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FRANZ KLINE: A CRITICAL STUDY OF THE MATURE WORK 1950-1962

by

APRIL KINGSLEY

Volume I

A dissertation submitted to the Graduate Faculty in Art History in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York.

2000

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This manuscript has been read and accepted for the Graduate Faculty in Art History in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

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Volume I

THE CITY UNIVERSITY OF NEW YORK

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Abstract

FRANZ KLINE: A CRITICAL STUDY OF THE MATURE WORK 1950-1962

by

April Kingsley

Advisor: Professor Mona Hadler

This thesis posits defining characteristics of Abstract Expressionist Franz Kline's mature style and pictorial methodology in an effort to broaden the base of understanding of his work and establish a framework for future use. The visual analysis of this large a sample of unquestionably authentic Kline works permits the delineation of his formworld's infrastructure and how it evolved over the years.

Baseline characteristics are established in a close study of the works in his first solo exhibition in 1950. Certain devices, spatial ploys, and collage effects recur throughout his subsequent work, while some aspects (curves, for instance) are phased out and others (such as color) are increasingly brought in. With this intense formal scrutiny it has been possible to define the many image clusters he invented over the years and to see how his paint handling

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differed considerably from one period to the next making his development discernible.

Kline's mature commitment to abstraction was total and even though his means were quite severely restricted, he was able to produce a seemingly inexhaustible variety of imagery. Some explanations for why this was possible are posited in introductory chapters that provide background for the mature work in the following areas: biographical sources for recurrent images and formal tactics; formal sources in Zen art and Constructivism; and stylistic sources in caricature. The combined effect of these sources served to set him apart from the other Abstract Expressionists with his own distinctive style.

Volume II of this dissertation contains a catalogue of 339 Kline works relevant to the thesis. The complete catalogue raisonné is still a work in progress.

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Acknowledgements

I have been working on Franz Kline for so many years now that I owe a debt of gratitude to too many people in the artworld to be able to thank them all here. Elisabeth Zogbaum, Executrix of the Kline Estate, has generously shared her knowledge of Kline and his work with me over the years since the mid 1970s when I first thought of writing a monograph on him and numerous artists have regaled me with Kline stories and useful information. I have Dr. Irving Sandler to thank for suggesting that I be given the catalogue raisonné project. The Franz Kline Foundation provided me with as complete a photographic archive as was obtainable and permission to use it for this dissertation. The Foundation also provided me with the services of Peter Rooney to design the catalogue raisonné database and Susan Maldovan to help me use it. Peter has generously continued to help me by updating the database periodically even though the Foundation is no longer in existence.

The catalogue project came at the same time as my thesis and naturally folded into it, though it is far from complete. I am indebted to my advisor Dr. Mona Hadler for her everlasting patience with my many quirks and the endless delays in getting this manuscript finished, but most of all for her excellent advice at every stage. I am also grateful to Dr. Marlene Park for her sage guidance during the proposal stage and her careful reading of the finished

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manuscript. And I am very appreciative of the comments and recommendations I received from my other readers.

I want to thank Grace and Tim Dunegan and Grace Hopkins-Lisle for their belief in my ability to finally, one day, finish this dissertation. However, I very much doubt I would have made it through without Robert Di Corcia's technical help as well as all the emotional support he has given me on this project over the years.

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INTRODUCTION

This dissertation is intended to establish a lexicon of the form language in Franz Kline's mature paintings, the abstractions he painted between the end of the 1940s and his death in 1962. Form is neither style nor shape, though it is often confused with both. This dissertation aims to delineate and describe the dynamics of Kline's formworld in such a way as to make his identity, his voice, as clear as possible. Since the infrastructure of an artist's formworld is a constant in his or her work,[1] it constitutes the basic theme on which developmental variations and shifts are played out. Again and again in the literature the same refrain is heard: "During the 1950s...Kline's activity exhibited scant linear development."[2] But so little scholarship has been done--a large untitled painting is still dated 1950-1962 by the Los Angeles County Museum of art, for example--and no one has had full access to the visual materials on Kline until now, so no attempt has been made to delineate that infrastructure and describe the changes that did occur in it over those years. That is one of the tasks of this dissertation.

The artist's formal infrastructure is also the basis on which to judge a work's authenticity. Connoisseurship is as

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crucial to twentieth-century art scholarship as it has been in all periods of art history. Confusions concerning authenticity in Abstract Expressionist painting quickly became an especially important issue after Jackson Pollock's sudden death. His great fame and his work's apparent ease of imitability, occasioned a thorough catalogue raisonné by Eugene V. Thaw and Francis V. O'Connor.[3] Though not as seemingly imitable, Willem de Kooning's work presents problems because of his prolificacy, and a catalogue raisonné is in process. Franz Kline's work, which appears, as Pollock's does, to be easy of accomplishment and thus invites attempts at forgery, therefore also calls for cataloguing and a taxonomic identification and description of the compositional dynamics.[4] Until the publication of the material presented here, no comprehensive compendium of Kline's imagery will yet exist.

What does exist in the Kline literature, in addition to the usual reviews and mentions, are four museum overview catalogues: the 1963 Memorial Exhibition at the Washington Gallery of Modern Art[5]; the 1964 retrospective circulated internationally by The Museum of Modern Art (which had a different version of the same catalogue in the language of each European venue)[6]; the Whitney Museum of American Art's 1968 travelling retrospective[7]; and the 1985 Cincinnati Museum's Vital Gesture.[8] In addition there are: the 1977 SUNY exhibition which focused on "The Early Work as

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Signals,"[9] the Phillips Collection's 1979 catalogue of "The Color Abstractions,"[10] a 1987 survey curated by Adachiara Zevi in Milan, Italy[11]; Stephen C. Foster's 1994 "Franz Kline: Art and the Structure of Identity;"[12] and the recent Menil Collection exhibition, "Franz Kline: Black and White 1950-1961" with a catalogue by David Anfam.[13] Though some of the selections naturally overlap in these studies, each brings out works not seen in the others, and none encompasses all of the previously reproduced works much less approaches the totality of his oeuvre, or even of just the paintings.

With the assistance of the Franz Kline Foundation, I have gathered together hundreds of photographs of known and unknown Klines, making it possible for the first time to make a comprehensive assessment of the "characteristics and strategies that add up to the visual imaging of [Kline's] artistic temperament."[14] No one has heretofore had access to all of this visual material which consists of the photographs taken of Kline works in his studio and in his gallery exhibitions during his lifetime, and works in the possession of the Kline Estate after his death, plus additional authentic, but unphotographed works sold during his lifetime and therefore not left in his estate, plus some unquestioned works which have come to light in recent years. This material does not include any of the questionable works recently brought to our[15] attention (though some of them

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might have been included if questions about their authenticity had been answered satisfactorily in time), nor two examples of work not by Kline mistakenly photographed with the rest of the work left in his studio at his death.[16]

. . .

Among the many experts and artists consulted over the last ten years of working with the Franz Kline Foundation on a Kline catalogue raisonné were: Sidney and Carroll Janis, David McKee, Allan Stone, Elisabeth Zogbaum (Executrix of the Kline Estate), Rufus Zogbaum, Dan Rice, Budd Hopkins, Suzanne Snitzer, Peter Agostini, Herman Somberg, Fielding Dawson, Katharine Kuh, Grace Hartigan, Aaron Siskind, Robert Motherwell, Conrad Marca-Relli, and Fritz and Jeanne Bultman. Among the records consulted were: Sidney Janis Gallery catalogues, pricelists, and inventories; Marlborough Gallery inventories and catalogue; Allan Stone files; David McKee catalogues and records; Sidney Singer's incomplete records; correspondence with numerous collectors; exhibition catalogues; and clippings in the Foundation's files and in The Museum of Modern Art library.[17] Many private collectors and public collections also provided much needed information about works in their possession.

With the exception of Harry Gaugh's many works on Kline, the literature on this Abstract Expressionist is scant compared to that of his peers. During Kline's lifetime Elaine de Kooning, Frank O'Hara, Hubert Crehan, and

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Robert Goldwater wrote eloquently and supportively about his work and Eugene Goossen and Dore Ashton made important critical distinctions among the mature paintings. Elaine de Kooning and Frank O'Hara also wrote the two most useful retrospective catalogue texts after Kline's death, though neither is extensive or scholarly.

Among the more recent scholars to focus their attention on Kline are Albert Boime, Harry Gaugh, Stephen Foster, and David Anfam. Albert Boime argues convincingly in Franz Kline: The Early Work as Signals, that the dichotomy between Kline's early and mature work is so great on every level that one can only see the early work as "signals," not as true image sources. Boime brings out interesting connections between Kline's early caricatures and his future "telescoping of drawing and painting,"[18] and he situates Kline firmly in the context of American cartooning before World War II. He goes on to connect the comic strip to movies and movies to Kline's enlarged, post-1950 scale, which is a very enlightening three-stage jump. He explores the psychological significance of Kline's train and rocking chair imagery, so ubiquitous in the early work and so changed in the later. He posits Kline experiencing "existential anxiety" in the act of painting in order to relax his "fear of facility"[19] when a painting seemed to be coming into existence too easily. Boime stresses the connections Harry Gaugh made between Kline's self image and

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his portraits of Nijinsky, the great dancer with whom he identified, particularly in the role of Petrouchka.

Boime however, mistakes Kline's involvement with popular culture for a personal reading of Kline as one who "identified with...matinee idols, star athletes, and famous political personalities."[20] Boime claims that Kline "equated the ultimate aim of his career with their kind of popular success."[21] According to many interviewees, this is not an accurate picture of the man. Unlike Rothko, Newman, or Motherwell -- the so-called intellectuals of the movement, Kline, showed an active interest in popular culture which was reflected in his titles: "King Oliver" for example in honor of the great jazz musician, rather than "Vir Heroicus Sublimis" or "Elegy to the Spanish Republic."

He was no more avid a sports fan than Guston or Still or Motherwell, though he may have talked more entertainingly about those subjects. He did "hold forth" in the Cedar Tavern, but he was not the only one who did so, and others held forth at the Club (such as Louis Finkelstein and Ad Reinhardt) and in the museums (as did Aristodemis Kaldis and, before him, Arshile Gorky). Kline's and de Kooning's lack of distance from mass culture, was undoubtedly part of their appeal to fellow artists in the later fifties, when the concerns with mythologizing and intellectualization had faded, but, in Kline's case it was not as extensive as Boime would make it seem.

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Boime reads the mature paintings as blocking or walling off the viewer from deep space. "This sense of blocking is the fundamental psychology of all of his work" Boime argues, adding that, "some form of rejection or portentous suggestion springs forth from all the painting."[22] While this is perhaps overstated and seems more true of Rothko's imagery than of Kline's, it does have a kernel of potential psychological truth in it. And when Boime goes on to say that "there is a rugged honesty in [Kline's] expression of the delimiting and frustrating experience common to contemporary life,"[23] he is tapping into some of the psychological impact Kline's paintings had, and continue to have on their viewers. Closed doors must have had a special significance for Kline since he painted a small oil of a white double-door closed in its frame which he kept to himself for probably highly personal reasons.[24] It is rarely shown and remained unreproduced until the Anfam catalogue.

Harry Gaugh has done the lion's share of the work on Kline's oeuvre: a 1972 dissertation on his early work at Indiana University[25]; two important traveling exhibition catalogues, Franz Kline: The Color Abstractions in 1979 and The Vital Gesture: Franz Kline in Retrospect in 1985, which was co-published by Abbeville as a monograph; and a number of articles.[26]

Gaugh's dissertation attempts to define Kline's styles,

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their origins and significance and to show how the early and mature work is related. His thesis is that understanding Kline's many styles reveals that his commitment to abstraction was not a "momentary change of mind" but a "dedicated search for the viable essence of art that lives and can sometimes thrive...beyond likeness."[27] The dissertation is biographical in its approach and the main body of it, the years between 1938 and 1948, is devoted to defining themes and subjects important "to Kline as a man and artist."[28] Among the main themes Gaugh delineates are: bars, bar frequenters, and entertainers; Greenwich Village characters, usually within interiors; rocking chairs; Greenwich Village streets, churches, parks and "els" Pennsylvania landscapes, towns, and trains, clowns, Nijinsky, and self-portraits. Gaugh notes that the diagonals which so often structure these latter, most personally poignant images are carried over into many abstractions. His basic concept, that the early works can be seen as sources for the mature paintings is at odds with Boime's belief that they are only signals or signposts.

In his overview of Kline's color abstractions in 1979, Gaugh documents and stresses the persistence of color throughout Kline's career because, as he put it, "the creative alliance between [Kline's black and whites] and color has generally been overlooked."[29] He points out that even some of the telephone book paper works are in color and

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that many of the black and whites painted between 1950 and 1956, when he began to give color the frontmost plane in paintings again (as he had prior to 1950), were very often color paintings overpainted with black and white. Sometimes little traces of color were left around the edges like clues to their former states.

This kind of close observation is one of Gaugh's strengths. Others are his finely detailed chronology and his location of sources for Kline's titles, though he has a tendency to trust them too often as being inherently significant. His weakness lies in his formal analysis -- he tended to rain adjectives down over the compositions instead of analyzing them. Gaugh's understandable love for Kline's small works and studies, led him to give them special emphasis in The Vital Gesture catalogue, where they were often reproduced larger than huge paintings. This enabled the reader to understand Kline's working methods better, and Kline's surpassing sense of scale was revealed, but the reader/viewer's overall conception of Kline's major paintings inevitably suffered.

Gaugh did a great deal to expand our understanding of Kline's contribution when he organized "Franz Kline: The Color Abstractions" in 1979. It was a brave action which flew in the face of a general, long-held consensus that Kline couldn't handle color, that he was only good in black and white. Reviewers during Kline's lifetime were

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practically universal in their accord on this issue. But Gaugh demonstrated that they were wrong, and now, the Menil Collection exhibition indicates that, even a most excellent selection of Kline's black and whites, seems to lack something without color. Gaugh attempted to set up a concordance between Kline and de Kooning on the matter of color, a difficult task, given the many differences in their approaches which will be detailed later in this dissertation.

The two do come closer together later in the fifties when de Kooning's scale shifts into "big" gear, his units dropping in number while increasing enormously in size--in Door to the River, for example--and Kline begins to think completely in color--in Sawyer and Mycenae, for instance--rather than simply applying color to black and white structures. But, as I pointed out in a Newsweek review of the color exhibition,[30] the two artists' color palettes couldn't be less alike. De Kooning's color derives from Mondrian's red/yellow/blue palette, the reds tinted toward fleshy pinks, the blues paled to sky-blue, and the yellows warmed to flesh or cooled with blue to grass green giving the whole a somewhat Pompeian cast. Greens often appear on de Kooning's palette (whereas brown, orange, purple, magenta, and gray, which Kline used so often, rarely do) and de Kooning loved "the country" so much he moved to East Hampton to live, paint, and ride his bicycle. Kline never

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left "the city," except to go to Provincetown, which is kiddingly described as "Greenwich Village with clam sauce." As Kline told interviewer Selden Rodman:

> When I look out the window--I've always lived in the city-I don't see trees in bloom or mountain laurel. What I do see--or rather, not what I see but the feelings aroused in me by that looking--is what I paint.[31]

And what is it that he sees? All the colors in the Crayola box, on the streets, in store windows, on people, in trashcans--all transmuted by the city's incessant rain of fine particles of soot.

The artist and friend of Kline, Budd Hopkins has defined three characteristics of Kline's color: 1. Like Newman and Motherwell but unlike Pollock, de Kooning, Still, and Rothko, Kline's color is always clear, never ambiguous, out of focus, blurry edged or vague.[32] Hopkins wrote that Kline's color in almost all of his paintings "is used in what one might call specifically measured amounts...one feels there is just so much red, so much yellow, so much orange, and so on."[33] 2. Kline's color is "resolutely non-allusive and abstract."[34] It doesn't refer to flesh like de Kooning's color does, to nature, like Pollock's, nor to blood, sand, bullfights, skies, or anything else the way Motherwell's symbolic color does. Kline's blacks feel urban and reference steel girders, and his color feels manufactured, not natur-al. 3. Kline's color is not Constructivist in hue since he prefers secondaries to

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primaries, but rather in its sense of being constructed out of measurable blocks, and in its dependence on white. Like the de Stijl-Supremacist-Constructivist axis, Kline could manage to do without black, but he almost never eschewed white.

Gaugh's major contribution to the Kline literature was Franz Kline: The Vital Gesture the catalogue for the 1985 Cincinnati Museum published as a monograph by Abbeville Press. A great deal of the material on Kline's early years derives from Gaugh's dissertation, but when he looks at the mature work, Gaugh brings current critical tendencies to bear on the material with fresh results. These tendencies are anti-formalist, which Gaugh writes "has recently been challenged as being too limited an approach to Abstract Expressionism,"[35] citing H. Harvard Arnason's revised monograph on Robert Motherwell, Dore Ashton's About Rothko, and Harry Rand's Arshile Gorky: The Implications of Symbols as examples of the new, more biographical and contextual approach he was emulating. Certainly a wider approach was much needed, particularly in Kline's case, since his work was so repetitively described in terms of laundry ticket calligraphy or construction materials. However, for the purposes of this dissertation, formal analysis is essential.

Gaugh reaches back into Kline's earliest, John Held Jr.-style cartoons to locate the source of his "dynamic composition that years later would become one of the

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fundamentals of his abstract painting...[in which] volatile yet cohesive massing of form generates a physical presence immediately felt by the viewer." By copying Held's style Kline drew cartoon athletes that were "schematized representations of muscular energy."[36]

When discussing at length Kline's personal identification with clowns, Gaugh quotes Kline telling his wife Elizabeth in the thirties, "I have always felt that I'm like a clown and that my life might work out like a tragedy, a clown's tragedy,"[37] but he undercuts the tragic implications by calling the quote a "momentary bit of romanticism." Gaugh confines his discussion to Kline's representations of clowns and of Nijinsky as a clown in Petrouchka. By doing so, Gaugh initiates a psychological discourse which this dissertation will show is key to Kline's later painting. There is much more to develop here through close formal analysis combined with psychoprojection.

Gaugh brings valuable information to bear on Kline's pictorial organization when he discusses the influence of his earliest painting instructor, Henry Hensche, but more can be said about Hensche's influence on Kline's approach to color as well. Hensche used painted cardboard "bricks" in his still life set ups (usually bright secondary colors), in much the same way that Giorgio Morandi did setting up his still lifes.[38] I believe Kline learned how to build with

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color by following Hensche's example. Another instance in which Gaugh brings important observations to light but doesn't explore all their ramifications concerns the large works on paper of 1947-49 which Gaugh insightfully called "white drawings."[39] There are many of these, some are dated by the day they were painted (April 26, for instance), some have white overpainting, traces of color, and collage elements. They are all on large sheets (approx. 20 x 30 inches) of relatively thin paper which is often puckered by the dried ink. I believe these were crucial transitional works for Kline and not simply for the reason Gaugh gave, though it is important:

> In these [works] Kline has recognized that white and black are coefficients, each with a positive and negative side. Reciprocity of white and black had not been a major interest until now. Before the "white drawings," black had done all the work.[40]

Kline's closeness to Willem de Kooning and that painter's effect on him can be seen in these large drawings where Kline was using an inexpensive format to try out abstraction and to practice-run his future handling of the white space of the canvas. De Kooning had been painting "black paintings" in 1947-48 which were exhibited in his first one-man show at the Egan Gallery in 1948 to great acclaim. As if backlit, the black paintings consisted largely of black, usually curvilinear forms drawn/edged in white (Dark Pond and MOMA's Painting, 1948, for instance). Functioning transitionally, Black Friday, 1948, is

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impossible to define as either a white or a black painting, the equivalence of those colors being so close, but Town Square, 1948, and Attic, 1949, are clearly "white paintings." Kline would have been very alert to these changes, and to the fact that through these years de Kooning was creating loose, freely drawn and dripped oils and enamels on paper, paper of the same sizes Kline was using, though better quality. When they seemed more like paintings than drawings, both artists mounted these paperworks on board. Gaugh credits de Kooning with being "the chief catalyst in Kline's recognition of abstract art,"[41] but more exploration of the many ways this happened needs to be done.

In his struggle to develop his own abstract style, distinct from de Kooning's, Kline surely looked at what the others were doing, the others being Robert Motherwell, Bradley Walker Tomlin, Adolph Gottlieb, Conrad Marca-Relli, Giorgio Cavallon, Philip Guston, and, of course, Jackson Pollock. Gaugh gives Tomlin precedence over the others as a direct influence on Kline, but in the most obviously Tomlin-like painting he discusses, Black and Blue of 1949, Gottlieb's pictographs might just as easily be cited and de Kooning's backlit white edging is used throughout. Traces of any of these artists might be found in Gray Abstraction, 1949, but it is de Kooning, and de Kooning's translation of Cubist rhyming procedures and structural conceits that Kline was primarily dealing with in this painting. Gaugh states

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that, "It was Tomlin's virtuoso handling of the brush in letting strokes stand unreworked, expressive largely because of their succinct declaration of unexpected changes in direction, velocity, and texture, that was crucial to Kline's resolution of tendencies in his own developing style,"[42] and it is a case that can be made. But de Kooning was his close friend, not Tomlin, and his painthandling had to have appealed to Kline for those very same reasons. And it was in the large "white drawings" that Kline worked all this out, often in very de Kooning-like brushstrokes.

Gaugh quotes Clement Greenberg concerning what might have been some of this transitional work: "We rescued Kline. His paintings were bad, but he did good drawings."[43] In doing so, and in assuming that Greenberg and Meyer Schapiro chose an abstract work for the "Talent 1950" show at the Kootz Gallery in May, Gaugh perpetuates the mistaken idea that Greenberg "discovered" Kline. In fact, a portrait drawing of a friend of Kline's named Vawdavitch was chosen for the show and exhibited in the small back room.[44] Clockface, which was reproduced in Motherwell's Modern Artists in America in 1951 as if it were the work in the Kootz show, was in his one-man Egan show in October instead.

Correctly noting that "the square became the form permeating his abstraction" Gaugh also realized that there was emotional force behind that form for Kline. He quotes Kline on Josef Albers: "It's a wonderful thing to be in love

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with the square," and on the square's potential for "personality" when Kline told Nick Marsicano that, "Two squares can be two of the saddest eyes in the world,"[45] and states the following:

> Kline was more concerned with the square as a vector of human emotion than any other Abstract Expressionist. Through proportion, flexibility of brushstroke, and density of paint, he pushed the square beyond singular geometry to a variety of direct emotional statements.[46]

All this is an important part of Gaugh's contribution to Kline studies, but he again doesn't go far enough into the idea in terms of its source(s) or its implications for the mature work. In my dissertation many more of the square's ramifications for Kline will be investigated. One of its sources, in Mondrian, is suggested, but not analyzed, while another highly tangential and unlikely source, a particular unit in one of scores of pictographic paintings by Adolph Gottlieb, is focused upon intensely. If Kline noticed the tiny square more than the triangle, "X", division sign, arrow, or the various ovals in the Gottlieb, it would be because he had already drawn so many such lopsided squares himself, for and around his very numerous sketches, or as architectural units in representational pictures, as Gaugh noted.

Gaugh's most important new contribution to Kline studies, like the post-formalist works he cited which Vital Gesture joins, is found in his sixth and final chapter where he assesses Kline's mature body of work. Titled "Beyond

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Abstraction," this chapter seeks to categorize paintings into "figural" and "site" abstractions. Not surprisingly the former tend to be verticals, the latter horizontals. Gaugh bases his rational for the figural category on a statement Kline made in 1955 about his early abstractions: "The first work in only black and white seemed related to figures and I titled them as such. Later the results seemed to signify something--but difficult to give a subject or name to, and at present I find it impossible to make a direct verbal statement about the paintings in black and white."[47] This, however is ambiguous since Kline may well have meant that the recent black and whites no longer related to figures, which, in fact, they very often don't seem to do.

Be that as it may, Gaugh does bring forth some interesting material with these "figurative abstractions" such as the information that Black and White, 1951, was originally a version of Nijinsky. Figure, Crow Dancer, Merce C, Sabro, and some others certainly have sufficient figural resemblance to justify their names, but others are more problematic. Siskind, for example is a horizontal and not at all figure like. Jackson is configured like Four Square or Third Avenue but not like a figure, (though it might if approached psychomorphologically, as we shall see.) Meryon resembles a bridge and Siegfried a bridge support.

Gaugh can be faulted for depending too heavily on titles, always an uncertain proposition when you know the

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artist carried around scraps of paper with potential titles on them in his pants pocket which he pulled out at joint "naming sessions" with his friends as the paintings were about to go to the gallery for a show. This doesn't make the titles insignificant, but should compel us not to take them literally. Titling a vertical canvas with a form diagonally canted at midsection (in what might be interpreted as a bow at the waist with hands on hips) Merce C, for the dancer Merce Cunningham might have been because Cunningham habitually stood that way and may have made that movement in a dance Kline saw, or it just somehow might have reminded Kline of Cunningham, but it was surely not intended to be a painting of Cunningham. Gaugh used the titles to reinforce (or force) an identification as a "figure surrogate" or an "urban site," but sometimes that method only added to the confusion in the absence of a unified, overall grasp of Kline's formal lexicon as we shall see.

Through the kind of morphological study intended here, a coherent approach to these questions of figuration in abstraction can be posited. Landscape or site readings are more problematic since Kline was a master of forestalling and contradicting deep spatial readings while maximally manipulating a tense spatial interaction. Lehigh V Span, the V standing for Valley, is an obvious case of intended site-specificity, as is The Bridge, of 1956, but Turin and Ravenna and many others have no such handy visual tie-ins,

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and what does one do about Mahoning which is a horizontal one time, a vertical the next? Establishing a formal lexicon for Kline and tracing its evolution should also establish whether Gaugh is correct when he asserts:

> Viewing paintings individually and in groups over time, one notes an absence of consistent stylistic evolution in Kline's art. With the exception of his increased use of color beginning in 1955-56 and his texturing of black paint during 1960-61, he did not bring new elements into his art.[48]

It will also provide an essential resource for everyone involved with Kline's paintings: a background of authenticity against which to project potential attributions to Kline. Harry Gaugh rightly bemoaned the damage caused by fakes in discrediting the artist, when he wrote, "Failing to duplicate Kline's simultaneous bravura of expression and economy of means, fakers turn out slack, long-winded paintings, overextended drawings and tenuous, dull collages."[49] Gaugh's chapter on "Techniques and Conservation" is a good first step in expanding the knowledge base about Kline's methods and materials for those with a need to know. Hopefully my scrutinizations of the dynamics and mechanics of how Kline's paintings work will add substantially to that body of knowledge.

Stephen C. Foster doesn't attempt to work with the pictures themselves in any depth in his catalogue, Franz Kline and the Structure of Identity. Pulling back to take in the longer and larger view, he takes on nothing less than recasting the critical climate of Abstract Expressionism so

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that Kline is given a central place in the movement. He uses Kline's verbal and visual statements, and Kline's friends' echoing opinions, in such a way as to restructure Kline's place in Abstract Expressionism itself. It is a revolutionary, long overdue[50] development in the literature of Abstract Expressionism, and supports my contention that 1950 is the key year in the evolution of the movement and that Cubism is more important than Surrealism to developments after the earliest stages.

As the author of The Critics of Abstract Expressionism, Foster was familiar with what had been said, which attuned him to what had not been said. Once he came in contact with Kline's work he realized how very much had not been said or understood about Abstract Expressionism in the past, particularly by Clement Greenberg, Thomas B. Hess, Dore Ashton and various other critics who sometimes missed his contribution altogether. He writes:

> This catalogue is unapologetically written from the perspective of cultural history, with the dual intentions of providing Kline's work with the historical and critical texture required for a full appreciation of its significance and of rehabilitating the artist's original intentions as major and sophisticated advocacy of a mid-century denial of conventional painting.[51]

As Foster sees it, not being able to fit Kline into their pre-set molds, critics have tended to denigrate his achievement when, instead, they should have recognized Kline's revolutionary anti-modernism as central to Abstract Expressionism. The only critic supportive of Foster's thesis

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would seem to have been Harold Rosenberg. One of the factors Foster finds revolutionary about Kline is what he perceives as Kline's distance from modernism as it came down to the Abstract Expressionists, namely as a progressive succession of styles resulting from an abundant concern with being avant garde. According to Foster, Kline "made each of his paintings a response to other paintings [in the studio, and therefore] they are among the most carefully studied paintings produced by the Abstract Expressionists; their internal logic is part of their extraordinary eloquence."[52] This aspect, the internal logic of Kline's development during the twelve years of his maturity as a painter, is the subject of this (my) dissertation.[53]

As Foster sees it, Emily Genauer put her finger on the magnitude of Kline's rejection of recent past art when she reviewed his 1956 Janis show as an "Art of Nothingness," deploring "art which shuns all form, all symbol, all grace, all spirit, all spontaneity, all sensuousness, all fancy as middle-class preoccupations, art seeking only 'power'... or the 'least common denominator' ... or art which is <u>just</u> seeking."[54] Foster champions Kline precisely because he was "just seeking" and therefore produced work "that defined itself <u>against</u> the mainstream and its critical apparatus."[55] As a quasi-guru of the "downtown" artists (not the mythmakers and teachers like Gottlieb, Newman, Rothko, and Motherwell who lived uptown), "Kline felt that the only way

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to be was fucked up and against society," in the words of one of his friends."[56]

Recognizing that Kline was not consciously concerned with the kinds of information gathering, philosophizing, and mythologizing that comprised the "intellectual roots of Abstract Expressionism"[57] and "the modern experience,"[58] but not viewing the movement Foster's way, Stephen Polcari relegates Kline to the second generation of Abstract Expressionists emerging in the mid-fifties and cuts him off from his friends and cohorts in the first generation.[59] David Anfam picks up this thread and weaves it in with Stephen Foster's positivistic approach, sewing a new coat for the future when he writes:

> The hallmark of what Kline initiated in 1950 is its freshness. The art remains as free of dogma and pretension as the man himself. In this respect Kline doubtless influenced a younger avant-garde.[60]

It is true that Kline and de Kooning were far more important to the "second generation" developing in the 1950s--in some measure because of the "honesty" of their work as the younger painters perceived it--than the Surrealizing intellectuals important in the 1940s. Spearheaded by the discovery/rediscovery of Newman late in the 1950s, and the growing adulation of Rothko, these intellectual painters had enormous influence in the Minimalist 1960s, which also saw the birth of Conceptual art.

