

Then and Now

and Later

Art since 1945 at Yale

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*Then and Now: Art since 1945 at Yale*,  
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## Director's Foreword

It always gives us great pleasure to see our permanent collections through fresh eyes. The exhibition *Then and Now and Later: Art since 1945 at Yale* presents us with such an opportunity. The idea was initiated by Joachim Pissarro, our new Seymour H. Knox, Jr., Curator of European and Contemporary Art, who was impressed by the depth and diversity of the Art Gallery's post-World War II holdings, from which only a small selection of works is usually on view. He has organized the exhibition around two major events at Yale: Katherine Dreier's gift to the Art Gallery of the Société Anonyme Collection in 1941, and the arrival of Josef Albers at the School of Art in 1950. The exhibition explores the notion that their example has had a profound influence on the work and tastes of some of the country's most important artists and adventurous collectors.

To fill some inevitable gaps in the Art Gallery's holdings, we have drawn on the generosity of alumni/ae as well as old and new friends of Yale. We are significantly in their debt.

Joachim Pissarro undertook this project with great enthusiasm but very little time. I am grateful to him for his unflagging energy, good humor, and collegiality. It is thanks to him and to Professor Thomas Crow, who co-curated the exhibition's forward-looking selection of works by recent graduates of the School of Art, that new light has been shed on a highly important part of the Art Gallery's collection.

Helen A. Cooper  
*Acting Director*



## Acknowledgments

Organizing this exhibition gave me as a newly arrived curator an opportunity to become familiar with a significant part of the European and Contemporary collection, much of which has rarely been on public view. Proposed during the last month of Susan Vogel's tenure as director, *Now and Then and Later* would not have seen daylight without the considerate and remarkably effective leadership of the acting director, Helen Cooper. Her lively interest in contemporary art, and particularly her scholarship related to the work of Eva Hesse, were a source of constant encouragement and support. It was also gratifying to share ideas with my curatorial colleagues Patricia Kane, Susan Matheson, David Sensabaugh, and Richard Field, each of whom contributed invaluable suggestions. Daphne Deeds, curator of exhibitions and programs, patiently oversaw central aspects of this project. Mary Kordak and Ellen Alvord have organized stimulating educational programs. Louisa Cunningham's thoughtful and balanced attention to the administration of the exhibition was another notable force behind its realization. I am indebted to Sue Frankenbach and Carolyn Padwa for their indomitable patience and energy in the registrar's office; conservators Mark Aronson and Patricia Garland, whose dedication to Albers's work and love of painterly surfaces were always uplifting; Marie Weltzien for her zest and intelligence in promoting the exhibition and programs; Burrus Harlow, Nancy Valley, Jennifer Ditacchio, Stuart Lane, and Clark Crolius for their inventive and imaginative solutions in the installation of the exhibition; and Robert Wierzel for lighting design. I am grateful also to Suzanne Warner, Lynn Fitzgerald, and Richard Moore for their timely consideration of numerous details.

The essay that follows benefits considerably from Lesley Baier's editorial acumen and her ever constructive remarks. Conversations about the Société Anonyme with Robert Herbert, Elise Kenney, and Eleanor Apter were crucially important. John Gambell has combined his sensitive creative eye with that of Paul Elliman to make this brochure and other graphic materials appropriately attractive.

Joanna Weber, assistant curator in the European and Contemporary Art department, has been in the forefront of every part of the organization: this project owes her a great deal. The research and administrative help

of Jennifer Ludwig, Ellen Martin, Kelly Nuxoll, and Junko Ozao were invaluable. For their willingness to write labels for the exhibition, many thanks to Lucy Soutter, Glenn Adamson, and Sarah Rich, graduate students in the history of art.

*Then and Now*, and the second installment, *Now and Later*, offered a rewarding pretext to initiate a collaboration with colleagues from the history of art department, in particular Thomas Crow (who co-curated *Now and Later*) and Romy Golan. Richard Benson and Bernard Chaet, from the School of Art, offered precious support and insight. Finally, I extend my deepest appreciation to Annabel Daou, whose contributions were integral to the shaping and final realization of this exhibition.

One of the purposes of the present show is to address some critical lacunae in the Yale University Art Gallery's collections. These were temporarily filled by loans very generously extended to us by Richard Brown Baker, BA 1935, Molly and Walter Bareiss, BS 1940, Leslie Dressler, Arne Glimcher, Jasper Johns, Brice Marden, MFA 1963, Dennis Oppenheim, The Pace Gallery, Anna-Marie and Robert Shapiro, BA 1956, Thurston Twigg-Smith, BE 1942, and one anonymous lender. The debt of this institution to these lenders, donors, and friends cannot be overstated.

Joachim Pissarro

*Seymour H. Knox, Jr., Curator of European  
and Contemporary Art*

## Then, Now, and Later

*I am never deceived, myself, into thinking that I have at length hit upon the ultimate expression. In the midst of each epoch I fully realize that a new epoch will dawn.*

**Marcel Duchamp** 1915<sup>1</sup>

*Art is a matter strictly of experience, not of principles, and what counts first and last is quality; all other things are secondary.*

**Clement Greenberg** 1954<sup>2</sup>

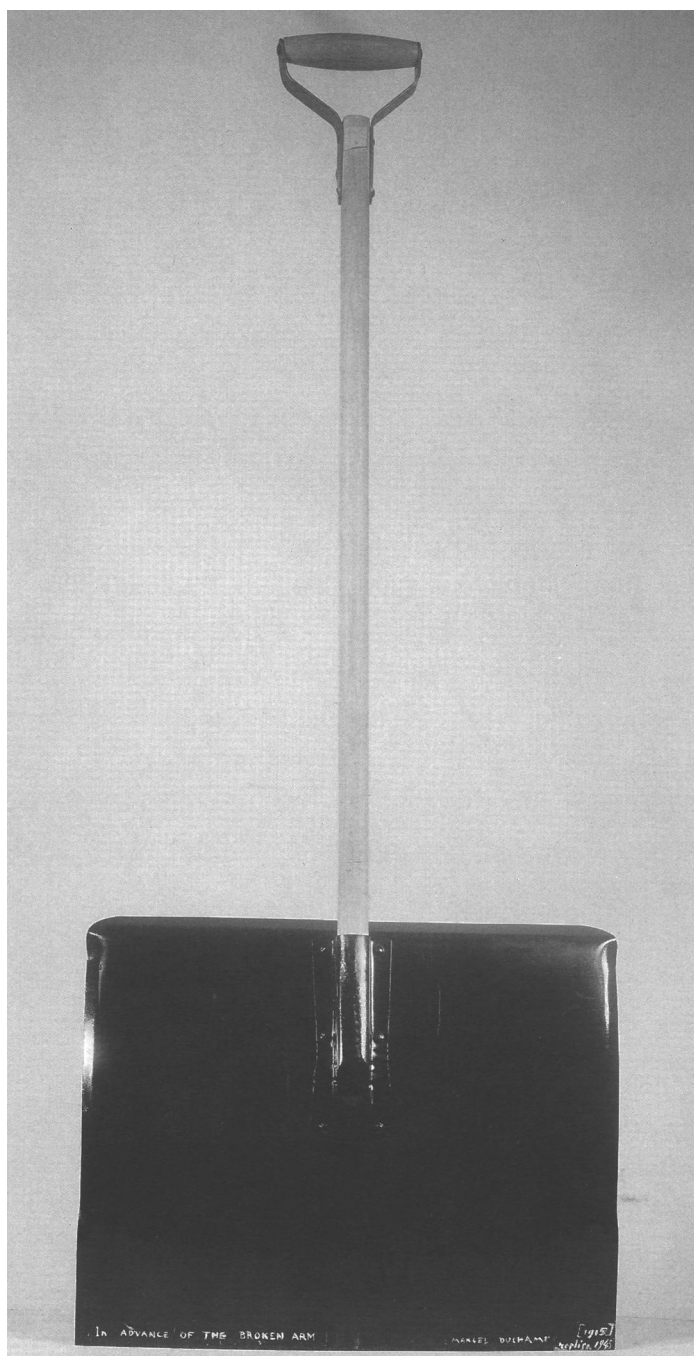
*I limit the field of collecting, keeping myself free from striving for a representative collection. I also help the artist to earn his living. I enjoy myself playing my own hunches about buying. While the artist is alive, it is impossible to make a final evaluation of his work. Therefore his prices may or may not be reasonable and his work may or may not have staying power for the future. I always hope and think I've bought a winner.*

**Susan Morse Hilles** 1955<sup>3</sup>

*My idea has always been that in painting the way ideas are conveyed is through the way it looks and I see no way to avoid that, and I don't think Duchamp can either.*

**Jasper Johns** 1965<sup>4</sup>

Two events radically transformed the history of the visual arts at Yale, propelling the Art Gallery into the twentieth century and establishing modern art at the core of the university's arts curriculum. The first was Katherine Dreier's gift of the Société Anonyme Collection to Yale in 1941; the second, in 1950, was the appointment of Josef Albers as Chairman of the Art School's newly structured and renamed Design Department. These two mid-century events laid the cornerstones for the forceful dynamics of collecting post-World War II art at Yale. *Then and Now: Art since 1945 at Yale*, an exhibition of over sixty works on the Gallery's first floor, examines the history of these dynamics. One of the leading questions addressed is, How did the origins of collecting modern art at Yale inflect the formation



Marcel Duchamp, *In advance of the broken arm*, 1945;  
replica of lost work of 1915  
Wood and galvanized iron "readymade" snow shovel  
Gift of Katherine S. Dreier to the Collection Société Anonyme

of the Yale University Art Gallery's collection of contemporary (post-1945) art as we see it today? In other words, how is "Now" affected or colored by "Then"?

The year 1945 was chosen as the exhibition's *terminus a quo* for its obvious symbolic significance. Marking the end of World War II, it opened a new era: one haunted by the revelations of unprecedented war atrocities and by the advent of the atomic age and, at the same time, exhilarated by the promises of a new, unbridled consumerism. The post-war years signaled as well America's undisputed economic, military, and cultural pre-eminence over Western Europe. In particular, the return to Europe of a group of expatriate artists who had taken up residence in New York during the war also cleared the ground for the emergence of the so-called New York School, whose artists are well represented at the Art Gallery.<sup>5</sup> For the first time, the center of gravity of the avant-garde shifted from one side of the Atlantic to the other. Nowhere is this more evident than in a comparison of the post-1945 works of art in this exhibition and the larger than usual selection of important works from the Société Anonyme concurrently installed on the second floor. The latter—essentially from the first half of this century—are predominantly European, whereas the post-1945 works in *Then and Now* are largely American. In both cases, however, a few important exceptions deserve to be mentioned: John Covert, Joseph Stella, Alexander Calder, and Max Weber are among several notable American artists featured in the Société Anonyme collection; and major European artists from Jean Dubuffet to Gerhard Richter are fortunately represented within the holdings of post-1945 art at the Gallery.

