elegy to the Spanish Republic No. 125* (P651), his second large variation on *At Five in the Afternoon* (W10) to be painted in the past year.

JUNE 15–AUGUST 6

Robert Motherwell: Recent Paintings, curated by Martin Friedman, is shown at the Walker Art Center, Minneapolis. It presents sixteen paintings completed during the previous summer, including four works from the Great Wall of China series (P615–P616, P618, P1071), *Elegy to the Spanish Republic (with Lemon-Yellow Panel)* (P648), *The August Sea* (P633), and *At Five in the Afternoon* (P647).

On August 6, Motherwell participates in a public interview by Martin Friedman and Dean Swanson at the Walker Art Center, to discuss his career and his current exhibition there.

JUNE 17–AUGUST 28

In Provincetown, Motherwell creates twenty-five paintings and the *Gauloises* series of collages (C290–C351), comprising sixty-one unique variations on *Gauloises with Scarlet* (C289); this series incorporates blue *Gauloises* Caporal cigarette packages torn and pasted on painted Upson board supports.⁴⁸²

He purchases two units in the Sign of the Mermaid, the inn next door to his house on Commercial Street, which has been converted to condominiums. These units are used by his daughters and other visitors during the summer months. In Provincetown as in Greenwich, Motherwell increasingly constructs a community around himself, with assistants and collaborators close at hand to facilitate his work.



Fig. 236. Motherwell in his Greenwich studio, 1972, with *Elegy to the Spanish Republic No. 125* (P651) in progress



Fig. 237. Motherwell's 1972 exhibition at the Walker Art Center, Minneapolis. Left to right: *Elegy to the Spanish Republic (with Lemon-Yellow Panel)* (P648); *The Great Wall of China No. 1*, an early version of *The Bridge* (P1071); and *The Great Wall of China No. 2* (P615)

JUNE 22

Motherwell writes an essay on the development of *A la pintura* for the catalogue of the upcoming exhibition of the *livre d'artiste* at the Metropolitan Museum of Art.

JULY 1

Motherwell's mother, Margaret H. Rosener (1892–1972), dies in Palo Alto, California.

JULY 10

Motherwell paints an early version of *Riverrun* (P659) in the same palette of grays and green that he used in some of the recent Gauloises collages.

JULY 17

E. A. Carmean Jr. interviews Motherwell for the upcoming retrospective of his collages at the Museum of Fine Arts, Houston.

JULY 23

Motherwell makes the German Line series of collages (C352–C363), which incorporate the blue, white, and orange packages of Ernte 23 brand cigarettes.

AUGUST 16

Motherwell marries Renate Ponsold in Wellfleet, Massachusetts.

AUGUST 19

Motherwell paints *Dark Open* (P673), covering the canvas with thin washes of black acrylic paint and then rocking the canvas to allow the paint to spread and drip over the surface.⁴⁸³ He later renames this work *In Plato's Cave No. 1*.

AUTUMN–WINTER

In Greenwich, Motherwell paints the *Shem the Penman* series (P679–P691) and the *Zen* series (P697–P702). In these works the rectangular U-shaped form of the *Open* series becomes a gestural sign, maintaining the ambiguity of the figure-ground relationship but adding an emphasis on gesture that is new to the series.

Freed from his contract with the Marlborough-Gerson Gallery, Motherwell joins the Lawrence Rubin Gallery, located at 49 West Fifty-seventh Street; he will show with Rubin for the rest of his life. No longer constrained by Marlborough's worldwide exclusivity, he is now free to arrange

exhibitions outside New York with any gallery he chooses. During the next three years he has solo gallery exhibitions in Washington, D.C., Detroit, San Francisco, Los Angeles, and Houston.

During the autumn, Kenneth Tyler of Gemini, G.E.L., Los Angeles, visits Motherwell and convinces him to go to Los Angeles the next spring to work on lithographs.

SEPTEMBER

A la pintura is published by ULAE in an edition of forty, after four and a half years of work by Motherwell.⁴⁸⁴

OCTOBER 21–NOVEMBER 8

Robert Motherwell, the artist's first exhibition with the Lawrence Rubin Gallery, includes nine recent paintings, among them *Shem the Penman* (P679), *The August Sun and Shadow* (P664), and *August Sky* (P676).

OCTOBER 24–DECEMBER 3

A la pintura is shown at the Metropolitan Museum of Art. A catalogue, *A la pintura: The Genesis of a Book*, with essays by Motherwell and curator John McKendry, accompanies the show.

NOVEMBER 15–JANUARY 14, 1973

The Collages of Robert Motherwell: A Retrospective Exhibition, organized by E. A. Carmean Jr., is shown at the Museum of Fine Arts, Houston. The exhibition includes forty-one works, dating from 1943 to 1972, and travels to Cleveland, Hartford, and Boston. The catalogue, written by Carmean, includes comments by Motherwell on many of the works.⁴⁸⁵

NOVEMBER 16–19

In conjunction with Motherwell's collage exhibition, the Museum of Fine Arts, Houston, hosts "A Colloquium on Abstract Expressionism," a four-day conference with speakers including Motherwell, Carmean, Sam Hunter, William Camfield, Edward B. Henning, Rosalind Krauss, Irving Sandler, and Philippe de Montebello.

While in Houston, Motherwell sees the Rothko Chapel for the first time.

NOVEMBER 27–[MID-DECEMBER]

Motherwell and Ponsold travel to Muenster, Germany, and then to the Galerie im Erker, St. Gall, where he works on graphics.

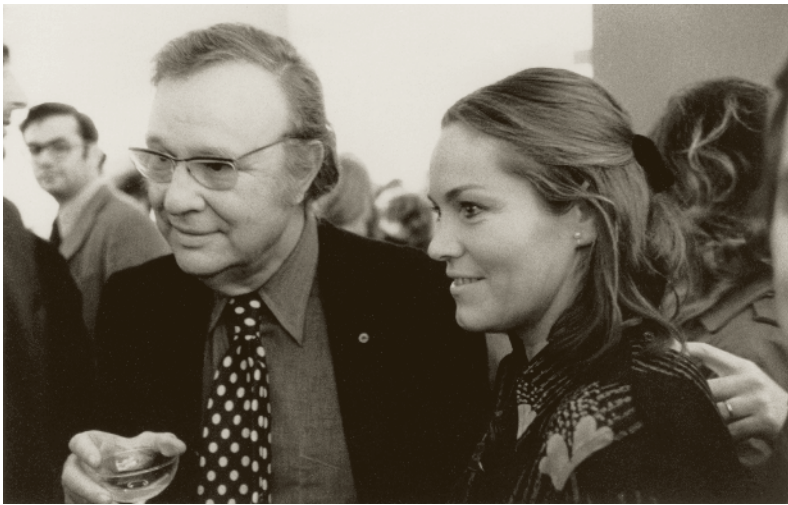


Fig. 238. Motherwell and Renate Ponsold Motherwell, November 1972



Fig. 239. Motherwell in his Greenwich print workshop with Catherine Mosley, November 1973

DECEMBER 12–JANUARY 6, 1973
Robert Motherwell: Paintings and Collages, a solo exhibition at the Gertrude Kasle Gallery, Detroit, includes twenty-three works from 1968 to 1972.

DECEMBER–APRIL 24, 1973
Motherwell enters an agreement with the frame makers Dain/Schiff to publish graphics produced in his Greenwich studio. Robert Dain sells Motherwell a used Brand etching press and installs it in his Greenwich studio.

Motherwell hires printmaker Catherine Mosley to work several days a week in Greenwich and begins publishing his own editions. In preparation for the first of these, he executes a series of automatist variations on the Open theme (w409–w448).

1973

JANUARY 5–FEBRUARY 17
Robert Motherwell: Recent Work, an exhibition organized by the graduate students of the Department of Art and Archaeology, under the supervision of Sam Hunter, is presented at the Art Museum, Princeton University. The exhibition is conceived as a survey of Motherwell's output since his 1965 retrospective at the Museum of Modern Art and includes seventy-three works, primarily from the years 1968–72.

JANUARY 10–MARCH 18
Shem the Penman (p679) is included in the 1973 *Biennial Exhibition: Contemporary American Art* at the Whitney Museum of American Art.

FEBRUARY 1–7
Motherwell paints the In Beige with Charcoal series (p714–p722).

MARCH 2–26

Motherwell works with Kenneth Tyler at Gemini G.E.L., Los Angeles, producing thirty-four lithographic editions, twenty-two of which he allows to be published, including the Summer Light series and the Soot Black Stone series.⁴⁸⁶ For the first time, he incorporates lithographic reproductions of labels and cigarette packages in his collages.

SPRING

Motherwell begins work on *Elegy to the Spanish Republic No. 126* (p851), the mural for the University of Iowa Museum of Art. For comparison, he brings the 1962–65 *Elegy to the Spanish Republic No. 100* (p850) out of storage. On seeing the earlier painting he proceeds to rework the twenty-foot-long *Elegy* over several weeks, modeling the new version of it on the same small study (w353) that he is using as the basis for the Iowa project.

MARCH 24–APRIL 21

The David Mirvish Gallery, Toronto, shows *Robert Motherwell: New Works*, an exhibition of thirty-two collages and works on paper from 1964 to 1972.

APRIL 8

Pablo Picasso (1881–1973) dies.

Motherwell contributes a lithograph made at Gemini G.E.L., *Hommage à Picasso: Window*, to a series of five memorial portfolios published later in the year by Propyläen Verlag, Berlin, and Pantheon Press, Rome.⁴⁸⁷

APRIL 9–20

Motherwell paints a series of blue Open paintings that will later be reworked as part of *The Blue Painting Lesson* (p842–p846).

MAY

Dore Ashton's *New York School: A Cultural Reckoning* is published by Viking Press.⁴⁸⁸ Motherwell, who has been friendly with Ashton since the early 1950s, deeply admires the book's sweep and even borrows from it for his 1977 essay "Parisian Artists in Exile: New York, 1939–1945," which he dedicates "To Dore Ashton, on whose text mine is a slight gloss."⁴⁸⁹

MAY 13

During the Boston showing of *The Collages of Robert Motherwell* at the Museum of Fine Arts (May 10–June 24), Motherwell attends a performance of the Contemporary Music Ensemble of the Boston Symphony Orchestra. The evening's program is called *Collage* and features works by Stravinsky and the American composers Hans Badings, Robert Selig, and Robert Fritz.

The performance marks the debut of Fritz's composition "Some say existence like a Pirouet and Pirouette, forever in one place stands still and dances, but it runs away," which was written in honor of Motherwell.⁴⁹⁰

SUMMER

In Provincetown, Motherwell works on new paintings and collages, including *Sic et Non* (p728), *A Sea of Sand* (p730), *Bordeaux Summer* (c397), and *Stravinsky* (c398).

SEPTEMBER

Lawrence Rubin forms a partnership with Knoedler & Company, establishing Knoedler Contemporary Arts. Motherwell continues to show with Rubin at Knoedler and is instrumental in bringing the estate of David Smith from the Marlborough-Gerson Gallery to Rubin's new venture.

SEPTEMBER 11

Salvador Allende, the democratically elected president of Chile, is assassinated in a coup d'état staged by General Augusto Pinochet.

Motherwell will make two collages in honor of Allende in 1975 (c528–c529).

SEPTEMBER 30–DECEMBER

Motherwell is especially prolific, creating nearly thirty new canvases in the Open series (p737–p763) and nearly twenty collages (c402–c418).

OCTOBER 20–22

Motherwell paints four new variations on *Dark Open* (p673) of 1972. When he completes the new works (p739–p742), he calls the series "In Plato's Cave" and renames *Dark Open* as *In Plato's Cave No. 1*.

1974

JANUARY 3

The success of his numerous exhibitions during the past two years allows Motherwell to pay off the mortgage on his Greenwich house and in the coming months to plan a large expansion of his studios.

JANUARY 27–FEBRUARY

Motherwell creates *Heidi and Claus* and seven other collages (C423–C430) that measure 72 x 36 inches, the first of several large-scale collages that he will make during the next three years. While the collages of the previous year maintained a clear dialogue with the Open series, these new collages introduce a vocabulary of torn canvas, artists' papers, and printed elements on a scale not previously seen in his work.

FEBRUARY 20

Kenneth Tyler, who has left Gemini G.E.L., Los Angeles, purchases a house and studio in Bedford, New York (a ten-minute drive from Motherwell's Greenwich home), where he will establish Tyler Graphics Ltd. Motherwell will work closely with Tyler for the rest of his life.

MARCH

Motherwell creates the Baltic Sea Bride series (C431–C435) in which he uses Mozart sheet music in his collages for the first time (see Chapter 9 in this volume). He also paints *Dover Beach III* (P768), a large canvas that accentuates the richly painted surfaces characteristic of the works he paints in the Open series this year.

MARCH 4

Adolph Gottlieb (1903–1974) dies in New York City.

MARCH 30–APRIL 1

Motherwell paints *In Plato's Cave No. 5* and *In Plato's Cave No. 6* (P770 and P771).

APRIL 6–25

Robert Motherwell: Recent Paintings and Collages is mounted at Knoedler Contemporary Arts. The exhibition marks the first public showing of Motherwell's recent large collages

(including C423, C425, and C427) and *Elegy to the Spanish Republic No. 124* (P650); the exhibition also features *In Plato's Cave No. 1* (P673).

APRIL 7–30

Motherwell paints the Samurai series and related works (P775–P783), a group of paintings modeled on a gestural image (W389) created in 1972.

MAY

With the encouragement of gallery owner Brooke Alexander, Motherwell produces his first monotypes in Greenwich, working with Catherine Mosley and Jeffrey Beardsall, a British printer recommended by Alexander.

Motherwell also creates a new group of large collages (C456–C462).

[LATE MAY]

Jeannie Motherwell graduates from college and moves to a loft in Soho, with the support of her father, to pursue a career as a painter.

JUNE

Motherwell begins four large paintings in the *Elegy to the Spanish Republic* series, numbers 128–131 (P815–P818). They will not be completed until the following winter.⁴⁹¹

JUNE 25–JULY 1

Motherwell suffers an acute attack of pancreatitis and is hospitalized for several weeks. Because he also suffers from a hiatal hernia and an irregular heartbeat, the doctors decide to wait until the fall before performing surgery. He is put on a strict diet and exercise regime.

SUMMER

A large new studio is constructed on Motherwell's property, which connects the main house with the guest cottage. The new building provides him with a large painting studio, over 120 feet long, a loft-like space that he sometimes describes as his "New York studio."⁴⁹² The space he previously used as his main studio will now be exclusively dedicated to making collages. A full print shop and storage spaces are also added.⁴⁹³

JULY 7–9

Motherwell is taken ill again and diagnosed with numerous gallstones.

JULY 11–SEPTEMBER 2

Fully aware of the danger entailed by his upcoming operations (and that his father died at the same age he now is), Motherwell paints as though each work could be his last, dating many of his works with the exact day as well as the month and year. During this period he creates thirty works—an average of more than one every two days (P786–P798, C464–C479, and W465). Among these are the delicately nuanced *Summer Open with Mediterranean Blue* (P786), the Persian series (P789, P792, P795–P796, and W465), and *The Wild Duck* (P794).

AUGUST–DECEMBER

Elegy to the Spanish Republic No. 126 (P851), the mural for the University of Iowa, is sent to Iowa City. Motherwell had intended to finish the project on-site, but because of his illness he instead asks Wilke to place the unstretched canvas in the space intended for it and to mark the most appropriate dimensions for that space. Wilke does so and returns the work to him in late December.

SEPTEMBER 3–OCTOBER 2

Returning to Greenwich from Provincetown, Motherwell continues his furious pace in the studio. He paints a somber group of new works in the Open series (P799–P804) and *Premonition Open with Flesh over Grey* (P807), a meditation on his own mortality.

SEPTEMBER

Rosalind Krauss writes an exposé in *Art in America*, documenting the modifications of several David Smith sculptures and the neglect of others on Smith's property in Bolton Landing. Krauss confirms that Clement Greenberg had authorized the stripping of the paint, touching off a scandal in which Greenberg is accused of misrepresenting Smith's wishes.⁴⁹⁴

Motherwell is caught unawares. The *New York Times* reports that "because of ill health in recent years, he had not been able to follow the affairs of the estate very closely. He did say, however, that he had written to the other executors some time ago urging them to remove Smith's work from Bolton Landing to warehouses in New York for safekeeping, but he had never received a reply."⁴⁹⁵

On September 28, days before he is to enter the hospital, Motherwell writes Smith's daughters of his intention to resign as a trustee of the estate.⁴⁹⁶

SEPTEMBER 21–EARLY JANUARY 1975

In September, Motherwell starts to work in Kenneth Tyler's new studio in Bedford, New York. Their first project is a lithograph that incorporates a large-scale reproduction of a blue-and-gold Bastos cigarette wrapper.

Motherwell returns to Tyler's studio in December to execute the violent, arcing gestural forms that envelop the Bastos cigarette package in two collages (C501–C502), one of which (C501) will serve as the model for the 62 x 40-inch print called *Bastos*.⁴⁹⁷

Tyler's proximity will have a strong influence on Motherwell's collages during this period. Tyler will provide numerous lithographically reproduced collage elements.

OCTOBER 1

The Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, opens in Washington, D.C. The museum's inaugural exhibition includes Motherwell's *Blue Air* (W5) and *Black and White Plus Passion* (P170).

OCTOBER 2–19

On October 2 Motherwell undergoes a series of five operations at Mt. Sinai Hospital in New York to remove his gallbladder, repair a hiatal hernia, and have his stomach and esophagus sewn together. In the days that follow, his heart rate is over 160 beats per minute, and his doctors decide to install a temporary pacemaker. During the procedure, he nearly dies. Two weeks later he is well enough to return home.

OCTOBER 15

George Wittenborn (1905–1974) commits suicide. The following spring Motherwell dedicates a collage to his memory, *In Memoriam: Wittenborn Collage* (C515).

OCTOBER 19

Robert Hobbs, a doctoral student at the University of North Carolina–Chapel Hill, who has chosen to write his doctoral dissertation on the *Elegy to the Spanish Republic* series, conducts his first interview with Motherwell.



Fig. 240. Motherwell's Greenwich studio, ca. 1975. Left to right, top to bottom: *Elegy to the Spanish Republic No. 100* (P850), in progress; with *Mural Sketch* (P849); *Untitled (Elegy)* (P605); and *Study for State II "Elegy No. 100"* (W353) in progress

Fig. 241. Motherwell's home and studios in Greenwich, ca. 1975. At the left is the original cottage, which he used as a guesthouse, and at the far right is the original carriage house, which he converted into living quarters and studios. Connecting the two original buildings are the studios completed in 1974



Fig. 242. Motherwell's 1975 exhibition at Knoedler & Company. Left to right: *Geneva Collage* (C472); *Edgar Allan Poe Series (The House of Usher)* (C464); and *Untitled* (C485)



NOVEMBER

Motherwell begins to work with the photographer Steven Sloman to document his work and studio practices for the monograph being prepared by H. H. Arnason. Sloman will visit the studio approximately every three months during the next year to photograph both old and new works. He will continue in this role well beyond the publication, serving as the primary photographer of Motherwell's work and studios until 1985.

NOVEMBER 13

Motherwell formally resigns from his position as executor of the David Smith estate, believing that the estate should now be turned over to the control of Smith's daughters, Rebecca and Candida. Until now, Motherwell thought of his role as a trustee as being primarily to look after their welfare, as the girls are close in age to Motherwell's own children. Before he resigns, he asks that a public statement be issued assuring the public that no further alterations of Smith's work will be allowed.⁴⁹⁸

NOVEMBER 22

E. A. Carmean Jr., now a curator at the National Gallery of Art in Washington, D.C., visits Motherwell in Greenwich to discuss a commission for a large painting for the National Gallery's new East Building, designed by I. M. Pei.

NOVEMBER 26–JANUARY 12, 1975

Robert Motherwell in California Collections is shown at the Otis Art Institute, Los Angeles. The exhibition presents twenty-eight paintings, collages, and drawings, along with a group of works from the Lyric Suite and a number of prints.

[WINTER]

In his new painting studio, Motherwell returns to work on the four *Elegy to the Spanish Republic* canvases he began in June; he also begins four companion works, seeking to explore different notions of space in the *Elegy* format (P815–P822).

He also completes two works in the *A la pintura* series (P813–P814) that incorporate the gestural *Open sign*—composed of three or four roughly drawn vertical lines and a single horizontal line—a motif he first used in a group of works done in September, just before his surgery (P800–P805).

1975

JANUARY 4–FEBRUARY 1

Robert Motherwell: Recent Paintings and Collages, shown at Knoedler Contemporary Art, features fourteen works from 1974.

FEBRUARY–MARCH

Having received no response from Clement Greenberg about a proposed statement regarding the alterations of Smith's sculptures, Motherwell and Ira Lowe (the lawyer who is the third trustee of the David Smith estate) issue their own statement in the February issue of *Art Letter*. Motherwell and Lowe state that attempts to arrange a meeting with Greenberg have been unsuccessful, and that his actions were taken without their approval. Motherwell and Lowe assure the public that no more of Smith's works will be altered, and that Smith's works at Bolton Landing will be removed to a warehouse to protect them from the elements.⁴⁹⁹

FEBRUARY–AUGUST

Robert Hobbs conducts several long interviews with Motherwell about the *Elegy to the Spanish Republic* series and is invited by Motherwell to move into the cottage on his property for the summer to continue research in Motherwell's archives. The conversations with Hobbs, and the commissions for Iowa and the National Gallery of Art, bring Motherwell back to the *Elegy to the Spanish Republic* series with a renewed focus and intensity.

FEBRUARY 22–APRIL 6

In Plato's Cave (P739) is included in the 34th *Biennial of Contemporary American Painting* at the Corcoran Gallery of Art, Washington, D.C.

LATE WINTER–EARLY SPRING

Motherwell is busy with preparations for several imminent solo exhibitions—in Boston, Mexico City, London, Toronto, San Francisco, Los Angeles—and cannot devote himself fully to painting again until May.

MARCH 19–MAY

Robert Motherwell: Retrospectiva del gran pintor norteamericano, curated by Dore Ashton, is held at the Museo de Arte Moderno, Bosque de Chapultepec,

Fig. 243. Motherwell's Greenwich collage studio, April 1975, with works in progress



Fig. 244. Motherwell's Greenwich painting studio, ca. 1975, with works in progress. Left to right: P819, P820, P815, P817, and P821

Fig. 245. Reproductions pinned to the wall of Motherwell's Greenwich studio, ca. 1975. Among them are Picasso's *Studio*, 1928 (see fig. 11), and Matisse's *Painter and His Model*, 1936 (see fig. 59)



Mexico City. The exhibition features forty works from 1941 to 1975.

Though Motherwell is scheduled to attend the opening and deliver several lectures in conjunction with the exhibition, he is forced to cancel at the last minute because of poor health.

APRIL

Motherwell completes the mural for the University of Iowa Museum of Art, *Elegy to the Spanish Republic No. 126* (P851), after working on it for three years. The canvas is shipped to Iowa, where it will eventually be stretched on-site.