When Stephen Foster asserts that, "There was no such

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thing as a dishonest square,"[61] he not only taps into the way of thinking at the time in Kline's circle, he also puts his finger on why Kline's squares continue to retain their power. "The square may reappear," Foster says, "but never without the reachievement of it; never without its reconceptualization and never without the struggle of painting it."[62] This is true even during the 1960-61 spate of clean, well-painted black and whites, which were often based on ten year old studies and which come as close as the artist ever did to "painting Klines."

Foster sees each Kline painting as yet another "coming to know himself" in paint. He lines up "good" critical responses at the time the paintings were shown which emphasize their impact and uniqueness. Elaine de Kooning's response was typical: "Shorn of all reference, association, or allusion, his art seems to reject any attempt at explication."[63] But no painting exists so detached from the world. If the correct initial response is to embrace its lack of ties to the known, the correct retrospective (or art historical) response is to locate those ties. Because Leo Steinberg was so moved by the paintings in 1956 that he couldn't see them as "autonomous systems that invite contemplation"[64] the way paintings always have, doesn't mean that we can't contemplate them at our leisure forty years later, though we ought not become so intrigued with the trees that we lose sight of the forest. For Kline's

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paintings may look simple, but they are actually quite complex and nuanced.

In trying to determine the artist's intention, Foster loses sight of the fact that what Kline produced are paintings, and he left them all around for people to see for years to come. Not "impermanent configurations" as Foster terms them, they are "painting experiences" (in Kline's words) which he left in the world for us to re-experience at will. His experience while organizing experience into a painting is not recoverable in its parts, but is recoverable from the evidence of the whole. If Kline's paintings are, as Foster asserts, "a series of events through which structure is achieved and reachieved, signify[ing] the configuration of personal spaces which win a tenuous and momentary equilibrium,"[65] we should be able to read those events back out of the paintings if we look at them very carefully with eyes trained in the ways he and his friends looked at paintings then.[66] To change the metaphor to one a confirmed urbanite like Kline would prefer: Kline would have wanted us to do more than just react to the holistic impact of the Manhattan skyline; he would want us to take the time to see the small buildings nestled between the massive ones, to see the way the streets cut through them, the lights illuminate them, and the people enliven their edges.

Before delving into the analyses of actual works, a certain amount of fine tuning of previously suggested or

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partially implied aspects of Kline's work needs to be done. As I have indicated some of Gaugh's ideas need greater emphasis or need to be carried more fully to their conclusions. Some psychological implications with a basis in Kline's biography are much more rewarding in terms of reading his mature abstractions than has been previously discovered. Suggestions made more or less in passing to Malevich, to the influence of Zen, and to the importance of his peers to his development bear exploration in depth. This will be addressed in my first chapter: Transition to Abstraction. This chapter, the longest, is divided into four parts as follows: A. biographical sources; B. formal sources in Zen Art and Constructivism, particularly Malevich's version, Suprematism; C. the role played by caricature; and D. the effects of interaction with his peers.

The second chapter reconstructs Kline's crucial first exhibition at the Egan gallery in 1950. The works are assessed for their connections with both past and the future work in terms of what does and does not relate to what he did and will do later. The pattern established here begins to shape Kline's development in a linear, sequential manner which is intended to give the reader a clear picture of the changes which took place over the years of his maturity, a picture heretofore not in focus. The years 1951 to 1953, a period of great experimentation are examined next from the same retrospective and predictive viewpoints enabling the

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reader to see what Kline ceased doing and what new ideas he introduced which found continuing viability.

In chapter three, 1954-56 are surveyed, years of great confusion, uneven exposure, and in 1956 success, at last, with his first show at the Sidney Janis gallery. Janis insisted on his using fine art paints instead of enamels and other commercial pigments. This caused changes visible in the 1957 and 1958 paintings under discussion next in the chapter, "Closing the Surface with Color and Tone." Although many black and white paintings were done in 1959 and 1960, Kline's use of color is emphasized in Chapter 6, "In Full Color." The final chapter, "Recapitulation and Resolution" concerns the 1961 works and the ways he circled back to the outset of the decade and picked up themes to wring new variations on them at this time. The conclusion will demonstrate the internal logic of Kline's development over the 12 years of his maturity as a painter.

The second half of the dissertation will present a printout of a master catalogue-in-progress of Kline's oeuvre. In it the works are catalogued in two parts: 1. from inventories, exhibition catalogues, and records existing in 1990 when the initial inputting of this basic data was completed; 2. from the subsequent identification of hundreds of photographs and the addition of subsequent exhibition catalogue listings which bring the material up to date. The provenances have been removed to protect private

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collector identities. Exhibition histories and bibliographical references have been retained as they are critical to identification. Some annotating is extensive, but it is far from complete. Once they have been labeled, the photographs will be transferred to the Archives of American Art, the Smithsonian Institution, Washington, D.C. for microfilming and future reference.

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NOTES:

1. Meyer Schapiro, "Style," Anthropology Today (1962): 278. Schapiro defined style as "the constant form-and sometimes the constant elements, qualities, and expression--in the art of an individual or group."

2. David Anfam, Franz Kline: Black & White 1950-61 (Houston, Texas: Houston Fine Art Press, 1994), 13. This is simply the latest version of a complaint heard since the mid 1950s.

3. Francis V. O'Connor and Eugene V. Thaw, eds., Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings, and Other Works. 4 vols. (New Haven: Yale University Press, 1978).

4. One precedent for this study is Matthew L. Rohn's "The Dynamics of Jackson Pollock's Paintings," No. 14 in the Studies in the Fine Arts: Art Theory, Donald B. Kuspit, series editor (Ann Arbor, Michigan: UMI Research Press, 1984), which examines in minute detail the microstructures of Pollock's paintings and the processes by which they were laid down.

5. Elaine de Kooning, Franz Kline Memorial Exhibition (Washington, D.C.: Washington Gallery of Modern Art, 1962).

6. Frank O'Hara, "Introduction and Interview," Franz Kline (New York: The Museum of Modern Art International Circulating Exhibitions, 1963-64).

7. John Gordon, Franz Kline 1910-1962 (New York: The Whitney Museum of American Art, 1968).

8. Harry F. Gaugh, The Vital Gesture: Franz Kline Cincinnati: Cincinnati Art Museum; New York: Abbeville Press, 1985).

9. Albert Boime, Franz Kline: The Early Work as Signals (Binghamton, New York: SUNY University Art Gallery, 1977).

10. Harry F. Gaugh, Franz Kline: The Color Abstractions (Washington, D.C.: The Phillips Collection, 1979).

11. Adachiara Zevi, Kline (Milan: Electa, 1987).

12. Stephen C. Foster, Franz Kline and the Structure of Identity (London: Whitechapel Art Gallery; Milan: Electa,

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1994).

13. Anfam, Franz Kline: Black & White.

14. Francis V. O'Connor defines form as "the style of the artist that shapes the characteristics and strategies that add up to his or her visual imaging of temperament." From a paper given at the CAA conference in New York February 17, 1994, "Form as Authenticity in Art and History."

15. A small group consisting of myself, dealers Allan Stone and David McKee, restorer Suzanne Snitzler, Betsy Zogbaum (executrix of the Kline Estate) and Rufus Zogbaum share information about Klines that come to our attention which are not in previous catalogues or inventories.

16. One of these is a drawing by his friend Herman Somberg which Kline liked so Herman gave it to him. It is Cubist in Somberg's way and looks nothing like a Kline, either early or mature. Apparently it was in the Marlborough holdings, but all efforts to find out where it is now have failed. The other drawing looks very much like a Reginald Marsh. It is possible Kline was imitating Marsh's style, but it is more likely to be by Marsh himself, since they knew each other and Kline admired his work.

17. It was there that I saw and was able to xerox an all but unobtainable 1987 Italian catalogue published by Electa in Milan titled Kline by Adachiara Zevi which contains a number of previously unreproduced Klines, of which, unfortunately, a few have been questioned. All of the records and catalogue versions of the 1963-63 MOMA travelling exhibition are there as well, replete with numerous reviews in response to the various showings with translations.

18. Albert Boime, "Franz Kline and the Figurative Tradition," Franz Kline: The Early Work as Signals, 2.

19. Boime, 14.

20. Boime, 15.

21. Ibid. Boime also conflates the success of Kline's first show, out of which little sold at very low prices (in the mid-hundreds for major pictures), with his owning a Ferrari ten years later.

22. Boime, 18.

23. Boime, 20.

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24. The author had numerous conversations about Kline with Elisabeth Zogbaum, Kline's companion in later years and the Executrix of his estate, between 1972 and 1992. They were more frequent and more detailed after 1985. At some point in them Ms. Zogbaum suggested that she thought the painting may have to do with the door closing behind his wife Elizabeth when she had to be taken to a mental institution for care he could no longer give her at home. He gave this painting to Elisabeth Zogbaum.

25. Harry S. Gaugh, "The Art of Franz Kline, 1930-1950: Figurative to Mature Abstraction" (Ph.D. diss., Indiana University, 1972).

26. Harry F. Gaugh, "Franz Kline's Transitional Abstractions, 1946-1950," Art in America 64 (July-August 1974), 43-47; "Franz Kline's Romantic Abstractions," Artforum 13 (Summer 1975), 28-37; and "Franz Kline: The Man and the Myths," Art News 84 (December 1985), 61-17.

27. Gaugh diss., 6.

28. Gaugh diss., 3.

29. Gaugh, The Color Abstractions, 10.

30. April Kingsley, "Conflict in Color," Newsweek 94 (August 6, 1980), 78-79.

31. Selden Rodman, Conversations with Artists (New York: The Devin-Adair Co., 1957), 109-10.

32. Torches Mauve is about the only "sfumato" painting in color and is perhaps an exception to this rule, proving it.

33. Budd Hopkins, "Franz Kline's Color Abstractions: Remembering and Looking Afresh," Artforum (Summer 1979), 38.

34. Ibid.

35. Gaugh, Vital Gesture, 122.

36. Gaugh, Vital Gesture, 27.

37. Gaugh, Vital Gesture, 68.

38. The author observed Hensche demonstrating his ideas and techniques to his students in the open air in 1987, the last summer he taught in Provincetown.

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39. Gaugh, Vital Gesture, 78.

40. Gaugh, Vital Gesture, 81.

41. Gaugh, Vital Gesture, 82.

42. Gaugh, Vital Gesture, 86.

43. Gaugh, Vital Gesture, 88.

44. This was confirmed in conversations with Grace Hartigan and Herman Somberg in the late 1980s, both of whom who saw it there and did not see any abstract Klines in the show. Greenberg did not answer my letter requesting that he clear up this matter.

45. Gaugh, Vital Gesture, 98.

46. Gaugh, Vital Gesture, 96.

47. Ibid., 106. Kline quoted in John I. H. Baur, ed. The New Decade, exhibition catalogue (New York: Whitney Museum of American Art, 1955), 48.

48. Gaugh, Vital Gesture, 127,

49. Gaugh, Vital Gesture, 157.

50. One of the major areas of revision in my book The Turning Point: The Abstract Expressionists and the Transformation of American Art (New York: Simon & Schuster, 1992), was that the pivotal point of the movement was 1950 and Kline was crucial to it, rather than the mid-forties where Surrealism held sway, and that Surrealist influence had too long overshadowed that of Cubism. My contention was that Kline, de Kooning, Brooks, Motherwell, and Tomlin were doing battle with Cubism and that, while Surrealist methods were useful for some, like Motherwell and Baziotes, they held little interest for others, like Kline and de Kooning.

51. Foster, Structure of Identity, 16-17.

52. Foster, Structure of Identity, 16.

53. One precedent for my approach was Matthew Rohn's 1984 study of the dynamics of Jackson Pollock's painting process, but another framework or model now exists in Foster's back-to-the-climate-in-which-it-was-made approach to this catalogue. He puts his trust in some of Kline's friends; I put mine in them and others. It doesn't matter since I found

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that they all say about the same things, some are just more eloquent or more insightful.

54. Emily Genauer, "Critic Deplores New Art of Nothingness," New York Herald Tribune, 11 March 1956, sec. 6, p. 10, quoted in Foster, Structure of Identity, 16..

55. Foster, Structure of Identity, 18.

56. Dan Rice, quoted in Foster, Structure of Identity, 18.

57. Stephen Polcari, "The Intellectual Roots of Abstract Expressionism," (Ph.D. diss., University of California at Santa Barbara, 1980). He focuses on Still, Rothko, Newman, and Pollock.

58. Stephen Polcari, Abstract Expressionism and the Modern Experience (Cambridge: Cambridge University Press), 1991.

59. The groundwork for this treatment of Kline was laid long ago. William Seitz left Kline out of his groundbreaking 1955 Princeton doctoral thesis on Abstract Expressionism and then Irving Sandler grouped Kline with the "later gesture painters" (Tomlin, who died in 1953, among them) in The Triumph of American Painting (New York: Praeger Publishers, 1970).

60. Anfam, Franz Kline: Black & White, 12.

61. Foster, Structure of Identity, 26.

62. Ibid.

63. Elaine de Kooning, Memorial Exhibition, 8.

64. Leo Steinberg, "Month in Review," Arts Magazine 30 (April 1956), 44.

65. Foster, Structure of Identity, 36.

66. In his catalogue Foster places great emphasis on the ways Kline's friends saw what Kline was doing and how they talked with and about him. He is constantly checking himself with them to see if he is on the right track, a most interesting approach, and one that reinforces my proposition that looking at Kline's work as closely as possible to the way it would have been looked at by his friends and other painters of the day will give us new insight into the work.

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In addition to the two painters who taught me the most about the mechanics of pictorial structure: my former husband, Budd Hopkins, who knew Kline well and spent a great deal of time with him in his studio and outside of it between 1954 and Kline's death in 1962; and Fritz Bultman, who knew and admired Kline and owned an important early work of his, I have had the opportunity to talk at length during the 1980s and early 1990s with many of Kline's closest artist friends. Among the most important to my understanding of the visual dynamics of Kline's work were Herman Somberg, Dan Rice, and Fielding Dawson, Peter Agostini, Giorgio Cavallon, Ed Dugmore, Grace Hartigan, Nicholas Marsicano, Robert Motherwell, William Scharf, Aaron Siskind, Sidney Simon and Esteban Vicente also added to my comprehension of his work from their perspectives. Others, such as Mary Abbott, Elise Asher and Stanley Kunitz, James Brooks, and his wife, Charlotte Park, Bob Friedman, and Philip Pavia, later confirmed or added to the more personal information I gathered principally from I. David Orr and Elisabeth Zogbaum over the years beginning in 1972 when I first became interested in working on Kline.

Among the first generation Abstract Expressionists I met while working at The Museum of Modern Art on the 1969 exhibition "The New American Painting and Sculpture: The First Generation," and/or interviewed for my 1992 book The Turning Point: The Abstract Expressionists and the Transformation of American Art besides those mentioned above were Barnett Newman, Mark Rothko, Adolph Gottlieb, Jack Tworkov, Philip Guston, Willem and Elaine de Kooning, Ibram Lassaw, Dorothy Dehner, Richard Pousette-Dart, Yvonne Thomas, Theodoros Stamos, Seymour Lipton, Herbert Ferber, Louise Bourgeois, David Hare, Hedda Sterne, Nick Carone, Conrad Marca-Relli, and Stephen Greene. They have all added to my fund of Kline stories, my understanding of painting, and my grasp of the period. I was closest to Fritz Bultman, James Brooks, and Robert Motherwell and spent many hours and days with them between the early 1970s and their deaths in the late 1980s and early 1990s.

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Chapter One - TRANSITION TO ABSTRACTION

Part One: Biographical Sources

In the throes of the mid nineteen-fifties, Abstract Expressionist artists, Beat poets and Cool jazz musicians made Manhattan the center of the cultural world. Its hub was in Greenwich Village wherever the artists were currently "hanging out," and the painter Franz Kline was one of the central figures on this scene. This was a downtown phenomenon. It had a blue-collar cast, a shaggy dog style of humor, and a borderline Bowery-style gloom could overtake it with ease. As Stephen Foster has made clear, this downtown attitude was at least as anti-establishment and revolutionary a branch of Abstract Expressionism as the more academically intellectual uptown branch, which called itself The New York School.[1]

Kline had an ebullient social style which gained him throngs of friends and admirers and hangers-on during the fifties. But despite his skill as a raconteur and his undeniable charm, Franz Kline seemed to his friends to have had an indissoluble knot of sadness fixed in the center of his being. It may have come there at the age of seven when he was orphaned by his father's suicide and his mother's inability to support her four children alone. (He was sent

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to a home for fatherless boys.)[2] But then some of his friends believe that he always suspected something might not be right with his heart after having had rheumatic fever as a child.[3] He died in the Spring of 1962 a little over a year after the diagnosis of an irreversibly enlarged heart, a belated effect of that disease. Even at his most depressed moments, however, at the deep end of a long night of drinking, death was not the subject discussed. Instead he would pull out his wallet and fix his eyes on the faded photograph of his wife Elizabeth, her sad, slightly dazed beauty still imprinted there before years of existence inside a mental hospital had altered her visage.[4]

Elizabeth's tragedy -- which was also his -- is indelibly stamped on Kline's work. It is overt in his manifold images of her in the forties before he committed her to the hospital and himself to abstraction. After that point, which was also the mid-point of the century, this personal tragedy reemerges metaphorically in his paintings in the potent, protean symbol of a roughly rendered square which Kline empowered with the force of an icon.[5] We are able to retrace the transformation of his feelings about his wife into that particular form with astonishing ease now that his archives have finally been organized and the photographs of his oeuvre reprinted in toto. It is practically a step-by-step transition from representation to

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abstraction. I will trace this process first in regard to the square as a head and then extend its metaphorical function to the whole body as I think the artist himself did. Kline's numerous self-portraits and images of Nijinsky have certain traits in common with many of the drawings of his wife, traits which one can see as precursors of the later abstractions. Self, lover and alter-ego become one and we are able for the first time to completely comprehend what Kline meant when he spoke the line that epitomizes the emotional resonance of Abstract Expressionism: "If you meant it that much when you did it, it will mean that much."[6]

Franz Kline identified with tragic figures in art and history, and with the fabulous Russian dancer Vaslav Nijinsky in particular.[7] Elizabeth had been a dancer--she even studied for a time with Nijinsky's teacher, Enrico Cecchetti--and she shared Romola Nijinsky's biography of her famous husband as well as his recently published diaries with Kline after they met in 1937.[8] By that time Elizabeth Vincent Parsons, the 30 year old daughter of an English colonel, a dancer good enough to have been presented at court, had given up her short-lived career in professional ballet. She was making a living posing for artists at Heatherly's Art School in London where the twenty-seven year old Kline, a budding illustrator formerly of Pennsylvania

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and then Boston, was a student. Over the course of the next fifteen years Kline became obsessed with Nijinsky's image, portraying it over and over again and even translating it into an abstraction to which he gave the dancer's name. In fact, no subject other than himself or Elizabeth herself was ever portrayed so often by him. I believe that Nijinsky's celebrated ability to suspend his body in air, hovering for just a moment, frozen in space at the height of a leap, is fused in Kline's abstract painting with the image of a flying square that transcendently defies gravity [Fig.71].[9]

Franz Kline often painted Nijinsky as Petrouchka, head tilted sadly to rest on his shoulder [Fig.60], and when he drew or painted a self-portrait he tended to give his own features a similarly mournful cast,[10] his head often canted to the side [Fig.23].[11] Kline once said to his wife Elizabeth while they were in England, "I have always felt that I'm like a clown and that my life might work out like a tragedy, a clown's tragedy."[12] In his portrayals of Nijinsky (and often of himself) the straight line of his nose is emphasized but runs on a diagonal. A pastel of Nijinsky from 1947 [Fig.29], is typical in this regard. That he may also have identified with Elizabeth is borne out by a strange undated drawing in brushed ink in the Kline Estate [Fig.24], in which a figure in a dress with Kline's face and broad shoulders is seen seated at a table,

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presumably writing or sewing. Kline's widow's peak, mustache and customary treatment of his eyes is connected by the handling of his nose both to the pastel of Nijinsky and to his many drawings of his wife where her face is bisected by a strong, black vertical, such as the undated bust of a woman in the Kline Estate [Fig.17].

Over the years between Elizabeth's arrival in the United States in 1938 and her final, long term commitment to Central Islip State Hospital in 1948, Kline's images of his wife change as she changed. She remembered that in 1941 to 1942 when they lived on Hudson Street, he drew "many nudes of me doing things [like] washing dishes or ironing a shirt, etc., so that he would know what all the muscles were doing and how people moved. He said he learned so much more that way than from static poses."[13] During the following three years Kline usually depicted his wife sewing, reading or writing while seated at a table or in a rocking chair. The quiet concentration of the woman doing needlework in a 1944 drawing [Fig.11], is typical of this period. She tended increasingly to be hidden beneath a cocoon of clothing[14] and to be less and less active, though a few nude drawings were executed during these years. In one particularly eloquent pencil drawing of 1946 [Fig.22] her squared-off, sharp-featured head contrasts powerfully with the gentle, thinly drawn swells of the rest of her anatomy. Invisible arms and

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the downturned head convey a poignant sense of helplessness. In drawing after drawing from 1946-47 Elizabeth is seen with her head down either on her shoulder or on her arms which are usually crossed and resting on a chairback or table [Fig.32]. Rarely are there any details of her physiognomy except, occasionally, for a bold vertical line which bisects her face [Fig.33]. When Kline was asked by I. David Orr, his patron and friend, why he was omitting the features from Elizabeth's portraits at this time, Kline replied, "She isn't there anymore."[15] Toward the end of their life together she is shown either maniacally rocking in her chair [Fig.25], or completely immobilized and oblivious to the world. (It is worth noting that her folded arms in Fig.33 seem wrapped around her as if they were encased in a strait jacket.)

Elizabeth Kline's face was long and narrow as was her nose, a feature which her husband stressed even when he drew her in a traditional manner. In two seated portraits from 1945, K1043[16] [Fig.15], and K460, extra elements are added to emphasize the long straight line of her nose, but in an even more classical treatment dated 1946 [Fig.21], where her head is seen in a three-quarters view, the same thing happens. In a 1946 oil [Fig.19] Elizabeth's remoteness seems to approach either beatific reticence or an unreachable, affectless depression. One senses that by 1946

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her downcast eyes and idle hands are eloquent, though mute testimony to a steady, inexorable retreat from the world. In fact she was hospitalized for repeated episodes of depression during the latter half of 1946 and in February 1948 she was recommitted as a schizophrenic for a stay which lasted until 1960.

Two powerful brushed ink drawings dated 1946 are so dramatically violent they would seem to practically depict Elizabeth's precipitous mental decline. One, K461 [Fig.26], is so vigorously brushed in flying, curving, abruptly-tapered strokes that the figure, whose face is obliterated by thick black lines, seems to be set in violent motion. The other, K769 [Fig.25], also a brushed ink drawing, is similarly fierce but seems less to concern wild motion than deep emotion. Here a massive black rectangle, divided in half by a slightly thinner vertical replaces Elizabeth's head. The two white squares left open within the rectangle seem like eyes trapped behind a wall. They recall Kline's telling his friend, Nick Marsicano, about two squares being the saddest eyes in the world.[17] The tilt of this partitioned rectangle and its tendency to rise upward is also worth noting as it is a feature of his mature abstractions based on this shape. A 1951 painting known as Thorpe [Fig.106] is so much like the head replacement image in the 1946 drawing, that, if you were to read the painting

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in a highly sentimental way, you might see the many rivulets and drips of paint running down its surface as tears. Mahoning Wall Panel #1 of 1961 [Fig.302], Sawyer, 1959-60, [Fig.252], and an Untitled 1958 painting (K513) [Fig.241], each incorporate vertically oriented rectangles where eyes might be found in their corporeal configurations[18] while Red Painting [Fig.307] and Head For Saturn [Fig.300] of 1961 are more like the 1951 Thorpe in seeming like hovering abstract heads. In quite a large number of Kline's paintings, paired reserved areas within the stroked masses create the sensation of the canvas looking at the viewer, even when they are not symmetrical, but one painting in particular, Zinc Door, 1961, [Fig.322] has all the pathos and some of the anger that one senses in Kline's drawing of his unreachable wife.

Kline seems to have recorded his wife's incarceration in at least two drawings: Woman Seated By a Window, 1946 [Fig.27]. and Dancer at Islip, 1949 [Fig.43]. In the former brushed ink drawing a featureless, but nevertheless dejected-seeming woman is seated on a bed, one leg dangling off its side. Behind her is a barred window, from which her head sadly tilts away. In the latter a shadowy dancing figure is seen behind thick black bars as though in a cage.[19] (The figure is actually drawn on the verso and showing through, but this accident is nevertheless

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emotionally effective.) One of Kline's first attempts[20] at abstraction in oil, The Dancer, 1946 [Fig.18], may also concern this theme. It is a study in somber greens and browns of a female figure, seated with one leg beneath her, who seems to be pinned down between a series of horizontal grey bands.[21]

The drawings of 1947 are brusque to the point of violence, yet the subject herself is often sitting quietly. In a number of drawings she hides her face in the crook of her elbow on crossed arms which rest on chair backs or tables. It is as though the artist were attempting to spark life into her through his paint handling. When she was gone from his daily existence, he put that passion into his abstract brushwork, executing a long series of works on large sheets of inexpensive paper in black ink. It had taken him about two years to release his brushed lines from the work of delineating figures and still life objects and let them be free in space. His long apprenticeship to illustration was finally coming to an end.

Even though the preponderance of drawings from the forties feature either Elizabeth's or his own visage, Kline sketched and painted numerous Greenwich Village and downtown scenes during these years, often featuring the activities along the waterfront. He executed many dozens of quick sketches of the patrons in various Village bars, some of

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which he was also commissioned to decorate with murals, and he did some theater decoration work, framing and carpentry on the side to add to his and Elizabeth's subsistence level existence. She seems to have stayed at home, posing for him when he had pencil in hand, perhaps even dancing for him, at least in the early years of their life together, but apparently, unlike most of the other artists' wives, she did no outside work to add to their meager kitty. Left alone at home for long periods of time, she slowly drifted into a realm of private fantasy.[22]

In 1945 they moved into a chauffeur's apartment over a garage on an estate in Brooklyn, but Kline's daily absences while working in a studio on West Fourth Street left her too much time for dark thoughts and she became convinced the house was haunted. The following year he could no longer care for her at home. She was released in Kline's care a few times over the next 14 years of hospitalization, and on his visits he took her out to nearby places for coffee, lunch or a drink. He would bring her New Yorker magazines, which she loved, but it was clear to those who sometimes accompanied him on such trips that she was not able to maintain normal, rational conversation for a sustained period of time.[23] When she was finally released in 1960, she chose to live out on Long Island near the hospital in case she needed care, rather than to live with or near Kline, even though he

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purchased the house on 13th Street directly behind his 14th Street studio for her to live in.

1950 was the turning point year for Kline and it is no accident that two paintings titled Nijinsky--one, the finest of his many oil portraits of the dancer [Fig.60], the other, one of his greatest abstractions [Fig.59]--should be central to this year's work. Nijinsky's death on April 8, 1950 undoubtedly was the catalyst for both paintings, but it is interesting that a single way was not sufficient for Kline to express his feelings about the man pictorially. The abstract Nijinsky could be read either as a head (the proportions are right for that if the incomplete rectangle at top is read as the hat and the perfect circle of the study is seen as a head), or as a whole figure, a bundle of energy gathered up into itself as it springs into the air. The tangle of curves is multivalent.[24] Two formal elements in the representational version carry over into the abstraction, and from thence into other related paintings: the black and white colors of the hat and its rectangular shape: An Untitled canvas from 1951 [Fig.109] picks up the rectangular shape of the band and perhaps something of the zig-zag line which marks it in the portrait; Herald, 1953-54 [Fig.151] carries over the long, narrow proportions of the band as well, though it might have alternate sources in a newspaper masthead or a street sign (Herald Square).[25] Due

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to their position in the field, a floating square and its "outflung arm" also transform themselves into the persona of a dancer in another, rather unusual untitled painting from 1951 [Fig.110].

But a single, open square located above center in the canvas remains Kline's most often used abstract stand-in for the body as well as the head. The square sometimes seems haunted by a sense of absence, but it is always dynamic. He might simply paint it floating to the top of a field of thick white pigment, as happens in Wotan, 1950 [Fig.74], but that square takes on the iconic force of a personnage and the poignancy of personal emotion. Though his square often seems to express release and freedom, it may also be tragic in feeling, or as repressive as a cage.[26] Kline possessed a mordant romanticism which approached sentimentality in some representational works, but which was transformed into an asset in an abstract context. His maudlin Puppet of circa 1940, sadly propped up in a sitting position on a table, his arms helplessly dangling by his sides, is pure bathos compared to the abstraction Thorpe previously discussed [Fig.106] where sadness is a magnified emblem. Just as he had an uncanny ability to work a small sketch up into a large painting without losing its emotional resonance,[27] so did he have a way of translating feeling from one artform to another.