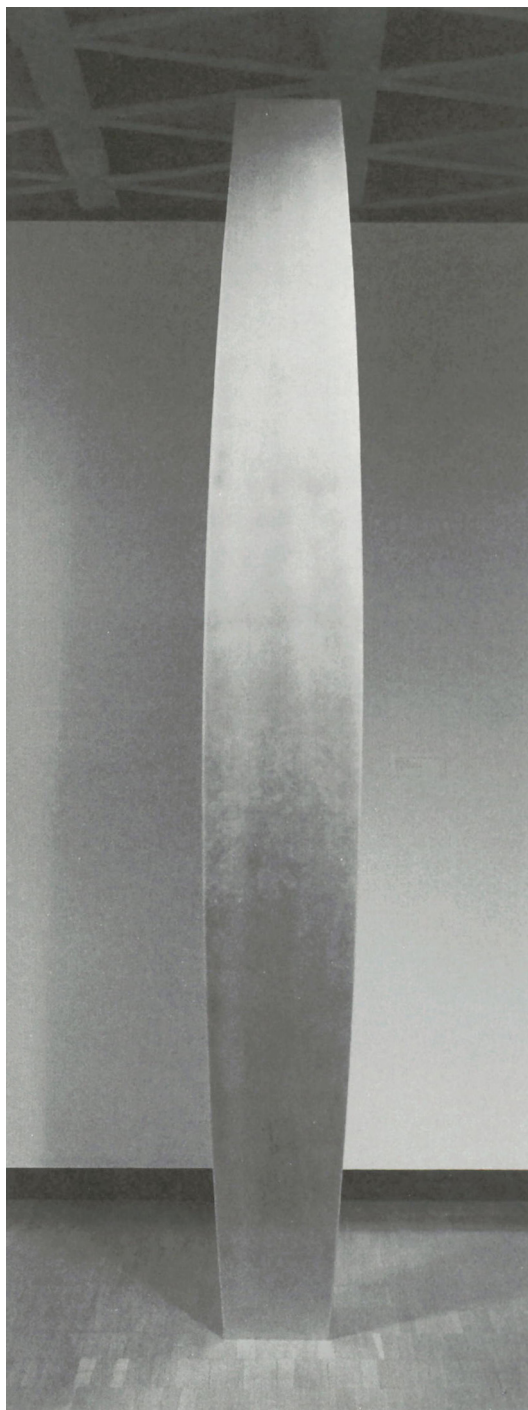
It is noteworthy that although the Art Gallery's first exhibition of 1945 celebrated the accomplishments of European modernism—it was devoted to the three Duchamp brothers, Jacques, Raymond, and Marcel<sup>6</sup>—within the coming decade, future donors to the Gallery were by and large focusing their attention on the New York art scene. As a result, Yale's collection of American post-war artists is stronger than its European holdings of the same period. This situation was the exact reverse of what was going on, for instance, in the 1950s at New York's Metropolitan Museum of Art, against which "The Irascibles" (de Kooning, Pollock, Rothko, Reinhardt, Newman, Still, et al.) were petitioning to bring an end to "the exclusion of the new American avant-garde in favor of European painters."<sup>7</sup> From 1955,

when Susan Morse Hilles gave the Art Gallery her very first acquisition<sup>8</sup>—a Seymour Lipton sculpture, which she had purchased from the Betty Parsons Gallery the year before—through 1995, when Richard Brown Baker announced his remarkable gift of post-war art, to the end of 1997, when the Art Gallery received its first sculpture by Dan Flavin, the dynamics of collecting post-World War II art at Yale have been intense. Indeed, the expression “Art since 1945 at Yale” also takes its cue in part from a letter sent on May 10, 1995 from Richard Brown Baker to Susan Vogel, then the director of the Yale University Art Gallery. In his cursive, impeccably regular scrawl, Baker wrote: “I have decided to make a gift to Yale, effective immediately of the following works in *my collection of post-1945 contemporary art*.”<sup>9</sup> May 10, 1995—some fifty-three and a half years after Yale accepted the gift of the Société Anonyme—has thus become another date of critical importance to the history of twentieth-century art at Yale. Baker’s gift included the following paintings: Jackson Pollock’s *Number 13A, 1948: Arabesque*, Jean Dubuffet’s *Paysage d’hiver* (1954), Hans Hofmann’s *Fortissimo* (1956) and *The Pond* (1958), Robert Rauschenberg’s *Interior 2* (1958), Jasper Johns’s *The Small Figure 3* (1960), Roy Lichtenstein’s *Washing Machine* (1961) and *Blam* (1962), James Rosenquist’s *Flower Garden* (1961), Willem de Kooning’s *Collage and Crayon* (1960), Jim Dine’s *Red Robe #2* (1964), Cy Twombly’s *Untitled* (1967), and Robert Motherwell’s *Blue with China Ink—Homage to John Cage* (1946), among some 1300 more works to come—making this gift one of the most important donations in the history of the Yale University Art Gallery.

Just as these diverse and often unorthodox collections form the core of the Gallery’s twentieth-century holdings, so too do they anchor this exhibition. Visitors to *Art since 1945 at Yale* are thus not only invited to engage in a visual dialogue between “Now” and “Then,” from the first floor (post-1945 art) to the second (earlier twentieth-century art), but also to observe what has been accomplished through five decades of exemplary generosity from key donors, benefactors, alumni/ae, and friends. At the same time, it seemed appropriate as well to address through loans some of the lacunae in the Art Gallery’s post-1945 holdings. The choice of loans was motivated not by a desire for exhaustivity, but by a desire to position works already in our collection in a broader, enhancing context. For instance, neither Kiki Smith nor Donald Judd has any Yale affiliation; nor were their sculptures in this exhibition borrowed from Yale alumni/ae. Yet we felt that their pres-

ence would not only strengthen the show visually but also—and just as significantly—deepen our understanding of the place of such Yale works as George Segal's *Standing Nude with Chair* or Dan Flavin's *Untitled* in the larger history of art.

But “after now, what?” was the question that kept echoing throughout this enquiry—a question inherent in thinking about the growth or development of any contemporary art collection. Whether one is a curator, teacher, or artist, the act of looking at, thinking about—and above all, *creating*—contemporary art leads us inevitably to interrogate tomorrow. As Jackson Pollock put it in 1947, “The pictures I contemplate painting would constitute a halfway state, and an attempt to point out the direction of the future, without arriving there completely.”<sup>10</sup> In order to conclude this brief survey of five decades of contemporary art at Yale, it therefore seemed legitimate to wonder about what might be coming next. The first step in considering this question is to focus on what is happening now, or on what has just been happening. We have tried to do this in a more modest exhibition of about fifteen works, striking in their diversity of issues, media, and expressions. *Now and Later*, co-curated by professor Thomas Crow and opening one month after *Then and Now*, targets one of the Yale University Art Gallery's unique characteristics and its singlemost privilege: the fact that the museum is adjacent to the History of Art department, on one side, and the School of Art on the other. It should be emphasized here that the Art School was originally based under the same roof as the early core of the collection of the Art Gallery (the Trumbull Gallery and the Jarves Collection of early Italian paintings). In 1928, the Art Gallery collection was relocated to the Swartwout building—where at present Richard Serra's *Stacks* (1990) and Sol Lewitt's *Untitled: Wall Drawing #725* (1993) are installed—while the Art School remained based in Street Hall. Yet the Dean of the Art School continued to be the director of the Art Gallery until 1940, when Theodore Sizer was appointed its first autonomous director. That same year, the History of Art department was created. The ties between the three institutions—Art School, Art Gallery, Art History department—are therefore historically very close. Examples of collaborative projects between one institution and the other abound: most noteworthy is professor Robert Herbert's masterful and indispensable compilation of the Société Anonyme collection, published in 1984 after a decade of collaborative research.



Ellsworth Kelly, *Untitled (Curve XXIII)*, 1981  
Buffed stainless steel  
Gift of Susan Morse Hilles  
Photo: Joseph Szaszfai



By the 1950s, shortly after Albers's arrival, Yale's Art School had become one of the most prestigious in this country. The list of renowned artists who have earned their MFAs or studied as undergraduates there in the last five decades is impressive: Claes Oldenburg, Eva Hesse, Brice Marden, Richard Serra, Chuck Close, Nancy Graves, Michael Craig-Martin, Jonathan Borofsky, Martin Puryear, Roni Horn, Ann Hamilton, Matthew Barney, to name but a few. Some are represented within the permanent collection of the Art Gallery; others regrettably are not—a theme that was eloquently developed by an eye-opening exhibition, *Yale Collects Yale*, curated by Sasha M. Newman in 1993.<sup>11</sup> A few of these lacunae have been filled in *Then and Now* by loans of works by artists who, we felt, ought to be represented within the larger context of the Art Gallery's permanent collection.

*Now and Later* specifically looks at the work of artists who have graduated from the Art School in the last twenty years. Although it was, of course, impossible even to begin to do justice to the gamut of art forms they have produced, this exhibition offers us a rare chance to engage in an appreciation of their works, to establish visual, intellectual, historical, and artistic links with the Yale University Art Gallery's own collections, and even possibly to orient its future acquisitions.

### **Katherine Dreier's impact**

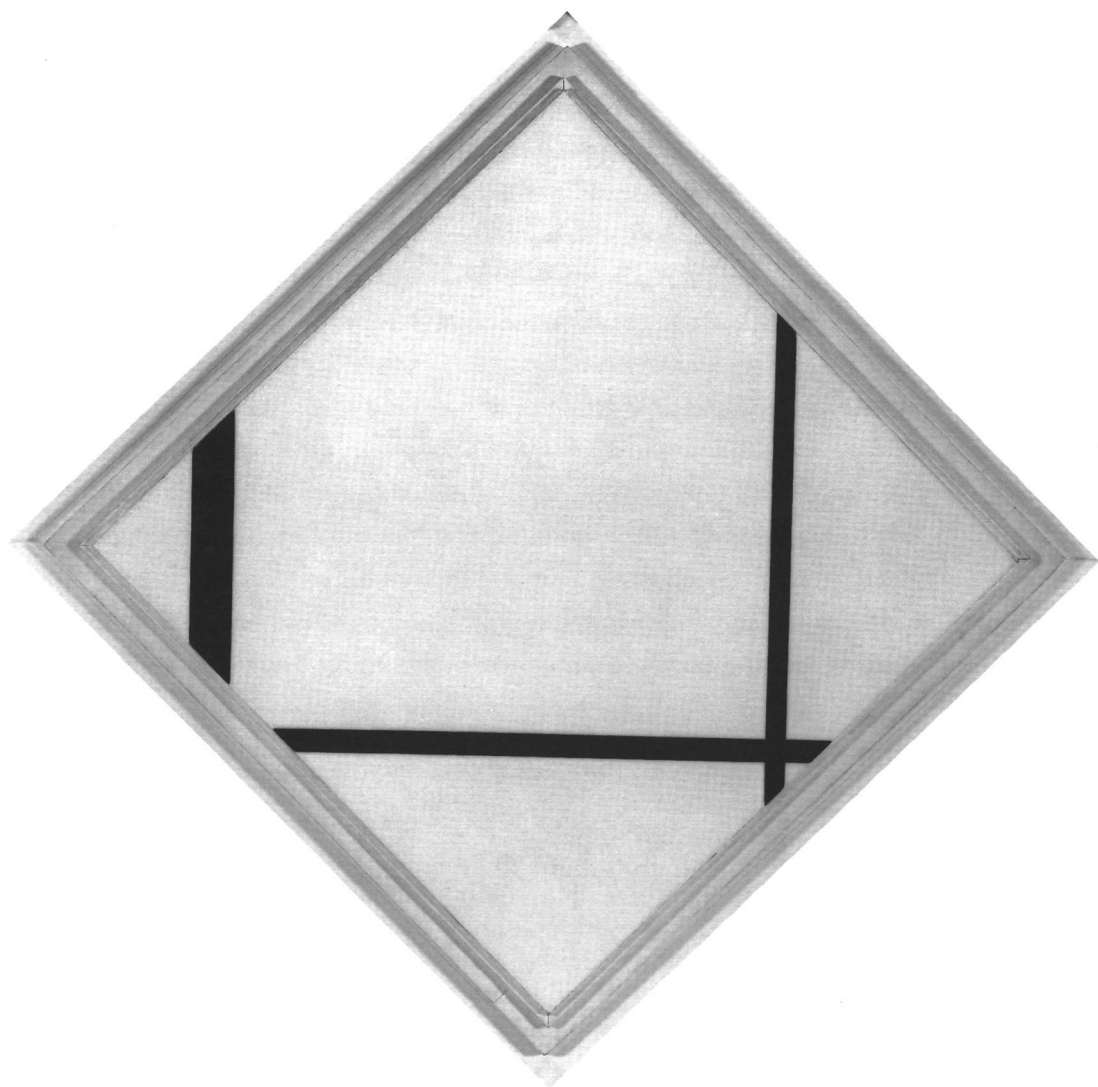
In a letter dated October 11, 1941, Charles Seymour, president of Yale, informed Katherine Dreier (1877–1952) that earlier that very morning, the Yale Corporation “authorized the acceptance of paintings, drawings, prints and sculpture belonging to the Société Anonyme, Inc., and held in trust by you and M. Marcel Duchamp.”<sup>12</sup> Leaving the legal tone of the first paragraph of his letter, Seymour went on to express in no uncertain terms the significance of this major gift to Yale at a time when Europe was devastated by the war: “The acquisition of this extraordinarily interesting collection not only furnishes the University with a timely educational instrument, but fills one of the most serious gaps in the University's collections. The importance of your gift is even greater now that it is no longer possible to study the work of the leaders of the modern movement in war-torn Europe. Your benefaction will not only be of lasting usefulness to the University but to the entire country.”<sup>13</sup>



