

The Museum of Modern Art, New York

SIXTEEN
AMERICANS

J. DE FEO

ROBERT MALLARY

WALLY HEDRICK

LOUISE NEVELSON

JAMES JARVAISE

ROBERT RAUSCHENBERG

JASPER JOHNS

JULIUS SCHMIDT

ELLSWORTH KELLY

RICHARD STANKIEWICZ

ALFRED LESLIE

FRANK STELLA

LANDÉS LEWITIN

ALBERT URBAN

RICHARD LYTLE

JACK YOUNGERMAN

SIXTEEN AMERICANS

edited by DOROTHY C. MILLER *with statements by the artists and others*

THE MUSEUM OF MODERN ART, NEW YORK 1959

Library of Congress Catalog Card Number 59-15966

© The Museum of Modern Art, 1959

11 West 53 Street, New York 19, N.Y.

Printed in the U.S.A. by Connecticut Printers, Inc., Hartford, Connecticut

TRUSTEES OF THE MUSEUM OF MODERN ART

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

*Honorary Trustee

LENDERS TO THE EXHIBITION

Richard Brown Baker, New York; James Baldwin, Mission, Kansas; Sam Francis, New York; Walter S. Goodhue, Alexandria, Virginia; Mr. and Mrs. Ira Haupt, New York; Wally Hedrick, San Francisco; Mr. and Mrs. Ben Heller, New York; Mr. and Mrs. Richard M. Hollander, Kansas City, Missouri; Rev. Robert C. Hunsicker, New York; Jasper Johns, New York; Philip C. Johnson, New York; Mr. and Mrs. Patrick J. Kelleher, Princeton, New Jersey; Franklin Konigsberg, New York; J. Patrick Lannan, Chicago; Landès Lewitin, New York; Richard Lytle, New Haven, Connecticut; Robert Mallary, New York; Royal S. Marks, New York; Dr. and Mrs. Justin L. Mooney, Mission, Kansas; H. Marc Moyens, Alexandria, Virginia; Louise Nevelson, New York; Mr. and Mrs. Albert H. Newman, Chicago; Mr. and Mrs. Donald H. Peters, New York; Horace Richter, Mt. Gilead, North Carolina; Mr. and Mrs. William Rubin, New York; Julius Schmidt, Providence, Rhode Island; Mr. and Mrs. Robert Scull, Great Neck, New York; Mrs. Albert Urban, New York; Dr. and Mrs. Ernest Zeisler, Chicago.

Leo Castelli Gallery, New York; Dilexi Gallery, San Francisco; Ferus Gallery, Los Angeles; Rose Fried Gallery, New York; Martha Jackson Gallery, New York; Felix Landau Gallery, Los Angeles; Betty Parsons Gallery, New York; Stable Gallery, New York.

Albright Art Gallery, Buffalo, New York.

FOREWORD AND ACKNOWLEDGMENT

Sixteen Americans, shown in 1959-60, is another in a series of American group exhibitions which have been presented periodically at the Museum of Modern Art ever since its founding thirty years ago. The work of 140 American artists has been brought before over half a million Museum visitors through these exhibitions, all of which have followed a particular pattern. Preferring not to attempt comprehensive periodic surveys of American art as a whole, a task already undertaken by many other institutions, the Museum devised a different formula for its American group exhibitions: a small number of artists, to be represented by several works each. This pattern may be said to provide, to greater or lesser degree, a series of small one-man shows within the framework of a large exhibition.

Differences rather than similarities in point of view, as well as in age, experience and fame, have been emphasized in these exhibitions at the Museum (the one exception was that held in 1943 devoted to a specific kind of painting—sharp-focus realism). *Sixteen Americans* continues the pattern by bringing together distinct and widely varying personalities, contrasting these personalities sharply rather than attempting to unite them within any given movement or trend. These sixteen are presented simply as individuals and Americans.