APRIL 24–JULY 8

Motherwell is commissioned to create a large collage for the new Stanford University Law School building, the Crown Quadrangle. He creates *In Celebration* (C513), inspired in part by Matisse's *La Danseuse* (see fig. 143), which he has owned since 1963. This collage is meant as a tribute to a key event of his years at Stanford—his first encounter with the works of Matisse. A limited-edition lithograph based on the collage is released to commemorate the opening of the building.⁵⁰⁰

APRIL 27

Motherwell meets with E. A. Carmean Jr. to discuss the proposed commission for the National Gallery. At this meeting it is agreed that the mural should be an *Elegy*.⁵⁰¹

JUNE

During the first week of June, Motherwell and Heidi Colsman-Freyberger work on the design and layout of Arnason's monograph, completing the first dummy for the publication. Late in June, Sloman makes transparencies of several hundred works by Motherwell from all periods. These will form a major component of the artist's photographic archive of his work.

JULY 12–SEPTEMBER 13

Motherwell is in Provincetown, but given his continuing involvement with the Arnason monograph, his meetings about the National Gallery of Art mural commission, and the proofing and signing of editions with Tyler Graphics Ltd., he has no time to work in the studio during July and early August.

Beginning August 22, he devotes himself to several series of automatist works, painting a group of nine canvases dominated by broad gestural forms, which he titles the Africa and the African Plateau series (P829–P837). During the last weeks of the summer he creates the Gesture Paper Paintings (W469–W502) and *Elegy for Salvador Allende and Chilean Revolutionary Collage* (C528–C529).

AUGUST 30

Returning home from a party, Motherwell has his attention caught by a reproduction of *Elegy to the Spanish Republic No. 70* (P220) on a poster for his 1965 Museum of Modern Art retrospective. The forms on the right-hand side of the picture suggest a motif for a new painting. Over the next six hours he paints the large picture that he will eventually call *The Spanish Death* (P838).⁵⁰²

SEPTEMBER 3

Christopher Crosman and Nancy Miller of the Albright-Knox Art Gallery film an interview with Motherwell about Bradley Walker Tomlin, in advance of the September showing of *Bradley Walker Tomlin: A Retrospective View* at the museum.⁵⁰³

OCTOBER–DECEMBER

In October Motherwell hires John Scofield, a young sculptor and furniture maker he has known for several years, as his studio assistant.

Motherwell repaints four blue paintings from the Open series that were painted in April 1973. He adds to this group a fifth canvas, *Open No. 85* (P843), which he also reworks, and he arranges the five canvases into a pentaptych that he names *The Blue Painting Lesson: A Study in Painterly Logic* (P842–P846).

OCTOBER 16–17

Motherwell lectures at the Baltimore Museum of Art and while at the museum has the opportunity to view his 1964–65 painting *Africa* (P338). The next day he visits I. M. Pei's new building at the National Gallery of Art, which he calls "stunning."⁵⁰⁴

OCTOBER 22–NOVEMBER 4

Motherwell delivers a lecture at Yale University on the early days of Abstract Expressionism. After returning to Greenwich that evening, he creates a sketch (P849) for what will become the final version of *Elegy to the Spanish Republic No. 100* (P850). Over the next two weeks, he repaints the large canvas, first started in 1962, completing it on November 4, when he writes in his datebook: "Finish *Elegy #100!!* AFTER TEN YEARS."

NOVEMBER 13–JANUARY 1976

Inspired by his recent viewing of *Africa* (P338) in Baltimore, Motherwell paints a series of monumental canvases modeled on the small Africa and Primordial Sketch paintings done during the summer; those include *In Black and White*

No. 2 (P860), *Threatening Presence*, *Ancestral Presence*, and *Les Caves No. 2* (P875–P877).

NOVEMBER 20

General Francisco Franco (1892–1975) dies in Spain, ending his nearly forty-year rule over the country. To mark his death, Motherwell titles the large canvas painted over Labor Day weekend *The Spanish Death* (P838), a reference not only to Franco's death but also to the loss of forty years of freedom for the Spanish people during Franco's reign.

1976

JANUARY–MARCH

Motherwell and Arnason work on editing Arnason's final text for the Abrams book.

Motherwell hires Dorothy Belknap to work part-time as his print curator, maintaining his inventories both in the studio and among his dealers. Belknap soon begins the process of cataloguing his entire output of graphics for a catalogue raisonné of his prints that will be published in 1980.⁵⁰⁵

JANUARY 10–FEBRUARY 11

The exhibition *Robert Motherwell: Recent Paintings and Collages* at Knoedler & Company includes seventeen recent works, among them the first large grouping of new works in the *Elegy* series since his 1965 retrospective at the Museum of Modern Art (P607, P815, and P816).⁵⁰⁶

JANUARY 17–FEBRUARY 29

Aspects of Postwar Painting in America is presented at the Columbus Museum of Art, Ohio. It is organized by the Solomon R. Guggenheim Museum, where it is subsequently shown as *Aspects of Postwar Painting in America: Acquisition Priorities* (October 14–January 16, 1977). The exhibition includes five works by Motherwell.

JANUARY 19

Motherwell is commissioned to create the label for the 1974 vintage of Château Mouton Rothschild wine, for which he submits the small *Les Caves* (P862). The baron de Rothschild keeps the painting as part of the agreement, and Motherwell receives several cases of the wine as payment.

JANUARY 23–MARCH 23

The Solomon R. Guggenheim Museum, New York, presents *Twentieth-Century American Drawing: Three Avant-Garde Generations*, an exhibition that includes nine collages, paintings on paper, and drawings by Motherwell, spanning the years 1947 to 1974.

APRIL 10–MAY 9

Critical Perspectives in American Art, a group exhibition selected by Rosalind Krauss, Marcia Tucker, and Sam Hunter, opens at the Fine Arts Center Gallery, University of Massachusetts, Amherst. Three works by Motherwell appear in Hunter's segment of the show, titled "Field Painting" (along with works by Robert Ryman and Jake Berthot).

MAY

Motherwell hires Robert Bigelow to work as a second studio assistant (with John Scofield). Bigelow, a trained printmaker, has worked with Kenneth Tyler at Gemini G.E.L. and at Tyler Graphics. He and his wife move into the cottage on Motherwell's property.

MAY 14

Art critic Robert Hughes and a television crew from the BBC interview Motherwell in Greenwich; the program is broadcast in March 1977.⁵⁰⁷

JUNE 13–OCTOBER 10

Critical Perspectives in American Art, an edited version of the exhibition organized by Krauss, Tucker, and Hunter in the spring at the University of Massachusetts, appears in the United States Pavilion at the thirty-seventh Venice Biennale. Motherwell is represented by *In Plato's Cave No. 1* (P673).

JUNE 25

Heidi and Claus Colsman-Freyberger leave Motherwell's employ.

JUNE 26

Motherwell creates two approximately 1 x 2-inch *Elegy to the Spanish Republic* paintings (P881–P882), one of which he sends to the artist Herbert Distel for his *Museum of Drawers* (1970–77, Collection Kunsthhaus, Zurich). Distel had requested a painting from Motherwell the previous autumn for his "museum," a cabinet with twenty



Fig. 246. Motherwell's 1976 exhibition at Knoedler & Company. Left to right: *A la pintura No. 12* (P805); and *The Spanish Death* (P838)

“rooms” hung with original miniature artworks by numerous artists, including Picasso, Judd, Warhol, and Beuys.

JULY–AUGUST

Bigelow and Scofield work in Greenwich during the summer, reorganizing the studio and installing a new lithography press.

SEPTEMBER 3–OCTOBER 10

Robert Motherwell at the Städtische Kunsthalle Düsseldorf is the first full-scale retrospective of Motherwell’s work since 1965. The exhibition, which includes sixty-six works, travels to Stockholm and Vienna through the following April. The catalogue features essays by Robert Hobbs on both the *Elegy* to the Spanish Republic series and the Open series. The final state of *Elegy to the Spanish Republic No. 100* (P850) is exhibited for the first time.

Motherwell and Ponsold attend the opening, and afterward they go to Paris.

SEPTEMBER 9–DECEMBER

Throughout the autumn, Motherwell continues discussions with Carmean about the mural for the National Gallery of Art. He also meets with Suzanne Pagé, curator of the Musée d’Art Moderne de la Ville de Paris, to discuss his spring retrospective in Paris.

Motherwell makes the first lithographs on his new press, working with Robert Bigelow. In advance of his retrospective in Paris, he begins reworking several older canvases and completes *The Deserted Studio*, *Summer Seaside Doorway*, and *Summer Seaside Night* (P913–P915). He also creates a new group of collages (C581–C591).

Betty Fiske is hired to take over Heidi Colsman-Freyberger’s responsibilities; she joins a crew that includes Robert Bigelow, John Scofield, Dorothy Belknap, and Catherine Mosley.

OCTOBER–NOVEMBER

“Robert Motherwell: 1966–1976,” the last of Arnason’s four articles on Motherwell’s career, is published in *Art International*.

NOVEMBER 30

Motherwell goes to Washington, D.C., to view the progress on the East Building of the National Gallery of Art and to meet with its director, J. Carter Brown, along with Carmean and Charles Parkhurst.

1977

JANUARY–MAY

The first months of the year are given over to preparations for Motherwell’s large retrospective in Paris. Marcelin Pleynet, editor of the journal *Tel Quel*, who is working on an essay for the exhibition catalogue, and Catherine Millet, editor of *Art Press*, visit Greenwich in early January.

Motherwell works on a group of major new paintings for the Paris show (P917–P924). He also begins the canvas that will develop into *Face of the Night* (for Octavio Paz) (P1024).

MARCH 5–12

Motherwell attends the opening of his retrospective at the Museum des 20. Jahrhunderts, Vienna (March 8–April 11). He and Arnason then meet with Suzanne Pagé in Paris to discuss his retrospective there.

APRIL–MAY

With the preparations for his Paris show nearly complete, Motherwell turns his attention to the National Gallery mural. As his ideas for the project begin to take shape, he makes many drawings and paintings on paper as studies for it (see W526–W530).

MAY 20–JUNE 6

Motherwell spends two weeks in Provincetown painting. While there, he sees his old Stanford roommate Henry David Aiken, now a professor of philosophy at Brandeis University.

JUNE 1–SEPTEMBER 19

The exhibition *Paris–New York* at the Musée National d’Art Moderne in Paris includes three works by Motherwell: *Collage No. 2* (C22), *The Voyage* (P87), and *The French Line* (C124). Motherwell writes an essay for the exhibition catalogue, “Parisian Artists in Exile: New York, 1939–45.”⁵⁰⁸

JUNE 13–SEPTEMBER 20

Motherwell, Ponsold, and Scofield travel to Paris for two weeks, where he oversees the installation of his retrospective exhibition, *Robert Motherwell: Choix de peintures et collages, 1941–1977*, at the Musée d’Art Moderne de la Ville de Paris (June 21–September 20). A greatly expanded version of the Düsseldorf retrospective, it is

accompanied by a catalogue with texts by Suzanne Pagé and Marcelin Pleynet. A smaller version of the exhibition will travel to the Royal Scottish Academy, Edinburgh, and the Royal Academy in London.

The most comprehensive survey of Motherwell’s work to date, the Paris exhibition includes 143 works in all mediums and presents many works never seen before.⁵⁰⁹ The exhibition receives widespread coverage in the United States; Hilton Kramer’s article “An American in Paris” appears in the *New York Times Magazine*, and Robert Hughes’s “Paris’ Prodigal Son Returns” is published in *Time* magazine.⁵¹⁰

JUNE 18

After seven years of work, H. H. Arnason’s monograph *Robert Motherwell*, with a preface by Bryan Robertson, is published by Harry N. Abrams. To help offset the cost of printing and design, Motherwell creates a limited-edition print, *Red Sea I*, sold with 200 signed editions of the book.⁵¹¹

JUNE 29–JULY 10

On his return to Greenwich, Motherwell is filmed by Teri Wehn-Damisch and a French television crew. Wehn-Damisch and her husband, the philosopher and art historian Hubert Damisch, become good friends of Motherwell and Ponsold.

JUNE 28–JULY 9

Motherwell contributes a drawing to the opening exhibition at the Long Point Gallery, an artist’s cooperative in Provincetown. He is one of the founding members of the new gallery, along with Varujan Boghosian, Fritz Bultman, Carmen Cicero, Sideo Fromboluti, Edward Giobbi, Budd Hopkins, Rick Klauber, Leo Manso, Paul Resika, Judith Rothschild, Sidney Simon, Nora Speyer, and Tony Vevers.

The gallery provides an important sense of community, and Motherwell’s participation is crucial to the success of the venture. He exhibits there every summer for the next fourteen years.

JULY

Guy Scarpetta’s “Les 9 Ateliers de Robert Motherwell” appears in *Art Press International* (Paris); the article is based on Motherwell’s detailed answers to a questionnaire Scarpetta had sent him earlier in the year.⁵¹²

JULY 11–SEPTEMBER 20

In Provincetown, Motherwell makes approximately twenty collages.

AUGUST 1–17

Carmean visits Motherwell and conducts a number of intensive interviews about the *Elegy* to the Spanish Republic series, in preparation for the opening exhibition at the National Gallery of Art’s East Building, *American Art at Mid-Century: The Subjects of the Artist*.

SEPTEMBER–OCTOBER

In Provincetown, Motherwell creates two maquettes for the National Gallery mural (P956), one in black and white (P955) and one, uncharacteristically, in red and green on a blue ground (C616). He submits them to the board of trustees for approval. On September 25, the board meets and selects the image in red, green, and blue.

On October 8 Scofield and Bigelow begin preparing the canvas in the studio for the 10 x 30-foot painting; they use a specially designed system of clamps to hold it taut on the floor.

SEPTEMBER 10–OCTOBER 24

Motherwell lends *La Danseuse* (fig. 143) to *Matisse: The Cut-outs*, an exhibition of fifty-seven works that opens at the National Gallery of Art, Washington, D.C. Prior commitments prevent Motherwell from traveling to Washington to see the exhibition but he is strongly affected by the exhibition catalogue, which he will write about for the *New York Times Book Review* in 1978.⁵¹³

OCTOBER 11–17

Motherwell and Ponsold travel to Edinburgh for the opening of *Robert Motherwell: Paintings and Collages, 1941–1977* at the Royal Scottish Academy (October 14–November 20), a greatly reduced version of the Paris retrospective.

OCTOBER 12

Betty Fiske writes Knoedler & Company about the new studio inventory number system she is instituting, and says the Motherwell studio is in the process of trying to have all the works in Motherwell’s possession photographed for identification purposes. The system assigns a letter prefix designating the medium to all unique works (P for painting, C for collage, D

Fig. 247. Motherwell's Greenwich studio, 1977. Left to right: *Threatening Presence* (P875); and *Face of the Night (for Octavio Paz)* (P1024), in progress

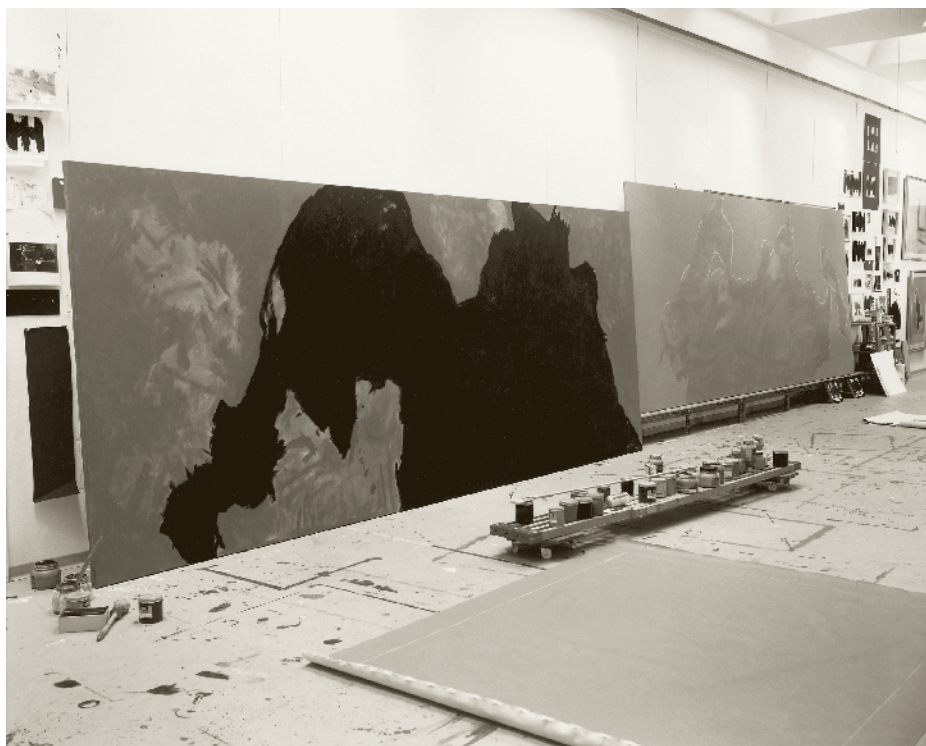


Fig. 248. Motherwell's Greenwich studio, spring 1977, with the large paintings *Elegy to the Spanish Republic No. 134* (P821) and *Elegy to the Spanish Republic No. 132* (P819)

for drawing) followed by the year, and then a unique identification number (for example, P77-1023 for a painting executed in 1977). This system is the first serious attempt to catalogue Motherwell's works in a comprehensive way, and it will remain in use throughout the rest of his life.

NOVEMBER 17–DECEMBER 30

The exhibition *Twelve Americans: Masters of Collage* at the Andrew Crispo Gallery, New York, includes twenty-one collages by Motherwell, including *The Pink Mirror* (C39), a work he has not seen since the 1940s.⁵¹⁴

NOVEMBER–EARLY JANUARY 1978

While Scofield and Bigelow continue the process of applying multiple coats of gesso to the canvas for the National Gallery mural, Motherwell expresses his doubts to Carmean about the multi-color image. They decide to ask the board of trustees to approve instead the black-and-white study; this the board does at their last meeting of the year.

Bigelow and Scofield create a full-scale paper cartoon of the final image and prepare to transfer the image to the gessoed ground.

1978

JANUARY 9–14

Motherwell attends the opening of his retrospective exhibition at the Royal Academy, London, a modified version of the Paris exhibition that includes fifty-four works. Royal Academy curator Terence Maloon conducts an extensive interview with him that is published in the April 1978 issue of *Artscribe*.⁵¹⁵

In London, Motherwell meets with David Sylvester, Bryan Robertson, John Kasmin, and Norman Rosenthal, and visits Henry Moore in Hertfordshire.

JANUARY 18

Mayor Jacques Chirac presents Motherwell with the Grande Médaille de Vermeil de la Ville de Paris, the highest honor given by the city. Motherwell is the first American painter to be so honored.

JANUARY 25–FEBRUARY 2

Motherwell and Scofield finish transferring the red chalk compositional drawing of the National Gallery mural to the canvas. After three years of planning



Fig. 249. Motherwell and Henry Moore at Moore's home in Hertfordshire, England, January 1978

Fig. 250. Motherwell's 1978 retrospective exhibition at the Royal Academy of Arts, London. Left to right: *The Persian No. 1* (P789); and *Chi Ama, Crede* (P224)



Fig. 251. Motherwell painting *Reconciliation Elegy* (P956) in his Greenwich studio, January 1978

and discussion, Motherwell paints the monumental canvas in three days (January 31–February 2) and titles it *Reconciliation Elegy* (P956).

MARCH 13–22

Reconciliation Elegy (P956) is sprayed with a light acrylic varnish and delivered to the National Gallery, where it is stretched and hung in the atrium of the East Building.

MARCH 18–APRIL

Robert Motherwell: Collages, Drawings, Paintings at the Janie C. Lee Gallery, Houston, presents twenty-two works from the past decade, including *Open No. 82: The Blue Easel* (P473), *The Red Garden Window* (C608), and *The Summer Studio* (P946).

MARCH 30–MAY 14

Abstract Expressionism: The Formative Years, curated by Robert Hobbs and Gail Levin, is shown at the Herbert F. Johnson Museum of Art, Cornell University. It includes ten works by Motherwell, notably *Joy of Living* (C3), *Personage* (P11), *The Spanish Prison (Window)* (P12), and the recently restored *Recuerdo de Coyoacán* (P8). The exhibition travels to the Seibu Museum of Art, Tokyo, and to the Whitney Museum of American Art, New York.

APRIL 22–MAY 29

Knoedler & Company presents *Robert Motherwell*, an exhibition of thirty-nine paintings and collages, including a number of his recent monumental canvases, *In Black and White No. 2* (P860), *Threatening Presence* (P875), *Les Caves No. 2* (P877), and *Phoenician Red Studio* (P924).

MAY 27–AUGUST 8

The exhibition *Selected Works of the European and American Abstract Expressionism* at the Galerie Veith Turske in Cologne includes Motherwell's *Blueness of Blue* (P769). This is Motherwell's first exhibition at the Turske Gallery, which will soon become his primary European dealer.

MAY

Betty Fiske leaves her position with Motherwell to enter the Winterthur/University of Delaware art conservation program. Two years later Fiske will interview Motherwell about his materials and practice for her thesis.⁵¹⁶

MAY 31–JUNE 1

Motherwell sees *Reconciliation Elegy* (P956) installed at the National Gallery of Art. The building opens to the public in a ceremony officiated by President Jimmy Carter on June 1.

JUNE 1–JANUARY 14, 1979

American Art at Mid-Century: The Subjects of the Artist, curated by E. A. Carmean Jr. and Eliza Rathbone, opens in the East Building of the National Gallery. The exhibition presents an in-depth study of seven American artists: Arshile Gorky, Willem de Kooning, Motherwell, Jackson Pollock, Barnett Newman, Mark Rothko, and David Smith. Motherwell is represented by ten works from the *Elegy to the Spanish Republic* series, ranging from the 1948 drawing *Elegy to the Spanish Republic No. 1* (see fig. 44) to *Elegy to the Spanish Republic No. 100* (P850).

JUNE 4

For the *New York Times Book Review* Motherwell writes "Words of the Painter," a review of *Matisse on Art*, edited by Jack Flam, and *Henri Matisse: The Paper Cut-outs*, by Jack Cowart, Flam, Dominique Fourcade, and John Hallmark Neff, the exhibition catalogue for the show that opened the previous autumn at the National Gallery of Art, Washington, D.C.⁵¹⁷

JUNE–NOVEMBER

Following the official unveiling of *Reconciliation Elegy* (P956), Motherwell does almost no painting, but he continues to work on collages (see C619–C629).

He spends much of the summer working with April Kingsley on a revised edition of the Arnason monograph. Motherwell has come to feel that the first edition, published in 1977, "pictorially is off key."⁵¹⁸

AUGUST 3

Robert Bigelow leaves his position with Motherwell to take a teaching position in the art department of Concordia University in Montreal.

AUGUST 18–OCTOBER 1

Motherwell's essay "Provincetown and Days Lumberyard: A Memoir" appears in the catalogue of the exhibition *Days Lumberyard Studios: Provincetown, 1914–1971* at the Provincetown Art Association.⁵¹⁹



Fig. 252. *Reconciliation Elegy* (P956) installed in the National Gallery of Art, Washington, D.C.