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Kline said of Josef Albers that "it's a wonderful thing to be in love with the square,"[28] but he was nearly as possessed by the square as the German painter, and he was far more emotional about it. He wasn't rigid about squares though, feeling free to build them "out of true" and to stretch them to the point of rectangularity without compromising their "squareness." Squares pervade much of his work even when they are not featured or obvious. Discussing his later work with Katharine Kuh he said, "The rectangular areas are still there if you look closely...[though] the edges are not always so clearly defined."[29] Suspended, 1953 [Fig.140], Herald, two versions of Yellow Square and a number of other Untitled paintings from 1950-52, plus his last painting, Scudera, 1961 [Fig.311], are all paintings of more or less rectangular squares. Never ruled, never perfect, Kline's square is thoroughly romanticized by the painter's touch. Its edges cut under the whites here, brush over them there; its sides are thicker here than there, more assertive here, more tentative there. One square is tightly compacted, another pulled out of shape like a grimace on a clown's face; one has wings, another the stability of a mausoleum. Albers varied only the colors of his squares -- Kline varied their emotional content.

Wotan, 1950, was Kline's first painting solely consisting of an open black square. It was in his first

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one-man show at the Egan Gallery along with one other painting of a square, Leda, 1950 [Fig.57], in which the square hovers above a form near the bottom of the canvas that can be imaginatively read as an abstracted female reclining figure. Clearly there is some kind of attraction between these two forms. The square has a protuberance which pushes slightly downward in the general direction of vee-shaped arms or legs and the large wide-open vee of the lower form as a whole is spread apart in a welcoming manner. Two large drips extend down from the square toward the lower form as well. The square in Leda is brushed roughly onto the white surface whereas the one in Wotan is sharp-edged by comparison, except in its slightly protruding lower right corner. It is either attached to the top edge of the canvas or it seems to be passing up and out of the picture space. The latter reading is made on the basis of the top horizontal's slightly narrower width than the bottom edge, as though some of it has already passed through the top. This factor and the extensions of the horizontal members past the confines of the rectangle at right combine to create a sense of movement, even speed, in an ostensibly inert form.

Franz Kline's paintings are quintessential images of action, into which the empathetic viewer is swept along Kline's lines sensing the action conceptually and

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kinesthetically. Looking at Wotan, for instance, the upward rise of the square can put one in mind of Nijinsky, springing into the air and miraculously maintaining levitation at the highpoint of the leap, as he did in Spectre of the Rose, and then sailing out the window. Analogies with dance often come to mind in front of Kline paintings, and not just the ones with isolated square forms. If Curvinal, 1961 [Fig.297] were a horizontal such a reading would be too obvious because the flying form looks like a stick figure, but in Theodosia, 1960-61 [Fig.319] with its filled-in flying square, the analogy with dance is unavoidable and beneficial. Perhaps the levitated square makes the most convincing "dancer" because of the two who meant the most to him, his wife and Nijinsky, but Kline had many dancer friends in his life. He would invite them to practice in his studio (both in New York and at Black Mountain College), he designed backdrops for their performances, and he titled some of his works for them (eg. Merce C[unningham]) [Fig.304] and for at least one ballet, (Giselle).

Seeing Kline's paintings in smallish spaces comparable to those of his studio or his galleries is essential to the communication of this sense of physical action in Kline's work. His imagery is often likened to buildings under construction or bridges -- and there is an architectural

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sense to his paintings -- but all of the elements are ragged, rough-edged, lop-sided, canted and seem haphazardly assembled in ways that constructed elements never are. He didn't paint things, but rather the metaphoric, emotional, poetic states of mind engendered by being alive in the world of things. "Malevich is interesting to me," he once said. "Maybe because you are able to translate through his motion the endless wonder of what painting could be, without describing an eye or a breast."[30] When he said "through his motion"--Kline instinctively understood, as few have, how crucial dynamism was to Malevich's formworld. All he probably would have seen of Malevich's work is the White on White painting in the collection of The Museum of Modern Art in the 1950s unless they had some of their other holdings on view as well.[31] Familiar with Josef Albers's safely nested squares,[32] he would have been struck by the marked cant of Malevich's square on the white field. Though painted in such a way as to seem flat, at one with the ground, by turning the outline of the square at a sharp angle to the field, Malevich incorporated diagonals which implied, or could imply movement in or out of space. Kline obviously appreciated that. Instead of being a "drunken Mondrian" as his friend Earl Kerkam would humorously label him, Kline was Mondrian in action.

Scudera, the last painting Kline completed before he

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was confined to bed with his failing heart, is an eloquent summation of a lifetime of feelings for and associations with the square. In it a twisting black, centered square predominates. It seems to have been catapulted into the deep blue picture space by a blunt diagonal beam rising out of the lower left corner. A red flame-like form above it counters the thrust from below but seems like a rocket's burn-off for the square. The square itself is far from perfect, its left side member shredded into fragments that enclose triangles of blue. Doing so, an image of two windows or eyes is provided which alternates in one's mind with the image of a simple square. One shifts back and forth between the two readings, though the centrality of square opening within the black square ultimately wins out over the less assertive shapes to its left.

This double reading of the central unit aligns perfectly with the dual identifications Kline seems to have had from the outset of his use of the bisected and simple open square: face and body, Elizabeth and Nijinsky, other and self. Its ascension accompanied by a burst of flame in 1961, at a profoundly soul-searching time in the artist's life, unquestionably asserts the crucial importance of this form to him and to his art. Looking back on Abstract Expressionism in 1962, the year it was usurped by Pop Art, Thomas B. Hess wrote:

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> The content of much American Abstract painting, in one sense, is autobiographical; its makers are those who burn their art away to mirrors, directed inward and outward; to the reality of one man's identity, to the reality of a whole world.[33]

When Kline was asked whether he was painting himself, he replied, "If I say that's me, I suppose, then, that's me. But this is pretty hard to answer. Who knows, but you certainly couldn't be painting somebody else, now, could you?"[34]

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Notes:

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1. Motherwell, Gottlieb, Newman, and Rothko were the uptown intellectual artists. The New York School was the title Motherwell gave to an exhibition of "Seventeen Modern American Painters" (including many Abstract Expressionists) held at the Frank Perls Gallery in Beverly Hills, California in January 1951.

2. Intermittent talks since 1972 with Elisabeth Zogbaum, Kline's companion in the last part of his life, augmented my knowledge about Kline, as did conversations with Kline's close friends Herman and Melitta Somberg over the same period. Harry Gaugh interviewed Mrs. Elizabeth Kline and provided many personal details about their life together in his Ph.D. dissertation, articles, and in his monograph, The Vital Gesture. These sources, and Fielding Dawson's personal remembrances of Kline, An Emotional Memoir of Franz Kline (New York: Pantheon, 1967), confirmed or increased my basic information.

3. Peter Agostini told me he thought this was so in an interview in 1989. Others, such as Budd Hopkins and Herman Somberg, disagreed.

4. Fielding Dawson, An Emotional Memoir of Franz Kline, 75.

5. The process here has parallels with that of Anna Chave in her reconstruction of Mark Rothko's development of compositions based on horizontally banded rectangles out of Rothko's relationship with his mother and his knowledge of and identification with entombment scenes in Christian painting. In her Ph.D.dissertation, "Mark Rothko's Subject Matter," (New Haven: Yale University, 1982), in an exhibition catalogue, Mark Rothko: Subjects (Atlanta, Georgia: High Museum of Art, 19830, and in Mark Rothko: Subjects in Abstraction (New Haven: Yale University Press, 1991) she traces the evolution of Rothko's paintings of the Entombment into his signature, stacked rectangle, image. Chave cites another source of personal meaning for this image in Rothko's memory of the mass graves of pogrom victims in Russia, an image he had in his mind which he didn't know if he had seen or only imagined from stories he had heard, but which he told Alfred Jensen he thought he had been painting all his life. Jensen related it to Budd Hopkins who first put it in print, "Budd Hopkins on Budd Hopkins" Art in America 62 (Summer 1973), 92-93.

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6. Frank O'Hara, "Franz Kline Talking," Evergreen Review (Autumn 1958): 58-64.

7. Gaugh, Ph.D. diss, chap. 6, passim.

8. Elisabeth Zogbaum also emphasized the importance of these books to Kline in conversations with me during the late 1980s.

9. Many recent precedents for the anthropomorphicization of Abstract Expressionist imagery exist, some more convincing than others. The Pollock literature is full of them, Jackson Rushing's extrapolations from Native American totems being only one example, "Ritual and Myth: Native American Culture and Abstract Expressionism" in Maurice Tuchman, ed., The Spiritual in Art: Abstract Painting 1880-1985 (Los Angeles: Los Angeles County Museum of Art, in conjunction with Abbeville Press, New York, 1987), 273-394. Figures can be read into Adolph Gottlieb's signature bursts as justifiably as atomic explosions. Stephen Polcari makes a case for the derivation of Clyfford Still's craggy verticality, not in western landscape as has been done so often over the decades, but rather in his early, gothicly elongated and distorted figures, "Abstract Expressionism and the Modern Experience, 91-116. Anne Chave's use of the Entombment theme to analyze Rothko's work is one of the most effective readings when taken broadly, Mark Rothko: Subjects, High Museum catalogue, 21-27.

10. In an exceptional self-portrait of 1944-45 (Washington Memorial catalogue, No. 19, illus. p. 20) a traditional rendering of his own face is "stamped" with the encircled FK which had by then become his artistic monogram. The upright which serves as the spine for both the reversed F and the K parallels the line of his nose. A suggestion of a weapon's crosshairs is made by the horizontal of the F leading into the upper right line of the K.

11. Gaugh, Ph.D. diss, chap. 6 passim. Gaugh correctly emphasizes the frequent use of a strong diagonal in Kline's depictions of Nijinsky (exaggerating the tilt of the head in the photograph of the dancer he was working from and of himself, his wife and others when he wanted a sad expression. He sees the artist's frequent use of a diagonal in his mature paintings as generically derived from these Nijinsky/self-portraits.

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12. Gaugh, Ph.D. diss, 227.

13. Gaugh, The Vital Gesture, 42.

14. One contributory factor here might be that she was simply cold. They lived in a succession of cold-water flats and drafty lofts from which they were evicted more than a few times for non payment of rent.

15. Gaugh, Vital Gesture, 43.

16. K numbers refer to the catalogue raisonné numbering system by which the works have been identified. They are used when titles are unhelpful.

17. Marsicano interviewed by Gaugh, May 8, 1970, quoted in Gaugh, Vital Gesture, 98. It should be noted that Kline's eyes were basically downturned in a sad, hangdog way, and he drew and painted them that way in his numerous self-portraits. No other Abstract Expressionist did as much self-portraiture as Kline.

18. De Kooning, his close friend, moved freely between figuration and abstraction with landscape playing a role in either at any point. Very differently, Kline never "returned to the figure" in a representational or even quasi-representational way once he committed himself to abstraction, but many of his abstractions, such as the ones under discussion, have a figural presence and/or an iconic force.

19. Robert Motherwell's Little Spanish Prison and another work with bars might be cited as a source if Kline had happened to see them, but the biographical source is sufficient. As you drive past the hospital, or in Kline's case, drive to it or away from it, the barred windows dominate the architecture. There are so many of them.

20. Kline told his early patrons, Dr. and Mrs. Theodore Edlich, that he thought of it as his first abstraction, Gaugh, Vital Gesture, footnote to p. 81.

21. The whole subject of the figure in abstraction has been a fairly consistent theme in writings about Abstract Expressionism outside of Greenberg formalist circles. (Rosalind Krauss's study of David Smith's anthropomorphism in Terminal Iron Works, Cambridge: MIT Press, 1971, is a remarkable exception to this rule.) Among contemporaneous critics, the figure never lost its appeal for Thomas B. Hess

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and the writers at Art News, including Elaine de Kooning, either as painter or critic; for Meyer Schapiro who championed a group of semi-figurative painterly abstractionists (such as Gandy Brody, Wolf Kahn, and Felix Pasilis) for many years because he was unable to eschew representation altogether. Post Greenberg anti-formalists may have overreacted, seeing figures in paintings where they may not have been intended (Harry Rand's study, Arshile Gorky: The Implications of Symbols, Los Angeles: U.C.L.A. Press, 1992, being a possible case in point), but they opened up a discourse which was has been carried on ever since in most of the writings on Abstract Expressionists. De Kooning has always been figurative to some degree, except in his earliest "metaphysical" paintings; Motherwell's latent figurative tendencies, abstracted in 1940s paintings like Pancho Villa Dead and Alive, have come to the fore in his Hollow Men paintings of the late 1970s and the 1980s; Rothko's figural base was put forth quite effectively by Anna Chave, as was Clyfford Still's by Stephen Polcari in Abstract Expressionism and the Modern Experience, 91-116, and Jackson Pollock's figurative elements, which have been explored by practically every critic and biographer, are summed up by Ellen Landau in Jackson Pollock (New York: Harry N. Abrams, 1989). All these, and Gaugh's previous discussions of Kline's work along these lines, form the groundwork or base for my speculations.

22. Harry Gaugh's sensitive accounts of their life at this time in his dissertation (pages 108-110, and 273-297) are the primary source for this information.

23. My source for this, an artist friend of Kline's, does not wish to be named.

24. Interestingly, Gaugh doesn't read it as either a head or a figure. He writes: "The image of the clown crowned by his fool's hat is gone. A diagonal movement remains, but is rearticulated in several directions." Vital Gesture, 73.

25. I am grateful to Mona Hadler, my advisor on this dissertation, for this suggestion.

26. In this Kline's involvement with the square shares a great deal with that of Kasmir Malevich, the Russian Supremacist, and this will be discussed at length in the next chapter.

27. In some of the many discussions I had with Robert

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Motherwell in 1979 and 1980, while helping to revise his Abrams monograph for the second printing, he spoke of his admiration for that ability because it was so difficult for him to bring the same thing off. In a certain sense he spent his whole life trying to make the Elegy image work as well huge as it had in the first small Elegy canvas he painted. We were discussing the pains Motherwell had recently taken with his Reconciliation Elegy in that regard.

28. Kline quoted in Frank O'Hara, "Introduction and Interview," Franz Kline Retrospective Exhibition, exhibition catalogue (London: Whitechapel Gallery, 1964), 6. Gaugh, The Vital Gesture, 98.

29. Katharine Kuh, The Artist's Voice (New York: Harper and Row, 1962), 153.

30. Frank O'Hara, "Franz Kline Talking," Evergreen Review (Autumn 1958). Reprinted in Art Chronicles 1954-1966 (New York: George Braziller, 1975), 50.

31. Malevich's White on White was on view in The Museum of Modern Art in the fifties, and the Museum owned seven other oils and four drawings acquired in the thirties.

32. He probably knew of them before 1952 when he taught at Black Mountain College, but the fact that he admired Albers is proven by his acquisition of a small green Albers painting from Sidney Janis for his companion, Elisabeth Zogbaum in the late 1950s.

33. Thomas B. Hess, "Editorial," Art News 61 (Summer 1962): 53.

34. Ivan Karp, "The Unweary Mr. Franz Kline: Artist Without Metaphysics," The Village Voice (March 7, 1956), 10.

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Chapter One - TRANSITION TO ABSTRACTION:
Part Two: Formal Sources in Zen Art and Malevich

One indication of the general interest in Zen shared by the downtown set is that the more conservative painters among Kline's friends would condescend to the more abstractly inclined artists in the group as "yin-yang" painters. Zen was very much "in the air" at this time, particularly among the poets and the dancers, many of whom Kline knew. D.T. Suzuki lectured on the subject at Columbia University,[1] and demonstrations were given at the Artists' Club of large scale Japanese brush painting done with dance-like movements by the Asian artist on huge sheets of paper spread over the floor. Late fifties issues of It Is demonstrate a continuing interest in aspects of Asian art among the 10th Street artists.

"Everyone was interested in Zen in the forties and the early fifties," according to John Ferren. "It ran around the artists' circles a great deal because it had an element of spontaneity in it and was anti-intellectual and that was part of the temper of the time."[2] James Brooks confirmed what Ferren said in an interview with Dorothy Seckler: "Zen came in pretty strong to the Club and a good many members were receptive to it because it emphasized the pure confrontation of things rather than intellectualization....

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Zen did take quite a hold."[3] David James Clarke, in his doctoral study of "The Influence of Oriental Thought on Postwar American Painting and Sculpture," cites a number of reasons for Zen's appeal to the artists at this time. At the time it was seen as non-religious, concrete, and empirical. Its activism and positivistic emphasis on personal experience was appealing, as was its anarchic, rebellious quality, and its very modern feeling of directness--the sense that "it works."[4]

The spontaneity of challenge and response in Zen dialogue found a counterpart in Zen art which appealed to the American artist who saw "creative activity as a paradigm for the Zen approach to life," according to Clarke.[5] Suzuki said "Life is a sumiye painting, which must be executed once and for all time without hesitation, without intellection, and no corrections are permissible or possible."[6] Lao Tzu said that "the Tao's principal is spontaneity,"[7] a highly regarded quality in Asian painting. As Chinese painter Huang Hsiu-fu put it: "The spontaneous style of painting is the most difficult. Those who follow it are unskilled in the way of compasses and squares for drawing circles and squares. They scorn refinement and minuteness of the coloring and make the forms in an abridged manner. They grasp the self-existent, which cannot be imitated, and give the unexpected."[8] Spontaneity, whether Zen- or Surrealist-inspired was one of the hallmarks of

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Abstract Expressionism,[9] and was crucial for Kline especially in conjunction with his quick sketch, caricature-derived approach to the blank sheet of paper.

In addition to owning Japanese prints[10] (and/or books of them in reproduction), Kline corresponded with contemporary Japanese artists, traded work with them, and helped them gain recognition in this country.[11] He was particularly close to Sabro Hasegawa who was an artist and writer familiar with both Eastern and Western developments through his many trips to the United States and Europe. The series of four paintings titled Sabro which Kline began in 1956 is obviously dedicated to him. What follows is a previously unpublished, rough translation[12] of the letter Kline wrote to Shiryu Morita on March 18, 1952, which appeared in the May 1952 issue (No. 5) of Bokubi:

> 52 East 9th Street
> New York, New York
>
> Dear Shiryu Morita,
>
> Thank you for the letter and the copy of Bokubi. I appreciate it.
>
> I gave a copy of Bokubi to Mr. Egan [Kline's dealer] who is a friend of Mr. Wittenborn [of Wittenborn & Schultz, bookstore] who is going to display these magazines in the gallery and have them for sale as Mr. Noguchi wanted him to do.
>
> I keep a copy of each Bokubi and study it and I have really been enjoying it. Friends of mine who are artists or musicians also enjoy looking at it.
>
> I am extremely happy that you like my recent work and that it's going to be in the magazine again.[13]

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I'm very proud of your work [the poster which served as the announcement for the 1951 show in 1951]. I kept two copies and sent out all the others....

I finally have good news for Mr. Hasegawa. I have already taken care of showing his work to the New Gallery. It seems that the gallery had a great interest in the work. I can find out something about a show for him within a week for sure. New Gallery is probably the biggest gallery in New York for abstract art shows. They can probably have a show of all the fascinating (wonderful) works Mr. Noguchi brought. [Noguchi had also brought Kline's work to Hasegawa's attention.] My artist friends, Al Copley and de Kooning talked to the gallery about Hasegawa's work....

I also sent some copies of Bokubi to the New Gallery since they have some art books and magazines on display. I'd like to take care of all the shows of yours and of people from your group.

As I told you I have enclosed Art News and Art Digest. I am also going to send other stuff. Please send my best regards to Mr. and Mrs. Noguchi. I'm very happy to hear about their marriage. Please send my congratulations to them for me. One of Noguchi's stone works was shown at the recent group show at Egan with other works....

I also sent the issue of Bokubi that discusses Hasegawa's folding screens to Mrs. Rockefeller. She thought of showing these Hasegawas and the people from the gallery are very interested in that....

I'd like to let you know how much Bokubi is loved and how deep an impression it makes on people here. Everybody asks me to give them the one I have. I'm sure that in the near future it can be sold all over New York....

I was very happy with the nice comment about my work that Mr. Hasegawa wrote last year. I think the truth of [about] my painting was expressed most perfectly in that piece. Like you, I feel that we are collaborating. I'd like to say thank you.

Franz Kline[14]

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A panel discussion on "Abstract Art Around the World Today" was organized by the American Abstract Artists[15] at The Museum of Modern Art on March 16, 1954. The participants were Josef Albers, Alfred H. Barr, Jr., Harry Botkin (moderator), Sabro Hasegawa, Franz Kline, George L.K. Morris, and Aline Saarinen. When Kline followed Hasegawa's short talk on Zen and Abstract Japanese art, he made the following, typically elliptical, references to those subjects:

> I mean abstract art is wonderful because it's already taken care of it [the problem of where art is]. But that means that the experience of the individual then coming to that situation of where one's being--which Zen Buddhism speaks about--and scholarship-which someone else talks about, and vision-which someone else talks about, and morning which nobody talks about, so then the reality of someone who wanted to send his picture to the Academy and got in is some problem. [Laughter.]

Later:

> Only illustrators make it work [telling a story in a picture] because that means that someone else wrote the story and you drew the picture. But the peculiar involvement of the experience, which in a way Hasegawa talked about, I mean without having come from the Orient, because Zen Buddhism means that everything is alright you know.

And:

> I mean abstract art does that visually [say something you can't understand] in terms of a reality, certainly not as Zen Buddhism. But it also does that apparently in Japan. In other words, in Japan the artists there are probably more artists than there [they?] are here-I mean they just take it for granted. There is...a wonderful tradition that has to do with the experience of the abstract statement which

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> certainly Hasegawa speaks about and which he's involved with. Now we're getting into talking about Japan. But I mean that kind of reality. In other words, the reality that comes from the Zen Buddhist which comes from the calligraphy and also from the pictorial men who were the decadent artists in Japan [Hokusai, for example?].[16]

Among the other Abstract Expressionists seriously interested in aspects of Asian art were Jackson Pollock, Robert Motherwell, Ibram Lassaw, Theodoros Stamos, Philip Guston, and William Baziotes.[17] Guston attended Suzuki's lectures with John Cage and frequently made reference to Zen in relation to his own work and that of his composer friend Morton Feldman. The best known story tells of Cage and Feldman on a visit to Guston's studio in the early fifties when Guston was painting his most reductive abstractions, the ones Cage preferred. Cage is said to have exclaimed, "My God! Isn't it marvelous that one can paint a picture about *nothing*!" and Feldman to have replied, "But John, it's about <u>everything</u>."[18]

Pollock had a copy of Eugen Herrigel's <u>Zen in the Art of Archery</u>, the clearest, most easily assimilable exposition on the subject, in his library along with other books on Asian religion and philosophy.[19] We know that he loved to talk with his friends about things "Oriental" if they were interested, as Tony Smith, Fritz Bultman, and Betty Parsons were,[20] and Kline probably was as well.

Kline's involvement with Asian art is highly complex. Because unsympathetic reviewers referred to his imagery as

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laundry ticket art, he was especially sensitive on the subject of calligraphy, but that doesn't mean that he wasn't interested in Asian art or that his work cannot profitably be seen in the light of other aspects of Asian thinking, particularly Zen. Kline knew a great deal about Asian art and about calligraphy. In an early 1951 letter to Sabro Hasegawa which appeared translated into Japanese in the first issue of Bokubi, Kline says that he is proud that his work is going to be in "the calligraphy magazine." Hasegawa had sent him an issue of another calligraphy magazine, Sho-no-bi, which he requests more issues of in the future, saying "I look forward to it."[21] Despite these straightforward statements of interest made to a Japanese man, Kline fought the calligraphy connection when it was made by critics and critical fellow artists until he died. When he wanted to separate himself from received ideas about calligraphy, he made statements like this one to Katharine Kuh: "Critics also describe Pollock and De Kooning as calligraphic artists, but calligraphy has nothing to do with us. It's interesting that the Oriental critics never say this. The Oriental idea of space is an infinite space; it is not painted space, and ours is."[22]

We know that Kline admired Hokusai tremendously since he spoke of him often and owned books of his work[23]. After talking to Frank O'Hara about Cézanne's wanting to paint

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like Velazquez, he said this about Hokusai:

> They painted the object that they looked at. They didn't fit out a studio and start painting without a subject. I find that I do both. Hokusai painted Fuji because it was there. He and others remembered it and drew it from their imagination of how they had tried to paint it when it was in front of them. When he paints Fuji with a brush--birds, mist, snow, etc.--it's not the photographic eye but his mind has been brought to the utter simplification of it, and that doesn't bring it into symbolism. With Hokusai it was more like Toulouse Lautrec drawing dancers and wanting to draw like Degas who wanted to draw like Ingres. It has something to do with wanting to see people dance. Or like Rembrandt going to see Hercules Seghers' landscapes.[24]

An explanation of sorts for the way Kline's mind jumped from Hokusai to Rembrandt can be found in something he wrote to Sabro Hasegawa in response to Hasegawa's request for information about his background:

> In 1931 I saw prints by Sesshu, Korin, and Hokusai at the Boston Museum of Fine Arts which made a very strong impression on me. After that I studied their work, and the drawings of Rembrandt, and this made my love of Japanese prints even stronger.[25]

Aside from the very real probability that Hokusai's caricatural drawings were a source of inspiration for Kline as a caricaturist himself, and in making his transition to abstraction (see next section), I see the following aspects of Hokusai's work as potentially important for Kline: His "Drawings with one stroke of the Brush" bite into the white space as though it were meat. He often organized the picture space with one huge movement, diagonal or curving, which would sweep everything up into it from top to bottom

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or side to side. Instead of incident spotted about the field, most of the surface would be taken up with a huge, curling wave or a boat, a Goddess-carrying giant carp, a bridge, a tremendous waterfall, or Mount Fuji itself. Hokusai was famous for pulling two stunts which added to his already great notoriety as an eccentric, stunts that Kline would have appreciated: Before a huge audience at a temple festival he drew an immense (about 200 square yards) figure of the Buddhist Daruma, using a broom-sized brush and giant bowls of ink. It had to be viewed from nearby rooftops for its subject to be recognized. On the occasion of a contest before the Shogun he painted a large paper screen with giant blue curves to signify a river and then, having dipped a cock's feet in red paint, he set it running about on the "river." The winning results were described by the artist as red maple leaves floating downriver in autumn.[26]

Kline was more inclined toward the sparse Japanese styles than ornate Chinese elaborations. He imitated various drawing styles and images from both cultures in some early drawings [Fig. 7] and he even experimented with his signature in a highly calligraphic manner, which does not belie his statement that "calligraphy is writing, and I'm not writing,"[27] because that time he was. Harry Gaugh has asserted that in one instance Kline was "surely influenced by a specific master, Ogata Korin," whose depiction of a walkway-bridge on a small 17th century stoneware tray in the

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Freer Gallery of Art certainly does bear a resemblance to Kline's 1956 painting, Luzerne (Fig. 172). Gaugh feels that, "It is difficult, if not impossible to imagine that Kline's recapitulation of Korin's theme occurred on an unconscious level."[28] However, side-to-side "bridges" are a frequently used configuration in Kline's work without resembling the Korin plate, and the very pronounced, supporting triangular "4" is not in the Korin, but is in a number of Kline's other paintings.

The safest route seems to me to be the wider, more general one. The paintings in which there are the fewest lines naturally seem most Asian-inspired or Asian-like. For the Japanese Sumi-e painter wielding a soft-haired brush loaded with ink on very fragile paper, the strokes must be the fewest possible in number applied with the greatest possible speed. There is no recourse to erasure or correction; "the strokes are indelible, irrevocable."[29] D.T. Suzuki's description of the Sumi-e brush painter, which reads like one for an Action painter, is certainly applicable to Kline as a draughtsman and carries over in spirit to his paintings: "The artist must follow his inspiration as spontaneously and absolutely and instantly as it moves; he just lets his arm, his fingers, his brush, be guided by it as if they were all mere instruments, together with his whole being, in the hands of somebody else who has temporarily taken possession of him."[30]

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The Kline archives contain photographs of a number of severely abstract, minimally configured, but maximally articulated paintings most of which have never been reproduced.[31] There are no direct precedents for these paintings in Asian art, but their manner of being is pervaded with Zen as Suzuki describes it. They epitomize Zen painting without looking particularly Asian, the white which predominates in them being very actively brushed on and feeling decidedly physical instead of spatially empty. They exemplify the differentiation Kline made to Katharine Kuh between Abstract Expressionist painting and traditional Oriental calligraphy.

There are basically two groups of Kline's utterly simplified, minimal paintings: those with squares (some more rectangular than strictly square) and those without. The latter often feature triangles. No circular elements are ever part of the minimal compositions; they always occur in more complex pictorial situations. The most extremely minimal painting Kline executed is an untitled, undated canvas which I will call 14-776, its Baker photo number, (Fig. 108). I have no clues to its identity, but its size must be large judging by the size of the drips. If they are about 1/4 inch wide the painting has to be about seven feet high and six wide. The medium is probably oil or enamel on canvas. A single black form floats in a sea of white paint approximately 1 1/2 to 2 feet from the top. It is a fuzzy-

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edged black bar, beveled at left, which is slightly thicker at its left end, and considerably thicker for the rightmost third of its length. The left thickness occurs below the bar while the right thickness is above the bar. The right thickness reads more clearly as a rectangle than the left thickness. The white paint is dripped over the black in two spots and is brushed into it to make gray areas around the black in various places. (Where a white drip crosses the left corner of the right thickness it creates the illusion of bevelling that edge parallel to the bevelling of the whole bar's left edge.) Black is brushed and spattered over the white and the gray along much of the bar's outer edge. The spatter in front of the right edge of the bar and the bevelling of the left serve to give the form a sense of dynamism as does the overall feathering of its edges. One imagines it blurred by speed.