Every exhibition has limitations of space which make necessary an arbitrary choice of artists. Such a choice is particularly difficult when so few artists are involved but, as in previous exhibitions in the series, the number has been kept low in order to give each artist a separate gallery. And there have been other considerations. The Museum's *Fifteen Americans* in 1952 and *Twelve Americans* in 1956 showed a number of distinguished artists already well known to New York gallery visitors, although far from well known to the Museum's larger public. In the present exhibition it seemed desirable to include a larger proportion of newcomers to the New York scene. Six of the sixteen have not yet had one-man shows in New York and several others have shown but once or have held shows not truly pertinent to their present work. The Museum's recent exhibitions as well as plans for future shows also influenced choices for this one. In any case these choices are not intended as final judgments and are entirely the responsibility of the director of the exhibition who wished to share with the Museum's public some of the interest and excitement experienced in exploring American art in 1959.

Perhaps it is not too much to claim for *Sixteen Americans* an unusually fresh, richly varied, vigorous and youthful character. For those who enjoy statistics, however irrelevant they may be, nine of the sixteen were born in the 1920's,

three in the 1930's, and four before 1920. Geographical distribution, not consciously sought after, is nonetheless remarkable: though ten now live in New York City, only one was born here. The other fifteen were born in fourteen different states or countries—California, Connecticut, Egypt, Germany, Indiana, Kentucky, Massachusetts, New Hampshire, New York State, Ohio, Pennsylvania, Russia, South Carolina and Texas. Two now live in San Francisco, one in the Los Angeles area, one in New Haven, one in Providence, Rhode Island.

Whether as a result of years of experiment and achievement or through an early flowering of talent and promise, each artist brings to this exhibition a personal expression distilled out of his own world and thought.

On behalf of the Trustees of the Museum of Modern Art I wish first of all to thank the artists for their participation in the exhibition. I am deeply indebted also to the lenders who have generously made a number of key works of art available. For their contributions to the catalog I am grateful to the artists and to Carl André, E. C. Goossen, Grace Hartigan, Fred Martin, Michael McClure and Robert Rosenblum. Statements were written in 1959 for this catalog unless otherwise noted; the editors of *Arts*, *Derrière le Miroir*, and *It Is* have graciously permitted quotations from writings published or about to be published in their pages. For special assistance during the preparation of the exhibition my thanks go to Lorser Feitelson and Jack Von Dornum of Los Angeles, Walter S. Goodhue of Alexandria, Virginia, Ted Haseltine of New York, Richard Hollander and George L. McKenna of Kansas City, Sam Hunter of Minneapolis, Fred Martin and the Art Bank of the San Francisco Art Association, and Gordon M. Smith of Buffalo. Photographs of the artists were taken by Joseph Breitenbach, Donald Cook, J. De Feo, Sante Forlano, Hollis Frampton, Kay Harris, Wally Hedrick, Jeremiah Russell, Delmore Scott, Walt Silver, Hall Winslow; works of art were photographed by Oliver Baker, Rudolph Burckhardt, Paul Cordes, Irwin Goen, Robert Mallery, William Maund, Edward Meneeley, Kay Neer, Julius Schmidt, Richard Stankiewicz, Soichi Sunami.