Fig. 253. Motherwell's paintbrushes hanging in his studio, 1978

AUGUST 27

John Scofield leaves his position with Motherwell.

SEPTEMBER

Motherwell hires Diane Jablon as his secretary, a position that includes maintaining his correspondence and scheduling, arranging shipping, and maintaining the inventory of his works.

Motherwell injures his back, which bothers him through the winter and prevents him from working steadily.

SEPTEMBER 27

Elegy to the Spanish Republic No. 126 (P851) is installed in the University of Iowa Museum of Art, Iowa City.

OCTOBER 23–25

The Conference on Communications and Political Culture: The Iberian Peninsula in Transition is held at Columbia University, devoted to a consideration of the transition from fascism to democracy in Spain and Portugal. The writer Barbara Probst Solomon arranges for Motherwell to give *Elegy* paintings to the University of Salamanca in Spain and the University of Coimbra in Portugal.⁵²⁰ Solomon presents the two *Elegy* paintings on paper (see W534) to representatives of each university: Nicolas Sánchez Albornoz, a former political prisoner under Franco, for the University of Salamanca; and Manuel García Lorca Montesinos, nephew of the poet, for the University of Coimbra. Solomon reads a statement by Motherwell, who is unable to attend: "I wanted to give them to universities because the search for the truth, and not political position, is what makes men ultimately free—internally and externally."⁵²¹

1979

JANUARY–APRIL

The Documents of 20th-Century Art has just ended its relationship with Viking Press, and Motherwell is in talks with G. K. Hall (Boston) to continue the series.

Motherwell has several meetings with Jack Flam, who is organizing a retrospective exhibition of his drawings for the Janie C. Lee Gallery in Houston, which will open in the fall. Motherwell enjoys their working relationship, and,

as he admires Flam's *Matisse on Art*, he invites him to serve as coeditor of the series when it is reactivated under G. K. Hall, under the slightly modified title, Documents of Twentieth Century Art.⁵²²

JANUARY 29–APRIL

Motherwell makes fifteen gestural oil-on-paper paintings, the first works in what will become the Drunk with Turpentine series (including W560, W564, W583–W585, and W588).

FEBRUARY 20

Motherwell hires Mel Paskell to work as his studio assistant. Paskell will remain his assistant until the end of Motherwell's life.

MARCH 19–JUNE 3

Robert Motherwell & Black, curated by Stephanie Terenzio, is shown at the William Benton Museum of Art, University of Connecticut, Storrs; it includes ninety-nine works in all mediums, including two of the earliest works from the Drunk with Turpentine series, shown as *Untitled* (W560, W588).

Motherwell is impressed with Terenzio's exhibition, and in the decade that follows she will become a close collaborator, working with him on a projected memoir (starting in 1984) and a volume of his *Collected Writings* that is published in 1992.⁵²³

MARCH 22

Motherwell establishes the Motherwell Foundation (later the Dedalus Foundation) to support modernism in the arts and to administer his artistic legacy.

MAY–AUGUST

While rummaging around in his archive room with Flam in anticipation of his upcoming drawings retrospective, Motherwell rediscovers his 1941 *Mexican Sketchbook* (see figs. 3 and 19), which contains his early experiments in automatism. Seeing these drawings for the first time in many years confirms for him the thrust of his recent oil-on-paper paintings. He returns to these new works and creates nearly sixty more pictures in the Drunk with Turpentine series (W541–W623).



Fig. 254. Robert Motherwell & Black at the William Benton Museum of Art, University of Connecticut, Storrs, 1979

MAY

Motherwell writes “The International World of Modernist Art, 1945–1960” for the *Art Journal*.⁵²⁴

MAY 8–JULY 28

Two consecutive exhibitions of works by Motherwell are mounted at the William Ehrlich Gallery, New York: *Small Paintings* and *Robert Motherwell: The Remaining Miniatures from the Original Exhibit*. Together the two shows present sixty works made between 1964 and 1979, all measuring from 4 x 6 inches to 10 x 13 inches.

MAY 10

Robert Mattison, a doctoral candidate at Princeton University who is writing his dissertation on Motherwell’s work of the 1940s, requests an interview with Motherwell. Over the next year, Motherwell and Mattison will frequently meet to discuss his work.

JUNE

Galerie Veith Turske exhibits *Drunk with Turpentine No. 24* (w559) and *Drunk with Turpentine No. 16* (w553) at the Basel Art Fair. These are the first works in the series to be shown under the title *Drunk with Turpentine*. The

title of the series is derived from “Ebrio de trementina” (Drunk on Turpentine), the ninth poem in Pablo Neruda’s *Veinte poemas de amor y una canción desesperada* (1924).⁵²⁵

JUNE 21–SEPTEMBER 25

In Provincetown, Motherwell begins a number of large paintings that show the influence of the *Drunk with Turpentine* series: *Painting for Bertolt Brecht* (p959), *Posada* (p960), and *Mexican Night* (p974).

Elegy to the Spanish Republic No. 159 and *Elegy to the Spanish Republic No. 160* are painted late in the summer (p963 and p964).

JULY 3–NOVEMBER

Motherwell and Ponsold separate. He intends to file for divorce, but after living apart for several months, they are reconciled. During the period of their separation, Motherwell creates the collage *Votre Miroir* (c639), which contains lines of poetry by Max Jacob and Federico García Lorca that allude to his personal turmoil.

AUTUMN

Motherwell works with Stephanie Terenzio and Dorothy Belknap on the catalogue raisonné of his prints.

OCTOBER 3–NOVEMBER 25

The Spirit of Surrealism, curated by Edward B. Henning, is shown at the Cleveland Museum of Art. The exhibition presents four early works by Motherwell, including *The Homely Protestant* (p85).

NOVEMBER 13–DECEMBER

Robert Motherwell Drawings: A Retrospective, 1941 to the Present, organized by Jack Flam, is shown at the Janie C. Lee Gallery, Houston. The exhibition contains 121 works and is the first large survey devoted solely to Motherwell’s drawings. The 1941 *Mexican Sketchbook* (see figs. 3 and 19) is shown here for the first time.

NOVEMBER 24–MARCH 3, 1980

Robert Motherwell: Paintings, Collages, Works on Paper, 1962–1979 is his first solo exhibition at Galerie Veith Turske, Cologne. Among the works shown are *Elegy to the Spanish Republic (The Basque Elegy)* (p374), *The Sienna Wall* (p744), and *The Summer Studio* (p946).

1980

JANUARY–MAY

To help alleviate Ponsold’s sense of isolation in Greenwich, one of the sources of their marital difficulties, Motherwell acquires a pied-à-terre for her at 43 Fifth Avenue in New York City.

Robert Mattison temporarily moves into the cottage on the Greenwich property to study Motherwell’s archives for his dissertation. Mattison conducts over half a dozen interviews with Motherwell about his early works during these months.

FEBRUARY 26–APRIL 6

Motherwell, a survey of his career, is shown at the Centro Cultural de la Caixa de Pensions, Barcelona, his first solo exhibition in Spain. The exhibition, which includes the *livre d’artiste A la pintura* and twenty-three additional works, travels to Madrid in April. Motherwell and Ponsold travel to Barcelona for the opening (February 24–March 2); it is his first visit to Spain since 1958.

APRIL 6

Motherwell writes “A Note by the Artist: On Collaboration,” the preface to the forthcoming catalogue raisonné of his prints.⁵²⁶

APRIL 14–21

Motherwell returns to Spain, where he attends the opening of his exhibition at Fundación Juan March in Madrid on April 18. As Motherwell and representatives of the Fundación are saying a few words to an assembled crowd before entering the galleries at the opening, the poet Rafael Alberti steps forward from the audience and reads a new poem written for the occasion, “El Negro Motherwell.”

This is Motherwell’s first meeting with the heroic poet of the Generation of ’27 and author of “A la pintura.” Alberti, who lived in exile from Spain during Franco’s rule, is now a member of Parliament. The next day, the two meet in private, and Motherwell asks Alberti if he can publish “El Negro Motherwell” in the United States. This eventually leads to the *livre d’artiste El Negro*, which Motherwell will create during the next few years and which will be published by Tyler Graphics Ltd. in 1983.



Fig. 255. Motherwell's Greenwich studio, September 1979



Fig. 257. Motherwell's Greenwich studio, March 1980. Left to right: *Elegy to the Spanish Republic No. 132* (P819), in progress; *Elegy to the Spanish Republic No. 84* (P232); *Elegy to the Spanish Republic No. 79* (P231); and *Elegy to the Spanish Republic No. 127* (P925)



Fig. 256. Motherwell's Greenwich studio, March 1980



Fig. 258. Rafael Alberti and Motherwell in Madrid, 1980. *Je t'aime No. II* (P157) is in the background

MAY 11

Motherwell sees a preview of *Picasso: A Retrospective* at the Museum of Modern Art with Robert Hughes.

MAY 18–JUNE 21

The Marcus Krakow Gallery in Boston presents *Robert Motherwell*, an exhibition of paintings, collages, and prints that includes *Two Figures with Stripe* (P246), *Open No. 29: In Crimson with Charcoal Line* (P425), and *Elegy to the Spanish Republic No. 127* (P925).

JUNE 7

Philip Guston (1913–1980) dies of a heart attack in Woodstock, New York.

JUNE 12–SEPTEMBER 17

In Provincetown, Motherwell attends the International James Joyce Foundation's annual meeting, where he participates in a panel discussion with Nathan Halper and B. H. Friedman. Shortly after the conference, he writes in his datebook "REMEMBER RELENTLESS J. JOYCE." The experience triggers a renewed interest in Joyce, evident in his works of the next year.

JUNE 23

Clyfford Still (1904–1980) dies of cancer in Baltimore.

OCTOBER

The Painter and the Printer: Robert Motherwell's Graphics 1943–1980, a complete catalogue of his prints by Stephanie Terenzio and Dorothy Belknap, is published by the American Federation of Arts. The book includes Motherwell's preface, "A Note by the Artist: On Collaboration," and Terenzio's interviews with twelve printmakers who have collaborated with Motherwell. *Put Out All Flags*, a print with imagery reminiscent of the Drunk with Turpentine series, is published to coincide with the release of the book.⁵²⁷

NOVEMBER

Petersburg Press, in London, becomes Motherwell's primary print publisher.

DECEMBER 10

Robert Buck (director) and Douglas Schultz (chief curator) of the Albright-Knox Art Gallery offer Motherwell a retrospective exhibition at the museum.

DECEMBER 26

The sculptor Tony Smith (1912–1980) dies of a heart attack.

1981

JANUARY–APRIL

Motherwell completes ten paintings (P1015–P1024), including *Face of the Night (for Octavio Paz)* (P1024) and *Blue Elegy* (P1026).

JANUARY 28

Diane Jablon leaves her position as Motherwell's secretary.

FEBRUARY 13–MARCH 12

To coincide with the publication of Stephanie Terenzio's catalogue for the *Robert Motherwell & Black* exhibition that was shown at the University of Connecticut two years earlier, Knoedler & Company presents an exhibition on the same theme: *Robert Motherwell & Black*, which includes thirty works from 1947 to the present.

[LATE FEBRUARY]

Motherwell is commissioned to create a poster, *Art 1981 Chicago Print*, for the Chicago International Art Exposition.⁵²⁸ In the process of developing the poster, he revises several of the Cathedral collages of 1977 (C661–C665), using the revised *Untitled* (C664) as the image of the poster.

MARCH 16

Motherwell hires Joan Banach as his secretary; she will work for Motherwell until the end of his life.

APRIL 21

Motherwell is awarded the Skowhegan Medal for Printmaking.

APRIL 27–NOVEMBER

Motherwell begins *Signs on a White Field* (P1029), the first in a series of canvases (P1032–P1041) made during the coming year in which he enlarges images from the Drunk with Turpentine series to a monumental scale and gives them titles derived from Joyce's *Ulysses*.

MAY 20

Motherwell turns down a position on a Task Force for the Arts and Humanities, created by President Ronald Reagan, which is to find ways to offset severe cuts to the National Arts budget. He

writes, "I don't want to cut money for the arts, and if the budget must be cut—which I think is wrong considering its relatively small amount in relation to the total budget—I don't want to play King Solomon. Also . . . I don't want to be manipulated in any way, especially to cut back the opportunities for other artists."⁵²⁹

In the weeks that follow, Motherwell joins an honorary committee sponsoring rallies across the country protesting the severe cuts proposed by the administration.

JUNE 6–13

Motherwell reworks a violent, gestural collage from 1977 and titles it *The Irish Troubles* (C669), in reference to current Irish hunger strikes against British rule and to Bobby Sands, the striker who died on May 5.

He also creates the lithograph *Lament for Lorca*, his largest print on the *Elegy to the Spanish Republic* theme.⁵³⁰

JUNE 13–SEPTEMBER 8

New movable painting racks are installed in Motherwell's large painting studio, employing a lightweight design conceived by Paul Matisse.

Motherwell does little painting in his Provincetown studio. But he and Jack Flam, who is spending the second of ten summers in Greenwich with his family, work on editing the imagery and the translation of Alberti's poem "El Negro Motherwell" for the *livre d'artiste* Motherwell is doing with Tyler Graphics.

AUGUST 15

Alfred H. Barr Jr. (1901–1981) dies.

OCTOBER 13

Motherwell attends a luncheon at the Spanish embassy in Washington, D.C., hosted by the king and queen of Spain, during Juan Carlos's first state visit to the United States. Earlier that year, the king's opposition to an attempted coup by supporters of Franco was instrumental in preserving the fragile five-year-old Spanish democracy.

Soon afterward, Motherwell creates the collage *The Spanish King* (C675).

OCTOBER 15

A public memorial for Alfred H. Barr Jr. is held at the Museum of Modern Art. Philip Johnson and Motherwell deliver the eulogies.

OCTOBER 19

A memorial for Tony Smith is held in the Medieval Sculpture Hall at the Metropolitan Museum of Art. Motherwell delivers the eulogy; William S. Lieberman and Henry Geldzahler also speak.

1982

FEBRUARY 20–MARCH 11

Robert Motherwell: A Selection from Current Work is shown at Knoedler & Company. This exhibition is one of Motherwell's most focused; it features only a dozen paintings, including eight large canvases from 1981 (including P1025, P1029, P1030, P1034, and P1037).

MARCH 8–10

During the process of reviewing works for his upcoming retrospective exhibition at the Albright-Knox Art Gallery, Motherwell reworks a number of paintings and collages, some dating back to the late 1950s (see P160, P225, P226, P615, P616, P819, and P820).

SPRING

Harry N. Abrams publishes the new and revised edition of *Robert Motherwell*. Since Motherwell initiated the process of revising the book in 1978, he has worked with April Kingsley, Pat Cunningham, and Ellen Grand. The second edition retains H. H. Arnason's full text but adds an essay by Dore Ashton and a 1977 interview with Motherwell by Barbaralee Diamonstein, along with poems by Barbara Guest, Octavio Paz, and Rafael Alberti, and a new selection of works.

JUNE 4–SEPTEMBER 17

In Provincetown, Motherwell devotes himself mostly to working on prints with Catherine Mosley. He makes several small paintings for an exhibition at the Long Point Gallery (P1052–P1054) and creates the ink drawings of the *Dedalus Sketchbook*.

In the final weeks of the summer, he creates the first of a group of works that introduce pink as a key color in his palette, the Straw Horse series (P1055–P1057, C681), and *Elegy to the Spanish Republic No. 164* (P1062).



Fig. 259. Motherwell's 1982 exhibition at Knoedler & Company. Left to right: *Bloom in Dublin* (P1037); and *Stephen's Iron Crown* (P1030)



Figs. 260 and 261. Motherwell's 1983 retrospective exhibition installed at the Albright-Knox Art Gallery, Buffalo. Top, left to right: P842–P846, P741, and (seen through the doorway) P1063. Bottom, left to right: P340, P238, P659, and P156

OCTOBER 30

Motherwell speaks at Yale University on his transition “from WASPism to modernism,” on the occasion of Yale’s 150th anniversary.⁵³¹

NOVEMBER

Jack Flam conducts the first of a series of interviews with Motherwell that will be published in the exhibition catalogue of Motherwell’s upcoming retrospective at the Albright-Knox Art Gallery.

NOVEMBER 14–22

Motherwell and Ponsold travel to Munich for the opening of the “Motherwell Room” at the Bayerische Staatsgemäldesammlungen, Staatsgalerie für moderne Kunst, Munich. In a transaction arranged by Veith Turske, the museum has purchased a representative group of ten works by Motherwell from all periods of his career that will remain on permanent view. The works include: *Je t’aime No. IV* (P161), *Greek Collage* (C89), *In Plato’s Cave No. 6* (P771), and *Stephen’s Gate* (P1040).

1983

JANUARY 9

Motherwell’s daughter Jeannie gives birth to his only grandchild, Rebecca.

JANUARY 26

Motherwell receives the Gold Medal for the Visual Arts from the National Arts Club.

FEBRUARY–APRIL

Motherwell paints *The Hollow Men* (P1063), the first work in what will become his major new series of the 1980s.

MARCH 19

Motherwell delivers the lecture “Kafka’s Visual Recoil: A Note,” at Kafka Unorthodox, a seminar on Kafka at the Cooper Union, New York, which marks the centennial of Kafka’s birth. The talk is later published in the *Partisan Review*.⁵³²

MAY 2

Motherwell and Ponsold attend a party at Norman Mailer’s Brooklyn Heights home in celebration of the centennial of the Brooklyn Bridge. In the months

that follow he repaints an earlier canvas and titles it *Brooklyn Bridge*, later shortened to simply *The Bridge* (P1071).

MAY 23

Motherwell agrees to compose a memoir with Stephanie Terenzio. Over the next three years, Terenzio will conduct more than twenty interviews for it, but Motherwell ultimately decides to abandon the project.

MAY 27–JUNE 26

Robert Motherwell: Tribute to James Joyce is mounted at the Provincetown Art Association and Museum to coincide with the annual meeting of the International James Joyce Foundation during the week of June 12. The exhibition includes thirteen works on Joycean themes from the past decade.

JUNE 27

Nathan Halper (1907–1983) dies at Cape Cod Hospital, Hyannis. On August 12, Motherwell delivers the eulogy “A Collage for Nathan Halper in Nine Parts” at a memorial service held at the Provincetown Art Association.⁵³³

SEPTEMBER 25–OCTOBER 1

Motherwell flies to Buffalo to view his retrospective exhibition and spends most of the day rehangng it. On September 30, he suffers a “near heart attack” and flies home in a private plane on October 1, missing the public opening.⁵³⁴

OCTOBER 1–NOVEMBER 27

The Albright-Knox Art Gallery presents *Robert Motherwell*, the first full-scale retrospective of his work in the United States since 1965. The exhibition subsequently travels to Los Angeles, San Francisco, Seattle, Washington, D.C., and New York (see the discussion of the exhibition in Chapter 10 in this volume).

DECEMBER 25

Joan Miró (1893–1983) dies in Palma, Majorca, Spain.



Fig. 262. The living room in Motherwell's Greenwich home, June 1983. Left to right: an early state of *Elegy Study* (P1133); and *Iberia No. 2* (P177)

Fig. 263. The entrance area to Motherwell's Greenwich home, seen from the living room, June 1983



1984

JANUARY 5–MARCH 4

Motherwell's retrospective travels to the Los Angeles County Museum of Art, where on February 18, the museum hosts a "Symposium on Robert Motherwell," with speakers including E. A. Carmean Jr., Anne Carnegie Edgerton, Irving Sandler, and Maurice Tuchman.

JANUARY–SEPTEMBER

With his retrospective exhibition traveling, Motherwell enjoys a period of relative freedom to work. He devotes himself to printmaking with Ken Tyler and Catherine Mosley, producing over twenty-five editions during the year.⁵³⁵ His printmaking informs the many collages he will produce in the following months, in which he introduces torn fragments from print proofs (see C688–C717).

MARCH

Motherwell writes "Introduction: A Note on Robert Osborn," for *Osborn on Conflict*, an exhibition at the Carpenter Center for the Visual Arts, Harvard University.⁵³⁶ Motherwell has known Osborn since they met in Taxco during the summer of 1941.

AUGUST

"An Artist's Garden," an article on Motherwell's Greenwich property, appears in *Vanity Fair* with photos by Duane Michels.

AUTUMN

Motherwell works with Kenneth Tyler on lithographs for a portfolio sponsored by King Juan Carlos I of Spain, which commemorates Bartolomé de Las Casas, one of the earliest Spaniards to travel to the Americas, and an early defender of universal human rights. Each participating artist is asked to illustrate one or more of the articles of the United Nations Universal Declaration of Human Rights.⁵³⁷ Motherwell illustrates the first, eleventh, and twenty-fifth articles, which state that all people are born free and equal in dignity and rights, that all defendants have a right to be presumed innocent, and that all people have a right to an adequate standard of living and that mothers and children are entitled to special care.

OCTOBER 3–25

Robert Motherwell: New Collages at Knoedler & Company includes twenty-two collages made during the previous year.

OCTOBER 10

Dorothy Belknap leaves her position as Motherwell's print curator.

DECEMBER 6–FEBRUARY 3, 1985

Motherwell's traveling retrospective is shown at the Solomon R. Guggenheim Museum, its final venue, where it is greatly expanded to include 146 works. Among the lectures sponsored by the museum during the exhibition are talks by Dore Ashton and E. A. Carmean Jr., and a public dialogue between Motherwell and Jack Flam.

1985

JANUARY 24

Renate Ponsold surprises Motherwell with a *Festschrift* in honor of his seventieth birthday. The book contains tributes from friends and colleagues including Arthur Berger, Hubert Damisch, Stanley Kunitz, and Frank Stella.⁵³⁸

MARCH 3–11

Motherwell and Ponsold attend a ceremonial dinner and reception in Madrid, at the invitation of King Juan Carlos I of Spain, in honor of the recently completed print portfolio commissioned by the king.

APRIL 14

Motherwell and Andrew Hoyem of Arion Press agree to begin work on a limited edition *livre d'artiste* of James Joyce's *Ulysses*.⁵³⁹

MAY 3

Motherwell's *Dublin 1916, with Black and Tan* (P271) and paintings by Frankenthaler, Gottlieb, Guston, Hartigan, Mitchell, Ray Parker, and William Pettet are slashed and covered with graffiti by a vandal in the concourse of the Nelson A. Rockefeller Empire State Plaza in Albany, New York. The police arrest Eugene D. Burt, who runs a shoeshine stand in the mall and claims to be from "Star Base 10." He confesses to attacking the works with a kitchen knife and writing slogans in permanent marker on them.⁵⁴⁰



Fig. 264. Motherwell's traveling retrospective exhibition installed at the Solomon R. Guggenheim Museum, New York, December 1984–February 1985



Fig. 265. Motherwell's Greenwich studio, January 1986. On the painting racks at the far end of the studio is *Primal Sign on Sand*, an early state of *The Big 4* (P1138)

Motherwell's painting is initially considered beyond repair, but the Williamstown Regional Art Conservation Laboratory at the Clark Art Institute is able to restore it after three years of work.⁵⁴¹

JUNE 11–SEPTEMBER 11

In Provincetown, Motherwell creates a new group of works in the Hollow Men series (P1091–P1101) and paints *Elegy with Opening* (P1113).