Another untitled painting which has been dated 1951 is so close to 14-776 in configuration and execution (and even Baker photo number) that I am convinced 14-776 is probably also similar in size and date. 14-774 (Fig. 110), as I will designate it, is a six foot six inch by six foot canvas with the white paint so loosely applied that some areas of canvas seem to have been left uncovered. A black bar moves in from the left edge a little below the location of the bar in 14-776. This bar is fairly uniformly wide, and it stops exactly at the midline of the painting. To its right and

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just above it is an open-centered, roughly-contoured black square. The location of the black forms near the tops of both pictures creates a sense of their rising upward, of being transcendent.

Herrigel defined Zen painting as "the illuminated vision of existence" and cited space as its distinguishing characteristic. Space in Zen painting is not the homogeneous, empty, medium of Western painting which extends to infinity, but, he wrote:

> the inconceivable plenitude of existence itself, with all its possibilities. [It] is forever unmoved yet in motion, it seems to live and breathe, it is formless and empty yet the source of all form, it is nameless and yet the reason why everything has a name. Because of it things have an absolute value, are all equally important and meaningful, exponents of the universal life that flows through them.[32]

Zen space is alive, and so is the white space in Kline's canvases. (The inevitable reading of the whites is as space no matter how actively brushed they are). That is the reason that Kline and the Zen artist can have so much of it in a painting without the painting seeming empty.

David James Clarke sees the closest affinities between Zen art and Kline's in the early works on paper, citing an untitled 1949 ink on paper he calls "Calligraphic Sketch" (Fig. 46) as strikingly similar to Oriental calligraphy because:

> The individual gestural brushstrokes retain their separate identities [while] being linked into ideogram-like shapes. The large areas of empty

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> space and the asymmetrical placing of the forms also recall Far Eastern aesthetics, whilst the fluidity of ink is closer to Oriental practice than the use of oil.[33]

Here the ground is paper, and thus closer to "Oriental practice" than oil on canvas would be. What Clarke says of Pollock's parallels with Oriental calligraphy is equally true of Kline:

> In both cases line is 'free' ... it does not have the task of delineating form. Both use a dynamic quality of line, speed of execution being a factor. Spontaneity is shared, and a willingness to accept the accidental fall of paint (as in the Chinese p'o mo ('splash ink') technique).[34]

Kline's sparse paintings exemplify the kind of Zen painting known in Asia as the "one corner" or "thrifty brush"[35] style which entails activating maximum pictorial space with a minimum amount of incident. Classic examples of this way of working would be a painting in which a solitary angler is adrift in a sea to which he and his boat are 1:50 in ratio, or a hanging scroll in which a single bird (created with fewer strokes than two hands have fingers) pecks at a lotus leaf. The bird takes up only about 1/30th of the picture space which is activated solely, but completely, by two bent and broken lotus stems. The psychological effects of such paintings have been recognized: a sense of loneliness results from seeing a small thing isolated on an empty ground; a transcendental aloofness coming out of the poverty of means -- to be intentionally poor is to be quietly, contentedly in tune

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with nature; unconventional elements in unexpected places, or elements missing from their conventional locations, provoke surprise and a feeling of sudden joy; and finally, tremendous esthetic pleasure is derived from asymmetries, imperfections, primitive gracelessness and an apparent effortlessness of execution.

In Kline's two drastically simplified abstractions, 14-774 and 14-776, the black forms are small in proportion to the white space. This does create the same sense of isolation, of individual aloneness that one finds in Zen painting. The seemingly arbitrary truncation of the black forms is unsettling, as is their asymmetry. Piet Mondrian had prepared the way for paintings with only a few black bands on them, but they were neat and geometrical and thus easily assimilable with an appreciation for the mathematical. Kline's black bands are messy; we have to assume that geometry lies beneath their rough edges. Mondrian lovingly labored over his surfaces, building up his tube whites into flat plateaus and deliberately brushing them horizontally or vertically so that they would each pick up light differently and thus not seem alike. Mondrian's black lines were fine-tuned into place, having been subjected to numerous minute location changes until the composition resolved itself his mind. In comparison Kline's means seem extremely impoverished and his execution flawed and graceless, so far from perfection, in fact, that it

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seems to mock good painting. He used housepainters' enamels and their brushes, but he doesn't seem to even have a housepainter's craft-consciousness,[36] slap-dashing the paint on unevenly and letting drips and splatters remain where they fell, leaving areas of canvas uncovered. His execution looks genuinely effortless. One is put in mind of the Southern Sung potters who had their exquisite ceramics painted by children in order to attain uniquely fresh, spontaneous decorations.

The Japanese were thrilled with Kline's work when they first saw it reproduced in Bokubi,[37] a new Japanese magazine started in 1951 and devoted to "the art of the brush" according to its logo. Sabro Hasegawa wrote glowingly of Kline's work in the first issue of Bokubi:

> When Isamu Noguchi, American-Japanese sculptor, came back to Japan, at the moment of shaking hands he gave me...the nine photographs reproduced here. They were of the work of Franz Kline, one of the most exciting American painters. Black and white, gesture--these are the newest and most important problems of modern painting. It means also that modern painting has come to touch the most fundamental factor in the art of painting.
>
> Kline, in the United States, does not seem to be so much alone [as Tal Coat, the French painter he also reviews in this piece]. Pollock, for instance, seems to be close to what we call the "kyo-so" (crazy quick stroke) style of calligraphy. Kline seems to be the most daring in his direct approach to the world of calligraphy.

After talking about Cézanne, Kandinsky and Mondrian, the "titans of Modern art," Hasegawa writes:

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> Wishing for a new and more profound insight, a deep, strong self-confidence for our own tradition, I introduce Franz Kline and Pierre Tal-Coat to you--as friends who are living in anxiety, reflection, and contemplation, who work to follow the example of the pioneers of modern art.[38]

Hasegawa also arranged for the coverage of Kline's second Egan Gallery show in Bokubi and kept Kline informed of the reaction in Japan by letter. As we have seen, Hasegawa took part in a panel discussion about abstraction with Kline at The Museum of Modern Art in 1954 and he remained in the Club-Cedar Tavern circle for many years.

It is fascinating that all three artists, Pollock, Guston, and Kline, absorbed Zen ideas into their art, but so very differently. The other influences on each of them probably had something to do with this. In terms of older Western art, James McNeil Whistler's romantic Japonisme and extreme painterly minimalism probably reinforced the influence of Zen painting and the Zen idea for Kline, as he admired Whistler tremendously, even using Whistler's butterfly signature to model one of his own.[39] But in Modern Art, the primary buttressing sources for Kline's minimal paintings have to have been the Constructivists, particularly Kasimir Malevich who's own work (which Kline told Frank O'Hara he found "interesting") has been likened to Zen painting.[40] Mondrian's work is also an influence in principle, the artist being in New York in the forties surrounded by followers (in and outside of the American

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Abstract Artists group), and being exhibited regularly at the Sidney Janis gallery, but his paint handling is completely at odds with Kline's instinctive painterliness. Aside from Barnett Newman's work, nothing else painted in America in the early fifties even came close to Kline's pictorial minimalism,[41] as it is now being revealed.

However he got to the point of his extreme pictorial minimalism of these years, it is very interesting that Kline did so in such an expressive fashion. Mondrian's influence had been great since the thirties, but never used with this kind of painterly painting. Because Kline's austerest work was so painterly, so rife with accident and incidental incident, it was accepted by his peers. Barnett Newman was not so fortunate. His minimal paintings were jeered at by most of the New York painters and largely ignored by even close friends like Rothko and Motherwell with whom he thought he had so much in common esthetically. In a famous incident at the Cedar Tavern, Franz Kline came to Newman's defense, though he did so in an ambiguous manner. A collector came up to Kline spouting with indignation at the Newman show which he had just seen: "There was nothing there! Absolutely nothing there! How simple can a painter be and still think he can get away with it?" Kline, who'd seen the show, asked laughing, "Nothing there? In any of the pictures? How many were there?" The reply: "A dozen maybe, all the same. Nothing in any of them but one stripe

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down the middle." "Oh?, asked Kline, "All the same size?" "Well, no. Different sizes. Some sort of small, others huge, but all so damned simple. "Oh. Were they all the same color?" Kline asked. "No. Some were red, different reds. One was yellow, another green, I think, but there was really nothing there. All the color was put on flat like house paint." "Oh. Were the stripes all the same color and the same width?" "Well, lets see," the man said. "No, some were real narrow and straight-edged, some were messy, and there were some that were almost a foot wide." "And they were all vertical?" "Uh, no. Some of the pictures were horizontal, not vertical, but all the stripes were vertical...No. One went horizontally, I think." "Were the stripes darker than the backgrounds?" "Well, yes, I guess so. Most of the stripes were darker, but sometimes they were lighter and some were white or other colors. Sometimes they were on the edges, so they weren't actually stripes...but it was just nothing, it was just all so damned simple..."Well, I don't know," Kline interrupted. "It sure sounds complicated as hell to me."[42]

Kline's indirect defense of Newman's paintings may have been simply the defense of an artist against a Philistine. But since some of Kline's own work was equally reduced in terms of visual incident per square inch, Newman's show might actually have struck a responsive chord in him, and this would be his typically elliptical (and very Zen-like)

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way of expressing it.

Most geometrical Constructivist[43] painting here and in Europe was consistently neat; that was one of its chief appeals: the illusion of clarity and order in a world of chaos. Typically, Ad Reinhardt, an American Constructivist who despised expressionism and romanticism,[44] defined the geometrical as "an emphasis on the 'known,' on order and knowledge" at the Studio 35 Roundtable discussion held in April 1950.[45] He went on to say that, "Vagueness is a 'romantic' value, and clarity and 'geometricity' are 'classic' values." Naturally, Reinhardt's conventional approach did not find acceptance among the Abstract Expresssionists. Willem de Kooning, who had sparked Reinhardt's definition in the first place by saying that, "Geometric shapes are not necessarily clear," added, "When things are circumspect or physically clear, it is purely an optical phenomenon. It is a form of uncertainty."[46] Kline, in his fashion, agreed with de Kooning's sentiments:

> With Mondrian, in a way you see that the condition is that he's a guy who solves his own problems illogically. He's done it with paint illogically to himself - which makes it logical to some other people. I was at the studio of one of these people one day and he said he was going to put red in one of the squares to improve it and what did I think? I said try it out and see if you like it, not if it improves it.[47]

Kline's feelings about Mondrian and Malevich clearly run contrary to the generally accepted ideas about them. He thought of Malevich as a romantic. "The thing has its own

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appeal outside of the white-on-white, this on that idea," he told Frank O'Hara in 1958.[48] He couldn't have known much about Malevich's philosophical or social ideas,[49] but he could pick up a great deal about how Malevich thought from the paintings, like the idea of flying and weightlessness, which jibed with Kline's own experience of dancers and the dance. (They are also consonant with Zen painting which Eugen Herrigel saw as "the 'undancing dance' animating all existence, pervading and dancing through all things."[50]) Malevich also had a completely abstract view of color which he detached from earthly things. "Examining dynamic sensation we see that color 'as such' has no significance at all," he wrote. "The plane or line which determines the sensation of dynamics may be marked in black or white. And this is only because it is somehow necessary to show its dynamic intensity."[51] Kline's kind of color -- also neither purist nor naturalistic, but as abstractly arbitrary as a set of paint samples -- and his satisfaction with black and white, are right in line with Malevich's ideas.

Two of Kline's untitled 1950 paintings in which the square is transformed into a lozenge flying above a horizontal bar practically illustrate Malevich's kind of dynamism, and they do so without recourse to color. The first, a 16 x 25 inch paint-encrusted canvas (Fig. 83), is fully aerodynamic and even cants off into space like one of Malevich's flying wedge-planes; the second, an 18 x 25"

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canvas (Fig. 82) in which the lozenge is vertically bisected, seems winglike. Stretching out past the bar below as it does, and seeming to have scattered particles of black from it on every side, one imagines it to be spinning. In both paintings the diagonalization of the square which results from tipping it on its point and elongating its horizontal axis is what makes it dynamic. Much the same thing happened when Mondrian tipped his squares, though with far less energetic-looking results.

The Russian's contribution to Constructivism, which he labeled Suprematism, was based on an idea of painting the fourth dimension where gravity held no sway:

> In the future not a single structure will remain on Earth. Nothing will be fastened or tied down. Today we have advanced into a new fourth dimension of motion. We have pulled up our consciousness by its roots from the Earth. It is free now to revolve in the infinity of space. Suprematism is a great dynamism, a violent change, an era of dynamism triumphant over material.[52]

Malevich's Suprematist paintings of 1915 to the 1920s concern ascension, floating and flight. The airplane literally liberated him to "destroy the ring of the horizon and escape from the circle of things,"[53] to sail forth into the poet Coleridge's "white, free chasm [of] infinity."[54] The white of the picture space was essential to Malevich, to the Zen artist, and to Kline. All constructed their compositions absolutely rather than relatively and did so, as Malevich put it, "on the basis of weight, speed and the

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direction of movement."[55] At first Malevich's Suprematist abstractions contained many elements in various sizes (beam-like planes, squares, rectangles and triangles), then he simplified them to a few units or even a single element on the white ground. But even in the most extreme cases where only a red, white, yellow, or black shape was placed on the white ground, the object tended to occupy the major portion of the picture space. This is contrary to what happens in Kline's paintings[56] and different from the proportion of figure to ground in Zen paintings as well.

But it is on the theme of the square itself that Kline and Malevich, two very distantly situated men, come most closely together. (Squares figure in many of Mondrian's paintings as well, and are often given iconic force by their relative importance in the composition, but a single square is never the only element in a painting.[57]) Of Kline's many paintings in which squares appear, at least 15 major titled canvases feature a single one: Wotan, Suspended, Yellow Square, Small Yellow Square, Leda, Herald, Heaume, Shaft, Thorpe, 1954, Palladio, Scudera, Orange Outline, Theodosia, Black White and Blue and Cage 1. In Painting #11, Painting #7, Black and White No. 2, both versions of Four Square, Slate Cross, White Forms, Third Avenue, Two Horizontals, Placidia, and Bethlehem, a square is implied, incomplete (or rather completed by the canvas edge) or seen as a negative shape in the black. (These are more related to Mondrian's

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handling of the square.) In Thorpe, 1951, Painting #3, Zinc Door, Red Painting, Head for Saturn, and Sawyer, the square is a box with partitions, and in numerous others it forms the basic shape of the pictorial incident without reading as a square as such because so much else is going on inside or around it. In fact, the square is the primary shape in Kline's formworld as it was in Malevich's, Mondrian's and Josef Albers's. But Malevich verbalized his feeling about the square most closely to the way Kline painted it.

> The square is not a subconscious form.
> It is the creation of intuitive reason.
> It is the fact of the new art.
> The square is a living, royal infant.
> It is the first step of pure creation in art.
> Before it, there were naive deformities and
> copies of nature.[58]

This anthropomorphicization of the square exactly parallels Kline's emotional -- or intuitive if you will -- use of it. When Malevich says that "forms [and the square is the king of them] must be given life and the right to individual existence,"[59] "every form must be free and alive, every form is a world,"[60] he is expressing Kline's basic feelings about the square without Kline's own personal attachment to it.

In Kline's hands the floating, open square derives much of its sense of motion from the way its edges are brushed; Malevich's neatly drawn edges do not have the same effect.[61] To compensate and maintain the illusion of movement which was all-important to him, Malevich subtly altered the

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squareness of his squares. He told a student that he had painted his Black Square "with the greatest expressiveness," deliberately so that "it does not have a single line parallel to the geometrically correct square canvas and in itself does not repeat the parallelness of the lines of the sides."[62] The result is a sense of lift-off. Kline's squares are never exactly square either, though he certainly doesn't go about making them so with Malevich's mathematical precision.

Kline either painted his squares fast, at one go, a stroke for each side, or he made it look as if he had. Their apparent spontaneity of execution is one of the things that calls up immediate comparisons with Zen paintings, and Sumi-e ink painting in particular. A look at three paintings where a square floats above a horizontal bar -- Suspended, 1953 (Fig. 140), Yellow Square, 1953 (Fig. 127). Small Yellow Square, circa 1950 (Fig. 102) -- and an undated generic study for that image (Fig. 71), may be instructive here. First, the undated study. The underlying bar obviously resulted from a single drag of the brush across the paper from nearly the left to nearly the right sides. It lightens in tone toward the right as the brush runs out of ink. While still wet, Kline added another stroke at its right end, the ink from it running into the first stroke a little bit creating an illusion of shading. He seems to have started the square in its upper right corner, rounded

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the upper left and descended the whole left side before picking up his brush to reload it. Then, the heavily-inked brush was started near the top left corner and carried the rest of the way around the square to the upper right corner where it crossed the original starting point, blurring it. The wet into wet is most pronounced however on the left side where it obliterates the ending of the first stroke. One additional short stroke was made across the lower right corner which partially blurs into the right side of the square. The blurrings and lightenings create a sense of modeling through light and shadow. The inner perimeter of the square is interesting because it seems to be a hole through to the space behind at the top, while, at the bottom, it seems to ride forward of the dark square.

In the three oils of squares he attempted to retain the immediacy of single swipe, undoctored strokes in the two Yellow Squares, where he deliberately let the separate ends of each stroke keep their identity, but he seemed to go back and forth over the black sides of the square in Suspended. A thick, encrusted look results. In some cases white is brought in over the black, in others it is mixed with it in passages of gray. The many drips create a sense of urgency, especially when they have obviously run across wet white paint which gets absorbed into their liquidity, as happens below the lower left corner of Suspended. When Velasquez painted wet into wet he did so with bravura facility and the

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results sparkle; when Kline did the same thing the painting simply looks messy. The apparent carelessness is deceptive, however, since Kline could have neatened his edges with no trouble, and did do so when he wanted to. Like the Zen artist, Kline wanted the imperfections and the raw, hurried, impatient feeling they created.

There are no true right angles in Kline's squares, but they are usually centered between the canvas sides and this gives them the iconic stability their canted sides might otherwise cost them since diagonals create a sensation of motion. Mondrian eliminated diagonals in part for this reason, though he introduced them indirectly when he tipped his square canvases on their points. Where Mondrian varied the width of his black bands to manipulate the viewer's sense of their spatial location, Kline tapered or expanded his elements to bend them into and out from the picture plane. This device is even more important to the paintings without squares, however, since the squares' frontality effectively cancels one's tendency to read a tapering band as receding into depth. Painting #11, 1951, (Fig. 97) clearly demonstrates how this works. Even though the square is incomplete, its centered frontality counters the pull of the diagonal into depth and brings it up to the picture plane.

Two untitled paintings containing triangular units which should create intimations of perspective by dint of

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their diagonals ought to be mentioned here: a small (20 x 15 1/2") vertical canvas of 1951 (Fig. 111) and a larger horizontal one from 1953 (Fig. 146). In the former painting the upright element is tapered dramatically from the bottom edge to its point of off-centered bisection of an isosceles triangle. This strong pull into depth is countered by the relatively uniform width of the side-to-side tilted horizontal which crosses the upright and forms the lower side of the triangle. In the latter painting something similar happens because of the horizontal member which seems no closer to us on one side than it does on the other. Kline handles the situation a little differently in a third canvas, the Chicago Art Institute's Horizontal II, 1952, (Fig. 119) which also consists of only a few black bands some of which are tapered. Whatever perspectival feeling the upper horizontal unit causes through its diminution of width from left to right is canceled by the even width of the lower horizontal to which it is firmly linked by two verticals. Rhymed notchings also tend to bring the different units into the same plane. Kline never moves the eye deep into space, but even the slightest divergence from running parallel to the picture's edges (the slightest diagonal) automatically occasions a sense of the painting as a window through which we see units deployed in space. He uses that automatic reaction to great advantage in keeping his paintings alive.

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Rothko painted large to be intimate, he said,[63] and Newman posted signs in his exhibitions urging the viewers to stand close to the paintings[64] so they would lose sight of the edges and be surrounded by his color-light. Kline managed to achieve something similar in the sense of making the viewer feel one with his paintings, but he did it in terms of scale rather than size. Thus the effect could operate even when the paintings were not actually large -- they just felt large.[65] The secret of Kline's scale lay in the wide range of the unit sizes from smallest to largest that he worked with in a given painting. As long as Pollock and de Kooning used small and relatively uniform units, they could not achieve this result. Kline established an internal, non-referential, independent space in this way, a space one can enter and move about in freely and in whatever size situation one chooses to imagine.

A painting which is probably fairly small, perhaps 30 x 20" or so, that was most likely executed between 1950 and 1952 (Fig. 107), and the study for it (Fig. 112), demonstrate the way Kline's scale and his ability to bring the image close to the viewer creates a oneness with it or a kind of imaginal identification. The image in this painting is essentially an arrow pointing downward from the slightly left of center at the top of the canvas. The study for it has numerous accidental spots and drips of ink which are missing in the canvas, though a few small bits of pigment do

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reappear in approximately the same places as some of the study's marks. Because these marks are so small in comparison to the arrow's black lines, a larger scale is created in the painting than in the study. The painting also seems slightly more squarish than the study and the arrow in it seems to come further down past the half-way mark of the painting. The painting differs most markedly from its study, however, in that the descending line of the arrow is consistently wide and, except for a small distance near the top, consistently black. The descending line in the study is only outlined a third of the way down from the top, then it is black and wavering as it moves between and over the outlines, which open up around it for the last segment, before it touches the arrow's horizontal wings. In the study, then, this line seems to fade out as it approaches the top indicating recession into depth; this doesn't happen in the painting. In the study the paper ground is activated by accidental marks; in the painting the whites are thick and clotted from overpainting. (Pentimenti of earlier images, a square above some horizontal lines, in fact, indicate that it probably had been a horizontal of a type with which we are familiar.) The rough, grubby whites activate the ground effectively and only a few, small accidental marks were retained to give a sense of scale.

There is a sense of immediacy, of the here and now, about this simple, declarative painting. It seems to have a

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vulnerability that feels human, especially in the left wing which bows slightly downward as if under pressure. The tapered right wing, wider where it originates at the right edge, seems to be trying to push the point of nexus back into space but this push is resisted by the other two untapered members. One gets caught up in the drama of the lines; partly because they are so few, they seem eloquent. Experiencing these Klines parallels the Asian painting experience as it has been described by Eugen Herrigel.

> In Chinese and Japanese painting you do not look in from the outside at an opposite, for the subject and every detail of it are seen so intensely from the inside that the beholder must himself be in the picture, must live in it, in order to do it justice. Space closes around the observer, who now stands in the center without being in the center; he is now in their midst, one with the heartbeat of things. They are now so at one that he no longer has a meaning of his own; he is submerged in it and, vanishing within it, encounters himself and yet not himself: an evanescence in the essence of things.[66]

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Notes:

1. Daisetz T. Suzuki, Essays in Zen Buddhism, Series I, II, III (London: Rider & Co., London, 1949, 1950, 1953).

2. John Ferren, interview with Paul Cummings, June 7, 1968, transcript page 42, Archives of American Art, Smithsonian Institution, Washington D.C. Quoted in David James Clarke, "The Influence of Oriental Philosophy on Postwar American Painting and Sculpture" (Ph.D. diss., The Courtauld Institute, London, 1988), 77. Unfortunately the author was convinced by certain of Kline's statements denying Oriental influence on his work, and their repetition by the Executrix of his estate, Elisabeth Zogbaum, and by loyal friends, and as a result, he didn't examine Kline's work in depth in this context.

3. James Brooks, interview with Dorothy Seckler, June 10, 1965, transcript page 30, Archives of American Art, Smithsonian Institution, Washington D.C. Quoted in Clarke diss., 77. Clarke cites a number of events at the Artists' Club specifically focused on Zen.

4. Clarke, 78-79.

5. Ibid., 80

6. Ibid.

7. Lao Tzu quoted in Alan Watts, The Way of Zen. (London, 1957), 37. Clarke, 106.

8. Huang Hsiu-fu quoted in Oswald Siren, The Chinese on the Art of Painting (New York: 1963), 203. Clarke, 107.

9. Clarke states that spontaneity was viewed as an alternative to Surrealism by the artists, 208.

10. Clarke, 207.

11. Franz Kline, New York, to Sabro Hasaegawa, Japan, c, 1950-51, (in Japanese) Bokubi 1 (May 1951); and to Shiryu Morita, Japan, (March 18, 1952 (in Japanese) Bokubi 5 (May 1952). Kline also participated with Hasegawa in a forum on "Abstract Art Around the World Today" at The Museum of Modern Art March 16, 1954 in which the discussion focused largely on Zen art.

12. The rough translations were made by Cathy Wong, a

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student/intern in the Great Lakes College Association Program in New York in 1986.

13. Kline's work was featured in the first issue of Bokubi with a painting-by-painting critique by Sabro Hasegawa, which is mentioned later in the letter. Xerox copy in author's possession.

14. The parts elided refer specifically to the paintings he showed in his 1951 Egan gallery exhibition of which he enclosed photographs for reproduction in the May 1952 issue of the magazine. They will be cited when the work of that year is discussed.

15. The occasion was the American Abstract Artists (A.A.A.)'s 18th Annual Exhibition held at the Riverside Museum which was hosting 28 works by 9 of the leading abstract artists in Japan. The session was taped and a transcription of the tape is on file at the Archives of American Art, Smithsonian Institution, Washington D.C. I don't believe it has been cited in publications prior to this. Poor Xerox copy in author's possession.

16. Kline, forum, "Abstract Art Around the World Today," The Museum of Modern Art, New York, March 16, 1954, Tape one, side two. Transcript, Archives of American Art, Smithsonian Institution, Wash. D.C.

17. Clarke also mentions Bradley Walker Tomlin, David Smith, and Ad Reinhardt among the Abstract Expressionists, but he focuses most of his attention on Sam Francis, Morris Graves, Isamu Noguchi, Gordon Onslow-Ford, Mark Tobey, Paul Jenkins, and Richard Lippold either because the "Oriental" influence is obvious or because the artists expressed its importance in their work verbally.

18. Jan Butterfield, "A Very Anxious Fix: Philip Guston," Images and Issues I (Summer 1980): 33.

19. Kingsley, The Turning Point, 240. Francis V. O'Connor lists the books in Pollock's possession in the Catalogue Raisonné and they remain in situ on the shelves in the living room of the Pollock-Krasner House and Study Center in East Hampton.

20. See Francine du Plexxis and Cleve Gray, "Who Was Jackson Pollock?" Art in America 55 (May-June 1967), but all of the Pollock biographies bring this up.

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21. Roughly translated Cathy Wong, the same Japanese student/intern who translated the letter in May 1952 issue of Bokubi for me.

22. Kuh, The Artist's Voice, 144.

23. The one I saw in the apartment of Elisabeth Zogbaum, the executrix of Kline's estate, James A. Michener's The Hokusai Sketchbooks, Selections from the Manga (Rutland, Vermont/Tokyo: Charles E. Tuttle Co., 1958), was dedicated "To Franz" by the gift giver and dated 1958. It was surely not the first book he owned on the artist, but it may have been the last. Artist friends remember that J. Hillier's Hokusai (Oxford: Phaidon Press, Ltd., 1955) was a popular, inexpensive book in the late fifties.

24. O'Hara, "Introduction and Interview," 12.

25. Franz Kline, letter to Sabro Hasegawa in Bokubi 1, May 1951.

26. Hillier, Hokusai, 40-41.

27. Kuh, The Artist's Voice, 144.

28. Gaugh, Vital Gesture, 131.

29. William Barrett, editor, Zen Buddhism: Selected Writings of D.T. Suzuki (Garden City, New York: Doubleday & Company, 1956), 279.

30. Suzuki, Selected Writings, 279-80.

31. A few were in the Zevi catalogue, and one major painting from 1951 discussed here [14.774, Fig. 30], was just reproduced in Stephen Foster's Structure of Identity, cat. no. 16, 74, disc. 196.

32. Eugen Herrigel, The Method of Zen (New York: Pantheon Books, 1960), p. 69-70.

33. Clarke, 207.

34. Ibid.

35. Daisetz T. Suzuki, Zen and Japanese Culture (Princeton, N.J.: Princeton University Press, 1973), p. 22. The following general ideas on the subject derive from this source.

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36. Unlike his friend de Kooning who spoke proudly late in life about his skill as a housepainter in his youth.

37. "His influence has reached abroad, especially in Japan. Two issues of the Tokyo magazine, Bokubi, were devoted almost exclusively to his work (1951, 1952)..." Robert Goodnough, "Franz Kline Paints a Picture," Art News, 51, no. 8, (December 1952): 64.

38. Unsigned translation in the library of The Museum of Modern Art of Hasegawa's article in Bokubi 1, May 1951.

39. Gaugh, The Vital Gesture, 32.

40. "Suprematist compositions are convincing pictorial symbols of ascension, floating or falling. The movement of flight dominates all others. Sometimes 'discs' are featured, or heavenly bodies or globes that loom forth partially, as in Zen painting." Troels Andersen, Malevich (Amsterdam: the Stedeljik Museum, 1970), 28.