Brice Marden, *Conturbatio*, 1978  
Oil paint and wax on canvas  
Lent by The Pace Gallery  
Photo: © The Pace Gallery, New York

Shortly thereafter, 481 works of art were accessioned by the Yale Art Gallery under the aegis of director Theodore Sizer, whose farsighted and enthusiastic efforts had played a major role in convincing both Dreier and Seymour that Yale might be a natural fit for the Société Anonyme.<sup>14</sup> The Collection's presence allowed the Art Gallery to become an institution (unlike any in Europe at the time) where one could see and study a very broad spectrum of twentieth-century art from different nations, from both banks of the Rhine and, indeed, from both sides of the Atlantic. In this sense, the Société Anonyme offers an unprecedented example of a large-scale, vastly diverse collection of art that reaches far beyond borders, frontiers, or continents. It remains as daunting and impressive as the Havesmeyer collection was in its efforts, half a century earlier, to chart exhaustively one particular school of art. The difference is that French impressionism counts a dozen or so members who worked essentially in the same country. In contrast, the number of artists who belonged, or claimed to belong, to the modern camp was already countless by the 1940s. When Dreier, with Duchamp's unflagging help, created the Société Anonyme in 1920, she took upon herself an immensely arduous job. Thirty years later, when the two officially announced their decision "to close" the Société Anonyme—i.e., to stop acquiring new works of art to be added to the original collection donated to Yale in 1941—its exhibition catalogue counted 616 items by 169 artists from 23 different countries representing almost all known currents of modern art: from cubism and expressionism to neoplasticism, including constructivism, suprematism, dada, surrealism, and purism.<sup>15</sup> Among the artists represented were a great number who expressly did not want to belong to any "isms," or whose reputations never became prominent. In other words, the Collection included many of "those who are constantly seeking."<sup>16</sup> It counts a good number of minor artists whose only claim to fame is having belonged to the Société Anonyme. This, in effect, may be one of the greatest things about the Collection, and indeed, about the way art since 1945 has been collected at (or for) Yale.

In this sense, Richard Brown Baker's collection of some 1300 works, all promised or already given to Yale, proves an ideal counterpart to the Société Anonyme.<sup>17</sup> In acquiring works of art, neither Dreier nor Baker showed much patience for the canons established by art historians and museum curators. Dreier then, and Baker now, certainly collected towering masterpieces, envied by the greatest institutions: Duchamp's *Tu m'* (1918)



Piet Mondrian, *Fox Trot A*, 1930  
Oil on canvas  
Gift of the artist for the Collection Société Anonyme  
Photo: Geraldine Mancini

and Pollock's *Number 13A, 1948: Arabesque* are clear cases in point. Yet both amassed as well a considerable number of works by artists known only to a handful of specialized cognoscenti: who, for instance, knows much today about Charles Barnes, Dora Bromberger, and Annot Krieger-Menzel in the Société Anonyme, or Angelo Ippolito, Philippe Hosiasson, and Mary Obering in the Baker collection? An "infallible taste for unusual artistic expression"<sup>18</sup> – the phrase used by Duchamp to characterize Dreier's personal taste – serves just as well today to evoke Richard Brown Baker's astonishingly varied taste, and his capacity to become passionately interested in a broad array of works of art of all periods. Duchamp's phrase also informs Thurston Twigg-Smith's collection, which combines widely recognizable names with those of artists whose reputations are somewhat more regional, yet whose works seldom leave one indifferent.<sup>19</sup> Indeed, of all the major collections of post-war art donated to Yale, only the Katherine Ordway Collection, which came to the Gallery in 1980, is conspicuous for having focused exclusively on major works by renowned artists.<sup>20</sup>

One might argue that Katherine Dreier's most precious legacy was her profound and sincere passion for collecting art outside the beaten paths. Her choices and vision were inextricably linked to her ambition as an artist. Unlike her friend Alfred Barr, whose acquisitions policy as the founder of New York's Museum of Modern Art was oriented toward such goals as "objectivity" and "historicity,"<sup>21</sup> Dreier was animated by a passionate and insatiable search for "independent thinkers and doers." Her dream was to teach art historians and curators to think bigger. "This Collection," she wrote in the Yale Art Gallery's 1950 catalogue of the Société Anonyme, "having been formed and continued by two artists, represents the unusual selection in art created by independent thinkers and doers. Being artists, they had a criterion in their own work, so were not side-tracked by work which was like a flash in the pan. Their selection represents real achievement of great and small talent – fearless and joyous artists who wanted to give expression to the birth of the new era we were entering. It is not, therefore, a collection of only high achievement based on the judgment of the period in which we live, which most collections are, but a living historical expression which, as the years pass, will be more and more sought after by historians."<sup>22</sup> Dreier's argument – one that has become increasingly persuasive in today's society, with its infinitely complex art world – is that a major work by a lesser artist is preferable to a lesser work by a major





Willem de Kooning, *Untitled XIII*, 1975  
Oil on canvas  
The Katharine Ordway Collection

artist.<sup>23</sup> The former expresses a quality of experience that is unique and worthy of being shared or taught, whereas the latter—no matter what artist's name is attached—does not.

As a result of Dreier's original influence, the profile of the Art Gallery's collection is very different from that of the Museum of Modern Art, for instance. Historical exhaustivity, as Susan Morse Hilles pointed out, has never been a concern in collecting contemporary art at Yale. Nor has the drive to uncover the hidden homogenizing aesthetic canon that quietly drove the unfolding of every phase of art history been the dominating motivation behind the efforts of the museum's major collectors. In fact, most of the great collections that Yale has been fortunate to receive in the last few decades could be equally well described by Duchamp's description of Dreier's "infallible taste for unusual artistic expression." This, more than anything, may be what characterizes art since 1945 at Yale.

### **Josef Albers's impact**

On July 1, 1950, Josef Albers (1888–1976) was appointed Chairman of the new Department of Design (painting, sculpture, and graphic arts) at Yale's School of Fine Arts.<sup>24</sup> His impact on the School left no one indifferent: Lewis York, Chairman of the defunct Department of Painting, promptly sent his letter of resignation to President Seymour, as did several other faculty members.<sup>25</sup> For the most part, however, Albers's eight years at Yale were hailed with elation by close colleagues as well as by a whole generation of new students. William Bailey, for example, reminisced about his first visit to Yale a few years after Albers's arrival: "I learned that Josef Albers had taken over the Art Department at Yale, thrown out the old 'academic' curriculum, and was creating a new and exciting school. Yale sounded awfully intimidating...Still, it sounded interesting...I arrived at Street Hall unannounced and, just as Albers's secretary was explaining that I couldn't see him without an appointment, he appeared at the door and invited me into his office...He asked to see my work. What followed was the most humbling, ferocious, and accurate critique I had ever received. When it was over Albers suggested that I enter the School as soon as possible."<sup>26</sup>

Albers's presence in America was due largely to the fact that in 1933 he had lost his position at the Bauhaus after the Nazi administration of the

Dessau City Council cut his salary and sent him a threatening letter; indeed, the entire faculty of the Bauhaus, which was regarded as “a germ-cell of bolshevism...and cultural disintegration”<sup>27</sup> experienced a similar fate. Mercifully, Josef and Anni Albers were asked to join the faculty of the newly founded Black Mountain College in North Carolina, whose goal was to place a special emphasis on teaching art. Immediately accepting the offers, they left Germany to its bleak decade of cultural self-destruction.<sup>28</sup>

One of the underlying creeds of Albers’s tenure at both Black Mountain College and the Yale Art School was, as he put it in 1939, that “The indirect influence of the teacher’s being and doing is more effective and contagious than many like to believe. Therefore, we can develop others only if we develop ourselves.”<sup>29</sup> He thus shared with Katherine Dreier, whom he first met late in 1933 and whose efforts on behalf of modern art he greatly admired, a passion for teaching modern art through doing it and, as he would add, through *being* it: “It is inadequate to call real teaching a job. We like to see it as a kind of religion based on the belief that making ourselves and others grow – that is, making stronger, wiser, better – is one of the highest human tasks.”<sup>30</sup> This existential creed seemed to both Albers and Dreier the best way to teach an understanding of modern art. One tends to forget when contemplating Albers’s immaculately elegant and rhythmically, ceaselessly diverse *Homages to the Square*, that making art, to him, occupied one’s whole life, indeed *was* life.<sup>31</sup> One could not articulate this belief more clearly than he did when describing his criteria for student recruitment: “We want a student who sees art as neither a beauty shop nor imitation of nature, as more than embellishment and entertainment; but as a spiritual documentation of life; and who sees that real art is essential life and essential life is art.”<sup>32</sup>

In her own idiosyncratic way, Dreier was aiming at a similar program when she stated her goals in a letter urging Sizer to have Yale “take over the management and financial responsibility of running this experiment of a Country Museum [the name she gave her own self-made institution] – emphasizing the work specially planned for our Preparatory Schools, High Schools and Teacher’s Colleges – to awaken an understanding and comprehension of *what a living Force Art is in the world and how essential to the Life of a Nation*.”<sup>33</sup> Dreier’s and Albers’s shared commitment to education found an ideal home in a university museum and art school. Their efforts