JULY 20

Fritz Bultman (1919–1985) dies of cancer in Provincetown.

AUGUST 2

Motherwell's Quonset hut in East Hampton, designed by Pierre Chareau, is demolished by the new owners of the property.⁵⁴²

AUGUST 18

Motherwell receives the Edward MacDowell Medal.

SEPTEMBER 15–NOVEMBER 17

Robert Motherwell: Stephen's Iron Crown and Related Works is shown at the Fort Worth Art Museum. The exhibition, organized by E. A. Carmean Jr., now the chief curator at Fort Worth, is built around the museum's recent acquisition of *Beside the Sea No. 24* (W147), *The Iron Crown* (W452), *Drunk with Turpentine No. 2 (Stephen's Gate)* (W542), and *Stephen's Iron Crown* (P1030) and includes other works that explore the significance of gestural marks in Motherwell's work.

SEPTEMBER 28–DECEMBER 1

Robert Motherwell: The Collaged Image is shown at the Walker Art Center, Minneapolis.

NOVEMBER 17

An Die Musik, a chamber music ensemble, celebrates its tenth anniversary with a special program at the Solomon R. Guggenheim Museum, "The Painter's Music–The Musician's Art." Motherwell, Frankenthaler, David Hockney, and Kenneth Noland each design a poster, write comments on the role of music in their lives, and choose a composition to be performed for the concert. Motherwell selects Mozart's "Quartet for piano and strings in E flat Major" (K. 493).

1986

JANUARY 7

Motherwell completes the fourteen-foot canvas *Primal Sign on Sand* (P1138; later known as *The Big 4*), begun the previous autumn.

JANUARY 23

Homage to Joan Miró, an ongoing exhibition at the Fundació Joan Miró, Barcelona, presents works donated in honor of Miró, including Motherwell's *Green Label* (C683). The exhibition catalogue reprints Motherwell's 1959 essay "The Significance of Miró."

JANUARY 30–MARCH 24

Motherwell paints *The Golden Bough* (P1115), the largest picture to date among the works related to the Hollow Men series.

APRIL 15–MAY 8

Robert Motherwell: New Work, at Knoedler & Company, presents twenty works created during the past sixteen months, including *Quintet* (P1114), *The Golden Bough* (P1115), *Homage to Catalonia* (P1116), *Primal Sign on Sand* (P1138), and a group of small canvases from the Hollow Men series.

MAY

Motherwell reworks a number of collages from the 1966 Guardian series, adding recent print fragments and in many cases painting the ground blue. Most of the reworked collages are renamed as the Figure "4" series (C742–C748).

JULY 16–SEPTEMBER 14

Motherwell is included in *The Interpretive Link: Abstract Surrealism into Abstract Expressionism, Works on Paper, 1938–1948*, at the Newport Harbor Art Museum, Newport Beach, California. The exhibition, which travels to the Whitney Museum of American Art and the Walker Art Center in Minneapolis, includes two early collages by Motherwell: *Figure with Blots* (C5) and *Collage No. 2* (C22), as well as a selection of drawings, including the 1941 *Mexican Sketchbook* (see figs. 3 and 19).

OCTOBER 9–NOVEMBER 15
Robert Motherwell, an exhibition at the Galería Joan Prats, Barcelona, presents forty-nine works, including *The Golden Bough* (P1115), *Elegy to the Spanish Republic No. 166 (All Souls' Day Elegy)* (P1111), and *Elegy to the Spanish Republic No. 167 (Spanish Earth Elegy)* (P1112); the latter two are exhibited for the first time.

OCTOBER 25
Motherwell speaks on a panel that is part of the day-long seminar “The Effects of the Spanish Civil War on Arts and Letters in Spain and the United States of America” at the Spanish Institute.⁵⁴³

OCTOBER 27
Renate Ponsold travels to Madrid to accept on Motherwell's behalf the Medalla de Oro de Bellas Artes, the highest cultural award in Spain, from King Juan Carlos I.⁵⁴⁴

1987

MARCH 6
Motherwell is one of fifteen artists who sign a petition urging Pope John Paul II to halt the restoration of the paintings in the Sistine Chapel and of Leonardo da Vinci's *Last Supper* fresco.⁵⁴⁵

MAY 2–28
Robert Motherwell: Major Works from the 1980's is shown at Knoedler & Company. The exhibition includes seven paintings and a selection of drawings, including *Face of the Night (for Octavio Paz)* (P1024), *The Hollow Men* (P1063), *The Big A* (P1136), *The Mexican Skull* (P1137), and *The Big 4* (P1138).

MAY 9–LATE JULY
On May 9 Motherwell tears a muscle in his arm and shoulder that limits his ability to paint.

JUNE 17–SEPTEMBER 24
Motherwell spends the summer in Provincetown. Since he is unable to paint for the first two months, he extends his stay for longer than usual.

JUNE 4–19
Motherwell donates *Blue Collage with Yellow and Music* (C653) to the exhibition *Art against AIDS*, held in

galleries throughout New York City to benefit the American Foundation for AIDS Research.

AUGUST 3–22
Working with Mosley in Provincetown, Motherwell returns to the techniques of the Alphabet series and makes fifty-six new unique collages on a common printed image. He titles the series *The Red and Black* (C760–C815).

SEPTEMBER 19–NOVEMBER 29
Abstract Expressionism: The Critical Developments, curated by Michael Auping, is presented at the Albright-Knox Art Gallery. The exhibition includes five works by Motherwell: *In Grey with Parasol* (C46), *Wall Painting No. III* (P154), *Elegy to the Spanish Republic XXXIV* (P156), *Black and White Plus Passion* (P170), and *Painting* (P210).

OCTOBER 4
Motherwell introduces Octavio Paz at the Poetry Center of the 92nd Street Y in New York. He and Paz agree to collaborate on a *livre d'artiste*.

DECEMBER 11–FEBRUARY 23, 1988
The Museum of Modern Art presents *Gifts of Works on Paper by Robert Motherwell*, an exhibition of thirty-seven works donated by the artist, representing all periods of his career (including some made only weeks before, from the *18 October 1987 Sketchbook*). Among the most significant of the donations are the *Mexican Sketchbook* (see figs. 3 and 19) and *Elegy to the Spanish Republic No. 1* (see fig. 44).

DECEMBER 15
Motherwell meets with the art consultant Isabel Trimper and Jack Welch, the president of GE, to discuss a mural commission for the new General Electric headquarters in Fairfield, Connecticut, and a fee of \$1,000,000 is agreed on.

1988

JANUARY 20–28
L'Atelier de Robert Motherwell, a documentary for French television directed by Benoît Jacquot, is filmed in Greenwich for broadcast in 1989.

MARCH 6–MAY 3
Peggy Guggenheim's Other Legacy at the Solomon R. Guggenheim Museum focuses on artists who showed at the Art of This Century gallery; it includes five works by Motherwell and is later shown at the Peggy Guggenheim Collection in Venice.

APRIL
Motherwell creates the first two collages in the Night Music Opus series (C825 and C826).

APRIL 23–MAY 12
Robert Motherwell: The Summer 1987 Collage Series; "The Red and Black" and Other Unexhibited Works is shown at Knoedler & Company through May 12. Only one of the Red and Black collages (C793) sells during the Knoedler exhibition, and the gallery returns all the remaining works in the series.

JUNE 16–SEPTEMBER 20
Motherwell undergoes regular physical therapy sessions to regain strength in his injured arm and shoulder. He completes only one painting during the summer in Provincetown, *The Feminine I* (P1152). He revisits the Red and Black series (C760–C815), adding painted gestural forms to some of the works.

JULY 12
The Joyce scholar David Hayman interviews Motherwell about the creation and publication of his illustrations for Joyce's *Ulysses*. This interview will be published in a catalogue by Arion Press for the exhibition *The Ulysses Etchings of Robert Motherwell* in April 1989.⁵⁴⁶

AUTUMN
Motherwell's return to Greenwich marks the beginning of a period of great productivity. He creates over a dozen paintings, including *A Rose for James Joyce* (P1155), *The Feminine II* (P1153), *The Sirens* (P1157), and *Primal Image* (P1160). He also completes *Three Poems*, a *livre d'artiste* with poetry by Octavio Paz.⁵⁴⁷

DECEMBER 22–MARCH 1989
Motherwell paints *Elegy to the Spanish Republic No. 171* (P1176) and creates twenty-five collages in the Night Music Opus series (C827–C851), his last sustained series of collages.

1989

JANUARY–APRIL
Motherwell completes a half dozen pictures in anticipation of his upcoming exhibition at Knoedler & Company (P1164–P1169); among them is *Hollow Men II* (P1166), which he finishes after four years. He also begins *The Grand Inquisitor* (P1182).

APRIL 22–MAY 25
Robert Motherwell: New Work at Knoedler & Company contains eighteen works, including *Automatic Oracle* (P1168), *Primal Image* (P1160), *Hollow Men's Cave* (P1183), and *The Barbarians* (P1169), along with nine collages from the Night Music series. Motherwell comments, “It's the first time in years that I tried to give a show a real focus in terms of color. It's all black and yellow and beige. . . . This time I decided to make a highly focused show of some of the things that I've done in the last six months.”⁵⁴⁸

MAY 23–29
David Hayman conducts a series of in-depth interviews with Motherwell about his early work and career. While looking at early works during the interview, Motherwell discovers a 1942 drawing that he made as a proposal for an early exhibition at Art of This Century (see fig. 13).

JUNE 20–EARLY SEPTEMBER
Motherwell has surgery on his shoulder on June 20. During his recovery, he focuses his energies on printmaking with Catherine Mosley in Provincetown. By August his health is restored and he completes half a dozen new canvases, including a series of studies for the General Electric mural (P1172–P1174).

SEPTEMBER 28–NOVEMBER 26
Robert Motherwell, a retrospective exhibition at the Padiglione d'Arte Contemporanea, in Milan, is curated by Dore Ashton. The exhibition includes thirty-one works, including *Spanish Picture with Window* (P4) and *The Feminine II* (P1153).



Fig. 266. Motherwell's Greenwich studio, April 1990. On the painting racks on the far end of the studio is *The Grand Inquisitor* (P1182), in progress



Fig. 267. Motherwell's Greenwich studio, 1991. Left to right, top to bottom: P1125, P916, P951, P1055, P1206, and P1084

NOVEMBER 1

Motherwell sees *Picasso and Braque: Pioneering Cubism* at the Museum of Modern Art with Jack Flam and Anthony Terenzio.

NOVEMBER 8

The 92nd Street Y in New York presents Robert Motherwell in conversation with Jack Flam as part of its Artist's Visions series.

NOVEMBER 9

John Frohnmayer, chairman of the National Endowment for the Arts, withdraws a \$10,000 grant to the New York gallery Artists Space because of controversy surrounding its exhibition *Witnessing: Against Our Vanishing*, a show of art about AIDS. On learning of the controversy, Motherwell privately donates \$10,000 to Artists Space, to cover its loss of funding.

NOVEMBER 17

President George H. W. Bush presents Motherwell with the National Medal of Arts in a ceremony at the White House. Other recipients of the award that year include Alfred Eisenstaedt, Martin Friedman, Dizzy Gillespie, Czesław Miłosz, and John Updike. Leonard Bernstein was also awarded the medal, but refused it in the wake of the NEA's recent withdrawal of funding from Artists Space.

1990

JANUARY–MAY

Motherwell completes his last major group of Elegy paintings (P1175–P1181), including *Elegy to the Spanish Republic No. 171* and *Elegy to the Spanish Republic No. 172 (with Blood)*.

During this period he also completes a number of collages (C856–C868) and a major group of works related to the Hollow Men series (P1182–P1187), including *The Grand Inquisitor* (P1182) and *The Homely Protestant No. II (40 Years Later)* (P1187).

FEBRUARY 22

Motherwell listens to a broadcast performance on WXQR radio of the American composer Kenneth Fuchs's composition *Face of the Night (after a Painting by Robert Motherwell)*, a chamber concerto for oboe and English horn, which had its premiere at Merkin Concert Hall in New York in January.

MARCH 27–JULY 1

Octavio Paz: *Los Privilegios de la vista*, at the Centro Cultural Arte Contemporáneo in Mexico City, presents works by artists with whom Octavio Paz has collaborated or whose work has influenced his poetry. Motherwell is represented by two works: *Face of the Night (for Octavio Paz)* (P1024) and *Esta Vida* (C676).

JUNE 20–SEPTEMBER 15

In Provincetown, Motherwell continues to be especially productive, creating nearly a dozen paintings (P1188–P1196) and an equal number of collages (C869–C877), among them *Summertime: Provincetown* (C871) and *The Blue Guitar (To Wallace Stevens)* (C877).

JULY–AUGUST 31

The *Summer Group Exhibition* at Knoedler & Company includes Motherwell's *The Grand Inquisitor* (P1182), the first public exhibition of the picture.

SEPTEMBER 25–NOVEMBER 10

Robert Motherwell: Peintures et collages, 1969–1990 is presented at Artcurial Centre d'Art Plastique Contemporain, in Paris. The exhibition includes twenty-seven paintings and collages, including *The Garden Window* (P496), *Threatening Presence* (P875), and two recently completed Elegy paintings (P1175 and P1176).

OCTOBER 12

Motherwell suffers a minor stroke and is hospitalized for four days. His doctor warns him that he must quit drinking and smoking entirely, but he can do neither in the months that follow. The stroke slightly affects his walking and generally slows him down physically. The psychological impact is even greater. He becomes painfully aware that his time is limited. Although he has many projects that he wants to complete, he is not able to begin painting again for nearly two months.



Fig. 268. Motherwell in his Greenwich studio in 1990, with *Elegy to the Spanish Republic No. 127* (P925)

1991

JANUARY 2–APRIL

Motherwell's assistants, Joan Banach and Mel Paskell, return to work at Motherwell's studio after a several-month hiatus in the wake of his illness. Motherwell returns to work with a sense of urgency, as he has scheduled an exhibition with Knoedler & Company in May and has committed himself to a retrospective exhibition in Mexico City in the autumn.

During these months he completes ten new paintings, including three very large ones: *Mexican Past* (P1204), *Either/Or (for Kierkegaard)* (P1205), and *Massive Image* (P1206). The palette of black and white, with pink

undertones and sienna and umber in place of his usual yellow ochre, gives the works a stark power that is also evident in *Mourning Elegy* (P1203), the final painting completed in the *Elegy to the Spanish Republic* series.

JANUARY 18–FEBRUARY 21

Motherwell agrees to create a poster for the Mostly Mozart Festival at Lincoln Center. He creates two collages, both titled *M* (c883 and c884), for possible use and chooses one to be printed.⁵⁴⁹

WINTER–SPRING

Concerned about his legacy, Motherwell begins meeting weekly with Richard Rubin (his financial advisor since 1980) about plans for the Motherwell Foundation, which will be activated after his death.

Another problem that weighs on Motherwell's mind is the need to edit his works in storage, something he had long intended to do but either could not find the time or bring himself to do, as it would involve destroying some of his own works. Joan Banach spends several weeks reviewing the inventory at the Ollendorf warehouse. Motherwell plans to go to the warehouse with Flam and Banach to begin the process of winnowing out lesser works from his oeuvre. The planned warehouse visit is repeatedly put off, and Motherwell decides to deal with the matter in the fall.

FEBRUARY 16–MAY 1

Robert Motherwell: New Lithographs on Hand-colored, Handmade Paper is mounted at Tyler Graphics Ltd., Mt. Kisco, New York. The exhibition includes the 53 x 61-inch lithograph *Burning Elegy*, the largest *Elegy* print created by Motherwell.⁵⁵⁰

MARCH

Motherwell meets with E. A. Carmean Jr. on March 6 to choose works for his upcoming Knoedler & Company exhibition and for the retrospective at the Museo Rufino Tamayo in Mexico City that Carmean has been chosen to curate. But in the weeks that follow it becomes clear that Carmean will not be able to fulfill his commitment, and Motherwell asks Joan Banach to take over as curator for the show in Mexico City.

APRIL 30–JUNE 28

Robert Motherwell: From the Studio at Knoedler & Company presents thirty-two works from 1958 to 1991, including the large canvases he painted during the past winter: *Improvisation* (P1201), *Mexican Past*, *Either/Or (for Kierkegaard)*, and *Massive Image* (P1204–P1206).

MAY 5

Motherwell decides to rename the Motherwell Foundation the Dedalus Foundation, after Stephen Dedalus, the hero of Joyce's *Portrait of the Artist as a Young Man* and *Ulysses*, with whom he deeply identifies.

JUNE

Galería Joan Prats presents twenty-two works by Motherwell at the Basel Art Fair, including *Elegy to the Spanish Republic No. 173* (P1178), *The Grand Inquisitor* (P1182), and *Hollow Men's Cave* (P1183).

JUNE 27

Catherine Tatge and Dominique Lasseur screen their film *Robert Motherwell and the New York School: Storming the Citadel* and host a party for Motherwell and the film's other participants at the Chelsea Hotel in New York.

JULY 12

Teresa del Conde interviews Motherwell for the exhibition catalogue of his upcoming retrospective at the Museo Rufino Tamayo, Mexico City.⁵⁵¹

JULY 13

Motherwell and Ponsold drive to Provincetown after some hesitation about whether he will go there at all that summer.

JULY 14–27

The exhibition *Those Lovely Golden Thighs* at the Long Point Gallery in Provincetown includes Motherwell's work *The Feminine I* (P1152).

JULY 16

At noon, Motherwell signs a new last will and testament at his lawyer's office. He returns to his home in Provincetown, and at around 4:00 p.m. he suffers a major stroke. An ambulance rushes him to the hospital, but he dies en route of heart failure.

JULY 20

A memorial service for Motherwell is held at low tide in Provincetown. His ashes are scattered in the sea and in his garden in Greenwich.

NOTES TO THE CHRONOLOGY

All letters and copies of letters from and to Motherwell, as well as all studio records, photographs, datebooks, and so forth, that are referred to in the endnotes without a source can be found in the Dedalus Foundation Archives. The locations of the original manuscripts of unpublished writings by Motherwell are fully cited in “Writings by the Artist,” in the Bibliography, as are the locations of transcriptions of unpublished interviews with Motherwell. Some of these interviews (such as Terenzio 1983, Breslin 1987, and Hayman 1989) were conducted over a period of several days, or even weeks. In the endnotes below, the dates of the individual interviews are given, along with the page numbers in the transcription, rather than the short form used elsewhere in this book.

Further information on published writings by Motherwell can be found in “Writings by the Artist,” in the Bibliography. As elsewhere in this book, when published writings by Motherwell are cited, only the title and date of the original publication are given, along with a reference to either the 1992 or 2007 edition of Motherwell’s writings. If a text has been included in both Motherwell 1992 and Motherwell 2007, only Motherwell 2007 is cited.

1. Motherwell’s most extensive discussions of his family and early childhood can be found in his interviews with Paul Cummings, November 24, 1971–May 1, 1974, and in an interview with James E. B. Breslin, June 30, 1987, pp. 2–3. See also Arnason 1966a, pp. 17–19.

2. The Motherwell family’s residence at 127 North Manhattan Place is recorded on the 1926 voter registration rolls; see *California Voter Registrations, 1900–1968*, online database (Provo, Utah: Ancestry.com, 2008). Motherwell attended the nearby Cahuenga Elementary School in 1927; his report card for the year 1926–27 is in the Dedalus Foundation Archives.

3. Motherwell, interview with Breslin, July 4, 1987, pp. 4–5.

4. Ibid., p. 5.

5. Ibid., p. 10. See also Arnason 1966a, p. 18. No works by Motherwell from this period are known to survive.

6. Details of Motherwell’s study at the California School of Fine Arts in 1930, 1937, and 1940 were communicated by Jeff Gunderson, Librarian, San Francisco Art Institute Library, to Tim Clifford in an e-mail, October 20, 2004.

7. Motherwell, interview with Arthur A. Cohen, August 11–12, 1969, p. 11.

8. Robert Burns Motherwell III, Student Transcript, Office of the University Registrar, Stanford University. John Dewey, *Art as Experience* (New York: Minton, Balch, 1934). Hobbs 1975b and Mattison 1987 explore the impact of Dewey on Motherwell. Gilbert 2001 develops ideas about the important role that Pragmatism played in shaping Motherwell’s aesthetic sensibility.

9. “Igor Stravinsky in Stanford Concert on February 14,” *San Mateo Times and Daily News Leader*, February 7, 1935, p. 7. For Motherwell’s recollection of Stravinsky, see Hemenway 1986, p. 38.

10. Phil Bernheim, “Stein Stein Is Clear to Big Crowd Crowd,” *Stanford Daily*, April 21, 1935, p. 1. Cedric Larson, “Oil Paintings Alone Appeal to Authoress,” *Stanford Daily*, April 26, 1935, p. 1. For the probable texts of Stein’s lectures, see “What Is English Literature?” and “Pictures” in Gertrude Stein, *Lectures in America* (Modern Library, 1935; reprint, New York: Vintage Books, 1975).

11. Motherwell discussed his travels in Europe in his interview with Cummings, November 24, 1971, and in his interview with Breslin, June 30, 1987, pp. 13–14. Motherwell’s date of return to the United States is recorded in *New York Passenger Lists, 1820–1957*, online database (Provo, Utah: Ancestry.com, 2010).

12. Motherwell, interview with Martin Friedman and Dean Swanson, August 1, 1972, p. 3. In that interview, Motherwell recalled that he “was seventeen or eighteen” when he saw the works at the Steins; he also dated the encounter to his sophomore year in an interview with Arthur A. Cohen, August 11–12, 1969, p. 9. But Michael and Sarah Stein did not return to the United States from Paris until the spring of 1935, and were newly settled in Palo Alto that September. (Janet Bishop, Curator of Painting and Sculpture at the San Francisco Museum of Modern Art, provided valuable information on the Stein collection and the Steins’ return to the United States in a telephone conversation, March 26, 2010.)

13. Their apartment was at 759 Middlefield Road in Palo Alto. Aiken’s address is listed in the *Stanford University Bulletin, Forty-sixth Annual Register, 1936–37* (Palo Alto, Calif.: Stanford University, 1936). Motherwell’s address is listed in *Polk’s Palo Alto (California) City Directory 1937*, in *U.S. City Directories*, online database (Provo, Utah: Ancestry.com, 2010). Details of Motherwell’s surgery are given in his letter to the Harvard registrar, June 3, 1937; student files, Dean’s Office, Harvard University, Cambridge, Mass.

14. Meyer Schapiro, “The Nature of Abstract Art,” *Marxist Quarterly* 1, no. 1 (January–March 1937). Motherwell’s heavily annotated copy of Schapiro’s essay is in the Dedalus Foundation Archives.