41. For the most part members of the American Abstract Artists worked in relatively complex formats. An exception might be Alexander Lieberman, who painted some extremely minimal hard edge paintings c. 1950, which are not approximated in American art for over a decade. Two were included in MOMA's 1969 exhibition "The New American Painting and Sculpture: The First Generation."

42. This is my version of the oft-told story in The Turning Point, 74-75. Thomas B. Hess has a slightly different version in Barnett Newman (New York: The Museum of Modern Art, 1971), 89, but everyone who tells it wrings slight variations on it.

43. I use the term Constructivism in its broadest sense to encompass the various developments all over Europe, Russia, and America which systematized and purified Cubism with restricted means.

44. Nevertheless, because of his participation in activities at the Club and his friendships with the other artists, Reinhardt is usually lumped in with the Abstract Expressionists. His paint at the end of the forties was quite loosely applied, but not expressionistic. This was about as close as Reinhardt ever came to the look of gestural Abstract Expressionism, and quite soon thereafter he tightened his edges and reduced his color.

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45. The proceedings of the three day symposium held at Studio 35 April 21-23 were transcribed, edited by Robert Motherwell and Ad Reinhardt, and published in Modern Artists in America (New York: Wittenborn-Schulz, 1951).

46. Modern Artists in America, 19.

47. O'Hara, "Introduction and Interview," 12. Kline liked Mondrian's work, by all reports, and he wasn't happy about being called a "drunken Mondrian."

48. O'Hara, "Introduction and interview," 12.

49. There was an important exhibition of Malevich's work in Berlin in 1927 which Kline probably knew nothing about. He would only have known of the paintings in this country (7 in MOMA, 1 in the Guggenheim) especially the well known white-on-white square in The Museum of Modern Art. Of the group MOMA acquired on Malevich's death in 1935, this particular painting has been on view almost consistently ever since. The others are rotated. Kline may have been the only one among his friends with an interest in Malevich.

50. Herrigel, The Method of Zen, 70.

51. Malevich, excerpted in Anderson, 30.

52. Kasimir Malevich, "Futurism-Suprematism, 1921," trans. John E. Bollt, Kazimir Malevich 1879-1935 (Los Angeles: Armand Hammer Museum of Art and Cultural Center, 1990), 177.

53. Kasimir Malevich, "From Cubism and Futurism to Suprematism," 1916, excerpted in Anderson, 51.

54. Anderson, 28.

55. Anderson, 51.

56. White occupies more of the canvas surface than black in almost all of his black and white paintings and it is present in all but one of his color paintings. It was the one color he couldn't do without as Budd Hopkins pointed out in "Franz Kline's Color Abstractions..." Artforum (Summer 1979): 39.

57. The exception might be the Guggenheim's Composition 1A, 1930, which had been in the Hilla Rebay collection, if it was on view in New York or available in reproduction. It is a

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square if you fill in its missing corners cut off by the tipped-square canvas' edge. Otherwise it is an irregular hexagram and four triangles separated by four black bands.

58. Malevich, "From Cubism and Futurism to Suprematism," excerpted in Anderson, 52.

59. Anderson, 51.

60. Anderson, 27.

61. When he shades a plane off into space as he did in the 1917-18 yellow Suprematist Painting, Malevich moves completely to the other end of the motion spectrum however. It is a rare example of soft-edged Constructivist painting.

62. Milda Vikturina and Alla Lukanova, "A Study of Technique: Ten paintings by Malevich in the Tretiakov Gallery," trans. Karen Myers, Kazimir Malevich 1878-1935, 193.

63. Mark Rothko, "A Symposium on How to Combine Architecture, Painting, and Sculpture," Interiors CX, 10 (May 1951): 104.

64. John P. O'Neill, editor, Barnett Newman, Selected Writings and Interviews (New York: Alfred A. Knopf, 1990), 178.

65. See Jeffrey Wechsler, Abstract Expressionism: Other Dimensions, An Introduction to Small Scale Painterly Abstraction in America, 1940-1965 (New Brunswick, New Jersey: Jane Voorhees Zimmerli Art Museum, 1989).

66. Herrigel, The Method of Zen, 71.

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Chapter One - TRANSITION TO ABSTRACTION

Part Three: The Role Played by Caricature

Franz Kline was an unusually vital man whose manner and gestures were always full of spirit. From varsity football to artists' softball games, from visual jokes in the high school yearbook to his celebrated nightlong shaggy-dog epics in the Cedar Tavern, he was the kind of person who threw himself into what ever he did with telling physical gestures. For much the same reason, he became the quintessential "action painter" even though Harold Rosenberg didn't even have him in mind when he coined the term. "He was never silent or secret," his friend Elaine de Kooning remembered. "Everything he said, the wisecracks, the miscellaneous bits of lore, the hilarious reminiscences are pertinent to his creation and our understanding."[1] When Kline told a story it was never just words strung together; it was a form of theater. He played all the parts, mimicked the body movements of the characters and replicated their characteristic gestures down to the slightest tic -- exaggerating their idiosyncracies just enough to be recognizable. Friends marveled at the way he could capture a person's essence with a particular shrug of the shoulder or movement of the eyebrow. His comic virtuosity was fed by his mastery of traditional caricatural drawing, and vice

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versa. This reciprocal relationship is, I believe, one of the keys to the emotional impact of his mature abstractions and I will attempt to trace its evolution here.

Caricature is gesture or feature recorded in an exaggerated form. Just as humor lies at the opposite end of the spectrum from tragedy, caricature is diametrically opposed to the aspiration for perfect beauty. Every slight deviation from perfection constitutes character, and when this sign of character is exaggerated, one has caricature. In fact, caricature can be defined as following nature's disfigurements in an attempt to find perfect deformity. Directness and simplicity of gesture are essential to the graphic shorthand style of caricature, as well as linear vitality and an instinct for the unique.

One of the caricaturist's most potent weapons is the manipulation of size. Slight discrepancies are funny when exaggerated -- an oversize, hairy wen or a clown's downturned mouth for instance. Hokusai drew a hilarious series of lampoons of Buddhist monks by exaggerating their noses twenty times. The able caricaturist's sensitivity to scale is exquisitely fine-tuned. I believe Kline's ability as a caricaturist is not just "the standard 'touristy' drawings still familiar at sidewalk fairs and carnivals"[2], as Albert Boime described them, but instead sits commandingly in the best tradition of humorous 19th Century English illustration. His ability in this art form can

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certainly be viewed as retardataire, since it was valued more highly in the past, but it served him well. On this training ground he was uniquely prepared to manipulate scale with the sure hand of an expert. In his later abstractions, he was able to work from studies which he enlarged ten to twenty times without losing the spontaneity of the original. Some of his last paintings were, in fact, done from studies painted a decade before, making exact recollection of the gestures impossible, and yet the feeling of the original arm movements is conveyed across the years. In comparing Zinc Door, a 92 by 67 inch oil of 1961 (Fig. 322) with its 1950-52 study on 11 by 9 inch telephone book paper (Fig. 128) one sees, not a twin, but rather a big brother with slightly different features; the individuals are different but share a similar psychological and genetic makeup. Drips and facture on the white canvas ground replaced the printing on the telephone page to establish the scale, large in both cases because of the vast difference between the big gestures and the small marks. Interestingly, where the study had a headline of larger type ending in accidental spots of ink, Kline enlarged and shaped the spots and almost centered them on the canvas in order to create a correspondingly important compositional element.

The ability to incorporate accidental effects, even to use them to advantage, is, of course, a hallmark of any caricatural style, be it visual or verbal. No other

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Abstract Expressionist allowed so much of the accidental in his paintings. Pollock stringently controlled the accidental when he painted the so-called drip paintings and de Kooning, Hofmann, and Motherwell made very deliberate use of carefully placed drips and spatters in their work. So did Kline, though he went much further. Paint lid rings, brush wipings, clots of old, dried paint, spills, something painted on the back that showed or stained through, dirt and various other art and non-art substances including food can be found incorporated in his paintings and drawings. He accepted these physical intrusions warmheartedly. Like the yellowed pages of an old telephone book or a newspaper, these elements provided a patina of age and use which was an effective foil for the brash newness of the images he was painting.

Two other aspects of Kline's life ought also to be mentioned here in regard to the naturalness of the connection between caricature and his painting before we examine its evolution. We have seen how intensely Kline was involved with dance and dancers and by its very nature, dance, like caricature, is communication through gesture. The other art form which is pure gesture is pantomime. He painted many clowns and pictures of Nijinsky as Petrouchka because he identified with their mute dependence on gestural eloquence. But even more important to Kline were the movies to which friends attest he was addicted. Motion pictures

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were just that, of course, for the first and most critical part of his movie-going life; they were black and white as well as silent. But even with sound, he preferred the broad, physical characterizations of performers like Wallace Beery and W.C. Fields. His favorite actors too tended to be big men with strong contrasts in their features, like Clark Gable and Ronald Coleman, men who made a powerful visual imprint.

Like many talented youngsters, Franz Kline started drawing caricaturally, or at least in a cartoonish style, very early in life.[3] Before the advent of radio, newspapers and magazines provided all the entertainment one could get outside of the circus tent, the stage or the movie theater. The cartoons in those newspapers were drawn by the very finest illustrators of the day, men who were highly paid for their efforts. Though Kline didn't become familiar with the great English cartoonist until he was adult, his personal favorite, Phil May, made a thousand pounds a year for his rapidly-executed caricatures of life among the commoners on London's streets at the turn of the century.[4] Instead, the American draftsmen who were popular when Kline was a boy were Arthur Burdett Frost, Thomas S. Sullivant and James Montgomery Flagg (all of whom had exaggerated reputations and often exaggerated the sizes of their subjects' heads and feet). By his senior year in high school he had assimilated aspects of John Held Jr.'s flappers, George Herriman's Krazy

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Kat and Bud Fisher's Mutt and Jeff into his own frantic emblems of energy (Fig. 1).[5] Geometry and a sharp design sense which often made use of striped patterns characterized Kline' explosively energetic images. His sports cartoons were more effective than his serious illustrations, and throughout his life he compared and linked artmaking to sports. Baseball and football were his passions outside of drawing during high school, although he also performed in school plays.

After graduation, Kline planned to attend a cartooning school but the onset of the Depression made anything more formal and costly than studying at the Boston Art Students League impossible in 1931. There, under the academically unadventurous Frank Durkee, and in private lessons with the illustrator John Crossman, Kline learned more about drawing and his facility increased.[6] Unfortunately the League's conservatism didn't challenge him to strive for more than competence. He studied painting briefly at another Boston art school with Henry Hensche, a follower of Charles Hawthorne, but he wasn't nearly as well grounded in painting as he was in drawing.

Interest in the work of James McNeil Whistler, Edwin Austin Abbey and John Singer Sargent (each of whom, though Americans, had careers in England)[7] plus his increasing fascination for the great English illustrators of the last century, led Kline to London for study in the fall of 1935.

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(His mother, being English-born, was willing to support this venture as best she could.) The conservative academic art world he found there in Heatherly's School of Fine Art suited him well as he had no interest in avant garde developments.[8] Whistler's etchings would seem to be the primary influence on his drawing style, judging by the ink drawings of buildings and interiors that survive from his London years (Fig. 2). (Whistler was a life long influence on him. Kline's tonal paintings of later years such as Torches Mauve seem to reflect something of Whistler's nocturnal mists, and certain other canvases with bridge-like structures distinctly recall Whistler's Thames etchings and paintings.)

One teacher at Heatherly's, the popular illustrator Steven Spurrier, discouraged precision and finish and encouraged making rapid, on-the-spot sketches.[9] This was important for Kline after his Boston experience, and it ingrained the habit of drawing any eye-catching thing, at any time or place, which Kline maintained well into his maturity. Steven Spurrier's favorite 19th century artist was the Englishman Charles Keene[10] whose 1850s illustrations for Punch represent the acme of the genre. The forthright vigor of Keene's drawings, the economy of his line, and the way he lit up the white of the paper with his penstrokes made a demonstrable impact on young Kline. This can easily be seen in a linecut Kline made from a 1938-9 drawing of a

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man asleep on the seat of his horse drawn cart (Fig. 3). Keene's humor is echoed in the way the horse looks back at the cart's signage, "Express," and also in the presence of a packet marked "RUSH" on the floor beneath the sleeping driver's crossed feet.

But Steven Spurrier's all-time favorite artist was Rembrandt,[11] a passion he passed on to Kline as well. Many of Rembrandt's drawings share a great deal with Charles Keene and the other great illustrators Spurrier and Kline admired, like John Leech and George du Maurier, largely because Rembrandt had inspired them in the first place.[12] One might even describe Rembrandt's less polished drawings as a species of unhumorous caricatures. (And, to the extent that other great draughtsmen like Hokusai and Toulouse-Lautrec approached their more caricatural work with the fascination for humanity of a Rembrandt, this definition seems perfectly apt.) It is therefore not surprising that Spurrier encouraged his students to study both Keene and Rembrandt. In fact, one of Kline's undated, double-sided works on paper has on one side an ink drawing (Fig. 5) of a woman very much in the Charles Keene manner (the woman sits in hat and coat, umbrella at her side, hands in her lap, alertly waiting for something, her right foot jerking nervously to and fro), while on the verso is a page of pencil studies (Fig. 7) of Chinese figures and a cart which reminds one more of Rembrandt's way of drawing. We know

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that Kline drew at least one self-portrait in a deliberately Rembrandtian style, even to the point of configuring his own nose to resemble that of the Dutch master (Fig. 6).

Among the characteristic aspects of Rembrandt's drawings which Kline seems to have found useful are: mixing styles and even media within a single drawing; enclosing parts of the drawing within a single, encompassing line; using lines as gestural objects which seem nearly independent of their descriptive roles, and brusquely summarizing instead of studiously delineating things.[13] The mixed approach is to be seen in many of his Minetta tavern caricatures and in a 1938-39 nude self-portrait in both pencil and ink (Fig. 4). Though the curving line in a 1944 gouache (Fig. 11) roughly indicates a chair as it sweeps below the seated woman, it is also of interest in its own right as a beautiful line. Rembrandt's way of using non-delineating lines to enclose the figure or figures can readily be seen in Kline's brushed ink drawing on gouache-covered paper (Fig. 30), but he often handled his figures in this semi-abstracting manner. Kline's skill at summarization is clear in an animated brushed ink drawing of a man on horseback (Fig. 10) as well as in his early drawings of Washington Square and his bar room caricatures.

Rembrandt's fast and suggestive drawing style seems nearly abstract at times and it is that aspect to which Kline seemed most responsive. Unlike most of the

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draughtsmen before him, Rembrandt's impatient manner of execution had velocity -- a quality we associate with our own era -- which was another reason for its appeal to Kline. Though the contours of his favorite cartoonists' drawings were extremely active, even they didn't have the rush and irascibility of Rembrandt's. Kline's brusque drawings of the forties have those very qualities.

When Kline was talking with Frank O'Hara about Hokusai he slipped into Toulouse Lautrec and from there through Degas back to Rembrandt,[14] a trip he made himself. Lautrec was also a master of the swift and living line and his mature work is essentially all a species of caricature. He was of special importance to Kline; he kept a photograph of Lautrec up in his studio and he fashioned his late forties signature--a reversed "F" with its spine shared with that of a "K"--after Lautrec's "T-L." Kline's early forties drawings look a lot like Lautrec's early ones, perhaps because they were both looking at the same things: Asian art, Rembrandt, and the great Punch illustrations of the 1860s and 1870s. In his maturity, Lautrec varied his style, or rather his approach, from drawing to drawing, almost as though he were setting himself to learn how to draw anew each time he faced a new subject. He would set up a system of repeating curves in one drawing, check marks in another, and use them in various places around the drawing instead of the more traditional hatchmarks. One drawing looks as

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though he made it with his eyes closed; in another he switched media half way across the page. Some drawings are covered with specks he apparently just decided to ignore, the way Kline could with even large accidental marks such as those left by paint can lids. But, despite the methodological variety Lautrec's line is always swift. With Lautrec, and, half a century later, with Kline, who modeled aspects of himself on the Frenchman, you get the feeling that the drawn line has infinite possibilties.

During the decade of the forties, as we have seen in the case of his abstraction (or condensation) of heads into squares, Kline slowly transformed himself from a caricaturist, commission muralist, and marginally successful academic painter to an avant garde Abstract Expressionist. The central avenue he took to that goal was via drawing where he was on firmer ground than as an oil painter. In drawing after drawing between 1945 and 1947, when he didn't intend them as finished, exhibitable works, but only as a means of working out composition ideas, Kline habitually revealed certain visual traits. He customarily drew an assertive box to enclose the image. He tied material inside the box to its edges rather than vignetting that material well within the box's walls. This is something that is characteristic of much of his later abstraction. Lines paralleling edges reiterated them, diagonals often pointed to corners, and curves often glanced off the box's sides. A

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figure would be bent over or seem to grow, to proliferate curves and triangles, until it filled the box space and was no longer recognizable as a figure (Fig. 14). In cityscapes like the 1945 ink drawing of a church (Fig. 13) he also tied the image firmly to the sides of the box, using massed verticals to great effect. He will do so a little later as well, when no other indications of subject matter remain.

The thick black lines Kline used in these mid-forties representational ink drawings come out of caricature and Rembrandt, but even in his relatively more traditional pencil and charcoal drawings, like the pencil study of his wife seated at a table (Fig. 16), elements in the figure began to gain a measure of independence from description and to function autonomously as formal units. The ellipsoid of the figure's left arm is a complete unit which he echoed on top of her right arm. Its boomerang loop is also echoed in the chair seat and in her head. Echoes and connections abound and everything seems tightly interlocked despite an appearance of great gestural freedom. Unoccupied interiors, like the 1946 brushed ink on paper (Fig. 20) begin to seem like abstract armatures.[15]

The pivotal locus of his liberation from anecdotal subject matter seems to have been a pad (or pads) of 21 x 18" sheets of thin paper on which he brushed numerous, non-representational ink drawings within an apparently short period of time somewhere between 1947 and 1950. A few are

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dated April 15th and April 17th, though the year is not indicated. Considering their stylistic closeness to some of the paintings in his first show in 1950 a date of 1949 is not unlikely, though many of these abstract drawings share the clutter of his 1947-49 oil paintings. The paper's thinness has caused it to crinkle up in places where the ink contracted its fibers. These large abstract drawings have a spirited, free-wheeling quality that is more like the essence of his caricatures of the early forties than his more serious attempts to transform what he saw before him into semi-abstractions (such as The Dancer, 1946) during the middle years of the decade. It is as though he used the linear bravado of caricature, its flourish and dash, without the thing being caricatured.

A comparison of one of these abstractions, K1255 (Fig. 81) with a circa 1942 caricature of Johnny, Door Man at the Open Door (Fig. 8) and a semi-abstracted seated figure of 1947 (Fig. 31) is instructive. The brushed ink in the large drawing is like the swirl of charcoal in the caricature -- smooth and swift. It has all the spring and elan of the caricature. He is consummately sure of himself in both of these drawings, but in the seated figure he gropes jerkily, though robustly, around the page. At this point in his development the recognizability factor, so essential to caricature, seems to have become a liability. It is preventing him from moving freely, and when, in the series

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of abstractions on the large pad, he jettisons the anecdotal need for recognizability, he is a liberated man. The stylistic mannerisms of caricature, the suave hook back, the zesty curve, the dashes of punctuation, the shorthand Zs for collars, Cs for chins, Vs for ears, the flourishes that end a line -- all these tricks of the experienced caricaturist suddenly became assets in an abstract context. They could readily be pressed into service to bring a work like K1255 (Fig. 81) to life.

Caricature taught Kline how much you could leave out and still convey what you wanted to say, economy of line being one of its hallmarks. Patsy Shoe Shine Man (Fig. 9) doesn't need eyelashes, more nose or mouth, a completed ear or the rest of his jacket to tell us more about him and his life. We know it all already. Likewise, Kline found he didn't need more than a few lines for a figure standing in a room (Fig. 12). And when he thought completely abstractly, he could get by with drastically fewer lines and still activate the entire picture space -- K1259, for instance (Fig. 45), although here the accidental marks certainly helped. By the time in 1949 when he painted the floating square and arrowlike units in an untitled brushed ink on paper abstraction (Fig. 46), he knew how very much he could do without, and he was beginning to see how that austerity of means could be translated into the language of paint.

Two of the 18 x 21" drawings which contain features

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similar to those of paintings in his first show demonstrate the course of his thinking. The first of these, K1260 (Fig. 80), reads like a precursor for The Drum, 1950, provided it is oriented with the circle in the lower right. (Clockface, 1950, which was also in that first show, features a circle in just that position.) As one of the precursors for the drum, however, the oval in upper center is the important element. Its location, its thickened left side, the projections up from and up to it, and the drybrushed rectangular units, are the aspects of it which reappear in the study (Fig. 66) and in the final painting (Fig. 53), both of which are vertical in format. This orientation eliminated the earlier work's lateral material and caused him to emphasize the verticality with the drybrushed units which replace the earlier work's upward projections. Its lower projections are condensed and clarified into the thongs that hold the drum's skin taut in the study. The early drawing's central vertical is replaced by a chunky central support and the thick ring of black is transformed into the drum's lower rim. Changes made between the actual study and the finished oil are far less drastic. There was probably an intervening study between an untitled large drawing, K1262 (Fig. 67), and High Street, 1950 (Fig. 55), which it resembles when one orients it similarly. The diagonals coming down from the center, below the horizontals in the oil, are so much more powerful than those in the

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drawing that he must have reworked it before going to canvas. Secondary cage-like structures with triangulations are present in both works, but nothing else was taken from the drawing.

For the most part, however, this series of large drawings does not provide the actual source material for his later abstractions. Most of the drawings contain many visual incidents while the oils he painted after 1950 tend to be far more drastically simplified and massively structured. In fact, Giselle (Fig. 54), which looks a lot like these drawings because of its diminutive members and small scale articulation, is the only painting in his first show which feels similarly thin, even though its specific source cannot be found among them. Such a fragile, small scale feeling was extremely rare after 1950. In fact, powerful physicality was Kline's universally appreciated hallmark and we must look elsewhere for its art historical source. Even American comics of the 'teens and 'twenties didn't provide a model of physicality which could have served to inspire a work like Double Kitzker of the mid-forties (Fig. 35). In it Kline's cat is depicted in regal self-possession one minute, and as a snarling, beast leaping into the air the next. It is so violently dynamic that only the British caricaturist Phil May (ten books of whose collected drawings were in Kline's possession over the years and some drawings[16]) or the great Japanese draftsman Hokusai

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(whose work Kline had in some book form or another all of his adult life and treasured[17]), matched its fervor. Some of their exaggerated dynamism seems to have infused Kline's line with extra-human power.

Hokusai is, I believe, the missing link in Kline study. For an artist who cants the verticals and horizontals of even his most grounded and stabilized images -- like the Guggenheim's Painting No. 7 -- Hokusai's "Manga" offer a million and one ways to organize the picture space in terms of diagonals. Diagonal switch-backs were common to Chinese landscape and Japanese architectural vistas, of course, but Hokusai goes further in that he uses diagonals all the time, only rarely interspersing them with stressed rectilinear accents. Hidden vertical and horizontal alignments subliminally perceived may function as stabilizers, but the primary axes in Hokusai's pages of sketches (Text Fig. 1), of from six to twenty-six figures are invariably diagonal. Then too, in hundreds of human images, the figure is almost never still and self-contained, nor the facial features at rest. Every square millimeter of their bodies, every square inch of the page is active -- usually hyperactive. The figures lunge or stretch, they do or are done to, they bunch themselves up in a dozen different ways to read a scroll or even to sleep. If Hokusai repeats the same types of features in seven faces, he changes their import in each one from a grimace to a smirk, a smile or a groan. Every foot

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is on a diagonal and resembles every other foot, while convincingly supporting hundreds of different bodies in hundreds of different stances. Such variety within sameness and such vital spontaneity and elan inevitably had a profound effect on a man who constructed hundreds of black and white abstractions out of mostly straight lines over the course of a dozen years, precious few of which can be said to be inanimate, repetitive or boring.

Hokusai's abounding linear athleticism was reincarnated in Kline, whose ceaseless drawing ultimately produced its graphic equivalent in ink and paint. In the work of both artists one senses their identification with the human body in motion, in extremes of physical activity. This enables us to identify with Hokusai's figures quite easily, but it also allows us to identify with Kline's abstract forms since they are always set in physical motion. His painted black structures almost never seem ponderous, no matter how massive in actual size. Unlike Mondrian's simplified abstractions where the equilibrium part of "dynamic equilibrium" dominates producing a classical kind of calm, Kline's are "motion pictures" where places of rest are few and far between.

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Notes:

1. Elaine de Kooning, "Franz Kline: Painter of his Own Life," Art News (November 1962): 67-68.

2. Albert Boime, "Franz Kline and the Figurative Tradition," Franz Kline: The Early Works as Signals (Binghamtom, New York: SUNY University Art Gallery, 1977), 7.

3. Arguments over the relative merits of the great English and American cartoonists and illustrators were not unusual at the Cedar Tavern, and Kline, Guston, Pollock and others engaged in contests to see who could draw the other with the fewest lines, etc.

4. May's vigorous, highly abbreviated style was surely an influence on American Ashcan painting. His street urchins were not the first, by any means, but they were the closest to "The Yellow Kid" (which was drawn by George Luks for a time) and other American comics featuring naughty boys in the ghettos. The popularity of these comics had some effect on the subject matter of the Ashcan painters and its eventual acceptance by the general public.

5. Gaugh, Ph.D. dissertation, 7.

6. Ibid., 14.

7. Ibid., 38.

8. Ibid., 39.

9. Ibid., 46.

10. Ibid., 48.

11. Ibid.

12. Besides at least one book on Hokusai's work, Kline had books of Phil May cartoons, Punch illustrations, Toulouse-Lautrec, and Rembrandt drawings in his possession and treasured a collection of the great English illustrators by James Thorpe, English Illustration: The Nineties (London: Faber and Faber, Ltd, 1935; reprint (New York: Hacker Art Books, Inc. 1975).

13. The reproductions of Rembrandt's drawings of Saskia Asleep on p. 78, Woman Seated on the Ground Suckling a Baby,

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p. 79, The Star of the Kings, p. 193, and Christ Crucified Between Two Thieves, p. 119 in Anthony Bailey, Rembrandt's House (Boston: Houghton Mifflin Company, 1978) illustrate these four particular traits.

14. O'Hara, "Introduction and Interview," 13.

15. The 1960 painting Palmerton demonstrates this notion.

16. Gaugh, Ph.D. dissertation, 49.

17. He mentioned this to friends like Herman Somberg and Budd Hopkins. As was noted earlier, the book that Kline left in his estate was James A. Michener's, The Hokusai Sketch-books, Selections from the MANGA.

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Chapter One - TRANSITION TO ABSTRACTION

Part 4: Influence of his Peers

Franz Kline counted many artists among his friends, but none was so crucial to his development as Willem de Kooning -- even though there is little likelihood of de Kooning having caused Kline to make an "instantaneous conversion" to his mature image in 1949 by enlarging his small drawings in an opaque projector as has been claimed.[1] They met in 1943 through the painter Conrad Marca-Relli. De Kooning was 39, Kline was 33. Dutch-born de Kooning had been apprenticed to a commercial art firm at the age of twelve and had taken the full eight year course of training in fine art and guild techniques at the Rotterdam Academy. Kline's training had been more haphazard and self-directed until he went to England in 1935 where he studied for about two and half years at the Heatherly School of Fine Art, "A Paris School in London for Artists, Painters, Illustrators, and Commercial," as it advertised itself.[2] He apparently concentrated his efforts mainly on drawing and illustration there. By 1943 Kline was winning prizes at the National Academy of Design for ultra-conservative landscapes, while de Kooning had already painted a large number of highly original abstractions and masterpieces of modern, post-Picasso figuration. In two years de Kooning would paint

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Pink Angels, a pivotal painting for Abstract Expressionism, and five years later, in 1948, he would have a huge artistic (if not financial) success with his first one person exhibition at the Egan Gallery. De Kooning was far ahead of Kline and fully engaged in the battle with European modernism.

Though they had been in and out of each other's studios since they met, they worked in something approaching tandem during the last two years of the forties. Their friendship deepened over the years after that, though they didn't work together as closely again until they shared a summer studio in 1954 at the Red House in Bridgehampton. (Around this time in the mid-fifties they had studios in nearby buildings in which they could and often did visit each other via firescapes and across rooftops without emerging onto the street.[3]) At this point Kline's reciprocal influence on de Kooning is obvious in de Kooning's increased scale and breadth of gesture in paintings like Street Corner Incident, 1955 and Ruth's Zowie of 1957 (Text Fig. 2). De Kooning's non-figural, black and white, oil or ink on paper drawings of the later fifties bear unavoidable comparison with Kline's work in the same media. Even though both use collage methods in many of these works, de Kooning's way of abutting the sharply cut pieces of paper (Text Fig. 3) differs markedly from Kline's messier, rough 'n tumble approach (Fig. 251).

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Though many similarities exist between Kline's (Fig. 36) and de Kooning's (Text Fig. 4) black and white drawings of 1948-1949 such as the presence of drips and free floating daubs of ink or paint, on the whole it can be said that Kline favors the straight line, rectangles, squares and triangles, whereas de Kooning is largely interested in curves, circles and ovals. Kline may draw an occasional curve or circular form and de Kooning often includes a single squarish window-like form in a given drawing, but these exceptions prove the rule that Kline tends toward the geometric and de Kooning toward the organic. Kline is jagged, de Kooning lyrical. De Kooning makes shapes with his lines, Kline makes lines that are sufficient in themselves as shapes. Consequently de Kooning's surface feels like it can be lifted off to reveal other worlds below while Kline's imagery looks like it is lying on the surface and taking it off would only expose more white paper. De Kooning models forms in our mind's eye through a twist of a line or a puddle of ink, and he sometimes even uses real shading, but Kline's marks are flat and writing like. De Kooning obsessively activates the whole space, spreading incident everywhere. So, quite often, does Kline, at least at this point in time, but he can also be content to activate only half of the paper, as in this example (Fig. 36).