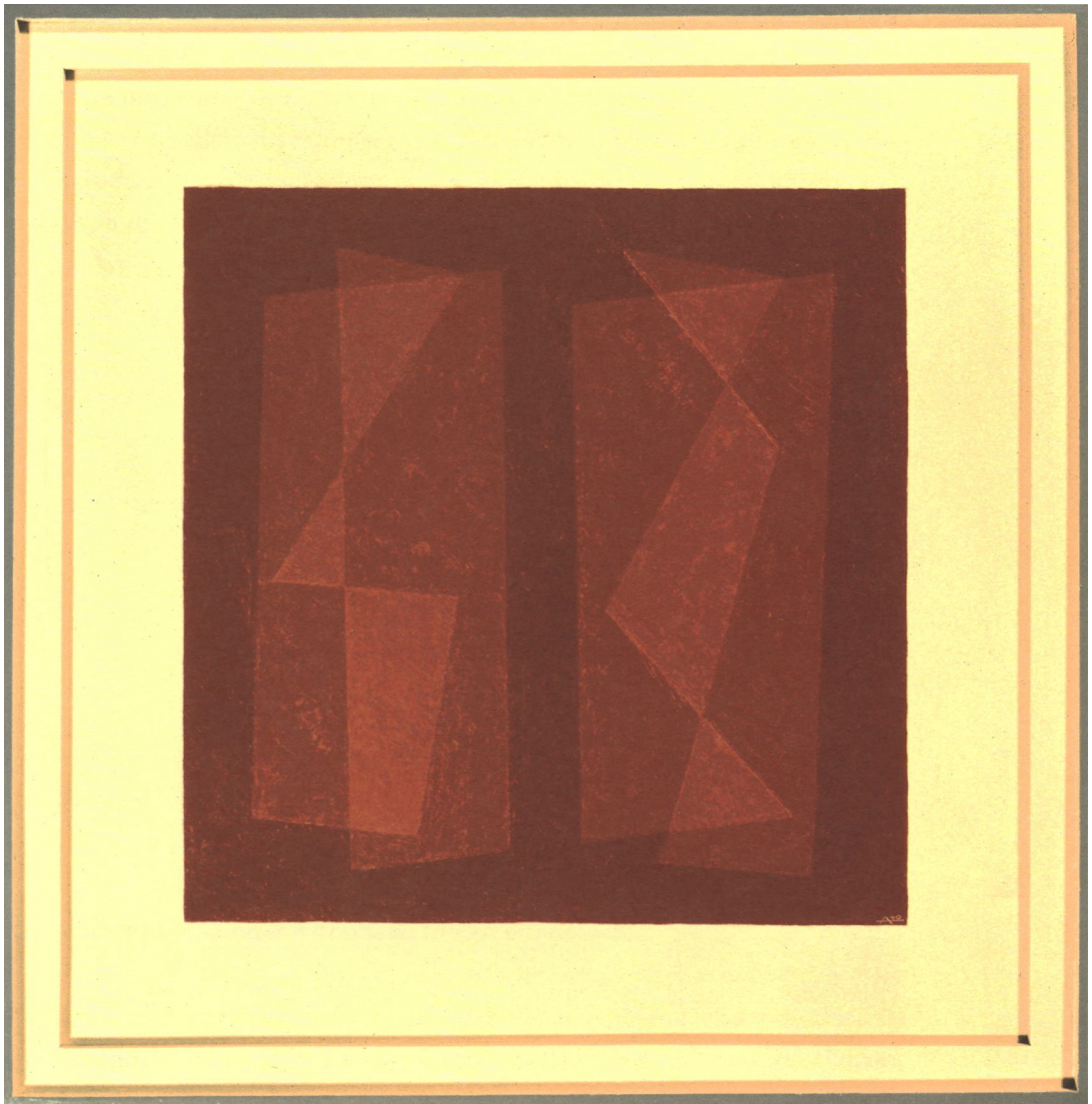


gave enormous momentum to the creation, acquisition, exhibition, publication, and conservation of modern and contemporary art at Yale.<sup>34</sup> The very fact that Josef and Anni Albers bequeathed the largest number of his works to the Yale University Art Gallery is proof that he saw full well the strong, intimate, cross-fertilizing connections between the two sister institutions' goals. Teaching modern art is inseparable from both its presentation and its creation. That was one of Albers's and Dreier's greatest lessons.

### **Art, Life, and Communication**

An essential characteristic of the Société Anonyme gave a very distinct color to the Yale University Art Gallery from the outset, and was complemented and supported by what could be called Albers's existentialist approach to teaching. Dreier repeated over and over again that one of her key goals was to teach the value of contemporary art as inseparable from life (or "being," as Albers would have it). One therefore understands better why they both so strongly resisted approaching modern art through overriding aesthetic canons: these were "academic" or "historical" tools, not *art*, in Dreier's and Albers's sense, as one lives it. Art, to both, escaped established rules or canons; if anything, art defies rules and emulates life. It stimulates dialogues. If one were to define a unifying thread between "Then" and "Now," between the recent past and the present of contemporary art at Yale, it would probably be the very intuition that Albers and Dreier both formulated and actively pursued: that contemporary art, in its multifarious and unsummarizable forms, speaks to us—summons us, demands a response—because in it, art and life are inseparable, form and context are deeply, richly, and often confusingly intermeshed. Contemporary art necessarily involves and invokes the viewer.

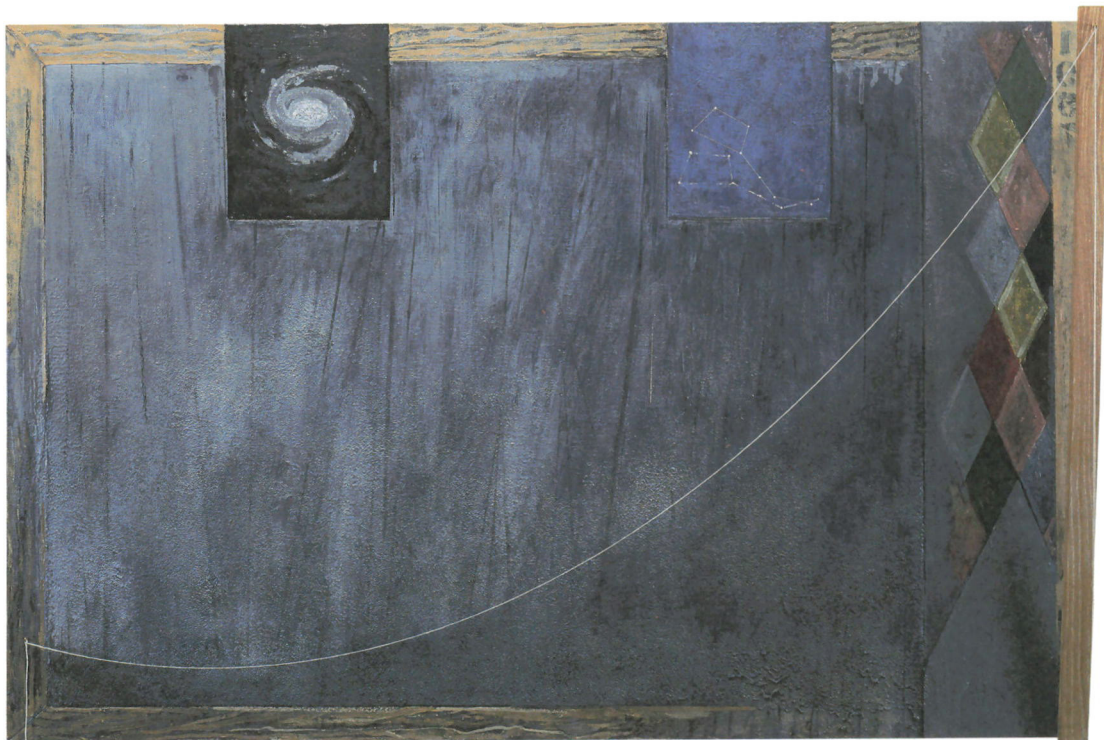
Dreier and Albers understood that a contemporary work of art is always there for someone else—unlike a pre-modern or an academic work, which in a way stands by itself and doesn't need the viewer's involvement. In this, they came very close to some of the ideas formulated by a theorist who spent his life trying to understand what dialogue is about: "The word in language is half someone else's," as Mikhail Bakhtin once put it.<sup>35</sup> To paraphrase him only slightly, one could say that a contemporary work of art also is half someone else's: it "lives, as it were, on the boundary



Josef Albers, *Cadence*, 1940  
Oil on masonite  
Gift of Anni Albers and The Josef Albers Foundation, Inc.

between its own context and another, alien context.”<sup>36</sup> This is especially true in a university environment where a contemporary art collection, an art school, and an art history department are so closely linked. Besides, can an art student ignore the fact that whatever he/she is about to do already “half” belongs to someone else, either because it appropriates, in innumerable possible ways, what has been done, or because it may eventually be appropriated itself—by the historian, curator, or even another artist? The term “appropriation” is central to today’s artistic concerns: pastiches, parodies, outright copies, and multiple reproductions are a common fact in our daily contemporary art world. It is a term that would probably have sounded too strong or aggressive to the ears of Dreier or Albers—or surely Bakhtin. What he had in mind about the act of speech or creation were three facts: first, one can only say, in part, what someone else has already said; second, whatever one says, one always demands some answer, or some form of response; and lastly, whatever one says, its very utterance is always unique. These three facts together define the essence of dialogue. They also succinctly and powerfully evoke our contemporary art world. Artists ceaselessly borrow elements; they demand a response; and the result of their work is never twice the same. As T. J. Clark has written, in words that strikingly evoke our own situation: “All utterances [works of art, as Clark rightly points out, may justifiably be regarded as a particular type of utterance] anticipate *answers*, provoking them, eluding them, orienting themselves toward an imagined future in which something is said or done in reply; and works of art, being specially elaborate, pondered cases of utterance, are most of all shot through with such directness.”<sup>37</sup>

It was thanks to the geniuses of Dreier, artist and collector, and Albers, artist and teacher, that the phenomenal “directness” inherent in contemporary art at its best was not only recognized, but sought after, collected, curated, taught, and actively *made* at Yale. They needed to find others, of course, who would respond to this “imagined future” as well. Many did, taking part collaboratively, if not always amicably, in the new dynamics. Duchamp’s participation in the Société Anonyme was central to Dreier’s success. At Yale, presidents Charles Seymour and A. Whitney Griswold, Dean Charles Henry Sawyer (Dean of the School of Fine Arts from 1947 to 1958, who hired Albers), TheodoreSizer and John Marshall Phillips



Jasper Johns, *Untitled*, 1997  
Encaustic and sand on canvas with objects  
Lent by the artist  
© Jasper Johns/Licensed by VAGA, New York, NY  
Photo: Dorothy Zeidman







Jackson Pollock, *Number 13A, 1948: Arabesque, 1948*  
Oil and enamel on canvas  
Gift of Richard Brown Baker, BA 1935  
Photo: Joseph Szaszai



(the successive directors of the Art Gallery who oversaw the arrival of the Collection Société Anonyme), and George Heard Hamilton, the Collection's curator, as well as the members of the Art School faculty hired by Albers—among the first, Robert Scott, Bernard Chaet, and Alvin Eisenmann—contributed to turning these new visions into a concrete and positive accomplishment. It is impossible, of course, to know what *anticipated answers* to their own accomplishment Dreier and Albers would have wanted from future generations of collectors and artists. Dreier regrettably died only two years after the closure of the Société Anonyme and therefore never witnessed the monumental *answers* offered by the next generation of collectors who have donated works of contemporary art to Yale. Albers, who was about ten years younger, lived to enjoy not only personal acclaim but also the rise of a number of stars who came through the Art School that he, and his remarkable faculty, had created.