Dorothy C. Miller
Director of the Exhibition



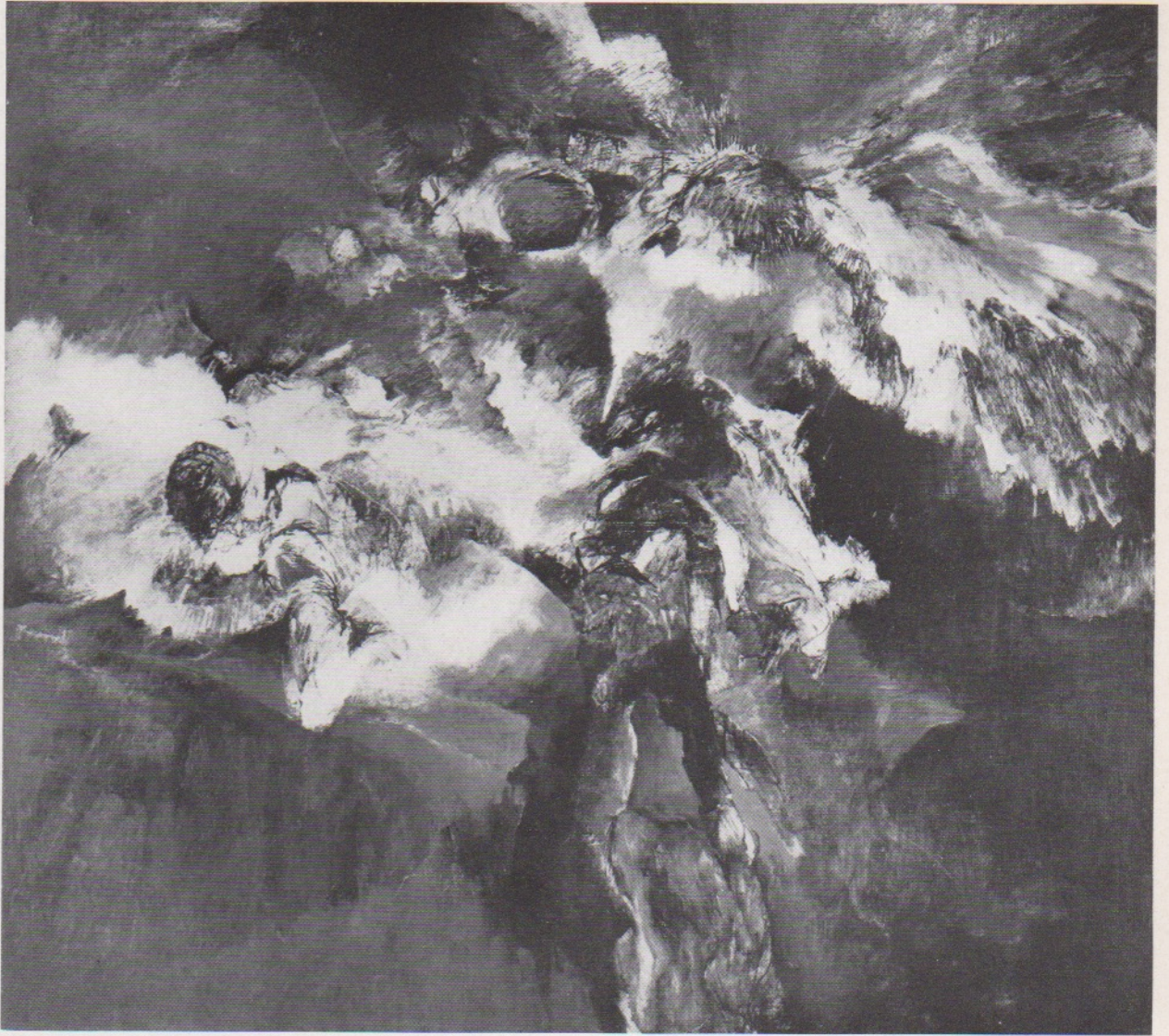
RICHARD LYTLE

Within the process of painting universes wait unexplored. The quest for these worlds has led painters to seek plastic relationships which transcend the historical concept of subject matter and which glorify the possibilities of color. To embrace human experience with a complexity of space and color logical within its own bounds and yet not without focus is the adventure. Delacroix wrote in his diary: "In many people the eye is untrue or inert; they see the objects literally; of the exquisite they see nothing." The challenge is to inflame strong images that can evoke deep emotional and intellectual responses united with those responses felt by human beings concerned with the relationships of man to nature and of man to man. —RICHARD LYTLE



Richard Lytle: *The Possessed*. 1959. Oil, 8'2" x 6'7". Owned by the artist





Richard Lytle: *Icarus Descended*. 1958. Oil, 62 $\frac{3}{8}$ x 70 $\frac{1}{4}$ ". The Museum of Modern Art, Elizabeth Bliss Parkinson Fund

opposite: Richard Lytle: *Prometheus*. 1959. Oil, 6'7" x 71". Owned by the artist



Richard Lytle: *Verge*. 1959. Oil, 71" x 6'7". Owned by the artist

**Wave Motif*. 1959. Oil on canvas, 60 x 7'10". Lent by Betty Parsons Gallery, New York. Ill. p. 31

**York*. 1959. Oil on canvas, 68 x 7'4". Lent by Betty Parsons Gallery, New York. Ill. p. 32

ALFRED LESLIE

Born in New York, October 29, 1927. Grew up in New York. In U.S. Coast Guard, 1945-46. At New York University, 1948-49. First exhibited in *New Talent*, selected by Meyer Schapiro and Clement Greenberg, Kootz Gallery, New York, 1949. Lives in New York. One-man shows: Tibor de Nagy Gallery, New York, 1951, 1952, 1953, 1957; Robert Keene Gallery, Southampton, New York, 1957, 1958. International group exhibitions: IV International Art Exhibition of Japan, 1957; V Bienal, São Paulo, Brazil, 1959. In collections of Kunsthalle, Basel, Switzerland; Albright Art Gallery, Buffalo, New York; Whitney Museum of American Art, New York; Moderna Museet, Stockholm; University Art Gallery, University of Alabama.