In Kline's paintings of this period de Kooning's

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influence on him can be discerned in just this area of formal compression and horror vacui. It is the only time in Kline's abstract painting that he allows such clutter and near confusion, quite possibly because he was on safe ground working in ink on paper, but not in oil. There are solid reasons for this. Drawing had always been his forte. His teenage cartoons had been as much responsible for his popularity in high school as his football playing. Drawing had been stressed in his earliest art training at the Boston University School of Education and at the Boston Art Students League as well in his private study with the illustrator John H. Crossman.

What Kline knew about painting was what he had learned from Henry Hensche, a follower of Charles Hawthorne's painting instruction methods. Hawthorne had studied with William Merritt Chase before establishing a studio in Provincetown at the turn of the century. The "Dark Impressionism" with which he rendered his subjects, the town fishermen, resulted in paintings that were comparable to those of the New York Ashcan painters. Hawthorne repeatedly stressed two things which Hensche undoubtedly passed on to his students: 1. Thinking big -- "Paint with a broad firm brush." "Swing a bigger brush; you don't know what fun you're missing." "Try coping with different size canvases. There is a certain influence that the big area of canvas gives you - it makes you see things larger." "Get up close

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to whatever you want to paint, don't look at it through a telescope...the thing you are painting should fill your canvas." "Let's not be precious with ourselves."; 2. Being emotional -- "Good painting is an excitement, an aesthetic emotion - reasonable painting destroys emotion. Painters don't reason. They do. The moment they reason they are lost - subconscious thought counts." "Go out like a savage, as if paint had just been invented. Put it on with a putty knife or even fingers...if you go out with brushes you do it subconsciously in the way imbedded by old custom." "Put some punch into it to give emotion, get into it heart and soul."[4]

Hensche took Hawthorne's spirited approach, but not his dark tonalities. He based his compositions on large, loosely-brushed patches of observed color-light. It is easier to see Hensche's influence on Kline's color abstractions, but his unusual palette in the late forties can be traced to Hensche as well. Kline had combined Hensche's essentially Impressionist-based way of working with Ashcan-style realism in his academic paintings of the early forties. They won prizes, but in no way dealt with Modernism. Coming to terms with Picasso's stacked-up synthetic Cubism in the watered down way that it had become the prevailing Modernist mode, he produced paintings like the 1946 Dancer (Fig. 18) with a dark-light planar structure. This painting is predominated by dark green,

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brown, and black lit as if from behind by intense yellows. It shows no evidence of de Kooning's influence. Some other paintings of this time do, like the transitional 23 x 28 inch untitled canvas in the collection of David Orr (Fig. 39). These compositionally de Kooningesque paintings, however, are often full of colors -- purples, yellows and odd blues or greens -- and usually bright to the point of garishness in a way that harks back to Hensche rather than to de Kooning. Hensche would coat wooden blocks with lavender, orange, sky blue, and yellow paint and arrange these units in "still lifes" on tables outdoors in the sun for his students to paint. The results were bright even on gray days.

The colors in Kline's transitional 1948 painting (Fig. 44) -- greys, dark blue, red, black and white establish a different mood than the one that prevails in de Kooning's black and white canvas of the same year Black Friday (Text Fig. 5), but in other respects the two paintings have much in common and demonstrate de Kooning's influence on Kline at this point. Looping curves abound in both works, though de Kooning includes more circles and circular nodes. Tined or "E" shapes are found in various places in the Kline whereas round ended somewhat letter-shaped forms dominate in the de Kooning. Figure and ground are indistinguishable from one another in the de Kooning (one is even hard put to decide whether it's a black on white painting or white on black),

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but much easier to pull apart in the Kline. However, the whole sense of both pictures as being calligraphically painterly and chock full of visual incident overrides the distinctions between them.[5] The de Kooning looks at first glance to have a myriad of accidental marks, drips, smudges, etc., but on careful perusal one sees how they repeat and echo each other in fine post-Cubist fashion. While these marks were probably not deliberately executed, the artist certainly made decisions concerning their survival. In the Kline everything looks accidental, not just the drips, because the lines are not smooth or suave the way de Kooning's are. There is a crude quality in the Kline that is totally absent from the de Kooning; it reveals Kline's struggle, and points to de Kooning's greater sophistication in handling oil.

Two quite similar untitled works by de Kooning and Kline in oil on paper mounted on masonite, the de Kooning from 1948 (Text Fig. 6) and the Kline from 1947 (Fig. 28), make an instructive comparison as well. Both are black and white, the de Kooning more black than white and the Kline the opposite. The white areas form such affirmative shapes in the Kline that one cannot read them as ground, which is the norm for white later on in his post-1950 work. Here he is more de Kooning-like, though, in comparison with de kooning active fluidity, the Kline seems remarkably placid and disengaged. There is no attack on the framing edge here

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as there will be later on. Instead the shapes seem to like their confinement within the picture's borders. Areas of the Kline, the upper left corner in particular, could almost be mistaken for de Kooning's work, but not the picture overall. De Kooning was incapable of leaving so much unarticulated white space as Kline does here. Composition, 1948 (Fig. 37), in the collection of the Norton Simon Museum and an untitled canvas formerly in the Hirshhorn Museum (Fig. 41) are typical of the most crowded, de Kooningesque Klines. Although an ovoid form is prominent in the gouache Composition, jagged and straight line forms predominate so that one would never mistake it for a contemporaneous de Kooning. Similarly, even though there are many curves and circles in Fig. 41, and even some abrupt collage jump-cutting of the imagery in the lower left that is very like de Kooning, the painting lacks the ever present plastic ambiguity of a de Kooning. During these late forties years Kline was influenced to lesser degrees by many other artist friends. He was not close to Pollock as yet, but everyone was aware of what Pollock was doing with dripped paint at the end of the forties, and even though they didn't drip deliberately, de Kooning, Kline, and the others incorporated drips and accidental splashes more freely because of Pollock's example. In 1950 Kline painted his version of a Rothko, a tiny (11 x 8 1/2" orange and yellow oil on canvas in the collection of Allan Stone (Fig. 84). A

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long horizontal "transitional" abstraction of 1948 (Fig. 40) vaguely resembles Philip Guston's forays into abstraction beginning in 1947, such as Tormentors, 1947 (Text Fig. 7), in its brooding quality and in the use of white dotted lines. (Kline met Guston around this time when he was building a dividing wall in a studio Guston was sharing with Bradley Walker Tomlin.[6]) A marginal resemblance to the nocturnal or backlit wavy, ribbon-like calligraphy of Tomlin in the late forties can be seen in some paintings Kline executed in 1948-49 such as Grey Transitional, (Fig. 34).[7] Conrad Marca-Relli and Giorgio Cavallon were two other friends who's abstractions of the forties may have been of some support to Kline at this time, Marca-Relli in his adaptation of de Kooning's curvilinearity into collage, Cavallon in his transcription of Mondrian's relational geometry into a painterly expression.

One peer with whom he was not close, but who's work he was undoubtedly aware of was Robert Motherwell. One can discern a faint connection between Kline's untitled 1947 painting (Fig. 34) and various Motherwells of around the same time, at least compositionally. The Kline is gloomily aggressive and crudely, thickly, painted, whereas a Motherwell like The Homely Protestant, 1948, to which it might be compared is light-filled and elegant. Motherwell loved to relate the story that Kline had come up to him at the opening of his November 1950 exhibition at the Kootz

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Gallery and thrown his arms around him saying, "At last a painter in black and white." But Kline had been calling himself "a black and white man"[8] since his days in England and had had his own exhibition of black and white paintings in October 1950, so he was hardly just discovering black and white through Motherwell which was Motherwell's implication. Probably he had been aware of Motherwell's black and white paintings before this,[9] and of those of other painters besides de Kooning who so severely restricted their color options.[10]

Motherwell had begun working in all black and white images in 1949 (after Kline chronologically), in what would later become his Elegy to the Spanish Republic series, and had shown one of the starkest of them, Granada, 1949, in March 1950 at the Kootz Gallery in an exhibition entitled "Black or White" for which he wrote the catalogue introduction. In his essay Motherwell wrote that dealing with such a simple relation as black and white was a relief once in a while, but he also saw the white of the canvas as a void, like the poet's blank sheet of paper, a fearful void which only the painter's love for pigment could fill. He saw black pigment as full of dark implications in itself, coming as it did from the charred bones of animals, while some of the whites came from poisonous ores like lead. "Sometimes, I wonder," he wrote, "laying in a great black stripe on a canvas, what animal bones (or horns) are making

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the furrows of my picture." He closed his statement with words that would have rung true to Kline: "If the amounts of black and white are right, they will have condensed into quality, into feeling."[11] Whether Kline read the catalogue or not, this exhibition surely served as confirmation that painting in black and white was acceptable.

Black and white paintings by Fritz Bultman,[12] William Baziotes, Adolph Gottlieb, Hans Hofmann, Weldon Kees, Mark Tobey, Bradley Walker Tomlin and Willem de Kooning, as well as Motherwell's Granada, were included in this important Kootz show with works by Europeans Braque, Dubuffet, Miro, Mondrian, and Picasso, though these were apparently not exclusively black and/or white. Pollock was not included and he slighted the show in his letter to Alfonso Ossorio, whose house guest he was on MacDougal Alley during the latter's absence in the winter of 1950. Perhaps his non-inclusion prompted him to write, "black & white show at Kootz - Picasso's romantic picture in color was interesting."[13] In any case Pollock began to do black and white drawings in 1950, one of which was used on his announcement for his December Parsons' exhibition, and in the summer of the year he painted a completely black on white canvas, Number 32, 1950, one of his finest works. The following year, 1951, he concentrated almost entirely on black and white, and Kline's influence on him might be cited among many at that time, including the Kootz "Black or

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White" exhibition itself.

It is too difficult at this point to pin down any specific effect on Kline of friends like Peter Agostini, Earl Kerkham and Herman Somberg who were essentially still working in a figure-based expressionism and, at least for the latter two, developing a personal variants on Cubism. Yet Kline told Katharine Kuh that "people like Earl Kerkham have affected me." He explained further:

> I've talked a lot about drawing with him. I think the reason his work hasn't caught on more is because he's always been so out-and-out honest about the artists he's been influenced by. He hasn't hidden them. If he liked Cézanne, he used Cézanne. He definitely believes in influences, but naturally he's not an imitator.[14]

Kerkham and Kline kidded each other in heavy German accents, calling each other "Ludwig" and painting on each other's canvases, either deliberately on request or simply because they needed an available surface at that particular moment. Even though he fervently believed that: "The important painting of our time will probably be classical painting with a modern treatment,"[15] Kerkham stressed the emotional side of the painting process and encouraged Kline to approach the canvas without preconceptions. Kerkham's figure studies are free and blunt with ultra simple massings of form. A few brusque strokes comprise the face, a few more the body. His economy of means produced a high emotional charge -- that he passed on to Kline.

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Earl Kerkam had been a highly successful illustrator who used his intense study of Rembrandt and Cézanne to make a personal fusion of traditional art and modernism which was highly respected by Kline and others in the avant garde. In 1965, when Kerkham died, de Kooning, Guston, and Rothko were among the signatories to a petition sent to The Museum of Modern Art requesting that the museum mount a memorial exhibition of his work. They wrote: "Kerkham in our eyes is one of the finest painters to come out of America, and as working artists, we could afford the stimulation such an exhibition would provide us, and the younger generation who have not had the opportunity to study his work."[16]

Another friend of Kline's was Joachim Probst, a fierce anti-modern expressionist who reigned supreme among the eccentrics in Greenwich Village as the Prince of Poverty.[17] (Red-haired and bearded, he dressed in heavy robes and claimed to sleep in a coffin at night.) Many of Kline's friends were also illustrators and painters of potboilers, so-called buckeyes, the kind of paintings one saw hanging on the fences around Washington Square that tourists bought. But they were extremely skillful at what they did, as Kline, who had won prizes at the National Academy in the early forties, recognized. These antimodernists countered the attraction of the avant garde being exerted by de Kooning, Pollock et. al. When Kline's 1950 show was such an artistic

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success, they felt him pulling away from them, though he still felt conflicted. Peter Agostini remembers feeling that it was as though Kline had put one over on the art world with the new work, and that even Kline thought so. "What the hell am I doing," he apparently asked Agostini. "They all say this is terrific."[18]

Everything went on simultaneously for Kline at this point: the free abstract drawings already discussed, arch-conservative, borderline buckeye paintings of the urban scene like Chatham Square and Chinatown of 1948, confused, derivative stabs at abstraction in various styles, and, most importantly, the highly personal essays in abstraction in oil which were true precursors for his 1950 and post-1950 work. Among these, a 1947 untitled 27 1/2 x 21 1/2" oil in the collection of Mr. and Mrs. Robert Bollt (Fig. 34) stands out as an obvious early variant of the Clock Face composition with its large circle in the lower right corner. One of Kline's trademark devices, a sharply-pointed, trigger-like form intruding into whitespace, shows up in this 1947 work as well, in roughly the same area as it does in Clock Face, 1950 (Fig. 51). Hanging a roughly rectangular structure that runs side to side across the canvas from a single vertical line to the top edge of the canvas as he does here also recurs, in Cardinal, 1950 (Fig. 50), and other paintings. Embedded Square of 1948 (Fig. 38) prefigures the many later paintings featuring a single

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square form only here it is sunk into a morass of thick paint rather than seeming to fly through the white canvas space. An austere 1949 oil on paper titled Black and White (Fig. 42) is a precursor for numerous later works where white is nearly overcome by black, though there is no similar composition in his post-1950 oeuvre. Many of the other drawings prior to 1950 do prefigure the later paintings to varying degrees, however, as we have seen.

What is interesting is that he was working so many different ways at once up and into 1950. A view of his studio that summer shows Clock Face in progress, a study on newsprint for The Drum -- both are paintings in his new black and white style that were included in his first one person show at the Egan Gallery that fall -- and an unidentified abstraction in a style closer to the de Kooning-influenced work that has been already discussed. What's more, he was also continuing to paint representationally. His poignant final portrait of Nijinsky, the best of them all, was painted in 1950, and he did brushed ink drawings of nudes and portraits of friends. All this while painting the black and whites that made him famous, plus the studies for them and a host of future paintings.

What then of Elaine de Kooning's hyperbolic description of how Kline found his signature black and white image?

One day in 1949, Kline dropped in on a friend

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> [Willem de Kooning] who was enlarging some of his own small sketches in a Bell-Opticon. "Do you have any of those little drawings in your pocket?" the friend asked. Franz always did and supplied a handful. Both he and his friend were astonished at the change of scale and dimension when they saw the drawings magnified bodilessly against the wall. A four by five inch brush drawing of the rocking chair Franz had drawn and painted over and over, so loaded with implications and aspirations and regrets, loomed in gigantic black strokes which eradicated any image, the strokes expanding as entities in themselves, unrelated to any reality but that of their own existence. He fed in the drawings one after the other, and again and again the image was engulfed by the strokes that delineated it.
>
> From that day, Franz Kline's style of painting changed completely. It was a total and instantaneous conversion, demanding completely different tools and paints and a completely different method of working with a completely different attitude toward his work. Any allegiance to formalized representation was wiped out of his consciousness. The work, from this moment, contradicts in every way all of the work that preceded it, and from which it had so logically and organically grown.
>
> The artist got hold of large pieces of canvas and tacked them around his walls. He bought housepainter's brushes and enamels in a hardware store since artists' brushes didn't come in large enough sizes and artists'colors were much too expensive in terms of the quantities he needed and, more important, they were the wrong consistency - not fluid enough for his new needs.[19]

She went on to say that "In 1950, his sketches, measuring in feet instead of inches, were slashed out on the pages of telephone books and sheets of newspaper with black enamel."[20]

There a many problems with Elaine de Kooning's account. First of all she subsequently wasn't sure whether it was

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1949 that this event took place or perhaps 1948, which makes a big difference because it would negate the whole notion of a conversion. As we have seen as far back as 1947 he had painted a 23 x 30 inch canvas in black and white and before 1949 he had made dozens of B&W drawings on large sheets of inexpensive paper. While I don't doubt that it happened, that she witnessed it, and that it had an effect on Kline (if not immediately), he certainly didn't make a "total and instantaneous conversion" to his mature style. (The enlarged projections apparently had no effect on either Elaine or Bill de Kooning, it should be noted.) For one thing, in 1951 Kline did a large, finished drawing on rice paper of a rocking chair, (Fig. 101) so "any allegiance to formalized representation" was certainly not "wiped out of his consciousness." We can also see in the photograph of his studio that he did not have "large pieces of canvas tacked around his walls" -- only one -- and we know that telephone book pages are not measured in feet but rather inches.

One final thing, as we shall see when we look at the work from 1950, a portion of it is quite tentative. While some of the 1950 paintings are bold and full of "gigantic black strokes" all of them are not. He was still feeling his way into the new abstraction. For a man who'd been a figurative artist of one sort or another since he was a kid, this was not an easy commitment to make, but once he did so,

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it was a commitment for life.

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Notes:

1. Elaine de Kooning, Franz Kline Memorial Exhibition, 14-15.

2. Gaugh, Ph.D. dissertation, 37.

3. Katharine Kuh, in conversation with the author. She made the passage over the rooftops with Kline when she was selecting works for a 1956 Venice Bienniale exhibition on the theme of the city.

4. All quotations are taken from Hawthorne on Painting, From Student's Notes Collected by Mrs. Charles W. Hawthorne (New York: Dover Publications, Inc., 1960).

5. I believe that the particular kind of organicized approach de Kooning took to Cubism stemmed both from his having been influenced by Gorky and by Marcel Duchamp's own fleshy Cubism in the 1911-12 paintings of The Bride and The Passage of the Virgin. Gorky's influence is not enough to explain the Duchampian way de Kooning uses lines to make shapes and then lets the lines speed or drift off to create shapes out of the negative spaces the first shapes created. The wide diversity of line type is also Duchamp-like. Gorky's line was much more even and consistent.

6. From a conversation with Philip Guston in 1980.

7. Harry Gaugh also cited Tomlin as an important influence on Kline at this time. He illustrates the point with Kline's Black and Blue, 1949 (which is quite Tomlin-like) and Gray Abstraction, c. 1949 and Painting, 1950, (which differ in many ways). Gaugh, The Vital Gesture, 85-86.

8. Gaugh, Vital Gesture, 88.

9. David Hare didn't think so. He bluntly states in a letter to the editor that, "Motherwell was no influence whatsoever on Kline. Motherwell turned to black and white some time after having seen such work by both Kline and de Kooning." Art News (December 1967): 8. Motherwell could not have been unaware of de Kooning's very well received first one man show in 1948 at the Egan Gallery.

10. Kline's teacher, Henry Hensche's teacher Charles Hawthorne had been very eloquent on the subject of black:

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"Black is almost a test of one's ability to paint. There isn't any more beautiful color than black, but when you take to using it whenever you want a dark it is time to take it off your palette. The subtle color of black and white is more beautiful than that of pinks and whites." From Hawthorne on Painting, 49.

11. Motherwell, Black Or White, Kootz Gallery exhibition catalogue, February 28 - March 20, 1950. Kline would not have missed seeing the show, and should have been included in it. The chronology in Stephen Foster's Structure of Identity mistakenly asserts that he was.

12. Bultman's black and white paintings may have been of some influence on Kline as they were acquainted. Bultman's paint handling was very rough and aggressive however, and his bent toward geometry and rigid structure separated him from Kline as well. Interestingly, Bultman later bought a painting by Kline which was extremely roughly painted. He thought the painting was dated around 1949, though it turns out to be a 1951 painting.

13. Lee Krasner and Jackson Pollock, D83 in "Documentary Chronology," Jackson Pollock: A Catalogue Raisonné, 4, 247.

14. Kuh, The Artist's Voice, 143.

15. Gerald Nordland, "Earl Kerkham, 1891-1965," Earl Kerkham Memorial Exhibition, May 13-June 26, 1966, Washington Gallery of Modern Art, 13.

16. Nordland, "Introduction," Kerkham Memorial Exhibition, 14.

17. Herman Somberg, Kiernon Kramer, Peter Agostini, and Budd Hopkins and others recalled Kline's friendship with Probst and other Greenwich Village characters including Sam Kramer, whose jewelry was displayed in wildly Surrealistic cases in front of his 8th Street shop.

18. Peter Agostini, interview with the author, January 1989.

19. Elaine de Kooning, Franz Kline Memorial Exhibition, 14-15.

20. Ibid, 15.

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Chapter Two - 1950

This is the year of Kline's breakthrough, the year in which he had his first solo exhibition, the year he found himself in the midst of a movement that was changing art history. Kline still continued to paint an occasional representational painting, most importantly his final, great portrait of Nijinsky as Petrouchka, but these were only encores from a familiar repertoire. His Egan exhibition, which ran from October 16 to November 4, showed him to the art world wholly as an abstractionist. It included more of his greatest paintings than any subsequent exhibition during his lifetime. Only his last exhibition, in 1961, came close. Reconstructing that 1950 exhibition should serve to delineate the nature of the breakthrough, establish certain baseline characteristics of the work, and point toward the work he would do the following year. Examining the paintings with great attention to finding characteristic traits we should be able to begin to establish a lexicon of his forms, a compendium of what he did do, and what he didn't. We will be able to build on it in future chapters.

Ten of the eleven large paintings in this first exhibition are known to us: Wotan, Hoboken, Giselle, Clockface, Leda, Chief, High St., The Drun, Nijinsky, and Cardinal. The one that isn't, Wyoming, has apparently

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vanished without a trace. As with the year's work as a whole, about half of the pictures include circular forms, half are rectilinear. Giselle (Fig. 54) is the weakest of the paintings. Its members are all thin and tentative except for one upright which is thick but unanchored and unsupportive so it fails to bolster the fragile architecture of the picture. This matter of architectural strength is central to Kline's mature work because so much of it is literally built of Constructivist elements--black crossbars, beams, bands, in scaffoldings of uprights and horizontals. Anytime bars, beams or bands enter a painting space they are seen as constructive elements, just as diagonals immediately create spatial movement. When these bars are thinly brushed so ambient white space invades them, when they wobble or peter out, sag or bend, weakness is conveyed. This was something Kline learned to avoid at all costs and you can follow his learning process in the paintings he showed this year.

Giselle is the most like the large drawings of the late forties in the relative consistency and delicacy of the linear units. High Street (Fig. 55) and The Drum (Fig. 53) share some of its weaknesses, but interestingly the studies for both of these paintings (Fig. 67 and 66) do not. This may be because the studies are in ink and Kline was so sure of himself in that medium that the lines have a boldness and vigor that is missing when he applies pigment to the

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coarser, brush-dragging surface of canvas. The ink fills the bars in fully except where the brush is lifted off the paper, so a sense of solidity is engendered naturally; in oil paint that has not been thinned this filling-in does not occur automatically and the brush must be brought back again to render a comparable solidity to the bar.

Both High Street and The Drum have a sense of suspension. The circular form and curving understructure of the drum-like configuration in the middle of The Drum seems suspended between the black masses above and below it. High Street is comprised primarily of horizontal bars hung from the top. The first two are anchored along the left edge and run straight across to exit through the right side of the picture. They pass through a massive black central wedge from which three larger black bands shoot downward at an angle. Two of these bands reach and appear to pass through the lateral edges of the painting creating a wide-angled upside down "V" or chevron pointing upwards; one wavers and stops short of the edge. Three other elements descend from the lower edge of this large chevron-wedge which dominates the canvas: a thick loop of black which marks the canvas's center and feels like the locus for a rifle's trigger; left of center, a vertical irregular band from which a smaller lighter, more open version of the larger chevron-wedge formation is suspended; to its left, a brushy vertical which also touches this hanging formation.

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Kline's creation of a smaller variation on the larger formal configuration within High Street is not the lone instance of this compositional device. It also occurs in Cardinal (Fig. 50), one of the greatest paintings in this first show, where a small scale variation on the theme of curves encaged within squares (the primary idea of the painting as a whole) occurs in the central section of the right side of the painting. This mini painting within the painting is even clearer in the study for Cardinal (Fig. 64) because the blacks are smoother and more forthrightly shaped in both areas. The anchoring of horizontals at the left while letting them pass through the right edge is another feature High Street and Cardinal have in common. There is also the intimation of a trigger in the large central curve in Cardinal which was noted in the central loop form in High Street. This trigger-like intrusion into whitespace is a device he used numerous times throughout his life.

Other aspects of Cardinal are worth pointing out since they recur with great frequency in his work and indicate the care with which his paintings are composed. The way the tip of the left-hand vertical touches the top edge so precisely is extremely important to the picture in the same way that Mondrian's black bands touching or not quite reaching the canvas edge was crucial to the dynamics of his pictorial equilibrium. The way Kline uses the two parallel verticals to suggest spatial depth and yet to deny it is brilliant

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post-Cubism. The left one is higher than the right one and stops overtly in whitespace which should indicate that it is located farther back in space than the right one which runs to the bottom edge near us, but the verticals are approximately the same height and width which cancels our sense of spatial regression. Using such parallels, or using diagonals and then canceling their perspective rush by some other means, are two of the most common ways Kline plays with our spatial expectations and then subverts them. Sharp pointed lines jut into whitespace at various places in Cardinal (in only one place in the study) usually in a straight line and usually on a horizontal axis. Besides activating the whitespace and counteracting its primacy as shape, these "fine points" serve to lend scale to the painting. Their small size makes the larger members seem huge in comparison and therefore expands the overall size of the painting in our minds. Kline's exceedingly sophisticated manipulation of scale is one of his major assets as a painter. As we have seen, his years of training in caricature undoubtedly gave him this skill.

Two of the paintings in this first show are comprised of large fully circular forms inset between straight lines: Hoboken (Fig. 56) and Clockface (Fig. 51). A third, Nijinsky (Fig. 59), would have been, if Kline had followed his study for the painting (Fig. 70), more closely as it contains a large perfect circle[1] in the center. Another

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painting in the show, Chief (Fig. 52), also combines circular forms with straight lines, but the overall look of the painting is organic rather than geometric the way Hoboken and Clockface are. Harry Gaugh sees a work on newspaper which hung in Kline's studio in 1950, K296 (Fig. 61), as a potential study for Hoboken,[2] which seems highly unlikely given its completely different configuration and orientation. The newsprint study is far more likely to have suggested aspects of The Drum, since the orientation of the circular form above some verticals is the same in both. More importantly, the study features a solid black triangle curving off center to the left at the top of this circular shape. In the study for The Drum and in the final painting a large black shape occupies a similar position at the top of the oval of the drum's skin.[3]

The circle occupies a more important place (and takes up more space) in Hoboken than it does in Clockface, but it has a kind of wobbliness that reminds one of large bubbles as they are foundering off the end of a bubble wand. The circle in Clockface has smoothness and spring, though it too is far from perfectly regular. The circle in the study for Clockface (Fig. 65) is the most taut of any of the works in this group of five--Clockface and its study on telephone book paper, Hoboken and its study on telephone book paper (Fig. 68), and Sketch for Hoboken (Fig. 63), an oil on board that is approximately one third the size of the final

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painting, 62 1/4 x 80 1/4"). The circle has a contained, secure quality in the Clockface study which it loses in the final painting. There the circle takes an active role, pushing forcefully against the upright to its left and upwards against the rectangle with its embedded lozenge at the top. Whereas the study is calm, the painting is transformed into a dynamic interplay of forces by the different character of the circle. As if to emphasize this, Kline echoes the curve of the circle above the median horizontal. It is worth noting that this horizontal crosses the painting in the exact middle thereby identifying itself with the crossbar of the stretcher on which it is supported. This congruence of painted form and actual structure gives the painting added strength and makes the dynamism generated by the circle all the more effective. We see that it has bent the leftmost vertical into a slight curve as well.[4]

The circles in the three versions of Hoboken are also interesting for their differences. In the Sketch for Hoboken, the circle dangles from a bar of black, but has nothing above it. The configuration of diagonals and triangles to its right has a stick figure-like unity that is not shared by either Hoboken or its study. In fact, the only things the three works have in common are the placement of each circle to the left of a linear nexus and the intrusion of a black line into it. (Turned on its side, circle down, Hoboken becomes a sibling of Clockface in

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composition.) Here again, the study on telephone book paper seems the strongest of the three works, its black bands moving through the picture space with authority and verve. (It seems clear that Kline is still on surer ground in drawing than painting at this point.) The full movement of a wide swath of black ink from the right edge at center, across the printed surface to and out of the upper left corner, is the strongest part of the structure. Kline will rely on such devices to reinforce the "architecture" of his paintings increasingly in the coming years.

One further aspect of Hoboken should be noted and that is the marked painterliness of the surface where black is mixed vigorously into the whites, and white is painted over blacks. Some of this resulted from painting out the blacks, but since he kept so close to the study, it is obvious that most of it was a deliberate attempt to reestablish some of the visual activity provided by the printed lines of the study's telephone book paper. Those printed lines assertively established the picture plane and brought it up to the black bars. Without them, and with unarticulated whitespace outside of the bars, one either reads the bars as objects seen against empty space--a distressingly simple figure/ground situation--or one reads the blacks calligraphically as if written on white paper. Both approaches were anathema to Kline.