15. “Andre Malraux Talks Tonight on Spain War,” *San Francisco Chronicle*, March 27, 1937. “Malroux [*sic*] Tells of Part in Spain War,” *San Francisco Chronicle*, March 28, 1937. The content of Malraux’s speech was similar to the talk he delivered at Harvard several weeks earlier; see André Malraux, *The Fascist Threat to Culture: A Speech Delivered on March 8, 1937, in the New Lecture Hall, Harvard University* (Cambridge, Mass.: Cambridge Union of University Teachers and the Harvard Student Union, 1937).

16. Details of Motherwell’s application to Harvard are given in his letter to the registrar, June 3, 1937; student files, Dean’s Office, Harvard University, Cambridge, Mass.

17. Ibid.

18. David Wight Prall, *Aesthetic Judgment* (New York: Thomas Y. Crowell, 1929). David Wight Prall, *Aesthetic Analysis* (New York: Thomas Y. Crowell, 1936). When *Aesthetic Analysis* was reprinted in 1967 by Apollo Editions, New York, Motherwell was invited to write the introduction. But because of other commitments he declined, and recommended Arthur Berger, who wrote it (see Motherwell letter to Arthur Berger, September 27, 1966).

19. Eugène Delacroix, *The Journal of Eugène Delacroix*, trans. Walter Pach (New York: Covici, Friede Publishers, 1937). Motherwell would write an “Introduction to the Compass Edition” when Pach’s translation was reprinted in 1972 by Viking Press (pp. 7–8). Reprinted in Motherwell 2007, pp. 286–87.

20. Alfred North Whitehead, *Modes of Thought* (New York: MacMillan, 1938).

21. “On Not Becoming an Academic,” in Motherwell 2007, p. 344.

22. Papers of David W. Prall and Margaret C. Prall, 1908–1954, Mills College. Prall’s papers, though small in scope, contain evidence of his involvement in many left-wing political activities and organizations including donations to the Abraham Lincoln Brigade.

23. Robert C. Hobbs discussed the film with Motherwell while writing his dissertation; see Hobbs 1975b, p. 171. The film had great notoriety even before its release, having been shown to Franklin Delano Roosevelt at the White House in July (see John T. McManus, “Down to Earth in Spain,” *New York Times*, July 25, 1937, p. 134). It opened in New York on August 20, 1937 (“News of the Screen,” *New York Times*, August 20, 1937). Motherwell probably saw it in Boston during the autumn of 1937. The *Harvard Crimson* for 1937–38 includes several dozen articles reporting on the campus debate over the Spanish Civil War, including both pro-Republican and pro-Franco opinions. It also reports on the death of several alumni fighting for the Republican cause. See for example: “Appleton, Harvard ’32, Killed Serving in Loyalist Forces,” *Harvard Crimson*, November 27, 1939.

24. Hobbs 1975b, pp. 154–55.

25. Motherwell arrived at the Centre Universitaire on June 27: “During his stay, he resided at 78, rue d’Eybens (which could be the avenue d’Eybens in Poisat, a town on the Grenoble border),” according to Thomas Mayer, administrative officer of Centre Universitaire d’Études Françaises, Université Stendhal-Grenoble 3 (e-mail to Olivia Kalin, August 21, 2010).

26. Motherwell, interview with David Hayman, 1989, pp. 5–6, 99.

27. Ibid., p. 100.

28. Motherwell’s account of the Rouault painting is given in Arnason 1966a, p. 20. The work would influence the style and subject of several of Motherwell’s early works; see for example *Untitled (Two Nudes)* (EW.IV) and *Lady S.* (EW.V) in this volume.

29. Motherwell, letter to Meyer Schapiro, April 11, 1940. See also Motherwell, interview with Hayman, 1989, p. 96.

30. Motherwell, interview with Hayman, 1989, p. 96.

31. Motherwell, letter to Schapiro, April 11, 1940.

32. Arthur Berger, *Reflections of an American Composer* (Berkeley and Los Angeles: University of California Press, 2002), pp. 229–30.

33. Motherwell, letter to Livingston Gearhart, ca. March 6, 1939. Berger, *Reflections of an American Composer*, p. 113. The date of the Bartók performance in Paris is given in Emöke Ujj-Hilliard, “An Analysis of the Genesis of Motive, Rhythm, and Pitch in the First Movement of the *Sonata for Two Pianos and Percussion* by Béla Bartók,” Ph.D. diss., University of North Texas, 2004, p. 15.

34. Motherwell, letter to Philip Wadsworth, October 14, 1965.

35. Motherwell, interview with Breslin, July 4, 1987, p. 13.

36. Motherwell, letter to Schapiro, April 11, 1940.

37. For additional information see Motherwell’s letter to Meg Perlman, November 11, 1975; Motherwell, interview with Breslin, July 4, 1987, pp. 14–15; and Hayman 1989, pp. 104–5.

38. Motherwell, interview with Breslin, July 4, 1987, p. 11.

39. Motherwell, interview with Cummings, July 24, 1971.

40. Passenger lists record Motherwell’s return voyage on the S.S. *Ile de France* from Southampton, England, to New York on July 5, 1939. See *New York Passenger Lists, 1820–1957*, online database (Provo, Utah: Ancestry.com, 2010).

41. Oregon Daily Emerald 1939b, p. 3.

42. Motherwell, interview with Cummings, November 24, 1971.

43. *Pride and Prejudice*, theater program, January 23–25, 1940. Courtesy of Jon Ziady, copy in the Dedalus Foundation Archives.

44. Motherwell, letter to Schapiro, April 11, 1940.

45. Ibid., June 1, 1940. Schapiro later recalled that Motherwell mailed him a painting, now lost, along with this letter. “He had read my article on abstract art in the *Marxist Quarterly* a year or two before, and was interested in theoretical questions and leftist politics also. He sent me some of his work from Oregon, a male and female figure on a long bench in a city park” (Thompson and Raines 1994, p. 5).

46. Ship manifest for S.S. *Manhattan*, in *New York Passenger Lists, 1820–1957*, online database (Provo, Utah: Ancestry.com, 2010). See also Motherwell, interview with Cummings, November 24, 1971.

47. Motherwell, student transcript, Columbia University (film# 0724-1735).

48. Bosley Crowther, “THE SCREEN; ‘Time in the Sun,’ a Documentary of Mexico, Based on Eisenstein’s Material, at the Fifth Avenue,” *New York Times*, October 1, 1940, p. 34.

49. Interview with the artist by Bryan Robertson, 1965; printed in Motherwell 1992, p. 146.
50. Waring 2002, p. 206. The work described could be the etching *The Jewish Girl* (Engberg and Banach 2003, cat. no. 2, as *The Jewish Bride*, not illustrated), but that work was not printed until the spring of 1941, so it is more likely to have been *Lady S.* (EW.V) or a similar, unknown work. An image of the etching *The Jewish Girl* can be seen on the Dedalus Foundation web site's Robert Motherwell: Prints Catalogue Raisonné Updates and Addenda: http://dedalusfoundation.org/index.php/site/motherwell-prints_cr_updates/
51. Schapiro lived at 279 West Fourth Street, three blocks from Motherwell's apartment.
52. Motherwell, interview with Hayman, 1989, p. 1.
53. Although Motherwell emphasized his lack of interest in Surrealist painting, he was well read in the movement. His library, now at the Dedalus Foundation, still retains copies of David Gascoyne's *A Short Survey of Surrealism* (1936), purchased in London in 1938, and of Herbert Read's *Surrealism* (1936), purchased in Oregon in October 1939.
54. Engberg and Banach 2003, cat. no. 1, not illustrated. This work can be seen on the Dedalus Foundation web site's Robert Motherwell: Prints Catalogue Raisonné Updates and Addenda: http://dedalusfoundation.org/index.php/site/motherwell-prints_cr_updates/
55. Sawin 1995, p. 72.
56. The inscription in Seligmann's copy of *Aesthetic Analysis* by Prall was described by a trustee of his estate, Stephen Robeson Miller, in correspondence with the Dedalus Foundation, March 22, 2006.
57. A three-page student paper by Motherwell from Schapiro's class on European Painting Since 1860 survives: "The Form of Cézanne's 'The Balcony,'" written in spring 1941.
58. Onslow Ford's lectures are reprinted in Martica Sawin, *Gordon Onslow Ford: Paintings and Works on Paper, 1939–1951* (New York: Francis M. Nauman Fine Art, 2010), pp. 55–71.
59. Matta met Federico García Lorca in Madrid in 1935 and the poet gave him a copy of the recently published *Llanto por Ignacio Sánchez Mejías*. See G. Ferrari, *Entretiens Morphologiques: Notebook No. 1, 1936–1944* (London: Sistan, 1987), pp. 199, 205, 210–11.
60. Engberg and Banach 2003, cat. no. 2 (as *The Jewish Bride*).
61. Seligmann's accounting sheets for Motherwell's lessons in the spring of 1941 show that he charged him for rebiting two etching plates and five sheets of Fabriano paper. Kurt Seligmann Papers, Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Conn.
62. Letter to Jonathan Ziady, May 1, 1941, courtesy Jon Ziady, Portland, Ore.; copy in the Dedalus Foundation Archives. The exhibition that Motherwell said he hoped to have in the autumn never materialized. No other information is known about it.
63. Stephanie Terenzio writes that Motherwell sailed for Mexico on May 22, 1941, on "The Cuban Mail" (Terenzio in Motherwell 1992, p. 155, n. 8). The name of the ship was almost certainly conveyed to Terenzio by Motherwell himself; but the date cannot be correct as Seligmann recorded payments for lessons with Motherwell on May 23, 27, and 29, 1941. It is fair to assume that they sailed on the next and final voyage of the Cuba Mail ocean liner *Oriente* to Vera Cruz on June 7, 1941, after which the ship was requisitioned by the U.S. military (see "Another Trip for Oriente," *New York Times*, June 7, 1941, p. 31).
64. Motherwell recalled that "she had been married for 17 days as a young girl" in an interview with Stephanie Terenzio, September 7, 1983, p. 3.
65. Ferreira 2004, pp. 65 and 68. During 1940–41 Ferreira shared an apartment in New York with the Russian actress Mira Rosovskaya, who became a well-known acting coach.
66. Motherwell to Kurt and Arlette Seligmann, June 21, 1941.
67. Barbara Reis to Kurt Seligmann, June 26, 1941. Matta later wrote, "We spent all summer in Taxco, a genuine colony of American writers" (see Ferrari, *Entretiens Morphologiques*, p. 226). Motherwell's studio was in the pension Kitagawa.
68. Motherwell to Kurt and Arlette Seligmann, July 9, 1941.
69. Simon 1967b, p. 21; reprinted in Motherwell 1992, p. 159.
70. Amy Winter discusses the exchange of ideas between Paalen and Motherwell in *Wolfgang Paalen: Artist and Theorist of the Avant-Garde* (Westport, Conn.: Praeger, 2003).
71. Motherwell, translation of Wolfgang Paalen, "The New Image," *Dyn* (Mexico City), no. 1 (April–May 1942): pp. 7–15.
72. Motherwell discussed the Mexican masks and the creation of *Little Spanish Prison* (p3) in an interview with Arthur A. Cohen, August 18, 1969, pp. 17–20.
73. H. Felix Kraus and Bruce Downes, "Blumenfeld at Work," *Popular Photography* 15, no. 4 (October 1944): pp. 38–47, 51, 66, 88–90. Photographs of Maria, called "Marua" by Blumenfeld, are reproduced on pages 39, 41, and 47. Several prints by Blumenfeld are in the Dedalus Foundation Archives.
74. Mattison 1985b, p. 64. Gallatin's collection included important works by Miró and four paintings by Mondrian, which Motherwell could have seen prior to the Dutch artist's solo exhibition in January 1942.
75. For a discussion of the origins of *VVV*, see Sawin 1995, pp. 214–20. In 1967, David Hare challenged Motherwell's account of his role as editor of *VVV*, claiming "Motherwell was editor for about four to six days" (see Hare 1967). But a subscription announcement for the magazine (ca. 1942) contradicts Hare's account: "VVV has been assured the active support of the following, under the editorship of Robert MOTHERWELL and the editorial advisership of André BRETON, William Carlos WILLIAMS, Max ERNST and MATTA." Harold Rosenberg Papers, Research Library, Getty Research Institute, Los Angeles (980048).
76. Motherwell to William Carlos Williams, December 3, 1941; printed in Motherwell 1992, p. 17.
77. See printed *VVV* subscription announcement in Harold Rosenberg Papers. Stephanie Terenzio in Motherwell 1992, p. 19, n. 4, writes, "Motherwell eventually met with Williams to discuss the matter further. Although the poet did not join the editorial board of *VVV*, he did contribute a poem to the first issue." The subscription announcement, however, lists Williams as one of the editors. After Motherwell left the magazine in late spring, Williams was also apparently removed as coeditor.
78. Motherwell in Simon 1967b, p. 20.
79. Milton Gendel, *The Margin to the Middle* (Rome: 2RC Edizioni d'arte, 1993), p. 6. Gendel places this event in December of 1941, when he began working with Hayter and Percival Goodman as an assistant to their Camouflage Engineering Company. However, it is possible that the events he describes occurred in the winter of 1943–44, when Motherwell created the etching *Personage*, 1944 (Engberg and Banach 2003 as cat. no. 3), which Motherwell gave as a Christmas gift to Pierre and Dollie Chareau. Whatever the date was, the anecdote illustrates the inherent conflicts in temperament that arose between Breton and Motherwell.
80. According to Sawin 1995, p. 192, only twenty portfolios were produced, although fifty were announced. As of this writing, images of fifteen works that Motherwell produced for the portfolio are known.
81. Mattison 1987, p. 54.
82. Maria Ferreira in conversation with Tim Clifford and Allison Harding, Monterey, Calif., December 1, 2004. Ferreira played down her career as an actress and rolled her eyes at Motherwell's description of her as "a Mexican actress," noting that she always thought of herself as an aspiring writer and that she supported herself in the 1940s by writings scripts for comic books. In *The Flowers of Virtue* she said that she played the role of the maid, Serafina, and had only one line in the play: "Sí, Señor." She remembered that Motherwell attended the play's opening night performance, his arms full of flowers, and cheered wildly for her performance.
83. Jimmy Ernst to William Baziotés, April 14, 1942, William and Ethel Baziotés Papers, Archives of American Art. See also Motherwell to Livingston Gearhart, June 9, 1942.
84. Sawin 1995, p. 214.
85. Abel 1981.
86. Motherwell to Gearhart, May 21, 1942. See also Janis 1944.
87. Ibid.
88. "'Two Trees' Reports Rentals," *Provincetown Advocate*, June 4, 1942, p. 1.
89. Motherwell, "Provincetown and Days Lumberyard: A Memoir," 1978, p. 15; reprinted in Motherwell 2007, p. 309.
90. Motherwell to Gearhart, May 21, 1942.
91. Motherwell's book on Mondrian was never realized. Motherwell to Meyer Schapiro, September 25, 1942. Motherwell's 1942 notebook was a bound 14 x 10-inch sketchbook.
92. Sawin 1995, p. 219.
93. Motherwell to Gearhart, June 9, 1942. Both Kafka and Joyce remained touchstones for Motherwell throughout his career. His interest in Silone did not last, but is notable as evidence of his interest in incorporating social and political content into his work, as in *Recuerdo de Coyoacán* (p8). Motherwell saved a review of Silone's *Seed beneath the Snow*, which he had clipped from the *Nation* (Paolo Milano, "Silone's Catacombs," *Nation*, August 29, 1942, p. 174) in his journal of that summer.
94. Motherwell in Simon 1967b, p. 22; reprinted in Motherwell 1992, p. 163.
95. This is found on page 12 of the journal Motherwell kept during the summer of 1942.
96. Motherwell, "Provincetown and Days Lumberyard," 1978, pp. 14–15; reprinted in Motherwell 2007, p. 308.
97. Certificate of Marriage, Commonwealth of Massachusetts, Provincetown, August 16, 1942, registered no. 18, filed August 17, 1942. Motherwell later remarked that their reason for marrying at that time was that he had received an early number in the draft, and wanted Maria to be his legal heir; however, with his 4F classification of May 1941 he had already received an exemption. In any case, after December 8, 1941, no deferments were granted on the basis of marital status. Concern about the visit by the FBI may have encouraged the couple to marry as Maria, though raised in Los Angeles, was a Mexican citizen. She would become a naturalized U.S. citizen in 1969.
98. Motherwell to Schapiro, September 25, 1942.
99. *Dyn*, no. 3 (fall 1942): p. 6.
100. *Recuerdo de Coyoacán* (p8) was reproduced in the catalogue for the exhibition in an early state with the title *El Miedo de la Oscuridad*. In photographs of the exhibition only one painting by Motherwell can be seen, title unknown (p9), which Motherwell identified as his in a letter to Yve-Alain Bois, October 13, 1980; printed in Motherwell 1992, p. 238. It is possible that both works were exhibited.
101. Motherwell to Bois, October 13, 1980; printed in Motherwell 1992, p. 238.
102. Motherwell, interview with Hayman, May 23–29, 1989, p. 50.
103. David S. Rubin, "A Case for Content: Jackson Pollock's Subject Was the Automatic Gesture," *Arts Magazine* 53 (March 1979): p. 105.

104. *Dyn*, no. 4–5 (December 1942): p. 85.
105. Motherwell said that Mondrian was in the gallery repairing a work that had cracked because of the dry heat characteristic of New York buildings in the winter; so their meeting took place sometime between December 1942 and March 1943. Motherwell to Bois, October 13, 1980; printed in Motherwell 1992, p. 239.
106. *Ibid.*, pp. 239–40.
107. Davidson and Rylands 2004, p. 293.
108. 5 *Serenades*, performance program, March 30, 1942, Merce Cunningham Dance Company Archives. The other works on the program were the premiere of *Homage to García Lorca* by the Mexican composer Silvestre Revueltas (1899–1940), a Spanish Civil War veteran; and *El Café de Chinitas*, a ballet featuring the troupe of the dancer Argentinita, with music by the Spanish guitarist Carlos Montoya. *El Café de Chinitas* was based on a Malagueñan folk song recorded by García Lorca. Argentinita had been a close friend of Lorca's and performed in his first play, *El Maleficio de la Mariposa* (The Butterfly's Evil Spell), in 1920 in Madrid. She was also the lover of the matador Ignacio Sánchez Mejías, subject of Lorca's famed poem, which the poet dedicated to her. Argentinita left Spain in 1938 and was a prominent presence in the New York dance scene of the early 1940s.
109. Virgil Thomson, "MUSIC: Brilliant Occasion," *New York Herald Tribune*, April 1, 1943.
110. Art of This Century sales records, Bernard and Rebecca Reis Papers, ca. 1924–85, Research Library, Getty Research Institute (900184). See also Motherwell to Meyer Schapiro, August 18, 1943.
111. Adolph Gottlieb and Mark Rothko, "Letter to the editor, 1943," reprinted in Mark Rothko, *Writings on Art*, ed. Miguel Lopez-Rimero (New Haven, Conn.: Yale University Press, 2006), pp. 35–36. In a 1977 letter to Guy Scarpetta, Motherwell quoted passages from Gottlieb and Rothko's 1943 letter to the editor and noted the importance of it and of the radio talk in the development of Abstract Expressionism.
112. Rothko and Gottlieb, "The Portrait and the Modern Artist," 1943, in Rothko, *Writings on Art*, pp. 37–40. The importance of the subject in the work of the Abstract Expressionists was later emphasized by the name and program of the school founded in 1948 by Motherwell and Rothko, The Subjects of the Artist.
113. Little is known about Motherwell's activities in Mexico during the summer of 1943. His departure date is per a letter from Motherwell to Livingston Gearhart, May 24, 1943. The date of his return to San Francisco is per his August 18, 1943, letter to Schapiro. Motherwell told Stephanie Terenzio (September 7, 1983, pp. 7–9) that he was in Taxco when he received news of his father's illness.
114. Interview with Breslin, June 30, 1987, p. 9. When the money finally became available to Motherwell in 1965, he signed the trust over to his daughters.
115. Motherwell's upcoming exhibition at the gallery was mentioned in the advertisement for the Pollock show in *View*, ser. 3, no. 4 (December 1943): n.p.
116. Davidson and Rylands 2004, p. 374.
117. Engberg and Banach 2003, cat. nos. 3 and 4. The latter was included in Motherwell's exhibition at Art of This Century in October 1944.
118. Motherwell discusses working at Atelier 17 in Colman-Freyberger 1974a, and in "A Special Genius: Works on Paper," September 29, 1976.
119. Motherwell in "Painters' Objects," *Partisan Review* 11, no. 1 (winter 1944): p. 97; reprinted in Motherwell 2007, p. 43.
120. Motherwell in Maloon 1978, p. 16. For the dates of the public viewings of Mondrian's studio, see Robert M. Coates, "Studio," *New Yorker*, April 15, 1944, p. 19.
121. It is not known exactly when Guggenheim purchased the work, but it was before Motherwell's October solo exhibition, since the exhibition catalogue lists the work as being in the collection of Art of This Century. Guggenheim acquired it, partly, in exchange for Motherwell's earlier canvas *The Sentinel* (P10). *Personage (Autoportrait)* (c8) appears in the 1945 list of works in the collection; see Art of This Century sales records, Bernard and Rebecca Reis Papers.
122. See Davidson and Rylands 2004, pp. 296–97. The 1943 *Spring Salon for Young Artists* was chosen by a jury composed of Alfred H. Barr Jr., Marcel Duchamp, Peggy Guggenheim, Kenneth McPherson, Howard Putzel, James Thrall Soby, and James Johnson Sweeney.
123. Mattison 1987, p. 125.
124. Motherwell to Dorothy Miller, May 22, 1946.
125. Motherwell, interview with Robertson, 1965; printed in Motherwell 1992, p. 145. See also Hobbs 1975b, pp. 127–28. Motherwell's copy of *Posada: Printmaker to the Mexican People* (text by Fernando Gamboa, catalogue by Carl O. Schniewind and Hugh L. Edwards [Chicago: Art Institute of Chicago, 1944]) is inscribed "Robert Motherwell Amagansett 1944."
126. Anita Brenner, *The Wind That Swept Mexico: The History of the Mexican Revolution 1910–1942* (New York: Harper & Bros, 1943).
127. Ernst gave Motherwell the plaster of *Le Roi jouant avec la Reine* (The King Playing with the Queen) in the summer of 1944. Several years later Ernst asked if he could have the plaster back to cast it in bronze for the Menil family, with the promise that he would give Motherwell a second bronze cast of the sculpture in exchange. Motherwell, letter to Werner Spies, February 12, 1972. Motherwell kept the sculpture until the end of his life.
128. Motherwell to William Baziotés, September 6, 1944.
129. Motherwell later noted, "The Painter & The Modern World originates in part in those conversations [with Paalen] in Coyoacan, was well as Abel's *suggestion*." Undated note (ca. 1983) in the Dedalus Foundation Archives.
130. "The Modern Painter's World," 1944; reprinted in Motherwell 2007, pp. 27–35.
131. Motherwell discussed his friendship with the Helmuths in an interview with Stephanie Terenzio, September 7, 1983, pp. 2–7. Walter K. Helmuth (1928–2008) provided background on his family and Motherwell's friendship with them in conversation with Tim Clifford, Rosendale, N.Y., March 4, 2005. Two drawings given by Motherwell to William and Mardi Helmuth in 1946 and 1947 were destroyed when Walter K. Helmuth's home burned in 2004 (photographs of the works survive in the Dedalus Foundation Archives).
132. Guillaume Apollinaire, *The Cubist Painters: Aesthetic Meditations, 1913*, translated by Lionel Abel, Documents of Modern Art 1 (New York: Wittenborn, 1944). The list of forthcoming titles in the series, printed on the back cover, includes several notable volumes that were never realized under Motherwell: Luigi Russolo's Futurist manifesto *The Art of Noise*, Jean Hélion's *Writings on Art*, volumes of writings by Erik Satie and Stanley William Hayter, and Duchamp's "Notes to la mariée or Green Box."
133. Cited in Motherwell 1992, p. 3.
134. Art of This Century sales records, Bernard and Rebecca Reis Papers.
135. Engberg and Banach 2003, cat. no. 1. The title of the etching is given as *Figure with Mandoline* [sic] in Motherwell's 1944 Art of This Century catalogue and the misspelling is repeated in the *Catalogue Raisonné of Prints by Robert Motherwell*, Engberg and Banach 2003; we have corrected the spelling here to "mandolin."
136. *The Ambiguity of Experience* (1944) and *Equilibrium Abstracted* (1943), both unidentified works, are discussed in the entry for P13. The latter painting was extant as late as 1946, when it was shown at the Arts Club of Chicago (see Peggy Guggenheim to Mrs. Rue Shaw, January 14, 1946, Arts Club Records, Midwest Manuscript Collection, Newberry Library, Chicago).
137. Motherwell, press release for his solo exhibition at Art of This Century, October 1944. For more on whether *Mallarmé's Swan* was exhibited, see the entry for C11.
138. Motherwell changed the title of this work to *The Door* when it was shown in the *Fourteen Americans* exhibition at the Museum of Modern Art in September 1946. *Dyn* (Mexico City), no. 6 (November 1944): n.p.
139. Motherwell in Janis 1944; reprinted in Motherwell 2007, p. 36.
140. See the statement "Problems of Contemporary Art" on the back cover of Wolfgang Paalen, *Form and Sense*, Problems of Contemporary Art 1 (New York: Wittenborn, Schultz, 1945).
141. Motherwell, interview with Phyllis Tuchman, December 15, 1981.
142. The contract, dated February 2, 1945, provided Motherwell with \$200 per month for the first two years, \$250 for the second two, and \$300 per month in the fifth and final year.
143. Samuel M. Kootz, *Modern American Painters* (New York: Brewer & Warren, 1930), and *New Frontiers in American Painting* (New York: Hastings House, 1943).
144. Motherwell had maintained the apartment at 33 West Eighth Street even while living in East Hampton. He gave 33 W. 8th Street as his address on the May 1945 questionnaire for the Museum of Modern Art, but on the same form listed himself as "Now in Bridgehampton, N.Y." The photograph of Motherwell with an early state of *Wall Painting with Stripes* (see fig. 32) was taken in the Eighth Street apartment during the winter of 1944–45, possibly as a press photograph for the Samuel M. Kootz Gallery. After Motherwell's trip to Florida, the Eighth Street address no longer appears on his correspondence.
145. Motherwell, interview with Arthur Cohen, August 18, 1969, p. 23.
146. McBride 1945a, p. 7.
147. *Newsweek* 1945a, p. 74.
148. On April 18, 1945, Baziotés acted as a witness to the contract between Motherwell and Reynal & Hitchcock. Five pages of notes for the project by Motherwell can be found in the Dedalus Foundation Archives.
149. Christian Zervos to George Wittenborn, April 22, 1945, George Wittenborn, Inc., Papers, [I.A.20]. The Museum of Modern Art Archives, New York. Motherwell discussed Duchamp's contribution (which included reviewing the proofs of the book and suggesting the pre-Dada section on Erik Satie) in his "Preface" to *The Dada Painters and Poets*; reprinted in Motherwell 2007, p. 106. He spoke of the contributions of Duchamp, Ernst, and Arp to the book in an interview with Terenzio, January 24, 1984, p. 3. Explaining what attracted him to Dada, Motherwell said, "Dada was anarchist, and that was acceptable to me, whereas Surrealism was much more party-line. The Surrealists were originally communists and later anti-Stalinist which was equally the tone of the Partisan [Review] milieu." Motherwell, transcript of lecture at Hastings Hall, Yale University, April 22, 1965, p. 7.
150. 391, no. 1. Edited by Francis Picabia (Barcelona), January 25, 1917.
151. Robert Motherwell, ed., *The Dada Painters and Poets: An Anthology*, Documents of Modern Art 8 (New York: Wittenborn, Schultz, 1951), p. 138. The drawing is listed as *La Novia* in the anthology. Motherwell said that he acquired the work around 1942, but since he began work on the Dada anthology in 1945 and did a drawing called *Construction* that year that mimics the style of the Picabia, 1945 seems a more likely date for the purchase.
152. Motherwell to James Johnson Sweeney, June 21, 1945, Department of Painting and Sculpture Files, Museum of Modern Art Archives.
153. R[eed] 1945, p. 9.
154. Black Mountain College records, 1933–56, Archives of American Art, Smithsonian