Through extraordinary gifts from friends and alumni/ae, the collection of contemporary art at Yale continues to meet the challenge set by the Société Anonyme over fifty years ago. The original visions of Yale's modernist pioneers—whether at the Art School or at the Art Gallery—today remain pointedly alive and pressingly engaging. Working under the same institutional roof, artists, professors, curators, and students at Yale have a unique opportunity to rub elbows, to join in the lively program of debates and, at times, controversy, that have proven to be intrinsic components of any approach to contemporary art. At the end of his first year at Yale, Josef Albers wrote a few words about his “educational policy” whose intriguing lucidity continues, now as then, to be illuminating: “All art studies, in the end, are studies of ourselves, in relationship to others. There is no objective measure in art. And art, I believe, cannot be taught directly. Our teaching is, therefore,...a training in observation and articulation, or, in other terms, in vision and formulation. This may also indicate our ethical aim, namely, to encourage an honesty and sincerity on the artist's part which will oppose imitative discipleship and pretentious extravagance.”<sup>38</sup>

*Then and Now: Art since 1945 at Yale* opens with Duchamp's *In advance of the broken arm* (a 1945 replica of a lost work of 1915); the exhibition ends with Jasper Johns's latest work and a related drawing, both completed in late 1997. Duchamp's object immediately arrests one's thoughts. A passing glimpse at Johns's painting and drawing, whose inexhaustible layers of



Roy Lichtenstein, *Reflections of the Gift*, 1990

Oil and magna on canvas

Gift of the artist in honor of Richard Brown Baker, BA 1935

©The Estate of Roy Lichtenstein, 1998

Photo: Carl Kaufman



meaning are intertwined with raw pictorial matter—compels one's gaze and, inevitably, piques one's mind as well. These two works set the perimeters—and parameters—for this selection of forty-three years of contemporary art at Yale. Not only do they provide eloquent testimony to Albers's encouraging words and vision, they also provide a precious insight into the powerful energy of artistic accomplishment, the multifarious forces of critique and commentary from which schools and artists draw their strength, and the rich cross-references that five decades of contemporary art at Yale embody.

Joachim Pissarro

*The Seymour H. Knox, Jr., Curator of European  
and Contemporary Art*

#### Notes

1 Quoted in "French Artists Spur on an American Art," *New York Tribune*, 24 October 1915, sec. 4, pp. 2–3.

2 Quoted from a talk given as the Ryerson Lecture at the School of Fine Arts, Yale University, 12 May 1954; it was subsequently published under the title "Abstract, Representational, and So Forth," in *Art and Culture* (Boston: Beacon Press, 1961), 133–38.

3 Quoted in *Two Modern Collectors: Susan Morse Hilles, Richard Brown Baker. A Loan Exhibition* (New Haven: Yale University Art Gallery, 1963), 5; subsequently quoted by Renata L. Hejduk in *A Selective Eye. Paintings and Sculpture from the Collection of Susan Morse Hilles* (New Haven: Yale University Art Gallery, 1993), 8.

4 Quoted in David Sylvester, *About Modern Art. Critical Essays 1948–1997* (New York: Henry Holt and Company, 1997), 474.

5 Around André Breton, these Europeans were predominantly members of the surrealist movement and included Miró, Dalí, and Masson, but also artists such as Léger, Duchamp, Le Corbusier, and Ozenfant. Among the avant-garde in France, Matisse, Picasso, and Braque chose not to emigrate. The war period offered a rich moment of cross-fertilization between these European artists and younger American newcomers.

6 Entitled *Duchamp, Duchamp-Villon, Villon*, this exhibition of 40 works from the Société Anonyme collection was on view from March 1 through April 1, 1945. The catalogue, by George Heard Hamilton, was published in the Art Gallery's *Bulletin of the Associates in Fine Arts at Yale University* 13, no. 2 (March 1945).

7 Katherine Dreier, herself a daughter of German immigrants to the United States, was probably sensitive to the situation of artists who had recently immigrated: the Société Anonyme contains a number of works by artists born in Europe and living in the States.

8 Susan Morse Hilles studied at the School of the Museum of Fine Arts and at the Amy M. Sacker School of Design in Boston. Her initial connection with Yale was through her husband Frederick W. Hilles, chairman of its English Department in the 1950s. She started collecting that same decade, as did Richard Brown Baker, limiting herself largely to buying living artists active in New York. The connection between Hilles and Baker was the subject of a loan exhibition at the Art Gallery in 1963 (see n. 3 above). Hilles joined the Governing Board of the Art Gallery in 1966 and is now an honorary lifetime member. Among her very significant gifts to the Gallery, one counts Baziotes's *Child of the Moon* (1952), de Kooning's *East Hampton I*, Diebenkorn's *Bather on the Sand* (1960), Gottlieb's *Red and Green* (1961), Hofmann's *Art Like Love Is Dedication* (1965), Ellsworth Kelly's *Untitled (Curve XXIII)* (1981), Ad Reinhardt's *Abstract Painting Blue 1953 and #21, 1958*, and David Smith's *Man and Woman in the Cathedral* (1956). See Renata Hejduk's essay in *A Selective Eye*, 5–12.

9 Unpublished letter from Richard Brown Baker to Susan Vogel, Yale University Art Gallery Archives, New Haven (my emphasis).

10 Jackson Pollock, "Statement in application for a Guggenheim Fellowship," in *Jackson Pollock, a Catalogue Raisonné of Paintings, Drawings and Other Works*, ed. Francis O'Connor and Eugene Thaw (New Haven: Yale University Press, 1978), 4: 238.

11 Chuck Close, Eva Hesse, Brice Marden, Martin Puryear, and Michael Craig-Martin are among the most obvious alumni/ae whose works are sorely missing within the Yale University Art Gallery's collection. All except Craig-Martin were represented in *Yale Collects Yale*. Eva Hesse was the subject of a retrospective at the Art Gallery in 1992 (exhibition and catalogue organized by Helen A. Cooper, with essays by Maurice Berger et al.). Roni Horn had a solo exhibition here in 1995: *Roni Horn: Inner Geography*, organized by the Baltimore Museum of Art (catalogue by Jan Howard in collaboration with the artist).

12 Published in *Collection of the Société Anonyme: Museum of Modern Art 1920* (New Haven: Yale University Art Gallery, 1950), vii.

13 Ibid.

14 The story of how the Société Anonyme ended up at Yale is a wonderful one and is superbly narrated by Robert Herbert in his essential introduction to the voluminous catalogue raisonné of the Société Anonyme. See *The Société Anonyme and the Dreier Bequest at Yale University. A Catalogue Raisonné*, ed. Robert L. Herbert, Eleanor S. Apter, and Elise K. Kenney (New Haven and London: Yale University Press for the Yale University Art Gallery, 1984), especially "The Country Museum Goes to Yale: 1939 to 1950," 21–28. The role played especially by Sizer in diverting Dreier from her original plans—for a "country museum of art" at her house in Redding Connecticut—to a formal plan to give the collection to Yale, cannot be overestimated. See in particular a typed memo from Sizer to the President, dated July 23, 1941, in which he wrote: "it would be a fine thing for us if we could get the collection here" (Charles Seymour Presidential Records, YRG 2-A-15, Manuscripts and Archives, Yale University Library).

15 See the index of *Collection of the Société Anonyme: Museum of Modern Art 1920*, 219. The only European country on which Dreier and Duchamp seemed to have spared their efforts was Britain: hence the lack of any representation of vorticism within the

Société Anonyme collection, for instance. From continental Europe, the only school that did not interest them was fauvism.

16 Ibid., 45. The expression was used by Dreier to describe John D. Graham's work.

17 The literature devoted to the Richard Brown Baker Collection is justifiably large. One of the most rewardingly clear and well researched publications on an important selection from this remarkable collection is *Richard Brown Baker Collects! A Selection of Contemporary Art from the Richard Brown Baker Collection*, ed. Theodore Stebbins (New Haven: Yale University Art Gallery, 1975). More recently, the exhibition *Collecting with Richard Brown Baker from Pollock to Lichtenstein* was organized by Sasha M. Newman in celebration of Baker's sixtieth Yale reunion (1995). A longtime friend of the Art Gallery, Baker has served on its Governing Board for twenty-five years.

18 "To those who already know her great accomplishments in the Société Anonyme, this private collection will make still clearer her infallible taste for unusual artistic expression" (Marcel Duchamp, foreword, "In Memory of Katherine S. Dreier 1877–1952. Her Own Collection of Modern Art," *Bulletin of the Associates in Fine Arts at Yale University* [December 1952]: 5).

19 Many of Thurston Twigg-Smith's gifts and promised gifts to the Art Gallery were featured in last year's exhibition *Hawaiian Eye: Collecting Contemporary Art with Thurston Twigg-Smith*, by Daphne Deeds (New Haven: Yale University Art Gallery, 1997). Twigg-Smith, who graduated from Yale in 1942, joined the Art Gallery's Governing Board in 1991.

20 See *The Katharine Ordway Collection*, introduction by Alan Shestack, commentaries by Lesley K. Baier (New Haven: Yale University Art Gallery, 1983).

21 Through the first decade of MoMA's history, Alfred Barr expressly aimed at "illustrating some of the principal movements of modern art in a comprehensive, objective, and historical manner," as stated in *A Brief Guide to the Exhibition of Fantastic Art, Dada, Surrealism* (New York: Museum of Modern Art, 1936).

22 Katherine S. Dreier, "Introduction," *Collection of the Société Anonyme: Museum of Modern Art 1920*, xiii.

23 One of the most revealing examples of Dreier's lack of sustained interest in name values and recognition (sanctioned by the establishment) was her acquisition, among other objects difficult to categorize, of a group of fine abstract watercolors executed in 1922 and 1923 by an artist whose identity remains uncertain and who was only known to his dealer in Bremen by his initials: "G. M." See *Collection of the Société Anonyme: Museum of Modern Art 1920*, 29. See also Herbert, 455–58, where G. M. is tentatively identified as Georg Meyer, following Dreier's similar assumption.

24 For a succinct and most clear history of the School of Art since its inception in 1864 as the first university art school in America, see "Yale School of Art 1950–1993" in *Yale Collects Yale*, by Sasha M. Newman and Lesley K. Baier, ed. (New Haven: Yale University Art Gallery, 1993), 11–47.

25 Unpublished letter from Lewis York to Charles Seymour, 9 May 1950: "Dear Mr. President: Because I consider the changes proposed for the Department of Painting to be intolerably stupid, narrow and intellectually dishonest, I cannot in good conscience do other than tender my resignation both as Chairman and as Associate Professor. This is to be effective as of July 1st, 1950" (Charles Seymour Presidential Records, YRG 2-A-15, Manuscripts and Archives, Yale University Library).