**The Four-panel Green*. 1957. Oil on canvas, 12' x 11'4". Lent by Martha Jackson Gallery, New York. Ill. p. 37

**The Second Two-panel Horizontal*. 1958. Oil on canvas, 6' x 11'. Lent by Martha Jackson Gallery, New York. Ill. p. 36

"*Arrivato Zampano*." 1959. Oil on canvas, 6'4" x 6'8". Lent by Martha Jackson Gallery, New York

**Baby's Curse*. 1959. Oil on canvas, 6' x 7'. Lent by Martha Jackson Gallery, New York. Ill. p. 35

"*Nix on Nixon*." 1959. Oil on canvas, 6' x 6'7½". Lent by Martha Jackson Gallery, New York

LANDÈS LEWITIN

Born in Cairo, Egypt, of Rumanian parentage, November 14, 1892. Studied in Egypt; at the Académies Libres, Paris; at the National Academy of Design and Art Students League, New York. Lived in France from about 1928 to 1939; has lived in New York since. First exhibited at Salon des Surindépendants, Paris, 1937. One-man shows in New York: Egan Gallery, 1947, 1949; Rose Fried Gallery, 1959; also Stable Gallery (with Joseph Cornell), 1955; Rose Fried Gallery (with Vicente and Yunkers), 1958.

**Forget It*. c.1954. Oil on canvas, 21 x 34". Lent by Rose Fried Gallery, New York. Ill. p. 38

You Would Too. c.1954. Oil and glass on canvas, 18 x 24". Lent by Rose Fried Gallery, New York

*22 *Working Drawings*. c.1954. Colored ink and water-color on paper, 3 x 5½" each. Lent by the artist. Ill. p. 93

Only Now Counts. 1955. Oil and glass on canvas, 18 x 24". Lent by Rose Fried Gallery, New York

**Easy*. 1955-58. Oil and plastic, 34 x 21". Lent by Royal S. Marks, New York. Ill. p. 41

**Knockout*. 1955-59. Oil and glass on canvas, 23⅞ x 17⅞". Lent by Rose Fried Gallery, New York. Ill. p. 39

**Think of Me, Dear*. c.1956. Oil and plastic, 23 x 11". Lent by Rose Fried Gallery, New York. Ill. p. 41

**And They Never Change (And Then There Were None)*. 1957-58. Plastic emulsion on canvas, 40 x 60". Lent by Royal S. Marks, New York. Ill. p. 40

Listen. 1958. Oil on canvas, 44 x 30". Lent by Rose Fried Gallery, New York

RICHARD LYTLÉ

Born in Albany, New York, February 14, 1935. Started attending painting classes at nine years of age. Studied at Cooper Union, New York, 1952-55; at Yale University, 1955-57, B.F.A. 1957. Teaching fellowship at Yale, 1956-58. Fulbright fellowship to Italy, 1958-59. In group shows at Kanegis Gallery, Boston, 1957, 1959; New Haven Art Festival, 1958; American Federation of Arts exhibition circulated in South America by U.S. Information Agency, 1956-59. Represented in collection of the Museum of Modern Art, New York. Lives in New Haven, Connecticut.

**Icarus Descended*. 1958. Oil on canvas, 62⅜ x 70¼". The Museum of Modern Art, New York, Elizabeth Bliss Parkinson Fund. Ill. p. 45

Encounter. 1959. Oil on canvas, 71" x 6'7". Lent by the artist

The Oracle. 1959. Oil on canvas, 6'7" x 9'10½". Lent by the artist

**The Possessed*. 1959. Oil on canvas, 8'2¾" x 6'7". Lent by the artist. Ill. p. 43