Institution. Ray Johnson had his first solo exhibition in 1948 at the One-Wall Gallery in George Wittenborn's New York bookstore.

155. Motherwell recalled discussing Kierkegaard with Rosenberg in the mid-1940s; letter to Brandon Taylor, February 2, 1980.

156. Motherwell, interview with Jeffrey Potter, August 18, 1982, transcript, pp. 9–10.

157. Motherwell to Marianne Moore, November 29, 1945. Moore's translation, without illustrations, was published by Viking Press, New York, in 1954.

158. On February 22, 1946, Motherwell wrote a detailed letter discussing the imagery and subject of *Personage* (P11) to William Lee McKim of the Society of the Four Arts, the group that purchased the work and donated it to the Norton Museum of Art, West Palm Beach, Florida.

159. Jewett 1946, p. F4.

160. The first exhibitions of the Galerie Jeanne Bucher were held in the Boutique Pierre Chareau, 3, rue du Cherche-Midi in 1925.

Bucher took over the space in 1926, per Christian Derouet, Marie-Blanche Pouradier Duteil, Madine Lehnne, and Patricia Scheer, *Jeanne Bucher: Une galerie d'avant-garde, 1925–1946, de Max Ernst à de Staël* (Geneva: Skira, in association with Les Musées de la ville de Strasbourg, 1994), p. 41. Motherwell's planned exhibition with the Galerie Jeanne Bucher continued to be listed on his bio, even after it was canceled; see, for example, *New American Painting* (New York: Museum of Modern Art, 1958).

161. Romare Bearden, *Paintings and Watercolors Inspired by García Lorca's "Lament for a Bullfighter"* (New York: Samuel M. Kootz Gallery, 1946).

162. Motherwell, "Beyond the Aesthetic," 1946; reprinted in Motherwell 2007, pp. 54–56.

163. Motherwell to Dorothy Miller, May 22, 1946.

164. Chronology compiled by Ellen Grand (with editing by Motherwell and Jack Flam), 1980–81, p. 18. This chronology was prepared for Arnason 1982, but was not used in the final publication.

165. George Wittenborn wrote to Motherwell on July 17, 1946, "I am free this Sunday afternoon or some evening next week in order to talk about *Dyn* and other matters." See also Oral history interview with Luchita Hurtado, 1994 May 1–1995 Apr. 13, Archives of American Art, Smithsonian Institution.

166. Motherwell, letter to Christian Zervos, June 13, 1947; reprinted in Motherwell 1992, p. 44.

167. The earliest use of the name *Possibilities* for the magazine appears in a March 14, 1947, letter from Motherwell to Rosenberg, at which time the name change appears to have been a settled issue. The link between the titles of Motherwell's *Possibilities* and Paalen's *Dyn* (from *dynaton*, Greek for "the possible") was first made by Gibson 1984, pp. 73–74.

168. Mark Rothko sent Motherwell his essay on January 3, 1947, writing in his cover letter, "Have no qualms about rejecting it, making suggestions, etc. I feel to [sic] uncertain about it to entertain any pride." Some weeks later Rothko approved Motherwell's version, though he expressed reservations: "Dear Bob, am returning the article with permission for you to use it in this revised form. I cannot help wishing, tho: that you had seen more eye to eye with me on the original sequence."

169. Motherwell purchased two acres of land from Martha Keck Clark and Jane Keck Reynolds, as executrices of Caroline S. Keck Pulley (formally Caroline S. Keck), on November 20, 1946. Transfer deed on record with the Building Department, Village of East Hampton, New York, per e-mail from Linda Beyer, secretary to the Building Department, Village of East Hampton, New York, to Tim Clifford, May 7, 2010.

170. Ibid. The Village of East Hampton records that a building permit was issued in the name of Maria F. Motherwell on April 25, 1947.

171. The text of Louis Sullivan's *Kindergarten Chats* published in the Documents series was a revised version of the 1901 text prepared by Sullivan in 1918, but not published then.

172. Barnett Newman to Motherwell, January 17, 1947.

173. Barnett Newman, *The Ideographic Picture* (New York: Betty Parsons Gallery, 1947).

174. Motherwell to Samuel M. Kootz, January 21, 1947; printed in Motherwell 1992, p. 42. Jackson Pollock's fourth and final solo exhibition at Art of This Century was scheduled for January 14 to February 1, 1947, but was extended to February 7 (Davidson and Rylands 2004, pp. 342–43). B. H. Friedman later wrote of Kootz's reaction: "Sam Kootz was blunt: He liked Jackson's work . . . but, no matter what, didn't want to have to deal with a drunk in his gallery." Friedman, *Jackson Pollock: Energy Made Visible* (New York: McGraw-Hill, 1972), pp. 115–16.

175. Motherwell, artist's statement in the catalogue for his exhibition at the Kootz Gallery, April 1947; reprinted in Motherwell 2007, p. 42.

176. Greenberg 1947, p. 665.

177. Harper's Bazaar 1948, pp. 86–87.

178. Motherwell and Harold Rosenberg, "Editorial Preface," in *Possibilities* 1 (winter 1947–48); reprinted in Motherwell 1992, pp. 45–46.

179. Motherwell to Harold Rosenberg, Pierre Chareau, and John Cage, January 29, 1948.

180. Motherwell to Joseph Cornell, March 4, 1948.

181. Walter K. Helmuth in conversation with Tim Clifford, Rosendale, N.Y., March 4, 2005.

182. Motherwell to George Wittenborn and Heinz Schultz, March 18, 1948, George Wittenborn, Inc., Papers, [I.A.38]. The Museum of Modern Art Archives, New York.

183. Motherwell in Enright 1989, p. 13.

184. Harold Rosenberg "A Bird for Every Bird," unpublished typescript, ca. 1948, George Wittenborn, Inc., Papers, [I.B.25]. The Museum of Modern Art Archives, New York.

185. For Baziotes's reaction to the closing of the Kootz Gallery, see his correspondence from the spring and summer of 1948 with his brother Christos; William and Ethel Baziotes Papers, Archives of American Art.

186. Oral history interview with Leo Castelli, July 1969, Archives of American Art, Smithsonian Institution.

187. John P. O'Neill, *Clyfford Still* (New York: Metropolitan Museum of Art and Harry N. Abrams, 1979), p. 179.

188. Breslin 1993, pp. 262–63.

189. Classified advertisement, *New York Times*, September 12, 1948, pp. R14, X10.

190. Motherwell, "Concerning 'Subjects of the Artist,'" ca. 1950.

191. Ferreira in conversation with Clifford and Harding, Monterey, Calif., December 1, 2004.

192. Motherwell, "Editorial Notice," in Wassily Kandinsky, *Concerning the Spiritual in Art and Painting in Particular*, Documents of Modern Art 5 (New York: Wittenborn, 1947).

193. Motherwell, "Prefatory Note," in Max Ernst et al., *Max Ernst: Beyond Painting and Other Writings by the Artist and His Friends*, 1948; reprinted in Motherwell 2007, pp. 59–60. Also, Motherwell, "Prefatory Note," in Jean Arp, *On My Way: Poetry and Essays, 1912–1947*, 1948; reprinted in Motherwell 2007, pp. 61–62.

194. Rosemary Jasinowski, "The Subjects of the Artist and Robert Motherwell School of Fine Art as Seen by the Students of the Schools," unpublished typescript, 1966, Irving Sandler Papers (ca. 1914–2001, bulk 1950–2000), Research Library, Getty Research Institute, Los Angeles (2000.M.43), pp. 1–10.

195. On October 14, 1948, Baziotes wrote to his brother Christos that he would not be exhibiting during the 1948–49 season because Kootz had closed the gallery, but that he expected to have a show with Parsons in January of 1950. Advertisements listing Motherwell and Baziotes on Betty Parsons Gallery's roster of artists appeared in three issues of *Tiger's Eye*: December 1948, no. 6 (volume 1), p. 135; March 15, 1949, no. 7 (volume 1), p. 121; and June 15, 1949, no. 7 (volume 8), p. 129.

196. Ferreira in conversation with Clifford and Harding, Monterey, Calif., December 1, 2004. Ferreira was very reticent about discussing the breakup in detail, but explicitly denied having an affair. According to her, no single event marked the breakup of their marriage; rather, they drifted apart.

197. Motherwell to Lee Hall, May 3, 1981. Hall identifies Natica Waterbury as the woman Motherwell was "in competition with Betty for the attention of." Hall, *Betty Parsons: Artist, Dealer, Collector* (New York: Harry N. Abrams, 1991), p. 180.

198. Motherwell, interview with Martin Friedman and Dean Swanson, August 1, 1972, transcript, p. 20.

199. Motherwell, quoted in Carmean 1978, p. 97.

200. Motherwell, interview with Rudi Blesh, May 23, 1961, p. 99.

201. Motherwell, "A Tour of the Sublime," 1948; reprinted in Motherwell 2007, p. 63.

202. Motherwell lecture and conversation with Ruth Vollmer, moderated by Howard S. Conant, 1960, transcript, p. 89.

203. Fineberg 1978, p. 55. Motherwell discussed this in an interview with Terenzio, September 7, 1983, pp. 12–13.

204. "Art Seminars Taking Shape in New York," *Washington Post*, February 13, 1949, and Motherwell, "Concerning 'Subjects of the Artist,'" ca. 1950.

205. Motherwell, answers to Whitney Museum questionnaire on *The Red Skirt* (p65), March 23, 1951.

206. Motherwell, "Preliminary Notice," in Daniel-Henry Kahnweiler, *The Rise of Cubism*, 1949; reprinted in Motherwell 2007, pp. 69–71.

207. Motherwell, "A Personal Expression," 1949; reprinted in Motherwell 2007, pp. 75–80.

208. George A. Dondero, speech given in the U.S. House of Representatives, August 16, 1949. Published in the *Congressional Record*, 1st sess., 81st Cong.; reprinted in Charles Harrison and Paul Wood, eds., *Art in Theory, 1900–1990: An Anthology of Changing Ideas* (Oxford: Blackwell, 1992), pp. 654–58.

209. Motherwell, letter to Herbert Ferber, September 11, 1949, Herbert Ferber Papers, 1931–1987, Archives of American Art, Smithsonian Institution.

210. Letter from Bradley Walker Tomlin to Herbert Ferber, September 27, 1949, Herbert Ferber Papers, 1931–1987, Archives of American Art, Smithsonian Institution.

211. José Ortega y Gasset, "On Point of View in the Arts," *Partisan Review* 16, no. 8 (August 1949): pp. 822–36.

212. Preston 1949, p. 12.

213. Tristan Tzara to Motherwell, September 26, 1949; Motherwell to Tzara, September 22, 1949; Tzara to Motherwell, September 26, 1949, George Wittenborn, Inc., Papers, [I.A.22]. The Museum of Modern Art Archives, New York.

214. William Baziotes to Motherwell, October 18, 1949.

215. Kimball 1995, pp. 24–25.

216. The work can be seen in Kynaston McShine, ed., *Joseph Cornell* (New York: Museum of Modern Art, 1980), pl. 140.

217. Motherwell wrote Cornell to thank him for the box on February 18, 1950: "For a long time I wanted to write you about the marvelous 'box' that you made for me—but when I contemplate it, & think of the grace of your gesture,

I am moved on a much deeper level than those for which I have words, & irritated at my inadequacy. I will have to make you something wordless, though it may originate in something verbal, perhaps Un Coup de Dés—but you know how long it takes for a complete conception to develop.” Joseph Cornell Papers, 1804–1986, bulk 1939–1972, Archives of American Art, Smithsonian Institution.

218. Motherwell, letter to Barnett Newman, January 30, 1950. Barnett Newman Foundation.

219. Louis Zukofsky in a postcard to George Wittenborn writes, “I understand from Mr. Harold Rosenberg, Possibilities II will not appear,” February 20, 1950, George Wittenborn, Inc., Papers, [I.B.19]. The Museum of Modern Art Archives, New York.

220. Drafts of material for *Possibilities 2* can be found in the George Wittenborn, Inc., Papers, [I.B.19–I.B.26]. The Museum of Modern Art Archives, New York. Following the demise of *Possibilities*, Wittenborn continued to pursue the concept of a regular journal and enlisted Harry Holtzman to edit the new project under the name *Transformation*—the original title of Motherwell and Rosenberg’s *Possibilities* having been *Transformations*. Holtzman produced three issues of *Transformation: Arts Communication Environment, A World Review*, between 1950 and 1952.

221. In the chronology for Motherwell’s 1965 Museum of Modern Art retrospective, it is noted that in 1950, during the *Black or White* show, Motherwell had met “Franz Kline who is deeply affected by Granada.” In 1967, both Barnett Newman and David Hare attacked Motherwell for “implying that Kline’s paintings come out of his”; see Newman, *Art International* 11, no. 8 (October 20, 1967): p. 38; see also Hare 1967. Their attacks, incongruously based on the single line of the 1965 chronology, miss the larger point that for Motherwell Kline’s affirmation was at least as important to him as he implied *Granada* was to Kline. Kline’s compliment encouraged Motherwell in this new direction his work was taking; during the following months he would create the first major group of Elegy paintings. Motherwell later elaborated on his meeting with Kline; see Motherwell in Diamonstein 1979b, p. 382.

222. Motherwell, “For David Smith 1950,” 1950; reprinted in Motherwell 2007, p. 88.

223. New York Times 1950, pp. 1, 15.

224. Motherwell, “The New York School,” 1950; reprinted in Motherwell 2007, p. 93; New York Herald Tribune 1950b, p. 8.

225. Letter from Heinz Schultz to George and Joyce Wittenborn, August 21, 1950, George Wittenborn, Inc., Papers, [I.E.1]. The Museum of Modern Art Archives, New York.

226. Motherwell’s maquette is now in the collection of the Art Gallery of Ontario, Toronto.

227. Motherwell, “The New York School,” 1950; reprinted in Motherwell 2007, pp. 93–98.

228. Ibid.; reprinted in Motherwell 2007, p. 97.

229. The catalogue for the exhibition states: “The following titles represent a complete catalogue of the paintings done in 1949 and 1950, as well as some very recent drawings. The present exhibition is a selection from these titles.” We do not know which works were shown, as no photographs of the show exist.

230. Joseph Cornell to Motherwell, November 30, 1950.

231. K[rasne] 1950b. Each of the five Kootz Gallery artists chose three unknown artists, but only Beck is identified as having been chosen by Motherwell.

232. “Books Published Today,” *New York Times*, December 5, 1950, p. 29.

233. Meyer Schapiro, letter to Motherwell, January 3, 1950.

234. Motherwell, interview with Sigmund Koch and Jack Flam, May 12 and 13, 1986.

235. Motherwell, “The School of New York,” 1951; reprinted in Motherwell 2007, pp. 154–55. Still’s objections are discussed in O’Neill, *Clyfford Still*, pp. 191–92.

236. *Life* 1951, p. 34.

237. Theodore Brenson, Herbert Matter, and Robert Motherwell, dummy for an unpublished book to be distributed by Third National Conference on UNESCO, 1951. Museum of Modern Art Archives, New York.

238. Motherwell, “The Public and the Modern Painter,” 1951, pp. 80–81.

239. Motherwell, “The Rise and Continuity of Abstract Art,” April 12, 1951.

240. It is not known which work Motherwell submitted to the exhibition, but he did create a collage, *Ninth Street Collage* (c55), which incorporates a fragment of the poster designed by Franz Kline for the show.

241. Samuel M. Kootz to Motherwell, August 24, 1951.

242. Motherwell, interview with Sigmund Koch and Jack Flam, May 12 and 13, 1986.

243. Motherwell, “The Rise and Continuity of Abstract Art,” 1951; in Motherwell 2007, pp. 160–61.

244. “On the Radio,” *New York Times*, October 15, 1951.

245. Scotchlite was composed of ground colored glass attached to a paper backing; it had the texture of fine sandpaper and was manufactured for use in highway signs. A small model of Motherwell’s composition, not made by Motherwell, assembled prior to the fabrication of the full scale copy, is in the Dedalus Foundation Archives.

246. Between 1986 and 1991, Motherwell took legal action to prevent the sale of two panels of the Scotchlite copy as works created by him. He repeatedly asserted, “I did not make the ‘Scotch-lite’ version” and submitted to a deposition in a lawsuit against a dealer, by a collector who had not been informed that Motherwell did not consider the work to be by him. Motherwell’s letter about the Scotchlite copy, November 5, 1986, is in the Dedalus Foundation Archives, along with documents related to the lawsuit.

247. “Art Festival: New Mural Technique by Robert Motherwell,” in “On the Radio,” *New York Times*, October 16, 1951. See also Motherwell, “An Experiment in a New Medium,” 1951.

248. Jasper Johns, for example, stated in an interview, “I first went to see [Duchamp’s] work in the Arensberg Collection when someone referred to me as ‘neo-Dada,’ and I did not know what Dada was. Then I read the Motherwell book on Dada and Surrealism.” Christel Hollevoet, ed., *Jasper Johns: Writings, Sketchbook Notes, Interviews* (New York: Harry N. Abrams, 1996), p. 179.

249. *The Dada Painters and Poets* was originally scheduled for publication in the autumn of 1949 but was delayed by Tristan Tzara’s temporarily withdrawing from the project. Thus, although it is officially the eighth volume of the series, it was published after volumes 9 and 10. In Motherwell’s interview with Cummings, November 24, 1971, he states that two factors led to his leaving the editorship of the series: the death of Heinz Schultz, and George and Joyce Wittenborn’s belief in an astrologer who advised them it was no longer propitious to work with Motherwell after reading his astrological chart. Schultz, however, died nearly two years after the publication of *The Dada Painters and Poets* and *Modern Artists in America*. An equal factor must have been Motherwell’s increased responsibilities as a professor at Hunter College and the demands of his family.