26 Quoted in *Yale Collects Yale*, 5 (foldout). William Bailey, BFA 1955, MFA 1957, is one of the leading artists of the generation that came to study under Albers.

27 Quoted in Nicholas Fox Weber, "Josef Albers at Yale," in *ibid.*, 52.

28 Even though Theodore Dreier, Katherine's nephew, was responsible for hiring him, Katherine did not meet Albers until late 1933 through her nephew. In 1940, Albers gave Dreier two of his prints for the Société Anonyme's twentieth anniversary.

29 Josef Albers, "On Education and Art Education," typescript of lecture delivered at Black Mountain College, December 1939, p. 2 (Albers Foundation Archives); quoted in Weber, "Josef Albers at Yale," 53.

30 Quoted in Mary Emma Harris, "Josef Albers: Art Education at Black Mountain College," in *Josef Albers: A Retrospective*, ed. Nicholas Fox Weber et al. (New York: Guggenheim Museum, 1988), 56.

31 Albers initiated his astonishingly subtle and distinguished series of *Homages to the Square* in 1950, the year of his appointment at Yale.

32 Quoted in Harris, 51.

33 Letter from Katherine Dreier to Theodore Sizer, 12 July 1941; quoted in Herbert, 24 (my emphasis).

34 It is not widely known that Katherine Dreier nurtured a keen interest in conservation and was acutely aware of the essential principles and problems of painting conservation, namely through her cousin Anna Dreier, a restorer in Bremen, who had invented an instrument to bring together particles of paint that had lifted apart.

35 Mikhail Bakhtin, *The Dialogic Imagination* (Austin: University of Texas Press, 1981), 293. Bakhtin, of course, does not write about art but about language and utterances. As T.J. Clark convincingly argues, however, art may be regarded as a type of utterance in Bakhtin's system.

36 Bakhtin, quoted in Timothy J. Clark, "Jackson Pollock's Abstraction," in *Reconstructing Modernism: Art in New York, Paris, and Montreal 1945–1964*, ed. Serge Guilbaut (Cambridge and London: The MIT Press, 1990), 177.

37 Clark, *ibid.*

38 Josef Albers, Report to President A. Whitney Griswold, detailing his new curriculum and summarizing his philosophy of education, quoted in *Yale Collects Yale*, 19–20.

## Checklist of the Exhibition

*There is no room for emotion in a work of art.*

John Cage\*

### THE EUROPEAN AVANT-GARDE AT MID-CENTURY

Piet Mondrian Amersfoort, The Netherlands, 1872 – New York City, 1944

**Fox Trot A, 1930**

Oil on canvas

Gift of the artist for the Collection Société Anonyme. 1942.355

*For pure art, then, the subject can never be an additional value; it is the line, the color and their relations which must bring into play the whole sensual and intelligent register of the inner life, not the subject.*

Pablo Picasso Málaga, Spain, 1881 – Mougins, France, 1973

**Femme Assise, 1947**

Oil on canvas

The Katharine Ordway Collection. 1980.12.21

*The important thing is to create. Nothing else matters. Creation is all.*

Marcel Duchamp Blainville, France, 1887 – Neuilly, France, 1968

**In advance of the broken arm, 1945; replica of lost work of 1915**

Wood and galvanized iron “readymade” snow shovel

Gift of Katherine S. Dreier to the Collection Société Anonyme. 1946.99

*This is the direction towards which art should turn, to an intellectual expression, rather than to an animal expression. I am tired of the expression “bête comme un peintre.”*

Jean Dubuffet The Hague, The Netherlands, 1901 – Paris, France, 1985

**Paysage d’hiver avec deux chiens, 1954**

Oil on canvas

Gift of Richard Brown Baker, BA 1935. 1995.32.2

*It is peculiar to painting that it can, at will, conjure things more or less; in other words, with more or less presence, or at different stages of being and non-being.*

\*Sources for the artists’ quotations in this checklist are detailed on pp. 45–47.

## EMIGRÉS TEACHING IN AMERICAN UNIVERSITIES

Josef Albers    Bottrop, Germany, 1888–New Haven, 1976

**Cadence, 1940**

Oil on masonite

Gift of Anni Albers and The Josef Albers Foundation, Inc. 1977.160.2

**Homage to the Square: Unconditioned, 1952–54**

Oil on masonite

Maitland Fuller Griggs, BA 1896, Fund. 1956.27.5

**Homage to the Square, Luminous Setting, 1957**

Oil on board

Gift of Charlotte Ordway Wyman. 1981.50.1

**Homage to the Square: Earthbound, 1958**

Oil on masonite panel

Gift of Anni Albers and The Josef Albers Foundation, Inc. 1977.160.62

**Homage to the Square, 1958**

Oil on masonite panel

Gift of Anni Albers and the Josef Albers Foundation, Inc. 1977.160.61

*All art studies, in the end, are studies of ourselves, in relationship to others.  
There is no objective measure in art. And art, I believe, cannot be taught directly.  
Our teaching is...a training in observation and articulation, or, in other terms,  
in vision and formulation.*

Hans Hofmann    Bavaria, 1880–New York City, 1966

**Art Like Love is Dedication, 1965**

Oil on canvas

Gift of Susan Morse Hilles. 1974.107

*The encompassing, creative mind recognizes no boundaries. The mind has ever  
brought new spheres under its control...Every deep artistic expression is the  
product of a conscious feeling for reality. This concerns both the reality of nature  
and the reality of the intrinsic life of the medium of expression.*

## THE NEW YORK SCHOOL

Robert Motherwell    San Francisco, 1915–New York City, 1991

**Blue with China Ink–Homage to John Cage, 1946**

Collage with oil on canvas

Gift of Richard Brown Baker, BA 1935. 1995.32.14

*Abstract art is stripped bare in order to intensify it, its rhythms, spatial intervals,  
and color structure. Abstraction is a process of emphasis and emphasis vivifies life.*

- Jackson Pollock    Cody, Wyoming, 1912–The Springs, New York, 1956  
**No. 4, 1949**  
 Oil, enamel, and aluminum paint with pebbles on cut canvas on composition board  
 The Katharine Ordway Collection. 1980.12.6  
**Number 13A, 1948: Arabesque, 1948**  
 Oil and enamel on canvas  
 Gift of Richard Brown Baker, BA 1935. 1995.32.1  
*The method of painting is the natural growth out of a need. I want to express my feelings rather than illustrate them...When I am painting, I have a general notion as to what I am about. I can control the flow of paint: there is no accident, just as there is no beginning and no end.*
- Lee Krasner    New York City, 1908–New York City, 1984  
**Sunspots, 1955**  
 Oil on canvas  
 Lent by L. Dressler, Cambridge, Massachusetts  
*I have never been able to understand an artist whose image never changes... (The fixed image) terrifies me in a sense. It's rigid, as against being alive.*
- Franz Kline    Wilkes-Barre, Pennsylvania, 1910–New York City, 1962  
**Wanamaker Block, 1955**  
 Oil on canvas  
 Gift of Richard Brown Baker, BA 1935. 1994.91.1  
*Art has nothing to do with knowing; it has to do with giving.*
- David Smith    Decatur, Indiana, 1906–Bolton Landing, New York, 1965  
**Man and Woman in the Cathedral, 1956**  
 Steel  
 Gift of Susan Morse Hilles. 1957.39.1  
*I have no allegiance, but I stand, and I know what the challenge is, and I challenge everything and everybody. And I think that is what every artist has to do... And you have to work very hard, especially here. We don't have the introduction that European artists have. We're challenging the world...I'm going to work to the best of my ability to the day that I die, challenging what's given to me.*
- Adolph Gottlieb    New York City, 1903–New York City, 1974  
**Red and Green, 1961**  
 Oil on canvas  
 Gift of Susan Morse Hilles. 1984.75.16  
*1. To us, art is an adventure into an unknown world, which can be explained only by those willing to take the risks. 2. This world of the imagination is fancy-free and violently opposed to common-sense. 3. It is our function as artists to make the spectator see the world our way, not his way.*

Tony Smith    South Orange, New Jersey, 1912–New York City, 1980

**Untitled, 1967**

Bronze

Gift of Susan Morse Hilles. 1985.2.12

*Because all thinking is done in two dimensions, any angle off that is very hard to remember.*

Willem de Kooning    Rotterdam, The Netherlands, 1904–New York City, 1997

**Untitled XIII, 1975**

Oil on canvas

The Katharine Ordway Collection. 1980.12.7

*Painting—any kind of painting, any style of painting—to be painting at all, in fact—is a way of living today, a style of living, so to speak. That is where the form of it lies. It is exactly in its uselessness that it is free.*

**COLOR FIELD PAINTING IN THE 1960S**

Ad Reinhardt    Buffalo, New York, 1913–New York City, 1967

**Red Abstract, 1952**

Oil on canvas

Gift of The Woodward Foundation. 1977.49.22

**Painting, 1956**

Oil on canvas

University Purchase. 1956.27.9

*The one object of fifty years of abstract art is to present art-as-art and as nothing else, to make it into the one thing it is only, separating and defining it more and more, making it purer and emptier...an art preoccupied with its own means and ends.*

Morris Louis    Baltimore, Maryland, 1912–Washington, D.C., 1962

**Illumination, 1962**

Plastic paint on canvas

Gift of Richard Brown Baker, BA 1935. 1986.97.2

*The fabric, being soaked in paint rather than merely covered in it, becomes paint in itself, color in itself, like dyed cloth: the threadedness and the wovenness are in the color.*



Kenneth Noland Asheville, North Carolina, 1924

**Mercury (Ray Parker's Green in the Shadow of Red), 1962**

Acrylic resin on canvas

Gift of Richard Brown Baker, BA 1935. 1974.85

*The best way to arrive at making art that was more personal was to get into a process of changing...to recognize that not just changing from one picture to another picture, but the necessity for at some point throwing everything into question and going back to the necessity to just re-handle the materials again.*

Mark Rothko Dvinsk, Russia, 1903–New York City, 1970

**No. 3, 1967, 1967**

Mixed media on unprimed canvas

The Katharine Ordway Collection. 1980.12.23

*I exclude no emotion from being actual and therefore pertinent. I take the liberty to play on any string of my existence. I might, as an artist, be lyrical, grim, maudlin, humorous, tragic. I allow all possible latitude. Everything is grist for the mill.*

Helen Frankenthaler New York City, 1928

**Island Weather II, 1963**

Acrylic on canvas

Gift of Mr. and Mrs. Howard Sloan, BA 1945. 1977.172.1

*I think of my pictures as explosive landscapes, worlds and distances, held on a flat surface.*

Jules Olitski Snovsk, Russia, 1922

**Mixer Changer, 1967**

Acrylic on canvas

Gift of Mr. and Mrs. Howard Sloan, BA 1945. 1977.172.2

*One feels the impelling necessity for one's vision to breathe and grow and have its own life. The world of art is the marketplace of competing visions. Every work of art is an attempt on the part of its maker to impose his vision so that people see in another way.*