Wotan (Fig. 74) presents a different solution to this

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basic problem of Kline's. Interestingly, in the study (Fig. 73), Kline painted the black square in oil on a collage of printed and unprinted paper (which he had partially covered with white paint) and then overpainted the blacks and the collage with more white, dripping and spattering whites on the blacks. As a result the black square seems deeply embedded in the richly messy white surface. None of this sumptuous visual incident reappears in the final painting, nor does the extra width of black in the lower right corner of the inner square. Why didn't he need it? Mainly because the sharpness of the edges of the white inner square in the canvas makes it such a clear, positive shape that it floats out toward us transforming the black into its frame or shadow. By flaring out the lower right corner of the black square, and by extending its upper member to the right a few inches, he dynamizes the open black square and makes it an active form on a par with the radiant white square it encloses. By attaching the black square firmly to the upper painting edge, he fights a reading of the white as space and creates a sensation of upward movement for the black square, as though it were passing up and out of the picture space before our eyes. As we have seen earlier, the narrower width of the upper member adds to this effect.

The surface of Wotan is thickly coated in multiple layers. One is aware of its uneveness immediately upon getting close to the painting, because it is surprising

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given the sharpness of the image from a distance or in reproduction/memory. It is a characteristic of many of the earlier fifties canvases that the surfaces look like former battlegrounds of the brush and imply many other previous lives for the painting. Nijinsky is notable in this regard because a large area of brownish-red paint remains visible in the lower snarl of black lines. The studies were sometimes in color--this is true of The Drum--while the final painting was black and white. Apparently Kline often painted in color at first and then painted the color over with white and black. That, of course, is the cause for some of his work's physical problems over the ensuing years; white and black dry faster than earth colors and mixed pigments, and cracking results.

Nijinsky was, of course, named for the dancer, and the connection between dance and the flying square of Wotan and Leda (Fig. 57) which were in the exhibition with Nijinsky has been made earlier. Unlike the close relationship between other paintings in this first show and the studies for them, the study for Leda (Fig. 69) has many differences from the final painting. The square is top heavy in the study, bottom heavy in the painting and the drips that descend from its left side are missing in the study. He retained the projection of the lower crossbar to the left however. The elements in the lower part of the picture are even more disparate: one long, jagged unit in the study

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rises from the lower left corner to cross out of the picture space a few inches up on the right side; in the painting, a rough edged, uneven black bar curves in from the right edge, dips in a wide "V" then rises up left of center and splits into a two-pronged fork, each tine of which is associated with a irregular blob of black. Numerous drips descend from this complex form, particularly in the center, none of which appear in the study.

It may be worthwhile to speculate about the title of this painting, since it is so specifically mythological in origin. Like Wotan, albeit by implication, the title refers to a god, in this case Jupiter, who took the form of a swan to seduce Leda. Which element, the square or the horizontal form below it, is meant to stand for Leda and which for Jupiter is not clear, but since Wotan is a square floating high in the picture plane as the square in Leda does, the implication is that the square is Jupiter descending from the heavens in an abstract form toward the recumbent Spartan queen Leda on earth below.

Less valuable icongraphically, but perhaps pertinent, is the understanding of Hoboken, the New Jersey shore city directly across from midtown Manhattan, as a hub of traffic with ferries and trains, coming in and going out of it at sharp angles. Other iconographical leads are chancier to follow. Harry Gaugh pointed out the cross in Giselle as relating to the ballet of that name because of the

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traditional presence of a "moss-covered cross on stage during Giselle's second act."[5] Cardinal and Chief are train names, and each could be read as train-like in side and frontal views respectively. Even though he came to be very careful to avoid associations with things in the world when naming his later paintings, in 1950 Kline was probably too new at abstraction, and the titling problems it created, to be as discriminating as he would later become about his titles.

Only Wotan and Wyoming were not reproduced the following spring in the Japanese periodical Bokubi which ran an article by Sabro Hasegawa on Kline, "The Beauty of Black and White" with reproductions of the other nine paintings. Kline's letter to Hasegawa, which was also printed in the magazine in Japanese, is roughly translated below in its entirety, even though some of it has been excerpted earlier:

Dear Sabro Hasegawa,

> I am very happy that my work is going to be in the calligraphy magazine. In 1931 I saw prints by Sesshu, Korin, and Hokusai at the Boston Museum of Fine Arts which made a very strong impression on me. After that I studied their work, and the drawings of Rembrandt, and this made my love of Japanese prints even stronger. In the magazine Sho-no-bi that you sent me, I like those works by the Sho-no-bi group, by you, and by Ueda that appeared in the part about [the sculptor Isamu] Noguchi. Would you be interested in exchanging pictures [either paintings or photographs of them] with me? I'd really like you to send me this magazine in the future. I look forward to it. [He gives the sizes of the paintings in the enclosed photographs.]
>
> I was born in the United States in the

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> mountainous Pennsylvania countryside where the American Indians were. I entered Boston University in 1931, studied abroad in the United Kingdom in 1935, came back to the U.S. in 1938. I had the first gallery show of my work at the Egan Gallery in 1950. Before that I won two Academy prizes for paintings of Pennsylvania--prizes for work that was anti-academicism.
>
> Please send my regards to Mr. Noguchi. There is a show of de Kooning's work on now at the Egan Gallery [April 1951] that's getting a lot of attention, even an article in Time magazine. I showed your letter to de Kooning. He says that he will also send you a letter and some photographs of his work. Please show me your works again and write back. I look forward to hearing from you.
>
> Franz Kline[6]

The May 1951 issue of Bokubi (which means beautiful ink/brush) that Kline sent photographs for was apparently the very first one in the magazine's long publication life. Hoboken was reproduced on the cover and looks extremely raw and violently aggressive next to the gentle curves of the Japanese calligraphy of the logo. The part of the catalogue for the Egan show listing the paintings was also reproduced. (Kline's original design for it has been lost.) The photographs Kline sent may have been misdated 1951, or their presence in a 1951 magazine may have caused the confusion, but some of these paintings in his 1950 show have subsequently been misdated 1951[7]

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. Even more confusion has resulted from the appearance the following year, spring 1952, of another pictorial piece on Kline in Bokubi by a different author. Here 1951 paintings are dated 1951, but subsequent dating of them has more often been 1952, the date of the magazine's publication.[8]

The work shown in 1950 has certain qualities which will become standard parts of his formal repertoire of the ensuing years. Though somewhat less evident during his 1957-1959 period of highly painterly, atmospheric abstraction, they reappear in the 1959-1961 black and whites with particular effectiveness. Among these qualities are strength of construction; the suspension of elements in air or from the top; anchoring the elements to one side, but letting them pass through the other; the appearance of pictures within pictures and trigger forms; the anti-illusional countering of spatial expectations; a tremendous sensitivity to where and exactly how the edges are touched, and to scale, with the use of fine points, spatters, and other very small units against which the larger, thicker units read very large. It should be noted that when he spatters he tends to limit its area, never covering a whole surface relatively evenly with dots. His large forms, whether circular or square are dynamized through their imperfections and the white space is activated through brushwork. And, finally, his dependence on studies is not slavish, though it is common.

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Notes:

1. The perfection of this circle is extremely rare in Kline's work. His circles are usually really circular forms just as his squares are really rectangles or squarish forms, but for the sake of ease of communication I will use the terms circle and square.

2. Gaugh, Vital Gesture, p.93.

3. Gaugh also relates that Thomas B. Hess suggested to him that the circular form in this newsprint study had probably resulted from the artist's accidentally placing a paint can lid on the newspaper. This too is unlikely since they don't make paint can lids that large usually, though it wouldn't be unlike Kline to find his forms in that manner.

4. This is a device Mark Rothko used often, whether consciously or unconsciously, to great effect in his mature work.

5. Gaugh, The Vital Gesture, 95. He also identifies the Wanamaker Store clock on 9th Street and Broadway as the clockface referred to in that title, and High Street as a Brooklyn subway station. Place names like that were always a favorite with these artists.

6. Franz Kline, letter, Bokubi 1, May 1951. The two issues of Bokubi which feature Kline's work, Nos. 1, May 1951 and 5, May 1952, are exceedingly rare. Xeroxes of both issues are in the author's possession.

7. High Street and Hoboken are among them.

8. That dating problem will be addressed in the next chapter.

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Chapter Three - 1951-1953 - THE EXPERIMENTAL YEARS

As in the previous year, we have the invaluable aid of an issue of Bokubi (published in May of 1952) containing many reproductions, for cataloguing Kline's paintings of 1951. They make it possible to establish dates and stylistic traits very specifically. All thirteen works reproduced in Bokubi are dated 1951 and titled simply "Painting" when they are given a title, except for the painting now known as Ninth Street which is titled "Painting Black and White." Sizes are given in feet and inches, often incorrectly, given the orientations of the paintings as they have come down to us. Many of these works have subsequently been dated either 1949-1950 or 1951-1952 in error, so this represents a special opportunity for correction.[1]

In Sabro Hasegawa's statement in this issue he says, "Since [Kline] sent me photographs of recent works shown in New York in 1951, I will reproduce them here along with the reviews of the show in Art News and Art Digest."[2] The implication is that all the works reproduced had been shown in Kline's 1951 Egan Gallery exhibition which ran from late November to December 15th. The announcement for the exhibition, also reproduced in Bokubi, was a poster made by Shiryu Morita in Japan featuring an ink version of Painting #11 (Fig. 97). Unlike the 1950 exhibition announcement,

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this one does not list the paintings on exhibit, perhaps because they were all basically untitled by the time of exhibition, and remained so in Bokubi.

Kline's March 18, 1952 letter to Morita (also reproduced in Japanese in this issue) mentions three additional photographs that he is enclosing to add to the ten previously sent, which Morita had already promised to reproduce. It is tempting to speculate that these three are the one on the cover, Painting #3 (Fig. 98) and the two at the end of the magazine which, unlike the others, are unnumbered, but there is no way to determine that. In the letter he tells Morita how his work has been evolving:

> I think there might have been improvement in this year's work in the purity of the white areas and in the simplifying of the structure. I have been working mostly with black and white since last year's show. Although the size of the canvas is pretty much the same, I use less gray and the shapes are simpler.[3]

Painting #3 is on the cover and one wonders if this is the painting Kline tells Morita he thinks is "very good (my best) and which I think you will love."[4] It and Yellow Square (Fig. 127) on the inside cover are among the sparest of these 1951 paintings.

Most of the paintings are boldly rectilinear--one, Yellow Square, even consisting of a floating square like the previous year's Wotan, but two paintings--Figure Eight (Fig. 94) (#10 in Bokubi) and Ninth Street (Fig. 95) (#11 in Bokubi) are all curves. Two others contain curving

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elements: a 20 x 24 inch canvas with a "C" inscribed within a floating square (#7 in Bokubi) (Fig. 114) and the untitled painting dated 1952 which is a promised gift to the Metropolitan Museum of Art from Muriel Kallis Newman (#9 in Bokubi) (Fig. 96). The latter painting is one of Kline's most exciting, physically engaged paintings. The central plinth-like vertical seems to curve in response to the pulls being exerted on it by the horizontal swaths extending from the rectangle around the "plinth" to the sides of the canvas. The bottom of the plinth curves in both directions as if it wants to go both ways, but the stronger pull is toward the left principally because the left swath goes directly into the plinth to pull it that way. (It overcomes two pulling swaths on the right in doing so.)

The Metropolitan's painting is an early statement of the visual theme of a number of later paintings--Sun Carrier, Flanders, Meryon, Tower, and Thorpe, for instance, many of them, like Sawyer and Harley Red 1959-60, in color--which are dominated by large vertical elements tied to the bottom and or sides of the picture. These well anchored towers appear in collages in this period as well as we will see.

"Bokubi #7" (Fig. 114) is a simplified version of Leda of the previous year, though with a far more "worked" surface that bears the scars of numerous "second thoughts," including collage elements that have been overpainted. This

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rough, messy look, and the thick and cracking paint of this painting, is characteristic of the 1951-53 experimental years. (Some reciprocal influence may be posited here with the work of Aaron Siskind whose photographs of scarred walls and gestural graffiti were inspired in large measure by Abstract Expressionists like his good friend Kline.[5])

White is very obviously brushed over black in both the floating square and the lower band in "Bokubi #7." There is another 1951 painting to which it is similar in this ply-over-ply layering of paint--Studio Shapes (Fig. 103) and another painting which is reproduced on the page with "Bokubi #7"--"Bokubi #6" (Fig. 100)--is actually white on black--an exceedingly rare phenomenon. All three paintings may have represented Kline's way of reacting to the "laundry ticket" view of his work. Calligraphy tends toward cursiveness, and one of the aspects of Kline's first show--a predominance of curvilinear gestures--is not true of his second exhibition where only Ninth Street and Figure Eight carry on that tendency. Ninth Street harks back to the late forties paintings in its internal complexity even though its scale is much larger than the de Kooning-inspired oils of like busyness from those years. Figure Eight, on the other hand, has the spring and dashing vitality of the abstract 1950 Nijinsky (Fig. 59). As great a painting as Figure Eight is, however, it represents both the culmination and the swan song of Kline's bold, curvilinear gesturing on a

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large scale.[6]

The significant thing about the large curvilinear paintings of 1951 is their expanded scale. It parallels the increase in gesture size we saw in the paintings of his first show and suggests that Kline moved from making wrist movements to whole arm movements around this time. Ninth Street is a 5 x 7 foot painting which is basically one huge circular mass with internal divisions. (A backwards F and KLINE are scratched into the left edge indicating a possible previous orientation as a vertical at some point in its evolution.) The circular sweep ends in a large oval at the right (in its final horizontal orientation). Black "spokes" which seem to "spin off the wheel" as it turns from upper left to lower right change to white "spokes" below this large ovoid form.

The curves in Figure Eight rocket from one side of the five foot canvas width to the other. Nijinsky at only three feet wide is and feels much smaller. Put another way, Nijinsky seems like compacted life, Figure Eight seems larger than life. Both create a dancelike sense of a figure in the air (or of the force lines left by such a bounding, upward leaping figure). In Nijinsky the curvilinear nexus in the lower half of the painting is counterbalanced by a rectilinear movement in the top, whereas in Figure Eight both halves have curving units. These units point in opposite directions however, the upper one to the left, the

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lower one to the right. Interestingly both units have vertical "tie-rods" of similar width which anchor them to the rectangle of the overall picture shape by paralleling its edges. They function that way mainly because they are straight lines amid a plethora of arcs. A wider semi-straight line shoots out from the center of the figure eight to tie the whole form to the frame at the left edge. It is worth noting in terms of Kline's hidden symmetry and compositional precision, that the top of this line happens to fall exactly at the picture's midline, creating both a sense of stability (because of the mental connection one makes with the stretcher crossbar) and of physical balance (because of the kinesthetic connection one makes with one's waistline).

Although it seems like a whirling dervish in full spin, the configuration in Figure Eight engages all four canvas edges. The left edge, as we have seen, is tied in by a wide band of black opposite which, on the right edge, a negative arrowhead-shaped white space pushes in to point leftward. The blunted pincers creating this open shape are echoed at the points of contact made with the top and the bottom edges of the canvas. All three pincer-like engagements of black with the edges are openings which suggest either incompletion or near closing. Doing so augments the air of urgency that the dynamic forms already convey. Just above center right in the opening of the upper half of the figure

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eight is a curved, boomerang-shaped unit which is like an ideogram for flight. It also has a trigger-like connotation which he had developed the previous year. Like the trigger form, pincers will appear from now on, even though he largely drops curves after this year.

Kline developed a new, non-dancer, non-head/body abstract form of figuration in 1951 as evidenced in the May 1952 Bokubi illustrations. Even though a cursory overview of Kline's wouldn't seem to support it, Harry Gaugh asserted that, "Figural abstraction constitutes one of the largest categories of Kline's imagery...a nearly continuous parade of intense personalities, staggeringly varied in character.[7] Kline seems to have lent credence to this reading, at least of his early abstractions, in a statement he made in 1955: "The first work in only black and white seemed related to figures and I titled them as such."[8] Presumably he means Wotan, Nijinsky, and Leda which were in his first show. A number of Kline paintings of 1951 also generate a quasi-figural impression though he stopped giving them names to indicate figural references. The new figurization is a squarish form or a stack of rectangular forms atop two vertical "legs." Reproduction #8 in Bokubi (Fig. 115) is the clearest example of this configuration in Kline's 1951 show and looks directly forward to a painting titled Figure that Kline painted in 1956. The two "legs" in "Bokubi #8" do not touch the "ground"--the bottom edge of the painting.

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One "arm" reaches out to touch the left edge, and a twisted square "torso"/"head" is invaded in three places by white. Figure, 1956 (Fig. 187) is similarly configured except for an additional element along the left edge, and for longer legs which reach the bottom edge.

Two other 1951 paintings share a figural quality with "Bokubi #8" though both are stockier and consist of stacked rectangles: "Bokubi #3" a 24 x 18"[9] canvas (Fig. 93) and Black and White (Fig. 92), a 44 x 34" painting owned by Leo Castelli at one point. According to Harry Gaugh, Kline originally meant the latter painting to be a version of Nijinsky and suggested to Dr. Isreal Rosen, a Baltimore friend, that it be titled Black and White Over Brown - Torso.[10] "Bokubi #8" and Black and White both have "arms" which engage the pictures' sides and share a canted, black rectangular "head" or "hat" on top of their "torsos;" in "Bokubi #3" that form is an open rectangle. All three paintings have three major areas, generally horizontal in movement, within their "figures," and widespread, more or less untrustworthy looking "legs." In one oil on paper of 1951, Black and White (Fig. 91) the "figure" lifts up off the "ground" and flies up to the top as if passing out of the picture space. The complex interior of this version will recur in many later abstractions with and without figural overtones, but its curves will not.

Painting #3 (Fig. 98), in a private California

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collection, is a large, five by six foot variation on the stacked rectangle "body" theme in which the rectangles are arranged side by side instead of one on top of another. One "arm" forcefully engages a side, the two "legs" are firmly planted at the bottom, and a trigger-like (or penis-like) unit juts into (or out of) the central rectangle.

Painting # 11 in the Lang Collection, Seattle Museum, (#5 in Bokubi) (Fig. 97) is a svelte, stripped-down variation on the figural abstraction theme,[11] the stick-figure version, you might say, in which the "body" is reduced to one horizontal with extended "arms" supported on two "legs" and supporting a vertical line "head." Because all of these "members" touch an edge, the painting surface is divided into two horizontal white areas above three squarish ones by the black "figure." The "figure" comes alive because of many subtle irregularities, tentative places, and moments of thwarted expectations. The "head" both stops short of the top edge and passes through it because it is two brushstrokes blending into one line. The "legs" don't really touch the "ground" but are carried to it on "feet" of dripped paint which create a sense of lift-off for the figure. But the most interesting part of the painting is the line that forms the arms and "torso," a line which is at a slight but definite diagonal, higher on the left. In a classic demonstration of Cubist procedure, Kline, brings the upward thrust of that line down by

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"echoing" it with a whitened-out black line below it, which conceptually continues the more level line that started on the right. At the "armpit" a white square is crossed by a faint counterthrusting diagonal and two white passages on the black "torso" nearby point to that spot. It just so happens that the bottom of that whitish square is at the same height as the top of the black "arm" which reaches to the right edge. Even though that "arm" is "dislocated" from the shoulder[12] one reads a continuing horizontal as sweeping across the picture from one side to the other that is not the diagonal but an alternative reality of it. The square formed by the "legs" and "torso" is frontal, parallel to the picture plane, and thus conveys a feeling of fighting the diagonal movement of the "arms" by a powerful twist of its squared "shoulders." The drips and the brushy discontinuities of the black lines also function like Cubist passage to elide or to conceptually connect forms.

Two other paintings reproduced in Bokubi that are related to each other have different, horizontal configurations which wring variations on the theme under discussion: The Guggenheim's Painting #7 (Fig. 99) and the untitled painting (K1450) in the collection of the Montana Historical Society (Fig. 116). Both are divided into thirds across their widths with the activity greater in the left third and more whitespace in the rest. The Montana painting has numerous diagonal bands in this active area, while in

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the Guggenheim painting that area is filled with vertical bands. Bisected rectangles lift up from the bottom to occupy the right two thirds of either painting. If turned on end, the Guggenheim painting onto its right edge and the Montana painting onto its left edge, both works can be seen as somewhat related to the "figural abstractions" under discussion. But oriented as they are they are really unlike anything else in Kline's oeuvre.[13]

The Guggenheim painting is as sharp-edged and close to geometrical as anything Kline ever painted except Wotan. But, because Wotan is not made up of parts to be viewed in relation to one another and this work is, Painting #7 comes even nearer to Mondrian. Of course not one line in the Kline is straight, but having one complete "square" and one cut in half by the frame, it can be read almost like a blown up detail of a Mondrian. In this regard it is important that the square is not centered and that the verticals to the left echo the one that forms the right side of that square so that it has a double identity as a positive form and a negative space behind a grid of black bars. The tip-toe touching of the bottom edge is Mondrian-like despite the drips. Another Mondrian-style nicety is the space of white left along the left edge and at the ends of the two horizontals that form the top and bottom of the square when they don't pass through the right edge. Also like classic Mondrian of the twenties is Kline's variety of widths to the

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units and to the distances of those units from one another and from the edges.

Shiryu Morita, a Japanese artist-calligrapher pointed out the changes that took place between 1950 and 1952 in Kline's work in an article summarized in English in this issue of Bokubi titled "On Looking at Mr. Kline's Latest Works--Impressions of a Calligrapher." He starts out by saying that Kline "grasped from within the same beauty as that of calligraphy [but] with a conciseness [none] of us was able to obtain." He notes that the differences between Kline's 1950 works and these of 1951 are that the number of strokes per work has been cut down and that the lines are straighter.[14] He then defines three characteristics of Kline's new work. 1. "the form of each work has its peculiar character" 2. "each line has its own taste" (by which I think he may mean grace or individuality) and 3. "the form and line match each other and express completely the theme of each work." I take it that he means here that the way the lines look in a given painting is like the look or feel of the painting as a whole. Morita explains this in the following way: "I have seldom felt so keenly that the character of a work can be made through the harmony of the outside and the inside...the outside being the combination of the lines and the inside the quality of these lines." He says that the masters of the art of calligraphy do the same but their work is "too complicated and too familiar to be

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our model." He finds Kline's concision and freshness inspiring.

He notes the "rather sharp, dry, unsettled" look of Kline's lines in 1950 and how the lines in his 1951 works are "more tasteful and settled." "In a word," he says. "the lines have been *deepened* [italics his]. "This depth of the lines gave," he thinks, "the blank [white] space a sense of purity and tastefulness [in relation to the forms]." He was amazed at the way the white space was advancing on the (black) forms in the changed new work.

> The painter's deeper consciousness of the beauty of blank space or white must be noticed. He modestly pays attention to and makes use of the beauty of white as well as that of black. This modest attitude is the painter's personality itself. It is my greatest pleasure to find - not in the east but in America - these works in which the beauty of both black and white is used most efficiently.

Finding contemporary Asian art fussy and stale in comparison because it has been imitating the past for too long, he says, "We have forgotten the effort of creating a truly beautiful form. Purified by the efforts of billions of men, we can gain a degree of beauty by simply imitating masterpieces of calligraphy" or by following traditional formal rules. However, he says, "such apparent conveniences have injured us. Spoiled by them, we have had no desire to create true beauty from within ourselves." Instead, he believes, "It is most necessary to follow the spirit of Mr. Kline." Kline's works speak in the present tense while

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theirs do not. "Unless we reflect on our life," he says, "we can not create works which have modernity."[15]

In 1951 Kline painted a number of large, full scale canvases (for which no known studies exist), which were highly experimental and never followed up by others like them. We have seen some of them already--Figures 26, 28, 30 and 43--which are extremely simplified, but a less austere untitled work K501 (Fig. 88) makes interesting connections between the very painterly 1951 abstractions, such as Figures 26 and 30, and the figurational works from the same year we saw reproduced in Bokubi. In it creation of a rectangular "head" above widespread "arms" creates a "torso" supported on sturdy "legs" slightly aslant in just the way Kline himself always seemed to stand.[16] The outflung arm gesture that was so typical of him, too, adds to the self-portrait sense of the painting. Though no later paintings relate to this one specifically, it shares the crispness and emphatic assertiveness of many of his finest later works, and, of course, the use of the rectangular head-like form continues to recur with frequency.

Kline painted Horizontal II (Fig. 119) throughout 1952, as the subject of an article by Robert Goodnough, "Kline paints a picture," which appeared in the December 1952 issue of Art News.[17] From it we can glean something about his work habits, even though the length of time spent on the one picture was probably far more than usual. Photographs of

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Kline at work on the painting show studies for it and other paintings on his worktable (Text Fig. 8) which are instructive about his formative processes. None of the works on paper visible in the photographs corresponds directly to the painting in progress tacked to the wall behind them, but all have something to do with it nevertheless. Goodnough states that "while many sketches and drawings were done before it was started, it was a result of backward looking that the painting was conceived." By "backward looking" he means that Kline looked through a lot of earlier works on paper and selected the one that expressed his concept most concisely to use as the main study. He would either work from it directly, or, as he did in this case, "set the drawings aside and work on the canvas with the general feeling he has gotten as a result of making the drawings, ready also to make changes, at any time necessary, as the picture develops."[18]

Kline worked on drawings from January until June when he finally tacked a six and a half by eight foot piece of canvas to the painting wall in the back of his studio. In the beginning, this painting had two vertical thrusts that moved up to the top of the canvas from a horizontal bar located about a third of the way up the horizontal surface, "but this movement was too strong and directed one's interest outside the picture,"[19] according to Goodnough. At this stage the painting was probably closer to one of the

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studies visible on his worktable when viewed as a horizontal with the pointy tip touching the bottom edge. (It should be noted that Kline's "aerial" view as he walked to and fro and around his worktable was a version of Pollock's view down onto a canvas lying on his studio floor. In both cases, the work's orientation is "up for grabs" for a maximally long time.) This tip also figures in the final painting, albeit differently. As Goodnough tells the story, "after consideration...he decided to put a black area across near the top to give a horizontal direction,"[20] probably taking a cue from the weighty "check mark" shape in the upper right part of the drawing.[21] At the end of July he happened to turn the painting on its side as he was taking it down, and in doing so he discovered what it needed to be better balanced, mainly three more inches on the right.[22] (Oriented vertically, as it might have been as he took it down, the painting relates to Four Square, in the Collection of Dorothy Miller, the study for which was lying next to the drawing mentioned above on his worktable.) The centerline of Horizontal II runs up the right side of the lower vertical element, through the tiny white spot in the left vertical of the central pair, and hits the upper left corner of the central whitespace exactly in its point. The forceful frontality of this centralization counteracts the movement into depth that might otherwise have resulted from the diagonal tilt of the two horizontals. Also of

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assistance in pulling the image up to the picture plane are the treatments of the white rectangles formed at either side of the central stem complex. Because of the way the leftmost white area is dented by the blacks at top and at right, it reads as positive, and, because a thin black line edges the right rectangle and invades it on the left side, it feels squarish and therefore assertive as shape. This does not happen to either of the rectangles at the bottom which read as deep space flowing under a massive structure. Kline articulates these "negative" spaces with drips and with subtle incursions into the black on the left, and from the black into the white on the right. These incursions balance each other out.

In three places (the two indentions mentioned above and the leg-like shaping of the bottom vertical element), the blacks are asserted as shapes with character, as opposed to being forms simply passing through space. They take on a personality, so to speak. This in the main, and the many small "imperfections"--the drips, the brushy, unclear passages in a generally crisp image, and the slight waverings along edges--are what give the image life, a human kind of life that we can relate to in ways that we can't relate to structural members, or any of the other kinds of architectural elements to which the image might be compared.

Working in the same year from a fully developed study instead of freely, Kline painted a vertical now in the

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Wadsworth Atheneum titled Painting (Fig. 120) in which a similar image to the one in Horizontal II is divided into upper and lower registers almost as though the artist were making two paintings out of one and then, conversely, one painting out of two. The top left two-thirds of Horizontal II reappears as the upper half of Painting; the lower half consists of only a horizontal beam and its triangular supporting element. The material in the upper register is canted downward slightly from left to right in a dynamic movement that prefigures Corinthian I, 1957, one of Kline's greatest paintings. It seems to enter boldly from the left while the lower element comes to a halt at the right seconds later. A tiny countermovement is set up in the middle of the canvas by a single horizontal brushstroke and one reads the entire configuration almost like two consecutive frames from a film strip. The filmic sense of the work is augmented by its existence in black and white. Here it is structured like sprocketed film that passes vertically through the light, but one often gets a filmstill feeling from Kline's work, because of the conjunction in it of dramatic movement and black and white.

A word might be said here concerning the kind of paint Kline used at this point since it helps in dating the works and in both appreciation and authentication.[23] According to Goodnough, himself a painter, Kline used a coarse linen to which he did not apply the paint heavily, but rather

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smoothly. (In the early, lean years he would have sized and gessoed the linen himself, but, as soon as he could afford it, he bought prepared linen, preferably Belgian.) He used a black oil paint that housepainters tinted their paints with, which came in cans, and Behlen's zinc white, which also came in cans, and into which he would mix some titanium white. He used less turpentine to thin the whites than the blacks, so they were thicker. The blacks soaked into the canvas unevenly, which he never tried to smooth out with varnish, feeling that, as author Goodnough related, "they should be left that way, for to change them merely out of technical consideration would be inconsistent--the emotional results count and not intellectual afterthoughts."[24] He used one to five inch width brushes which he kept immaculately clean to avoid graying the whites. Even though he used fairly fluid paint, he could not duplicate the fine-pointed fluidity of ink flowing off a brush that he got in his studies when he worked on canvas. What sings in ink, roars, shrieks, hollers, and falls abruptly silent in oil. However, the increase in scale from inches to feet almost demands such an expanded emotional vocal range. Bluntness is more effective than subtlety when the size is big.