250. Motherwell, “Notes,” in *Stuart Brent Presents Cy Twombly*, 1951; reprinted in Motherwell 2007, p. 103.

251. Alfred H. Barr Jr., *Matisse: His Art and His Public* (New York: Museum of Modern Art, 1951).

252. Twombly’s *KLU* was illustrated on the exhibition announcement for the show. It is listed as cat. no. 24 in the *Cy Twombly Catalogue Raisonné of Paintings*, vol. 1, 1948–1960, ed. Heiner Bastian (Munich: Schirmer/Mosel, 1992).

253. “At Pigeon Fanciers Show Here,” *New York Times*, December 13, 1951, p. 38.

254. Motherwell, letter to Charles Parkhurst, March 21, 1952, Allen Memorial Art Museum Records, 1916–1967, Archives of American Art, Smithsonian Institution.

255. William Chapin Seitz Papers, 1934–1995, Archives of American Art, Smithsonian Institution.

256. Motherwell, letter to Virginia Museum of Fine Arts, April 28, 1952; Cy Twombly artist’s file, Virginia Museum of Fine Arts Archives.

257. Kimball 1995, pp. 71–80.

258. O’Hara 1965b, p. 263.

259. Percival Goodman to Motherwell, in a letter that includes architectural drawings for a house, June 9, 1952.

260. June 15, 1952: see Motherwell 1952. June 30, 1952: see New York Times 1952; “Open Letter to Roland L. Redmond, President of the Metropolitan Museum of Art,” June 27, 1952, reprinted in *Barnett Newman: Selected Writings and Interviews*, ed. John P. O’Neill

(Berkeley and Los Angeles: University of California Press, 1992), pp. 36–37.

261. Rosenberg 1952. Motherwell believed that Rosenberg’s idea had been inspired by his reading of Huelsenbeck’s “En Avant Dada” in *Possibilities*, which emphasized action over aestheticism (see Motherwell in Kozloff 1965a, p. 37).

262. Motherwell, statement in “Symposium: Is the French Avant Garde Overrated?” *Art Digest*, September 1953; reprinted in Motherwell 2007, p. 167.

263. Motherwell’s datebook entry for April 11, 1955, notes that it is the second anniversary of his family’s moving into the house.

264. In handwritten notes dated August 19, 1955, Motherwell stated: “Find responsibilities at home devastating, especially in relation to owning a house. Both marriages began to break on acquisition of a house.”

265. Montague A. Ullman, “Factors Involved in the Genesis and Resolution of Neurotic Detachment,” *Psychiatric Quarterly* 27, no. 2 (April 1953): pp. 228–39.

266. Walter K. Helmuth remembered Motherwell asking his mother, Mardi Helmuth, to give de Kooning the keys to the studio (in conversation with Tim Clifford, March 4, 2005). The publisher Barney Rosset remembered that when he purchased the property in December 1953, “De Kooning had previously rented the studio that went with the house and he left behind a lot of his things.” “Pataphysics Magazine Interview with Barney Rosset,” 2001, *Pataphysics*, see http://www.yanniflorence.net/pataphysicsmagazine/rosset_interview.html.

267. Motherwell, “Preface to a Joseph Cornell Exhibition,” June 26, 1953; reprinted in Motherwell 2007, pp. 168–69.

268. Motherwell, statement in “Symposium: Is the French Avant Garde Overrated?” 1953; reprinted in Motherwell 2007, pp. 166–67.

269. *The Tomb of Captain Ahab* (p153), which was used as a model for *Elegy to the Spanish Republic No. XXXIV* (see Hobbs 1975b, pp. 222–23), was consigned to the Kootz Gallery in late February 1954, suggesting that Motherwell was far enough along with the (rather different) larger work to allow the study to leave the studio (Kootz Gallery consignment list, February 24, 1954).

270. The date of the transfer deed as per Linda Beyer, secretary to the Building Department, Village of East Hampton, New York, in an e-mail to Tim Clifford, May 7, 2010.

271. In curatorial notes by John I. H. Baur of the Whitney Museum, this “Painting” is noted as Motherwell’s “last work.” Soon after, handwritten corrections were made to the list and the title “Fish with Red Stripe” was inserted. This is the earliest documentation of the work now known as *Fishes with Red Stripe* (w19). Baur, curatorial notes in Robert Motherwell artist’s file, Whitney Museum of American Art Archives.

272. Fitzsimmons 1954.

273. *Chicago Sun-Times*, June 13, 1954. Golub was one of the early organizers of the Momentum shows.

274. Ad Reinhardt, “The Artist in Search of an Academy, Part II: Who Are the Artists?” 1954; in *Art-as-Art: The Selected Writings of Ad Reinhardt*, ed. Barbara Rose (New York: Viking Press, 1975), p. 202.
275. Kimball 1995, pp. 108–15.
276. Motherwell to Herbert Ferber, July 19, 1954, Herbert Ferber Papers, 1931–1987, Archives of American Art, Smithsonian Institution.
277. “Widow Asks \$500,000; Sues as Result of Husband’s Death in Irish Air Crash,” *New York Times*, May 17, 1955, p. 16.
278. Kimball 1995, pp. 115–17.
279. Motherwell, interview with Cummings, November 24, 1971.
280. Motherwell, notes for a lecture on “The Arts and Protestant Culture,” March 16, 1955.
281. Greenberg 1955, p. 185.
282. Breslin 1993, pp. 342–48.
283. Paul Kantor to Motherwell, April 14, 1955.
284. *Flight*, ca. 1952, ink on paper, 16½ x 26½ in. (42 x 67.3 cm).
285. *Goya: Drawings and Prints* was shown at the Metropolitan Museum of Art, May 4–30, 1955. The exhibition relied heavily on loans from the Prado. See Howard DeVree, “About Art and Artists,” *New York Times*, May 4, 1955, p. 26. Motherwell saw the show on May 30, 1955 (datebook entry).
286. Barnett Newman, “Letter to John I. H. Baur,” in *Barnett Newman: Selected Writings and Interviews*, ed. John P. O’Neill, commentary by Mollie McNickle (Berkeley and Los Angeles: University of California Press, 1992), p. 205.
287. Motherwell, handwritten manuscript, August 19, 1955.
288. Jim Cook, “An Incident in Manhattan . . .,” *New York Post*, April 9, 1956, pp. 5, 20.
289. Kimball 1995, pp. 194–95. The woman in question was probably Natica Waterbury, who had returned to New York from Paris in late 1953.
290. “Religion: Art Needs the Church,” *Time*, February 13, 1956.
291. The party and its aftermath are described in Fielding Dawson, *An Emotional Memoir of Franz Kline* (New York: Pantheon Books, 1967), pp. 124–34.
292. Shozo Shimamoto to Motherwell, February 16, 1956.
293. Motherwell, handwritten manuscript, ca. 1956.
294. Motherwell, letter to Emerson Woelffer, March 17, 1956, Emerson Woelffer Papers, 1937–1999, Archives of American Art, Smithsonian Institution.
295. Telegram from Clement Greenberg to Motherwell, July 13, 1956.
296. “I do know that three more so-called geniuses discovered by dealer and promoter of the radical ‘isms,’ Marcel Duchamp, were to have been part of the State Department’s proposed ‘20th Century American Painters’ exhibition. They are Jackson Pollock, Robert Motherwell and William Bazotes.” George Dondero, speech to the U.S. House of Representatives, *Congressional Record*, July 20, 1956, p. 3. Craven 1990 provides an important analysis of Cold War politics in the 1950s. The two exhibitions canceled by the State Department and the United States Information Agency (USIA) were *Sport in Art*, a show organized to coincide with the 1956 Olympics, and an exhibition organized by the College Art Association that included works by Picasso, who was deemed a threat because of his opposition to the U.S. role in the Korean War. Craven 1990, pp. 98–99.
297. Motherwell, handwritten notes, July 31, 1956.
298. Finberg 1956, p. 1.
299. Ibid.; UMD Statesman 1956.
300. Sidney Janis to Motherwell, October 1, 1956. Philip Guston altered a copy of the poster for *7 Americans* (the exhibition then on view at the Sidney Janis Gallery) to mark the occasion, by painting Motherwell’s name below the list of seven other artists. This poster is in the Dedalus Foundation Archives.
301. Motherwell, interview with Cummings, November 24, 1971.
302. Motherwell, “Notes,” in Museum of Fine Arts, Houston, exh. cat. 1972, p. 63.
303. William C. Seitz conducted interviews and consulted Motherwell for advice in preparing his dissertation for Princeton University, “Abstract Expressionist Painting in America: An Interpretation Based on the Work and Thought of Six Key Figures” (Seitz 1955). Motherwell wrote the introduction for the book when it was published in 1983; see Motherwell in Seitz 1983.
304. Cooper and Luke 2006, pp. 44–47. Cooper characterizes Stella’s works as “vandalizing Motherwell” but also quotes William Rubin on Stella’s admiration for Motherwell’s paintings and his objection to the *Je t’aime* works as rooted specifically in Motherwell’s use of French.
305. Kimball 1995, pp. 205–16.
306. Letter from Carol Kinzel to Motherwell, June 21, 1957, Record Group 4.C.III, Box 20, Folder 174. Nelson A. Rockefeller Papers, Rockefeller Family Archives, Rockefeller Archive Center.
307. Motherwell, quoted in “Motherwell Show at HCE Gallery,” *Provincetown Advocate*, August 1, 1957.
308. Mark Rothko, *Untitled (1949)*, cat. no. 415a, in Anfam 1998.
309. Motherwell, “Notes,” in *Bradley Walker Tomlin*, exh. cat., 1957; reprinted in Motherwell 2007, p. 186.
310. Newman, “Letter to John I. H. Baur,” October 20, 1957; in *Barnett Newman: Selected Writings and Interviews*, p. 209.
311. Helen Frankenthaler interview, n.d. (ca. 1969), Barbara Rose Papers, 1940–1993 (bulk 1960–1985), transcript, Research Library, Getty Research Institute, Los Angeles (930100).
312. Robert Motherwell scrapbooks, [ca. 1940]–1978, Museum of Modern Art Archives, New York.
313. Motherwell, letter to “Bob” at the Metropolitan Museum of Art, February 10, 1958, Metropolitan Museum of Art Archives.
314. Helen Frankenthaler, conversation with Jack Flam, Darien, Conn., June 5, 2007.
315. Telegram from Betty Little to Motherwell, Juarez, Mexico, March 20, 1958.
316. Agreement with Bernard Reis, May 18, 1958.
317. Motherwell, interview with Sigmund Koch and Jack Flam, May 13, 1986, partial transcript, tape 3A, pp. 2–3.
318. Newsweek 1962, p. 94.
319. Motherwell to Irwin Hollander, December 17, 1965, with a statement for the title page of *The Madrid Suite*.
320. Frank O’Hara, in a letter to René d’Harnoncourt, Porter McCray, and Dorothy Miller, June 23, 1958, quotes a postcard from Helen Frankenthaler (dated June 19) confirming that Motherwell received their cable about the controversy. Dorothy Miller Papers (DCM I.14.d), Museum of Modern Art Archives, New York.
321. Motherwell to Hollander, December 17, 1965.
322. In the exhibition catalogue for *The Gifford and Joann Phillips Collection* at UCLA, November 1962, *Spanish Painting with the Face of a Dog* (P176) is listed as “oil on primed bed linen.” Motherwell later referred to the linen as “‘French peasant’ sheets made out of heavy linen”; interview with Koch and Flam, May 13, 1986, partial transcript, tape 3A, pp. 2–3. The conservation department of the Tate recorded the support of *Iberia No. 2* (P177) as “medium weight linen canvas.”
323. Motherwell, plate caption no. 9 in *An Exhibition of the Work of Robert Motherwell*, exh. cat. (Northampton, Mass.: Smith College Museum of Art, 1963).
324. Motherwell, handwritten draft of a telegram to Porter McCray, July 9, 1958.
325. Motherwell, interview with Barbaralee Diamonstein, New School for Social Research, November 17, 1977, transcript, pp. 39–40.
326. Alfred H. Barr Jr. to Motherwell, July 25, 1958.
327. Frankenthaler discussed their plans to visit Dalí and Duchamp in Cadaqués in a postcard to Bernard and Rebecca Reis, July 26, 1958, Bernard and Rebecca Reis Papers, ca. 1924–1985, Research Library, Getty Research Institute (900184).
328. Telegram from Porter McCray to Motherwell, July 28, 1958.
329. Motherwell, interview with Koch and Flam, May 13, 1986.
330. Motherwell incorporated a handbill advertisement for this performance in *Les Ballets Basques de Biarritz* (C138).
331. Motherwell described the bullfight in detail in his interview with Koch and Flam,
- May 13, 1986. He later incorporated tickets from the bullfight into *Cabaret No. 7* (C448) and *Cabaret No. 12* (C453).
332. Motherwell, interview with Barbaralee Diamonstein, New School for Social Research, November 17, 1977, transcript, pp. 39–40.
333. These works are identified in the catalogue raisonné entries in volumes 2 and 3. The list was prepared for insurance purposes on August 27 by Harvey Dann, Motherwell’s shipping agent.
334. Letter from Sidney Janis to Motherwell, October 15, 1958.
335. Motherwell, letter to Nathan Halper, November 11, 1958, Nathan Halper correspondence and gallery records, 1952–79, Archives of American Art, Smithsonian Institution.
336. Tatyana Grosman, Bill Goldston, and Riva Castleman, *Tatyana Grosman: A Scrapbook by Riva Castleman* (Bay Shore, N.Y.: Universal Limited Art Editions, New York, 2009), pp. 92–93.
337. Goossen 1959.
338. Antoni Tàpies, *A Personal Memoir: Fragments for an Autobiography* (Bloomington: Indiana University Press, 2009), p. 334.
339. Motherwell in Arnason 1977b, n.p., plate no. 108. We have found no information about the Charles Ives radio festival, but the broadcast was likely scheduled for May 19, 1959, to mark the fifth anniversary of Ives’s death. Motherwell would thus have started the painting in the spring and worked on it through the summer.
340. Motherwell discussed this painting in relation to his experience at Lascaux in a lecture at the Pasadena Art Museum on March 6, 1962; the original audiotape and digital transfer are in the archives of the Norton Simon Museum of Art, Pasadena, Calif.
341. Advertisement for the HCE Gallery in the *Provincetown Advocate*, July 16, 1959, p. 7.
342. *Paintings and Sculpture from the American National Exhibition in Moscow*, essay by Lloyd Goodrich (New York: Whitney Museum of Art, 1959), p. 6.
343. Motherwell, interview for the film *Robert Motherwell and the New York School: Storming the Citadel* (1991) by Catherine Tatge. First draft of the script, September 8, 1987.
344. A fourth collage using a remaining scrap of this paper appears in 1973: *N.R.F. Collage No. 4* (C384).
345. Motherwell, statement in “The Philadelphia Panel,” ed. by P. G. Pavia and Irving Sandler, *It Is*, no. 5 (spring 1960): pp. 34–38; reprinted in Motherwell 2007, pp. 198–99.
346. Letter from Motherwell to Alfred H. Barr Jr., June 2, 1960, Alfred H. Barr Jr. Papers, Museum of Modern Art Archives, New York. Ultimately Motherwell found himself unable to complete such a reconstruction and abandoned the idea.
347. Carol A. Uht to Motherwell, June 10, 1960, Record Group 4.C.III, Box 20, Folder

174. Nelson A. Rockefeller Papers, Rockefeller Family Archives, Rockefeller Archive Center.
348. The description of the Villa delle Grazie is from a letter by Helen Frankenthaler to B. H. Friedman, July 22, 1960; B. H. Friedman Papers.
349. The description “weighed down with canvases” is from a letter by Helen Frankenthaler to Bernard and Rebecca Reis, September 1, 1960, Bernard and Rebecca Reis Papers, ca. 1924–1985, Research Library, Getty Research Institute (900184). Their departure date of August 13 is known from a postcard by Frankenthaler and Motherwell to David Smith dated August 29, 1960; David Smith Papers, 1926–1965, Archives of American Art, Smithsonian Institution.
350. Marcel Duchamp, *The Bride Stripped Bare by Her Bachelors, Even: A Typographic Version by Richard Hamilton of Marcel Duchamp’s “Green Box,”* ed. Richard Hamilton, trans. George Heard Hamilton (New York: Wittenborn, 1960). This volume was among those that Motherwell originally planned for the series in 1943; but he had no involvement with this 1960 publication.
351. The Lebron stretcher was developed in the 1950s by James Lebron, when he incorporated Knap & Vogt® Tite Joint Fasteners into his wooden stretchers to allow large-format paintings to be adjusted in accordance with the changing humidity and seasons to prevent them from warping. See Margalit Fox, “James, Lebron, a Wizard at Moving Art, Dies at 76,” *New York Times*, March 31, 2005.
352. “In Support of the French Intellectuals,” *Partisan Review* 28, no. 1 (January–February 1961): pp. 144–45. The statement was signed by forty-eight international figures including Hannah Arendt, Italo Calvino, de Kooning, Guston, Robert Lowell, Mary McCarthy, Rothko, Meyer Schapiro, Giuseppe Ungaretti, and Edgar Varèse.
353. “A Letter to the Editor of the *New York Times*,” *New York Times*, February 26, 1961.
354. Motherwell, “What Should a Museum Be?” March–April 1961; reprinted in Motherwell 2007, pp. 202–4.
355. Documentation and correspondence regarding the restoration of *Granada* can be found in Record Group 4.C.III, Box 20, Folder 174. Nelson A. Rockefeller Papers, Rockefeller Family Archives, Rockefeller Archive Center.
356. Engberg and Banach 2003, cat. nos. 6–7.
357. J[udd] 1961.
358. Motherwell, interview with Rudi Blesh, May 23 and 30 and June 6, 1961.
359. Motherwell, “Provincetown and Days Lumburyard,” 1978, p. 16; reprinted in Motherwell 2007, p. 309.
360. John Canaday, “Big Show, Even Bigger Question,” *New York Times*, September 10, 1961.
361. Engberg and Banach 2003, cat. no. 5.
362. Motherwell’s 1962 datebook records a visit by Fred W. McDarragh of the *Village Voice* on February 18. He photographed Motherwell with various works in progress (see fig. 217).
363. The poem was included in Barbara Guest’s *Poems: The Location of Things, Archaics, the Open Skies* (Garden City, N.Y.: Doubleday, 1962).
364. Nordland 1962a, p. 22.
365. S[andler] 1962, p. 16.
366. Motherwell, “Provincetown and Days Lumburyard,” 1978, p. 17; reprinted in Motherwell 2007, p. 310.
367. Leonard Bocour introduced acrylic polymer emulsions, under the Aqua-Tec brand name, in the early 1960s. Liquitex Permanent Pigments acrylic polymer emulsion paints were introduced in 1963. After 1963, Motherwell relied primarily on Liquitex’s Permanent Pigments when using acrylic paint, although he continued using oils as his primary medium until around 1967.
368. The catalogue as originally conceived was not published; of the five artists asked to write an essay for it, Motherwell was the only one to submit a finished essay. Instead the catalogue used an essay by Elaine de Kooning outlining Kline’s achievement. Adelyn D. Breeskin, Washington Gallery of Modern Art, to Motherwell, September 18, 1962.
369. Leni Stern gave the account of Motherwell painting the mural; telephone conversation with Mary Fass of the Dedalus Foundation, June 1, 2009. In 1973, the Sterns sold their house; before moving, they donated the mural to the Smithsonian American Art Museum (Conroy 1973).
370. Motherwell, “A Conversation at Lunch,” 1963; reprinted in Motherwell 1992, pp. 137–38.
371. Newsweek 1962, p. 94.
372. Vicente 1963.
373. Motherwell, letter to the editor, *Artnews* 62, no. 1 (March 1963): p. 6.
374. “Cinema,” *Time*, March 8, 1963.
375. Engberg and Banach 2003, cat. nos. 9–15.
376. Esther Sparks, *Universal Limited Art Editions: A History and Catalogue; The First Twenty-five Years* (New York: Art Institute of Chicago and Harry N. Abrams, 1989), p. 170.
377. Motherwell to Barnett Newman, June 14, 1963.
378. An advertisement for the conference can be found in the Robert Motherwell scrapbooks, [ca. 1940]–1978, Museum of Modern Art Archives, New York. Other speakers included David Amram and Joseph Campbell. Motherwell’s talk “A Process of Painting” was published in 1964; reprinted in Motherwell 2007, pp. 214–17.
379. Robertson’s planned Motherwell exhibition was eventually replaced by Frank O’Hara’s 1965 Museum of Modern Art retrospective of Motherwell’s work, which traveled to the Whitechapel Gallery in 1966. A monograph on Motherwell by Robertson also failed to materialize.
380. No text exists for this lecture, though the title was commonly used by Motherwell for speaking engagements at this time and the lecture probably followed the format of his Pasadena lecture of March 6, 1962, which combined images of his works, studios, homes, and travels.
381. During this period he occasionally hired Domenick Capobianco (b. 1928) to assist him in the studio. Motherwell to Gilbert Carpenter, December 12, 1966.
382. O’Hara 1965b.
383. Noland’s painting can be seen in an autumn 1964 photograph of Motherwell and Frankenthaler’s New York home in Motherwell 1964, p. 88.
384. “Alternative Perspectives on Vietnam,” advertisement in the *Nation*, September 6, 1965, n.p.
385. The Peter A. Juley & Son collection of photographs, now part of the Photographic Collection of the Smithsonian American Art Museum, documents works by Motherwell from the early 1940s through early 1965. Motherwell provided Juley with negatives for many of his early works, leading to some confusion as to which photographs Peter A. Juley & Son actually took and which they simply printed for Motherwell. The Juley firm documented works still in Motherwell’s collection from the time he joined the Sidney Janis Gallery in late 1956; older works were periodically photographed as needed for exhibitions. This created an inconsistent relationship between the chronological sequence of the works and their numbers in the Juley photograph collection. Reference numbers specific to Motherwell’s works were added to many of these copy negatives and were later used as internal references in Motherwell’s studio. The photographic archive of works from 1941 to early 1965 in the Dedalus Foundation Archives is composed largely of these 8 x 10-inch black-and-white photographs, which are referred to as Juley photo nos. 1–463.
386. Engberg and Banach 2003, cat. no. 16, as *Ten Works by Ten Painters*. The portfolio also included prints by Stuart Davis, Robert Indiana, Ellsworth Kelly, Roy Lichtenstein, George Ortman, Larry Poons, Ad Reinhardt, Frank Stella, and Andy Warhol.
387. Motherwell, “The Motherwell Proposal,” in *Seminar on Elementary and Secondary School Education in the Visual Arts* (seminar at New York University, October 8–11, 1964), ed. Howard Conant (New York: New York University, 1965), pp. 203–9.
388. Motherwell, letter to Charles Parkhurst, n.d. (ca. November 1964), Baltimore Museum of Art Archives.
389. Panel discussion “Cubism in American Painting,” February 7, 1965, reel-to-reel collection, A0004, Solomon R. Guggenheim Museum Archives, New York.
390. Motherwell, 1965 datebook.
391. The recording Motherwell listened to was probably by the Juilliard String Quartet: *Berg: Lyric Suite; Weber: 5 Pieces for String Quartet, Op. 5; 6 Bagatelles, Op. 9*, released in 1961 (RCA Victor LM 2531; stereo LSC 2531).
392. “End Your Silence,” *New York Times*, April 18, 1965.
393. Motherwell, “Addenda to MoMA *Lyric Suite* Questionnaire—from Memory . . . with Possible Chronological Slips,” August 8, 1969; reprinted in Motherwell 2007, pp. 232, 235.
394. Kozloff 1965a.
395. Motherwell to Frank O’Hara, August 18, 1965. The edited version that was included in the 1965 Museum of Modern Art exhibition catalogue is reprinted in Motherwell 1992, pp. 148–55.
396. Motherwell to Walter Gropius, August 29, 1965.
397. John Canaday, “Each Man to His Own Cup of Tea,” *New York Times*, October 17, 1965.
398. Kozloff 1965b, p. 257. See also Lippard 1965.
399. Engberg and Banach 2003, cat. nos. 21–30.
400. See Arnason 1966a, Arnason 1966b, Arnason 1969, Arnason 1976, Arnason 1977b.
401. Motherwell, letter to Walter Gropius, February 9, 1966.
402. The poster for *Hommage à Caissa*, which was designed by Duchamp, includes images of the postcards sent to the artists asking them to participate in the show. Duchamp photographed the returned cards, which contained the signatures of the artists and notations confirming their agreement to donate works to the show.
403. Telegram from Irving Petlin to Motherwell, February 11, 1966.
404. Motherwell to Bryan Robertson, April 1, 1966, unpublished typescript. On March 18, 1966, Motherwell wrote to Robertson: “[I] am just now beginning on the Gropius mural which I must finish before we go to Venice in early June.”
405. “Television,” *New York Times*, March 23, 1966.
406. Engberg and Banach 2003, cat. nos. 37–44. The *livre d’artiste* with Huelsenbeck’s poems was never realized.
407. Motherwell attended the opening, according to his datebook entry for April 19, 1966.
408. Motherwell to Walter Gropius, April 20, 1966.
409. Ibid., May 23, 1966.
410. Engberg and Banach 2003, cat. no. 54.
411. See Currier 1966. For more detail on the controversy, see the Comments for p366.
412. Motherwell, quoted in Fenton 1966.
413. Telegram from Sen. Edward M. Kennedy to Stephen Weil, Marlborough-Gersony Gallery, August 17, 1966.
414. Motherwell and Frankenthaler attended Smith’s opening with the painter Theodoros Stamos.
415. Letter from Herbert Ferber to Motherwell, February 7, 1967.
416. Motherwell, “The Present and Future State of Modern American Art,” February 27, 1967.
417. “Motherwell: On His Works in the MoMA Collection,” March 18, 1969.