## PROTO-POP AND POST-PAINTERLY ABSTRACTION

Jasper Johns    Augusta, Georgia, 1930

**The Small Figure 3, 1960**

Oil on canvas (painted on both sides), with metal frame and hinge

Gift of Richard Brown Baker, BA 1935. 1995.32.7

**Untitled, 1997**

Encaustic and sand on canvas with objects

Lent by the artist

**Bridge, 1997**

Graphite and ink on paper

Lent by the artist

*I think that one wants from painting a sense of life...I think one ought to use everything one can use, all of the energy should be wasted in painting it, so that one hasn't the reserve of energy which is able to use the thing. One shouldn't really know what to do with it, because it should match what one is already; it shouldn't just be something someone likes.*

Robert Rauschenberg    Port Arthur, Texas, 1925

**Interior 2, 1958**

Combine painting on canvas

Gift of Richard Brown Baker, BA 1935. 1995.32.6

*I want my paintings to be reflections of life.*

Cy Twombly    Lexington, Virginia, 1929

**Untitled, 1967**

Oil and crayon on canvas

Gift of Richard Brown Baker, BA 1935. 1995.32.13

*To paint involves a certain crisis, or at least a crucial moment of sensation or release; and by crisis it should by no means be limited to a morbid state, but could just as well be one ecstatic impulse, or in the process of painting, run a gamut of states. One must desire the ultimate essence even if it is "contaminated."*

Nancy Graves    Pittsfield, Massachusetts, 1931–New York City, 1995

**Calegli, 1980**

Oil on canvas

Bequest from the estate of Nancy Graves. 1996.18.1

*Very often in painting, the material gives back something—there will be unexpected changes in the form or in the style that is imposed upon these early decisions relative to content. But the content must adapt itself to my concerns which are primarily those of creating a new way of seeing.*

## POP ART

Wayne Thiebaud    Mesa, Arizona, 1920

**Drink Syrups, 1961**

Oil on canvas

Lent by Thurston Twigg-Smith, BE 1942

*My work does seem to change, but it's a cyclic change in a number of ways. It's a tightrope walk between the development of a convention that seems to answer a problematic demand and the need to avoid a formula that devitalizes the work by repetition or prejudice. Or how can a painter refresh himself by staying open to genuine questions.*

Andy Warhol    Forest City, Pennsylvania, 1925–New York City, 1987

**Painted Shoe, 1958**

Watercolor on wood

Gift of Simeon Braguin. 1988.94.1

**Reichstag in Berlin, 1984–85**

Oil and acrylic on canvas

Lent by Molly and Walter Bareiss, BS 1940

*Well, first of all it was made by an artist, and second, that would make it art.*

James Rosenquist    Grand Forks, North Dakota, 1933

**Flower Garden, 1961**

Oil on canvas

Gift of Richard Brown Baker, BA 1935. 1995.32.10

*I paint the billboard image as it is. I paint it as a reproduction of other things. I try to get as far away from it as possible.*

Roy Lichtenstein    New York City, 1923–New York City, 1997

**Blam, 1962**

Oil on canvas

Gift of Richard Brown Baker, BA 1935. 1995.32.9

**Reflections of the Gift, 1990**

Oil and magna on canvas

Gift of the artist in honor of Richard Brown Baker, BA 1935. 1993.25.1

*Artists have never worked with the model, just with the painting.*

Robert Indiana    New Castle, Indiana, 1928

**Nonending Nonagon, 1962**

Oil on canvas

Lent by Richard Brown Baker, BA 1935

*I think of myself first of all as an American, then as an American painter painting an American theme. And this will continue.*

## HARD EDGE ABSTRACTION AND MINIMALISM

Frank Stella Malden, Massachusetts, 1936

**Coney Island**, 1958

Oil on canvas

Gift of Larom B. Munson, BA 1951. 1971.38

*Frank Stella's painting is not symbolic. His stripes are the paths of brush on canvas. These paths lead only into painting.*

Ellsworth Kelly Newburgh, New York, 1923

**Charter**, 1959

Oil on canvas

Gift of Helen W. Benjamin in memory of Robert M. Benjamin. 1966.143

**Untitled (Curve XXIII)**, 1981

Buffed stainless steel

Gift of Susan Morse Hilles. 1981.58

*By removing the content (brush marks, subject matter, etc.) from my work, I shifted the visual reality of painting to include the space around it.*

Dan Flavin Jamaica, New York, 1933

**Untitled**, 1964–74

Pink fluorescent light

Gift of Mary Jo Marks, BA 1982, Susan Brundage, and Patricia Brundage

**Untitled to Eric Zetterquist**, 1990

Fluorescent lightbulb with base

Private Collection

*What has art been for me? In the past, I have known it, basically, as a sequence of implicit decisions to combine traditions of painting and sculpture in architecture with acts of electric light defining space and, recently, as more aggressive proposals about these vibrant instruments which have serialized past recognitions and swelled them fluently into almost effortless yet insistent mental patterns which I may not neglect. I want to reckon with more lamps on occasion – at least for the time being.*

Sol Lewitt Hartford, Connecticut, 1928

**1 2 3 4 5**, 1978

White painted birch

Lent by Anna-Marie and Robert Shapiro, BA 1956

*One usually understands the art of the past by applying the convention of the present, thus misunderstanding the art of the past.*

Robert Mangold North Tanawanda, New York, 1937

**Untitled, 1973**

Acrylic on canvas

Gift of Richard Brown Baker, BA 1935. 1992.24.1

*There was a whole set of values that sculpture was bringing in and I was trying to figure them out in terms of painting...One of the things you have to do is kind of re-invent painting and one way of doing that is to make a painting in the most basic way which, for me, meant considering the shape and the surface and nothing more.*

Brice Marden Bronxville, New York, 1938

**Conturbatio, 1978**

Oil paint and wax on canvas

Lent by The Pace Gallery

**The Studio, 1990**

Oil on linen

Lent by the artist

*I am seeing my life as part of the struggle between man and nature. I know there is the possibility of some sort of union...Man, part of nature, absorbs and digests and pushes it back out in the form of art.*

Agnes Martin Maklin, Canada, 1916

**Untitled #12, 1984**

Acrylic, gesso, and pencil on canvas

Lent by The Pace Gallery

*This poem, like the paintings, is not really about nature. It is not what is seen. It is what is known forever in the mind.*

*The silence on the floor of my house / Is all the questions and all the answers that have been known in the world / The sentimental furniture threatens the peace / The reflection of a sunset speaks loudly of days.*

Donald Judd Excelsior Springs, Missouri, 1928–New York City, 1994

**Untitled, 1989**

Clear anodized aluminum with blue Plexiglas

Lent by The Pace Gallery

*Three-dimensional space is intrinsically more powerful and specific than paint on a flat surface.*

Carl Andre Quincy, Massachusetts, 1935

**La terre Dupée, n.d.**

Steel plate and shoe

Lent by Richard Brown Baker, BA 1935

*I severed matter from depiction, in the way Turner severed light and color from depiction.*

## RETURN TO MATERIALS

Louise Nevelson    Kiev, Ukraine, 1900–New York City, 1988

**Dark Treasure, 1958**

Painted wood

Gift of Mr. and Mrs. Rufus Stillman, BA 1943. 1980.9.2

*My total conscious search in life has been for a new seeing, a new image, a new insight. This search not only includes the object, but the in-between place. The dawns and the dusks. The objective world, the heavenly spheres, the places between the land and the sea.*

Robert Morris    Kansas City, Missouri, 1931

**Slab with Ruler, 1964**

Lead and wood

Lent by Richard Brown Baker, BA 1935

*Simplicity of shape does not necessarily equate with simplicity of experience. Unitary forms do not reduce relationships. They order them.*

Eva Hesse    Hamburg, Germany, 1936–New York City, 1970

**Ditto, 1967**

Metal on Plexiglas and wire-bound electrical cord

Lent by Anna-Marie and Robert Shapiro, BA 1956

*I feel very close to Carl Andre. I feel, let's say, emotionally connected to his work. It does something to my insides. His metal plates were the concentration camp for me.*

## NEW EXPRESSIONS FROM GERMANY

Joseph Beuys    Krefeld, Germany, 1921–Düsseldorf, Germany, 1986

**Green Violin and Telephone S - - - R [Sender - - - Receiver], 1974**

Violin, two tin cans, string, and paper

The Katharine Ordway Fund. 1988.95.2

*That is a necessity for every evolutionary progress. Transformation of the self must first take place in the potential of thought and mind. After this deep-rooted change, evolution can take place. There is no other possibility in my understanding, and this was perhaps too little considered by Marx, for instance. The idea of revolution coming from outer conditions, in the industrial field or the so-called reality of economic conditions, can never lead to a revolutionary step unless the transformation of soul, mind and will-power has taken place.*

A. R. Penck    Dresden, Germany, 1939

**Pyramidstudie 1, 1971**

Acrylic paint on cotton fabric

Lent by Molly and Walter Bareiss, BS 1940

*The galaxy is filled with catastrophes. These catastrophes will hit us blindly and mechanically as long as we are not conscious of being filled with them. And as long as Consciousness is a catastrophe itself. The voice was a gift and it bore testimony. Testimony to grass, testimony to snow, testimony to lava under rock. Testimony to volcanoes and quakes. The shaken ego destroyed the rules of tradition, reshaped them, redesigned them until it turned into tradition, fell back into tradition again.*

Jörg Immendorff    Bleckede, Germany, 1945

**1. Penck, 1978**

Watercolor

Lent by Molly and Walter Bareiss, BS 1940

*I wanted to be an artist: I dreamed about seeing my name in the papers, having a lot of shows, and naturally I intended to do something "new" in art. My guideline was egoism.*

Martin Kippenberger    Dortmund, Germany, 1942–New York City, 1997  
**Japanese Vending Machines, n.d.**

Collage with the underwear of a young girl and her photograph

Lent by Molly and Walter Bareiss, BS 1940

*I realized that my style was exactly where my personality was, and that this gets mediated by action, separate things and actions, decisions—and that some history develops from that. Art is, in fact, always viewed after the fact, from outside, seldom at the moment it's created—I'd say twenty years after.*

**APPROPRIATING THE REAL: A RETURN TO THE BODY**

Duane Hanson    Alexandria, Minnesota, 1925–Florida, 1997

**Drug Addict, 1974**

Polyester and fiberglass, polychromed in oil, with accessories, life-size

Lent by Richard Brown Baker, BA 1935

*My ideal is to make a sculpture first, nice forms, and the big people, the fat people, have a physical impact on the viewer. When I was a woodcarver, a stonecarver, we always had that weight, the massive forms working all together, flowing together.*

- George Segal    New York City, 1924  
**Standing Nude With Chair**, 1986  
 Lent by Richard Brown Baker, BA 1935  
*My decision to enter literal space was determined by strong urges for total experience.*
- Dennis Oppenheim    Mason City, Washington, 1978  
**Black**, 1991  
 Pigmented black fiberglass, audio track, amplifier  
 Lent by the artist  
*The best state of mind for making art is like a dimly lit room...I like to enter a work with a shadow cast across my mind because if there are bright lights in every nook and cranny, you can become immobile. It can seem that every move you make has already been done...In the partially darkened space I prefer to develop a visual hum, a murmur that reduces and absorbs the surrounding field of intrusion.*
- Kiki Smith    Nuremberg, Germany, 1954  
**Untitled: (Meat Arm)**, 1992  
 Cast bronze  
 Lent by The Pace Gallery  
*I think I chose the body as a subject, not consciously, but because it is the one form that we all share; it's something that everybody has their own authentic experience with.*