418. Engberg and Banach 2003, cat. no. 57.
419. Motherwell, “On Rothko,” March 10, 1967; reprinted in Motherwell 2007, pp. 230–31.
420. Motherwell’s lists of potential titles for the Documents of 20th-Century Art are in the Arthur Cohen Papers, Yale University, New Haven, Conn. From 1972 to 1980, Viking Press published the series as the Documents of 20th-Century Art, with Motherwell as general editor and Arthur A. Cohen as managing editor. In 1980, the series moved to G. K. Hall and its name was changed to the Documents of Twentieth Century Art, with Motherwell and Jack Flam as general editors. After Motherwell’s death the series continued as the Documents of Twentieth Century Art with Jack Flam as general editor. The University of California Press (Berkeley and Los Angeles) became the publisher beginning in 1995.
421. Hans J. Kleinschmidt, “The Angry Act: The Role of Aggression in Creativity,” *American Imago*, spring–summer 1967, pp. 98–127. The section devoted to Motherwell is on pp. 117–27, and the phrase “an accomplished painter of great originality” appears on p. 117. Kleinschmidt’s article gained notoriety in 1985 when Jeffrey Berman identified Philip Roth as the subject of another case study in it; see Jeffrey Berman, *The Talking Cure: Literary Representations of Psychoanalysis* (New York: New York University Press, 1985), pp. 239–69.
422. A draft of a letter by Motherwell to Abigail Angell of *Harper’s Magazine*, dated December 27, 1968, explained his evolving position on the war.
423. Motherwell to Herbert Ferber, September 18, 1967, Herbert Ferber Papers, 1931–1987, Archives of American Art, Smithsonian Institution.
424. See Simon 1967a, p. 16, and the interview with Motherwell in Simon 1967b, pp. 20–23; the latter is partially reprinted in Motherwell 1992, pp. 156–67.
425. Motherwell to Ferber, September 18, 1967: “[I] got in a terrible depression at Ad Reinhardt’s death. . . . Mark phoned me about Ad, & wanted me to take over the arrangements, but I couldn’t face it, especially as it was in E. Hampton, which is filled with terrible memories and faces for me.”
426. Bill Berkson to Motherwell, May 27, 1970.
427. Barnett Newman, “Letter to the Editor,” *Art International* 11, no. 7 (September 1967): p. 51.
428. Motherwell, “Letter to the Editor,” *Art International* 11, no. 8 (October 1967): p. 38.
429. Newman, “Letter to the Editor” (September 1967), pp. 24, 27; letters to the editor from both Newman and Motherwell in *Art International* 12, no. 1 (January 1968): p. 41.
430. Hare 1967.
431. In an unpublished draft of a planned response to Hare’s criticisms, Motherwell wrote, “how can one apparently be amicably acquainted more than 20 yrs with X & not realize he hated you? Stupid indeed.”
432. See also Cooney 1968.
433. Burckhardt photo no. BU6, in the Dedalus Foundation Archives. Motherwell’s datebook records the visit by Burckhardt on November 13. Two days earlier, Helen Frankenthaler commented on the works in their house in an article in the *New York Post*: “The first picture we hung, is the one in the hall given to us by Kenneth Noland. And the others so far are my husband’s—‘The Homely Protestant’ and another I call ‘the Ochre Door.’” Agnes Murphy, “At Home with . . . Helen Frankenthaler,” *New York Post*, November 11, 1967.
434. In Motherwell’s 1968 datebook, two visits by Mulas are recorded, November 14 and November 22, both as “Mulas to Studio.” It is not known on which day the photo in question was taken.
435. Motherwell discusses five works in the New England Elegy series, not all named and numbered as such, in “Motherwell: On His Works in the MoMA Collection,” March 18, 1969.
436. This diagram by Motherwell (see fig. 116 in this volume) was drawn in December 1967 or January 1968 and illustrates the first five large paintings of what he later named the Open series (P397–P399, P406, and P409).
437. Frankenthaler’s account of the Mexico trip is in a letter to Robert Shoenberg, May 13, 1968; copy in Dedalus Foundation Archives.
438. Francis K. Lloyd to Motherwell, May 6, 1968.
439. Engberg and Banach 2003, cat. no. 114. For Motherwell’s comments on the first print made for *A la pintura*, see the plate caption for “Black” 1–3, in Robert Motherwell and Diane Kelder, *Robert Motherwell’s A la Pintura: The Genesis of a Book*, exh. cat. (New York: Metropolitan Museum of Art, 1972), n.p.
440. At this time, Motherwell sold the house he had previously owned in Provincetown, at 622 Commercial Street, and began using the Sea Barn as both studio and residence.
441. Engberg and Banach 2003, cat. no. 60.
442. Motherwell, letter to Herbert and Edith Ferber, July 24, 1968.
443. Ibid.
444. Dan Sullivan, “Artists Agree on Boycott of Chicago Showings,” *New York Times*, September 5, 1968, p. 41.
445. Engberg and Banach 2003, cat. nos. 111–31.
446. Motherwell to Carla Panicali, January 16, 1969.
447. The central linear configuration of this canvas, which consists of a triangle with a vertical line rising from each of its angles, had previously been used by Motherwell for the print *A la pintura: White 10–13* (Engberg and Banach 2003, cat. no. 128).
448. Engberg and Banach 2003, cat. no. 61.
449. Ulfert Wilke, “From the Journals,” foreword to Willard L. Boyd, *An Artist Collects: Ulfert Wilke—Selections from Five Continents*, exh. cat. (Iowa City: University of Iowa Museum of Art, 1975), p. 36. The anonymous seventeenth-century Japanese painting that Motherwell acquired from Wilke is illustrated in *The Third Mind: American Artists Contemplate Asia, 1860–1989*, exh. cat. (New York: Solomon R. Guggenheim Museum, 2009), p. 152, fig. 51.
450. Francis K. Lloyd to Motherwell, December 10, 1968.
451. Motherwell, postcard to himself, February 2, 1969.
452. A letter from Francis K. Lloyd to Motherwell, May 6, 1968, states that production time for the catalogue would be approximately three months. Thus we can assume that Motherwell had settled on the title “Open” by early February 1969. The definition of *open* from the *Random House Unabridged Dictionary* was typeset by Marlborough’s London printer for use as an introduction or appendix to the catalogue on February 19, 1969, but not used; the proof sheets are in the Dedalus Foundation Archives.
453. Although Motherwell said that he was surprised by the relationship between the Open paintings and his work of 1941–42, *Recuerdo de Coyoacán* (P8) can be seen in a November 1967 photograph of Motherwell’s studio (see fig. 112).
454. Consignment list prepared by Marlborough–Gerson Gallery, April 26, 1969.
455. Grace Glueck, “Modern Museum’s Policy On Artists’ Gifts Assailed,” *New York Times*, June 12, 1969, p. 50.
456. “Artist Defends Modern Museum in a Dispute over Soliciting Art,” *New York Times*, June 13, 1969, p. 40; Art Museum, Princeton University, 1973, exh. cat., p. 63.
457. The collection “Robert Motherwell: Writings on Art,” housed at the Getty Research Institute, is composed of the papers collected by Cohen for his planned volume of Motherwell’s writings.
458. Motherwell, Museum of Modern Art questionnaire on the Lyric Suite, August 8, 1969. And “Addenda to MoMA *Lyric Suite* Questionnaire—from Memory . . . with Possible Chronological Slips,” August 8, 1969; reprinted in Motherwell 2007, pp. 232–35.
459. Letter from Kynaston McShine to Motherwell, October 7, 1969. See Engberg and Banach 2003, nos. 168, 171, 184–91.
460. Datebook entry, October 9, 1969.
461. In a note Motherwell wrote on the card sent to Dr. Montague A. Ullman inviting him to his January 14, 1963, lecture at Smith College, Motherwell stated, “Am thinking of moving to New England country next year.” In 1967 Motherwell subscribed to *Country Life*, a magazine featuring homes available for sale in England, pages from which found their way into several collages of the period: see C180, C188, C205, and C212.
462. In 1973 Motherwell called his relationship with the Marlborough–Gerson Gallery “a cold, monstrous situation” and said, “It should be warmer, more humanistic. I once asked them for a loan and somebody there told me that I’d be rich when I’m dead.” David L.
- Shirey, “Frank Lloyd and the Marlborough: Art and Success; Sales of \$30-Million,” *New York Times*, May 21, 1973.
463. David Mirvish to Motherwell, December 22, 1969; and Motherwell to David Mirvish, January 2, 1970. A handwritten draft of a letter dictated by Motherwell to Ellen Grand around June 1970 outlined the terms of the agreement between Motherwell and Mirvish.
464. “Robert Motherwell at the St. Paul’s School: On the Humanism of Abstraction,” 1970; reprinted in Motherwell 2007, pp. 250–55.
465. Engberg and Banach 2003, cat. nos. 69–98.
466. “Statements of Robert Motherwell and Helen Frankenthaler, Artists,” *Environmental Quality Education Act of 1970: Hearings on H.R. 14753 Before the Select Subcommittee on Education of the Committee on Education and Labor House of Representatives*, 91st Cong., 2nd sess., March 24, 1970 (1970), pp. 24–32; reprinted in Motherwell 2007, pp. 256–65.
467. *Painters Painting*, 1972; see Filmography. De Antonio’s interview with Motherwell was later printed in De Antonio and Tuchman 1984.
468. Motherwell, “The Universal Language of Children’s Art, and Modernism,” 1970; reprinted in Motherwell 2007, pp. 266–70.
469. Motherwell to David Mirvish, ca. May 1970.
470. Motherwell’s datebook entry for May 19, 1970, reads “Paints background of 18’ 4” ciel blue painting.” On May 20 he notes, “Finish drawing on big blue painting.”
471. Grace Glueck, “Artists to Withdraw Work at Biennale,” *New York Times*, June 6, 1970, p. 27.
472. Motherwell, “23 Summer 1970 Pictures” list, n.d. (ca. September 1970). Motherwell subsequently gave one additional work from the series a number: *Open No. 184* (P508), but this was done retroactively and as a result does not accord with the numerical sequence.
473. “Thoughts on Drawing,” 1970; reprinted in Motherwell 2007, pp. 247–49. The exhibition’s first venue was the Cooper–Hewitt Museum of Design, New York, March 10–May 9. The catalogue was produced for the traveling portion of the show, which opened at the Corcoran Museum of Art in Washington, D.C., on September 25, 1970, and toured through 1972.
474. Motherwell, “On Rothko” [December 1970] (eulogy delivered at the National Institute of Arts and Letters, New York, January 28, 1971); printed in Motherwell 1992, pp. 197–201.
475. Paz’s poem was inspired by Motherwell’s statement, “I am interested in the skin of the world, the sound of the world. Art can be profound when the skin is used to express a judgment of values,” in Ashton 1971, p. 112.
476. Helen Frankenthaler, *Wales*, 1966, acrylic on canvas, 115 x 46 inches. Motherwell donated the painting anonymously to the National Gallery of Art, Washington, D.C., in 1981. He owned five other works on paper by Frankenthaler.

477. In his datebook for July 14, 1971, Motherwell noted: “big depression.” This entry corresponds with his account of the dramatic circumstances under which he painted the third version of *At Five in the Afternoon* (P647), in an interview with Martin Friedlman and Dean Swanson at the Walker Art Center, August 1, 1972. This new painting was sent to the Provincetown Art Association as *Elegy to the Spanish Republic No. 120* in August, per Motherwell’s 1971 datebook, but there is no record of it having been exhibited there.
478. Richard Aakre, in conversation with Tim Clifford, New York, October 29, 2004.
479. Motherwell to Michael Hecht, January 2, 1972.
480. These photographs are referred to as “studio inventory photos” in the catalogue raisonné entries in volumes 2 and 3 of this publication.
481. No transcript of this lecture survives. The title and dates of the lectures are known from a letter from Ulfert Wilke to Motherwell, January 25, 1972, and from a schedule sent to Motherwell by Wilke several weeks later.
482. Cigarette packages from other brands were also used, including HB and Ernte, but all were consistent with the methods he developed in the Gauloises series.
483. Motherwell in Enright 1989, p. 12.
484. Engberg and Banach 2003, cat. nos. 111–31.
485. Motherwell, “Notes,” in Museum of Fine Arts, Houston, exh. cat. 1972.
486. Engberg and Banach 2003, cat. nos. 142–52 and nos. 162–67.
487. Engberg and Banach 2003, cat. no. 141.
488. Ashton 1972.
489. Motherwell, “Parisian Artists in Exile: New York, 1939–45,” 1977; reprinted in Motherwell 2007, pp. 291–307. Dore Ashton had been engaged by Motherwell to edit *Picasso on Art: A Selection of Views*, published in the Documents of 20th-Century Art series in 1972. Ashton was involved with many other projects with Motherwell, including curating his 1975 retrospective exhibition at the Museo de Arte Moderno, Mexico City; contributing an essay to the revised edition of H. H. Arnason’s monograph on Motherwell, in 1982; and writing an essay for the catalogue of the 1983 Albright-Knox Art Gallery retrospective.
490. The title of Robert Fritz’s composition was taken from a line in Robert Frost’s poem “West Running Brook.”
491. Motherwell, in a June 10, 1974, letter to Ellen C. Oppler, mentions that he has started work on the new paintings.
492. The most detailed discussion of Motherwell’s various studios and the role they played in his working process is found in a draft of a long letter Motherwell wrote to Guy Scarpetta in 1977 and in the French critic’s subsequent article (Scarpetta 1977).
493. Motherwell, datebook entry for July 2, 1974.
494. Rosalind Krauss, “Changing the Work of David Smith,” *Art in America*, September/October 1974, pp. 30–34.
495. Motherwell, quoted in Hilton Kramer, “Altering of Smith Work Stirs Dispute; Stripped of Paint,” *New York Times*, September 13, 1974, p. 28.
496. Motherwell, letter to Candida and Rebecca Smith, September 28, 1974.
497. Engberg and Banach 2003, cat. no. 169. Tyler’s technical abilities opened up new avenues for Motherwell’s prints and collages over the next seventeen years, allowing for an increase in scale and a new relationship between object and gesture. The proximity of Tyler Graphics Ltd. also allowed Motherwell a regular escape from the isolation of his Greenwich studio. At Tyler Graphics he had the opportunity to socialize with a wide variety of artists, including Roy Lichtenstein, David Hockney, Frank Stella, and Joan Mitchell.
498. Motherwell to Lee Eastman, Clement Greenberg, Ira Lowe, and John Mannix, November 13, 1974.
499. Art Letter 1975, p. 3.
500. Engberg and Banach 2003, cat. no. 192.
501. Carmean 1980, p. 81.
502. Carmean 1978, p. 116; this was confirmed by Claus Colman-Freyberger in conversation with Katy Rogers and Tim Clifford, October 5, 2006.
503. The Tomlin retrospective opened at the Emily Lowe Gallery, Hofstra University, Hempstead, N.Y., on April 17, ran there until May 25, and was shown at the Albright-Knox Art Gallery from September 26 to November 9 before traveling to further venues. The interview with Motherwell was recorded for research purposes on a black-and-white VHS tape; a DVD transfer now exists in the Albright-Knox Art Gallery Archives.
504. Motherwell, datebook entry for October 17, 1975.
505. Terenzio and Belknap 1980.
506. With the 1975–76 season, Knoedler Contemporary ceased to exist as a separate entity and the gallery became known simply as Knoedler & Company, with Lawrence Rubin as director.
507. *Omnibus: Art USA: New York Real, New York Abstract*, 1977; see Filmography.
508. Motherwell, “Parisian Artists in Exile: New York, 1939–45,” 1977; reprinted in Motherwell 2007, pp. 291–307.
509. Among the works exhibited for the first time in the Paris retrospective were *Wall with Graffiti* (P195), *Totemic Figure* (P212), *Elegy to the Spanish Republic No. 84* (P232), *Open No. 162: In Blue with Red* (P562), and *The Blue Painting Lesson* nos. 1–5 (P842–P846).
510. Kramer 1977a; Hughes 1977.
511. Engberg and Banach 2003, cat. no. 193.
512. Scarpetta 1977.
513. Motherwell, “Words of the Painter,” 1978; reprinted in Motherwell 2007, pp. 312–14.
514. Tallmer 1977.
515. Maloon 1978.
516. Motherwell, interview with Betty Fiske and Rita Albertson, December 11, 1980.
517. Motherwell, “Words of the Painter,” 1978; reprinted in Motherwell 2007, pp. 312–14.
518. Discussions of a revised second edition of Arnason’s book had begun during the autumn of 1978. See Motherwell to H. H. Arnason, November 29, 1978.
519. Motherwell, “Provincetown and Days Lumberyard,” 1978; reprinted in Motherwell 2007, pp. 308–11.
520. Various letters to Motherwell recount the moving ceremony in which the works were presented to representatives of the universities. The University of Coimbra has no record of the work, and its current whereabouts are unknown (see the Comments for W535).
521. Motherwell, handwritten note, October 1978.
522. When the series was moved to G. K. Hall and later the University of California Press, its name was changed from the Documents of 20th-Century Art to the Documents of Twentieth Century Art.
523. See Motherwell 1992; the memoir was never published.
524. Motherwell, “The International World of Modernist Art, 1945–1960,” 1980; reprinted in Motherwell 2007, pp. 317–18.
525. The phrase “drunk with turpentine” comes from the ninth poem in Christopher Logue’s book *The Man Who Told His Love: 20 Poems based on Pablo Neruda’s “Los Cantos d’Amores”* (London: Scorpion Press, 1958), p. 18.
526. Motherwell, “A Note by the Artist: On Collaboration,” 1980; printed in Terenzio and Belknap 1980.
527. Engberg and Banach 2003, cat. no. 263.
528. Engberg and Banach 2003, cat. no. 282.
529. Glueck 1981, p. C25.
530. Engberg and Banach 2003, cat. no. 289.
531. Motherwell, “Remarks,” October 30, 1982; reprinted in Motherwell 1992, pp. 259–62.
532. “Kafka’s Visual Recoil: A Note,” 1983; printed in *Partisan Review* 51 (1984–85): pp. 751–54; reprinted in Motherwell 2007, pp. 336–38.
533. “A Collage for Nathan Halper in Nine Parts” (eulogy for Nathan Halper, August 12, 1983); printed in Motherwell 1992, pp. 267–69.
534. Motherwell’s entry in his datebook for September 30, 1983, includes the words “Near heart attack.”
535. Engberg and Banach 2003, nos. 323–52.
536. Motherwell, “Introduction: A Note on Robert Osborn,” March 1984.
537. Engberg and Banach 2003, nos. 350–52. Other participants in the portfolio included Eduardo Chillida, José Guerrero, Matta, Antonio Saura, Rufino Tamayo, and Antoni Tàpies.
538. Copies of the tributes can be found in the Dedalus Foundation Archives.
539. Engberg and Banach 2003, cat. nos. 445–67.
540. Among the statements written by Burt are “John Paul is Good—Reagan is Bad!” “Antichrist Ronald Reagan 666,” and “Come Quickly Lord Jesus, Be Baptised now before it’s too late” (Carroll 1985, p. 32). On Motherwell’s canvas he wrote: “New Testament The Epistles of St James to be behold by all man & Christ is King &.” Photographic documentation of the damaged canvas is in the Dedalus Foundation Archives.
541. Details of the treatment and the correspondence between Motherwell’s studio and the Williamstown Regional Art Conservation Laboratory at the Clark Art Institute (1985–87) are in the Dedalus Foundation Archives.
542. Brooke 1985, p. 26.
543. Motherwell, “A Personal Recollection,” 1986; printed in Motherwell 2007, pp. 346–50.
544. Motherwell chose not to travel to Madrid because of concerns about his health.
545. Grace Glueck, “Halt Urged in Work on Sistine and ‘Last Supper,’” *New York Times*, June 30, 1987. Others who signed the petition included Christo, Eric Fischl, Robert Rauschenberg, James Rosenquist, Susan Rothenberg, George Segal, and Andy Warhol.
546. Motherwell, interview with Hayman, July 12–13, 1988; partially printed in Hayman 1988; partially reprinted in Motherwell 1992, pp. 283–89.
547. Engberg and Banach 2003, nos. 387–414.
548. Motherwell, interview with Hayman, May 23–29, 1989, transcript, p. 10.
549. Engberg and Banach 2003, cat. no. 526.
550. Engberg and Banach 2003, cat. no. 520.
551. Motherwell, interview with Teresa del Conde, July 12, 1991.