#### THE PAINTERLY IMAGE AFTER PHOTOGRAPHY

- Gerhard Richter    Dresden, Germany, 1932  
**Jackie Kennedy and President Johnson**, 1966  
 Oil on paper  
 Lent by Molly and Walter Bareiss, BS 1940  
**Untitled**, 1967–68  
 Oil paint on glass  
 Lent by Molly and Walter Bareiss, BS 1940  
**Klein Badende**, 1996  
 Photograph  
 Lent by Molly and Walter Bareiss, BS 1940  
*Strange though this may sound, not knowing where one is going – being lost, being a loser – reveals the greatest possible faith and optimism, as against collective security and collective significance. To believe, one must have lost God; to paint, one must have lost art.*



Chuck Close    Monroe, Washington, 1940

**Francesco 2, 1988**

Oil on canvas

Lent by The Pace Gallery

*The viewer...is made aware of the blurred areas that are seen with peripheral vision...In my work the blurred areas don't come into focus, but they are too large to be ignored.*

#### **YALE OR NOT-YALE**

William Copley    New York City, 1919

**Untitled (Car/Man and wanted poster), 1992**

Acrylic on canvas

Lent by Molly and Walter Bareiss, BS 1940

*the longer we gaze the b/etter we understand unreality of the seen dissolved in the fallen re/alities it ascends it descends the promiscuous indivisible grid re/ading it horizontally he confronts the mood the steady balance with / the congealing flowing colors sanguine erotic and luminous overlapp/ing transparent colors shift*

## Artists' Quotations

**Albers** *Yale Collects Yale* (New Haven: Yale University Art Gallery, 1997), 19–20.

**Andre** Jonathan David Fineberg, *Art Since 1940: Strategies of Being* (New York: Abrams, 1995), 302.

**Beuys** Caroline Tisdale, *Joseph Beuys* (New York: The Solomon R. Guggenheim Museum, 1979), 95.

**Cage** Harvey Stein, *Artists Observed* (New York: Abrams, 1986), 93.

**Close** Edward Lucie-Smith, *Movements in Art Since 1945* (New York: Thames and Hudson, 1985), 256.

**Copley** W. N. Copley, *CPLY* (Paris: Centre Georges Pompidou, 1981), 15.

**de Kooning** Herschel B. Chipp with Peter Seltz and Joshua C. Taylor, *Theories of Modern Art: A Source Book by Artists and Critics* (Berkeley: University of California Press, 1968), 560.

**Dubuffet** *Jean Dubuffet: A Retrospective* (New York: The Solomon R. Guggenheim Foundation, 1973), 19.

**Duchamp** Chipp, *Theories of Modern Art*, 395.

**Flavin** "In Daylight or Cool Light: An autobiographical sketch by Dan Flavin," *ArtForum* (December 1965).

**Frankenthaler** *Selected Works From the Permanent Collection of the Whitney Museum of American Art* (New York: The Whitney Museum of American Art, 1985), 164.

**Gottlieb** Adolph Gottlieb and Mark Rothko, Statement printed in *The New York Times*, 13 June 1943.

**Graves** Joan Seeman, "Interview with Nancy Graves," in Linda Cathcart, *Nancy Graves: A Survey 1969–1980* (Buffalo, N.Y.: The Albright-Knox Art Gallery, 1980).

**Hanson** Kirk Varnedoe, *Duane Hanson* (New York: Abrams, 1985), 30.

**Hesse** Cindy Nemser, "An Interview with Eva Hesse," *ArtForum* (May 1970): 59.

**Hofmann** Chipp, *Theories of Modern Art*, 539.

**Immendorff** Text to "Untitled, 1971," in *Jörg Immendorff: I wanted to be an Artist 1971–1974* (New York: Michael Werner, 1992).

**Indiana** *Indiana's Indianas: A 20-Year Retrospective of Paintings and Sculpture from the Collection of Robert Indiana* (Rockland: The William A. Farnsworth Library and Art Museum, 1982), 5.

**Johns** David Sylvester, "Entretien avec Jasper Johns" *ArtStudio* (Paris) 3, no. 12 (Spring 1989): 112.

**Judd** Lucie-Smith, *Movements in Art Since 1945*, 240.

**Kelly** Stein, *Artists Observed*, 46.

**Kippenberger** Martin Kippenberger, *I had a vision* (San Francisco: San Francisco: Museum of Modern Art, 1991), 19.

**Kline** Elaine de Kooning, *The Spirit of Abstract Expressionism: Selected Writings* (New York: George Braziller, Inc., 1994), 195.

- Krasner** Ann Eden Gibson, *Abstract Expressionism: Other Politics* (New Haven: Yale University Press, 1997), 88.
- Lewitt** Sol Lewitt, ed. Alicia Legg (New York: The Museum of Modern Art, 1978), 168.
- Lichtenstein** Harold Rosenberg, *The De-Definition of Art* (New York: Horizon Press, 1972), 109.
- Louis** Clement Greenberg: *The Collected Essays and Criticism*, ed. John O'Brian (Chicago: University of Chicago Press, 1986).
- Mangold** Robert Mangold: *Attic Series* (London: Lisson Gallery, 1990), 20.
- Marden** Brice Marden: *Prints 1961–1991, A Catalogue Raisonné*, ed. Jeremy Lewison (London: The Tate Gallery, 1992), 27.
- Martin** *The Perfection Underlying Life: Agnes Martin*, ed. Suzanne Delehanty (Philadelphia: Institute of Contemporary Art at the University of Pennsylvania, 1973), 12.
- Mondrian** Chipp, *Theories of Modern Art*, 349.
- Morris** Robert Morris, "Notes on Sculpture," in Lucie-Smith, 242.
- Motherwell** Chipp, *Theories of Modern Art*, 563.
- Nevelson** John Gordon, *Louise Nevelson* (New York: Whitney Museum of American Art, 1967), 12.
- Noland** Diane Waldman, *Noland: A retrospective* (New York: The Solomon R. Guggenheim Museum in collaboration with Abrams, 1977).
- Olitski** Kenworth Moffett, *Jules Olitski* (New York: Abrams, 1981), 215.
- Oppenheim** "Conversation between Germano Celant and Dennis Oppenheim," in *Dennis Oppenheim, Venezia Contemporanea* (Milan: Edizioni Charta, 1997), 51.
- Penck** John Yau, *A. R. Penck* (New York: Abrams, 1993), 119.
- Picasso** Chipp, *Theories of Modern Art*, 273.
- Pollock** Ibid., 548.
- Rauschenberg** Barbara Rose, "An Interview with Robert Rauschenberg," in Fineberg, *Art Since 1940*, 176.
- Reinhardt** Fineberg, *Art Since 1940*, 296.
- Richter** Gerhard Richter. *The Daily Practice of Painting: Writings and Interviews 1962–1993*, ed. Hans-Ulrich Obrist, trans. David Britt (Cambridge: The MIT Press, 1993), 15.
- Rosenquist** Lucie-Smith, *Movements in Art Since 1945*, 154.
- Rothko** de Kooning, *The Spirit of Abstract Expressionism*, 171.
- Segal** Henry Geldzahler, "An interview with George Segal," *ArtForum* (November 1964): 26.
- David Smith** Thomas Hess, "The Secret Letter: An interview with David Smith," in *David Smith* (New York: Malborough-Gerson Gallery, 1967).
- Kiki Smith** *Kiki Smith: Unfolding the Body* (Waltham: Brandeis University Press, 1992), 5.
- Tony Smith** *200 Years of American Sculpture* (Boston: David R. Godine for The Whitney Museum of American Art, 1976), 232

**Stella** Carl Andre, "Stella's Artist's Statement for *Sixteen Artists*," in Fineberg, *Art Since 1940*, 297.

**Thiebaud** Karen Tsujimoto, *Wayne Thiebaud* (Seattle: The University of Washington Press for the San Francisco Museum of Art, 1985), 37.

**Twombly** Cy Twombly: *A Retrospective* (New York: The Museum of Modern Art, 1994), 27.

**Warhol** Rosenberg, *The De-Definition of Art*, 12.

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## **Now and Later**

Art since 1945 at Yale

## Checklist of the Exhibition

- Markus Baenziger MFA 89 **Skinned Buffalo**, 1997  
Synthetic resin  
Courtesy Bonakdar Jancou Gallery, New York
- Matthew Barney BA 89 **Unit Bolus**, 1991  
Stainless steel rack, cast dumbbell, petroleum jelly, and electronic freezing devices  
Gift of Anna Marie and Robert F. Shapiro, BA 1956
- Dawoud Bey MFA 93 **Kenwanna**, 1996  
Polaroid ER prints  
Courtesy David Beitzel Gallery, New York
- Lois Conner MFA 81 **Hang Ga Street**, 1994  
Platinum palladium print  
Courtesy Laurence Miller Gallery, New York
- Gregory Crewdson MFA 88 **Untitled**, 1997  
Silver gelatin print  
Courtesy Luhning Augustine, New York
- John Currin MFA 86 **Pelletiere**, 1997  
Oil on canvas  
Collection Florence and Philippe Ségalot, New York
- Ann Hamilton MFA 85 **The Slaughter**, 1997  
Silk organza glove with embroidered poem in cotton thread, wood and glass  
Courtesy Sean Kelly, New York
- Roni Horn MFA 78 **Untitled (Georgia)**, 1996–1997  
Solid glass  
Courtesy Matthew Marks Gallery, New York
- Untitled (A Brink of Infinity)**, 1997  
Photolithograph on uncoated paper  
Courtesy Matthew Marks Gallery, New York

- Byron Kim BA 83 **Cosmetic Portraits, 1992**  
Custom blended cosmetics on handmade paper  
Courtesy Max Protetch, New York
- Abelardo Morell MFA 81 **Camera Obscura Image of Manhattan View Looking South in a Large Room, 1996**  
Gelatin Silver Print  
Purchased with a gift from Julia and Harrison Augur, BA 1964
- Jessica Stockholder BA 83 1996  
MFA 85 Oil and acrylic paints, fish bowl, candies, glass light shades, plastic fruit, clothes line wire, hardware, and rubber mat  
Courtesy Jay Gorney Modern Art
- Peter Wegner BA 86 **Document / Currency / Carbon, 1997**  
Oil on board  
Collection Emily and Steve Summers
- Twig / Murmur / Barely / Here or There, 1997**  
Oil on board  
Collection Linda and Anthony Grant, New York
- Meg Webster MFA 83 **Largest blown sphere, 1997**  
Glass sphere  
Courtesy Thomas Healy, New York
- The Lamb Laughs, 1997**  
Video, hanging TV stripped of its casing, plexiglas  
Courtesy Thomas Healy, New York
- Jonathan Weinberg BA 78 **Yale Shower, 1993**  
Oil on canvas  
Courtesy Jonathan Weinberg
- Lisa Yuskavage MFA 86 **Still Life, 1996**  
Oil on linen  
Courtesy Marianne Boesky Gallery, New York