It might be noted that the study for the Wadsworth painting (Fig. 124) is actually a collage of two inks on paper joined along the median marked by the horizontal

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brushstroke mentioned above. Collage figures very strongly in the work of this year for the first time, collages of ink drawings on telephone pages as well as white paper. One configuration, a kind of tower built upon a wide bottomed triangular base, appears in both mediums. The collage of white papers K745 (Fig. 133) has a vestigial curving form in the top part, whereas the telephone book paper collage K559 (Fig. 126) has one in the bottom form, and each has a member which reaches out to a lateral edge, K745 to the left, K559 to the right. Collage will continue to increase in importance as a medium for him in the ensuing years, particularly in its usefulness to him for working out color ideas.

Another new configuration emerged in 1952 which will be seen again in ensuing years. However, this one is viewed as in profile rather than frontally, as his work tends to be seen, and is highly dynamic. It opened up a lot of new possibilities for Kline. Three works from 1952 present versions of this new image which can be likened to that of a lunging figure or an animal hurtling through space in pursuit of its prey[25]: Black and White #1, 53 x 41 3/4," (Fig. 117) in the Janss Collection and an untitled ink on an upside down sheet of telephone book paper, K1080 (Fig. 129), to which it is closely related though in reverse, and Painting #3, 59 x 72" (Fig. 122). The image in the first two of these works makes connections to the top as well as

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the sides of the canvas; the third touches the bottom instead, giving it a somewhat more grounded quality. The first two also contain one area each that is rounded and head-like while the third does not. A white space amid the black mass can be said to serve the same function there. All three are comprised of thick, spikey and splintery black lines moving in different directions from a central core which arches or shoots from one side of the canvas to the other, and all three have knee-like zigzag elements dependant from this core. Among later pictures which are in some measure throwbacks to this new 1952 image are Lehigh, 1956, (Fig. 193), Hewn Forms and Shenandoah of 1956. Though the latter two are large, unclearly articulated masses--painterly rather than linear--they do lunge across the picture space in a manner akin to the 1952 works under discussion.

In 1953, unfortunately, there was no pertinent publication to help us see what Kline produced that year. Unless a number of paintings turn up, it doesn't look as though 1953 was a terrifically productive year for Kline. One previously misdated canvas, Buried Reds is signed and dated 1953 on the back which makes its frequently published date of 1954 untenable. The title "Buried Reds" points to one possible problem Kline may have been experiencing at this time: the urge for color driving the painting's beginnings, and the success rate with black and white

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driving its conclusion. Though he complained about being typecast as a black and white painter when he was with Janis, he may already have been feeling that eliminating color solved his problems too easily. When he did feel good enough about his color paintings near the end of his life to show them, he maintained that color had been there all along under many of the black and whites, as it, indeed, is here.

Buried Reds is a seminal little painting that can be seen as a precursor for two different compositional ideas that interested Kline for the rest of his life. The first idea is the bridge, which is basic to a number of later paintings: Luzerne, 1956 and Wax Wing, Ravenna, Le Gros, and Riverbed all of 1961. In the latter painting the crossing piece is dramatically reduced to a horizontal swath with a single support, and because the painting is a horizontal with that particular title, one is tempted to make a landscape reading. The "bridge" abstractions are unlike the hurtling forms seen laterally which were discussed previously. They tend more toward the geometric than the organic[26]; they seem purposely amassed rather than accumulated, and stable, rather than rushing violently and haphazardly through space. Though the forms go across the painting, they are stabilized by their ties to the sides and, crucially, the bottom edge. This creates the frontal reading and the stabilization. The stabilizing elements in Buried Reds are the blacks running down both sides most

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importantly, but also the thin vertical tip shooting up from the painting's bottom edge exactly at midcenter, and the black line which makes a white rectangle out of the upper left corner.

The other development out of Buried Reds was an "H"-shaped, bridge/tower image in which a crossing section more or less mid painting is supported by verticals which go on up to the painting top creating two "squares" of white above and below the bridge. New York, 1953,(Fig. 137) and the 1953 version of Four Square (Fig. 136) immediately relate to the open "H" bridge idea, which returns in 1956 as a more loosely painted and dynamic Four Square. The configuration reappears in 1960 in Black & White #2, and Slate Cross of 1961 picks up the theme for the last time.

A number of severely minimal paintings were also done in 1953, as we have seen: Suspended (Fig, 32), and two untitled oils, (Figs. 44 and 122), but such austerity of means is rare after this year. Herald, dated on the back 1953-54, (Fig. 151) can thus be viewed as the end of a line in Kline's oeuvre. Its rough-edged look with dry, dragged brushwork along the edges predicts the look of many 1954 canvases, however.

In summary, the three years 1951-1953 saw the phasing out of the curvilinear and of small unit compositions. In 1951, Kline simplified his shapes, made his white areas more predominant (less gray), and greatly expanded the scale of

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his gestures. Surface roughness that resulted from multiple overpaintings gave way to rough-edged, dry-brushed edges by the end of the period. He established a vocabulary of usages: tierods and secret or subtle stabilizers; pincers; versions of Cubist and Mondrian devices for manipulating space; and developed a new kind of abstract figuration out of vertically stacked units. In 1952 he exposed his methods of picture-making to the public in an Art News article and one is able to trace the way he brought a painting to life through the decisions he makes. He develops a filmic quality in his work and a new laterally-oriented, dynamic, lunging form, and begins a love affair with collage. 1953 sees him developing a bridge and "H" format, and a dry, rough handling of the paint on minimally articulated canvases. The paint handling carries over into 1954, but its use on large severely minimal canvases is phased out never to return.

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Notes:

1. The occurrence of 1952 dates on the backs of some of the paintings that were reproduced (in Bokubi, May 1952) with 1951 dates firmly attached to them can be either explained as a later mistake on the artist's part as he remembered them from their appearance in a 1952 magazine or by his sometime practice of dating works when they went out of the studio rather than when they were finished.

2. Sabro Hasegawa, "Kline's Recent Works," Bokubi #5 (May 1952): 4.

3. Bokubi, 4.

4. Kline writes: "I have enclosed two pictures of works that are at the Galerie of France in Paris right now and one more work which I think is very good (my best) and which I think you will love. Three pictures in all. One of them is from the Twentieth Century American Painting show at the Wildenstein Gallery in New York. If it is possible, I'd like you to put this work in the magazine also. I put a mark on the top of the photograph." (13 Klines are reproduced plus the gallery announcement.)

5. While the connections between Kline's work and Siskind's photographs have long been understood, David Anfam makes them, and connections with other photographers, explicit in Franz Kline: Black & White, 21-27.

6. K32 Black and White, 1950-51, is a particularly beautiful and lyrical abstraction which is related to Figure Eight and similarly not followed up on in subsequent years.

7. Gaugh, Vital Gesture, 107-08.

8. Franz Kline, statement in The New Decade (New York: Whitney Museum of American Art, 1955): 48.

9. This painting picked up the title "The Chair" somewhere along the line before it entered its present collection. There is no way of knowing for certain whether Kline gave it that title, though it seems unlikely that he would be so specific at this stage of his commitment to abstraction. He did have a penchant for rocking chairs, and titled a drawing of one of them "Rocker" (which it clearly is, unlike this image), but this painting was reproduced as "Painting" like all the others in Bokubi and Kline didn't tend to want to lead the viewer into a simple identification of a

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complex abstract image through an obvious title like this.

10. Gaugh, The Vital Gesture, 105.

11. Gaugh sees it also as a "desolate landscape," ibid.

12. This dislocation is a complete break in the study which was used on the announcement for his 1951 Egan gallery show. It was reproduced in Bokubi as well.

13. Other scholars such as Anna Chave and Stephen Polcari have found figural connotations in abstractions through reorientation.

14. This is roughly akin to what Kline said about the changes in his work during the year.

15. Shiryu Morita, "On Looking at Mr. Kline's Latest Works....Impressions of a calligrapher....," Bokubi #5 (May 1952), 6.

16. He stands this way in his famous Bert Stern portrait for Life, but takes the same stance in snapshots like one in the author's possession.

17. Robert Goodnough, "Kline Paints a Picture," Art News 51 No. 8 (December 1952): 36-39, 63-4.

18. Goodnough, 37.

19. Goodnough, 63.

20. Ibid.

21. Interestingly, a similar checkmark shape occurs in Fig 131 (K1203) without the other elements, giving it an unfinished feeling. Yet there must have been something he liked about the drawing since he kept it. He did periodically weed out the "failures."

22. Goodnough described Kline's method of working on a larger canvas than the size he thinks the painting will be to allow for future additions, such as this, if necessary. He worked on the canvas tacked to his painting wall (customarily made of homosote) so that there was a firm surface behind it to push his brushes against.

23. After he joined the Sidney Janis gallery in 1956 and the prices for his paintings began to go up, Janis asked

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him to begin using tube colors despite the extra expense. The consistency of the paint is quite different.

24. Goodnough, 39.

25. Kline just about always had a cat for a pet. Kitska was probably still his beloved housecat at this time and he portrayed her many times, once in a drawing where she goes from a quiet seated position into a violent, flying tangle of limbs and hair on end. This springing into action view of the cat relates most closely to the three pictures under discussion.

26. A small oil on paper in Budd Hopkins' collection is more organic than Buried Reds but equally bridge-like. Hopkins chose it in the mid-fifties when his own work was quite Gorky-like and organic. Kline would have seen it again each of the many times he visited Hopkins over the ensuing years since it was always up in a place of honor. 1961, the year before his death, was a time of recapitulation during which Kline often worked directly from studies done a decade or so before.

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Chapter Four - 1954-1956: TURBULENCE AND ARRIVAL

1954

"It is now Kline, even more than Jackson Pollock, who is pushing forward the frontiers of abstract art."[1]

Sam Hunter, December 1954

Kline had one exhibition at the Egan Gallery in 1950 and another at the end of 1951, but he didn't show again in New York until the spring of 1954. His national reputation was, however, growing very fast, due in part to a 1952 Boston show and two Chicago exhibitions in 1953. At this point, as the above quotation indicates, he was being considered equal or even superior to Pollock -- the long-reigning "star" of the New York School.[2] Kline was being included in all the important group shows of the new abstract kind of expressionism, and the Kline, de Kooning, Pollock triumvirate dominated the art scene in New York.

As we have already noted, Kline's paint handling becomes increasingly aggressive in 1953-54 with much brushiness along the edges replacing the sharp and clean shapes that were customary before this time. The painting reproduced on the announcement for his April 13 - May 1954 Egan Gallery exhibition is far less precise an image than the 1953 study on which it was based (Fig. 143), and that is typical.

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There are differences in the ways those works were produced however. When gouache is used on the porous telephone book paper it runs, stains, or blots into the paper in an interestingly feathery or foliate manner, which is not unlike the feathery brushwork of the painting's black edges. Those edges, however, were deliberately brushed out into the whites, as if to engage them in a spatial dialogue. He could not get the same, accidental effect in oil except with drips. When there are numerous drips they can produce a feather-like effect, but even then the sheer number of them makes their presence seem intentional. (A single splash or drip here and there can seem accidental, but not a plethora of them.)

Though the influence of Zen attitudes is probably at work in this encouragement of accident, another factor might have been the haphazard quality of the artist's life in New York then, in those very poor, desperate days before Pollock's death made the world aware that an Abstract Expressionist painting might be a thing of value.[3] Kline was still working part time in a state run program teaching art to the elderly, which was considered to be nothing more than welfare for the employees.[4] Grace Hartigan remembers helping Kline scrounge for redeemable empties around this time so that he could get enough carfare to go downtown to pick up this monthly stipend.[5] Hubert Crehan might have been speaking to this situation when he wrote the following in

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response to Kline's 1954 Egan show:

> I believe that they possess their individual "voice", modulated to express an artistic truth about the contemporary experience -- rough, a little desperate, more than a little crazy. Impose an order on these today and you're at least on the way to being an artist.[6]

Diagonal, 1954 (Fig. 148) typically speaks of human made things, not nature (there are no straight lines in nature) and it speaks of them crashing, and crashing into one another, breaking off, and reaching out. No longer using curves, Kline is developing an enormous vocabulary of straight line configurations with which to speak. Having learned a great deal from Mondrian's tipped squares about leftover shapes, he creates triangles with his diagonals, and then seems to enjoy playing with them, as in the lower right area.

When the edges are manipulated in the ways Kline does in Diagonal, a number of formal things happen. One thing is that the geometry is disguised. But the slurring of the edges also models the forms -- the way Cézanne's stacks of contours modeled a form into space -- and the drips create spatial depth. This is particularly noticeable on the left where short drips alternate with longer ones to give a nearer/farther away sense as though some were coming off the back of the form and therefore deeper in space. Of course, as we have already noted, this consummate master of scale also plays the fragility of the drips against the

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massiveness and density of the large forms to make them seem huge and powerful.

The forms in Diagonal have little of the acuity and snap seen in previous years, yet they are not mushy or weak. Crehan has more to say about Kline's painthandling that is relevant here. His own bias as a poet is exposed as he writes:

> No lover of oil painting can miss Kline's engrossment with the medium, his knowledge of its limitations. But he does not affect a high bravura style. Instead there are areas in the pictures painted with an attitude of disdain that marks them with an indifference to the ideal of the obsessive craftsman. This is both a temperamental and a cultural sign. As the most consummate poet will sometimes deliberately destroy the perfect beat of a line, only to accent the perfection of the others, so the painter will often mutilate a passage for an effect.[7]

In a number of Kline's 1954 paintings, such as Diagonal -- Jackson, Thorpe, Third Avenue, Two Horizontals II, and Hampton, the mutilations of the edges of the forms create a powerful sense of excitement. It is as though the forms were vibrating or being filmed slightly out of focus because they moved. Viewing paintings like these is probably why Crehan felt that Kline "often expresses something like the 'barbaric yawp' of Whitman, the 'goat cry' of Wolfe..." in his paintings. Certainly you feel it in Hampton (Fig. 150) with its striding movement and ecstatic, wide-flung arms.

Barbaric is certainly an apt term for Thorpe (Fig. 156) as well. The deliberate bluntness of the form and all its

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parts is extraordinary and without precedent in his work. But even here subtle formal elements like the tiny tie to the left edge near the bottom and the drips on the right, give the painting scale and lock the form in place.[8] The anthropomorphizing elements are the curving of the left side of the "torso," the ever so slightly raised area midpoint along the top of the form implying a head, and the vague brushing of black in the white on both side of the form (which function like indications of a shaking movement). The combination tends to make the title seem more likely to refer to Jim Thorpe, the great sports figure, rather than the town of Thorpe in Pennsylvania. He also painted another very blunt canvas in 1954 titled Pennsylvania.

These new brutally massed and truncated images remained in the minority while Kline continued to expend most of his energies on black forms intersecting in white space. That he didn't succeed every time is not surprising. Comparing Painting # 2 (Fig. 153) with its study (Fig. 154) we may be able to analyze what went wrong on one of those rare occasions when Kline's sense of scale seemed to fail him. The first notable departure from the study that may have weakened the painting was de-centering the amorphous gestural element, and seeming to detach it from the upper crosspiece. Centering always stabilizes and strengthens. He also made it and the crosspiece less massive and more tentative. The difference in size between that crosspiece

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and the two inclined verticals is not carried over into the painting, so you get three sort of wobbly, similarly sized elements of no particular distinction instead of the study's strong and dynamic units. Both top and bottom edges are handled differently, and less well in the painting. The three dashes going swiftly across the top dissolve into incoherence in the oil; a massive black base for the structure is firmly attached along the bottom edge in the study but floats lackadaisically above it in the oil. But perhaps the most damaging change from the study, is the transformation of the lower crosspiece. From a paler, cloud-like diagonal that countered the upper crosspiece's direction and brought it forward to the picture plane, the lower horizontal in the painting moves hesitantly across the surface in jogs strung out on a thin line. It seems merely a shadow or weaker version of the upper element, itself hardly a tower of strength. Everything in the picture has a kind of apathy that is certainly not present in the study.

Two somewhat similarly structured 1954 paintings -- Third Avenue (Fig. 155), Two Horizontals II (Fig. 157) -- also bear comparison for the purpose of determining quality from the effectiveness of Kline's painting decisions. All the elements in each of the works are rectilinear bands and none run parallel to the canvas edges. The elements in Two Horizontals are fairly uniform in size, but they are differentiated in Third Avenue making it a more relationally

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interactive painting. A squarish rectangle of white is reserved within each painting's nexus of bands. In Two Horizontals II the reserved white shape is so small and imprecisely painted that it doesn't seem essential to the picture except to point to the white shape above. The white rectangle in Third Avenue, on the other hand, is fairly sharp-edged and centered in the painting, and thus is given an iconic force like a king on his throne. The incomplete rectangle above it serves to stress the central rectangle's completion and hierarchical importance, as do the other, more or less amorphous white areas in the picture. (Hierarchy is crucial to iconicity.) Two Horizontals II is more dynamic, with its rush of forms in from the left, but Third Avenue is sufficiently energized by the canting of all of its members, and the drips and other traces of swift-seeming brushwork, to generate energy despite its structural solidity.

Kline worked in oil and gouache on paper a good deal in 1954, working his way into color, but not as studies for large paintings the way his inks on paper were. A large (23 x 18") oil on paper owned by sculptor James Rosati (Fig. 160) gives a good idea of Kline's coloristic democracy: it is a grouping of separate colors which retain their identity and are not subsumed by an overriding compositional structure. He is non-formulaic, switching from red, yellow, blue, green and black here, a primary mode, to a lavender-

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purple-magenta group, or orange-pink-red, perhaps in conjunction with forest- lime- jade- or blue-green.

Some critics wrote perceptively about Kline's 1954 work confirming its raw and dauntless character at this time. In his review of Franz Kline's 1954 show at the Egan gallery, Lawrence Campbell used the following adjectives: dramatic, overpowering, and off-beat; he described Kline's pictorial action as slashing and slicing; and he said the force of Kline's images is so powerful that if a viewer reads into them something that Kline didn't intend, it "will drag him back to Kline and what was on his mind." Campbell then outlined what he thought Kline's content was:

> For out of himself he has pulled these great ungainly scaffoldings, these poignant marks and signs... With most limited means he dramatizes the individual's frustration in an age of conformity. Kline's shriek -- black and white make the loudest, most desperate shriek -- is of the individual who has been forced to push his individuality to extremes to exist at all.[9]

1955

One small ink on paper that was in the ICE/MOMA travelling retrospective (Fig. 165) dated c. 1954-55 appears to have been the prototype for a whole group of explosive, bursting paintings in 1955. In it a large black, empty-centered knot pulls up from the lower left, gathering force, and then shoots off to the right out of the picture. A

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similar gathering together in the center and sense of blowing off the pressure toward the right happens in Black and White Composition (Fig. 166), Intersection (Fig. 171), and Crosstown (Fig. 168.)[10] Crosstown came from a study (Fig. 175), to which it is very close in configuration if not in spirit. The study seems to explode on the paper scattering blobs and wisps of black everywhere, and the right "arm" of the central knot or cluster seems to hang on to the straight line running to the right edge as if it were a lifeline. By strengthening the barely brushed in diagonal on the upper left of the main form and enlarging the diagonal on the right and extending it to the right edge, he seems to have trapped his image, locking it in place and thereby leashing its power to erupt.

The opposite happens when you compare the study for Shaft, 1953, (Fig. 139), and the painting that was made from it (Fig. 174) in 1955. First of all, the smooth, inkflow edges of the ink study for Shaft are harsh and coarsened in the painting -- in the style of 1954, the intervening year between the two works. But the soaring quality and sense of knotted energy present in the painting are not there in the study which is quite soberly tied down to the bottom edge. Shaft's massive black painted form ascends in a seeming rush, bristling with energy like the knot image and its manifestation in Crosstown which probably intervened.

With Shaft in mind, if one goes back to the core idea

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of this group in that little ink "knot" and enlarges it to fill the picture space, then Wanamaker Block joins this image family as well with its ascending, fenestrated mass moving to the upper right and its tie to the right edge. Granted it is more ponderous than the others in this extended family, and it moves forcefully but not explosively, nevertheless it belongs.

According to Harry Gaugh, "In 1955 Kline began the practice of painting pairs of canvases that relate through imagery, scale and proportion."[11] The pair he is said to have begun this practice with are two of Kline's best and best known paintings: Accent Grave (Fig. 164)[12] and White Forms (Fig. 179), both of which feature a horizontal movement across a vertical surface and both are spare and clean without raspy edges or much internal activity, especially White Forms. But Luzerne, which may also have been painted this year,[13] is enough like the other two to make it a trio. All three are crossbreeds of the "lunging animal," the "stacked figure," and the "bridge" developed in between 1951 and 1953, but here streamlined and purified. Luzerne has a decidedly Zen feel, which may have resulted, as Harry Gaugh believed, from Kline having been inspired by a Japanese "eight-part bridge" motif.[14] The painting is one the largest Kline had attempted, yet among the sparest, in tune with classic Zen spirit of "one corner" or "thrifty Brush" painting.

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White Forms is one of Kline's most pure, Malevich-like expressions, even though it can be read figurally as well as architecturally. Art historian Leo Steinberg was overwhelmed by it when he saw it in Kline's first show at the Sidney Janis Gallery in 1956. In his review he wrote:

> I declare that it treated me to a sensation the like of which I have known only under gothic vaults, when, upon entering Chartres, the flight of space about me seemed to suck the breath from my lungs. In Kline's painting, not the framing blacks but the keen, purposive white is the champion, and even though at top, dark rafters hold it down, it made a splendid flight, and it gave me a key to Kline's other works and to the drama of their sequence.[15]

The place where Kline was freest at this time (and perhaps at any time, since he apparently wasn't using them as studies for paintings), was his small oils and gouaches on paper, many of which have a very random-seeming look, as we have seen in 1954. But upon formal examination, their compositional strengths can emerge. One example, Red Green and Brown (Fig. 169 and colorplate for catalogue #36 in Franz Kline: The Color Abstractions[16]) should suffice. Starting with blue running along the right edge (interrupted midway by a black blob), it moves left into a vertical section of green cut into optically resonant squares by bright red lines, from there to a wide, dark ocher central vertical section, left of which is a variegated area of reds, browns, and yellow out of which a black zig-zagging line emerges to cross back over into the central ocher

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rectangle. By pointing to the central red line at the right and shooting off to midway up the left edge, this seemingly arbitrary black gesture unifies this otherwise barely cohering little painting. In black and white only the black gestural element and right edge blob stand out; the structure of the painting is all built of color and reads as almost a single tone from side to side. This is true of many of the small, experimental color paintings, making identification and orientation of black and white photographs difficult.

Kline continued to paint color out with black and white in his larger paintings, leaving it as traces of color around a form as he did in Orange Outline (Fig. 173), or leaving it as a ground color for the blacks, as he did in The Bridge (Fig. 167). In these instances color functions tonally as shading. It modulates between the main black and white forms. Kline uses color a third way, to substitute for the blacks, but that begins in 1956 with Green Cross.

1956

> Why inside a delirium of prison bars, under the beaming system? of a lunatic architect in its fall; within an elevator with a broken cable tumbling down an endless shaft, midway in a screeching collision of machine parts, or just in front of a falling aircraft's undercarriage which has picked my place for its crash site. No matter what the painting is or represents, it locates me a point of perdition. By its scale and merciless

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> enormity, it flings me back to the wall, into a predicament in which some saving action must be taken -- but is paralyzed in realization of its too-lateness and its insufficiency.[17]

Such was Leo Steinberg's response to the physical impact of the paintings in Franz Kline's first exhibition at the Sidney Janis Gallery in 1956. Some of those paintings were executed in the two previous years: Thorpe, 1954, Shaft, Crosstown, Black & White (Fig. 165), G.S., Ilza, Wanamaker Block, Bridge, Accent Grave, Vawdavitch, Luzerne, and an untitled 21 x 15" work, all in 1955. The 1956 works included were Green Cross, Sassoon, Spaniard, Mahoning, Yellow Green & Red, The Door, Orange & Black, and De Medici. Green Cross goes back to the recurrent bridge-across-the-canvas theme with the new twist of being in color. Its form would be completely the same in black and white, as a B&W reproduction of it proves, contradicting Kline's purported statement to Sidney Janis that, "If I can't do more with color than I can with black and white I won't use it."[18] He must have said this often, as it appears in Steinberg's review, though not as a quotation, when he writes; "Immediately after Ilse[sic] Kline began his experiments with color, which he has been refusing to use unless it could do more for him than he could do with black and white alone."[19]

Monitor, however, is a whole new painting idea. It represents one of the few times Kline dramatically played

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with indications of deep space and is worth close examination for that reason. Usually (as he did in De Medici, which Gaugh paired with Monitor) he manipulates his viewer with subtle spatial warps and shifts in a shallower depth of field. Here he draws you up to the picture plane from a very far distant, but immensely strong little vertical mark, descending from the top of the canvas about a third of the way in from the left. (The fact that the lower right elements end about a third of the way in from the other side, may play an important role in the spatial interplay by creating a subtle symmetry.) The eye is swiftly led along a fading trajectory to the massive dominating element in the lower part of the canvas. That broad black swath is supported on two legs at bottom center, just to the right of which it crashes into a narrow, horizontal, open rectangle. And there is where the crux of the picture lies, for we don't think that rectangle is in the same foreground plane as the big diagonal swath, which, incidently, emerged from the center of the left edge to swoop down here. Because the rectangle's elements are about a fourth of the width of the main form, they seem proportionally far away from us and therefore shoot back into space somewhere between the large diagonal and the small vertical element where our eye's journey began. The wide swath we thought was parallel to the picture plane on the left, is not parallel to it on the right. In other

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words, the rectangle pulls the right end of the swath out of the foreground plane, and suddenly it seems to be like an elevated highway swooping away into the distant rectangle. The jagged elements that seem to come flying off the top of this "highway" both urge on its rush into space, and tie it back to the original tiny vertical, making an imaginary triangle out of the intervening space. All these big spatial twists and optical shifts are exceptional in Kline's work, which tends to be far more subtle in its pictorial architecture.

Monitor is a brand new painting complex that was not of continued interest to Kline apparently, though a few smaller works in later years touch it tangentially. He did explore a few other new themes this year that will recur in his oeuvre, but much of his energy in 1956 was concentrated on developing new variations on earlier themes, as one might expect. Figure (Fig. 187) and its study (Fig. 188) are familiar forms by now and Four Square, 1956 (Fig. 189), is like a roughed-up version of the 1953 black and white of the same name. The "knot" idea remained fecund and found perhaps its purest and most potent expression in Buttress (Fig. 184), and its study (Fig. 203). The fact that he should title it so is an indication of how important the structural members tying the knot to the canvas sides are. In this case all four sides are engaged.

Small oils on paper such as Red and Orange (Fig, 215)

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and Yellow, Blue, Red, Green (Fig. 205) continued the "tradition" Kline established by 1955 of laying down colors in separate, generally unmodulated, clearly legible units, like blocks with which to build a picture. Steinberg made an insightful comment about Kline's use of color which is relevant here. He said that each of the "invading pigments pounds out a different plane -- somewhat as the piano keyboard in contemporary music, used percussively rather than for pitch definition." He added that "the result is a multiplication of planes, and the eye is given freedom to enter and move in depth. [They] dance in free space, and color sings in the fresh air of redemption."[20]

But in 1956, Kline still wasn't yet creating large pictures that were fully orchestrated in color. Color figures more strongly in De Medici (Fig. 186), a big painting at 6'10" x 9' 7 1/4," than it had before, but it is used tonally rather than in terms of hue. This despite its origin in a collage of green-painted paper on a black and white oil on paper titled Green Oblique (Fig. 190). The green figures more prominently in the collage, where it feels enlarged and more space filling than it does in the final painting, which reads like a white surface with black and colored elements on it. The painting unifies the abrupt jump cuts in the collage, so that the central mass seems to hang from crossing black lines like a cable car over a snow-covered hillside. Much more is made of the two-rectangle

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section at the bottom in the painting where it becomes a major compositional element of more importance, if not more weight than the central green. And the darker green at left, which is firmly fastened along the left edge in the collage, is almost entirely free of it in the oil and floats toward the central mass as if drawn by magnets. Much very engrossing painting goes on in the area between the two greens including passages in gray and yellow.

In a certain sense, De Medici can be viewed as a successful resolution of the problems in Painting #2 mainly because the dependent element is so prominent and compositionally active, instead of being relegated to playing a minor or marginal role in the painting action. Mahoning (Fig. 194) might also be viewed in this light (and the study for it was done the previous year), though its dependent units are quite entangled in the horizontal supports. Mahoning has many passages of great visual interest typical of Kline, such as the tipped and invaded white square on the left with its trigger curve. Among the other compelling passages are the invasions of black into the white area right of center, the shaping of the lower right white area, and the linear complexity of the ladder-like central element.

Black and white units are pretty much evenly distributed over the surface of Mahoning, the complexity of which can be said to characterize his black and white

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canvases of this year. Spaniard (Fig. 201) is one of two wonderful new compositions which are of the small Mahoning family of fully space-activated non-figural images; Cross-Section (Fig. 185) is the other. There is more white in Spaniard and more black in Cross-Section, but both commandingly fill the picture space, essentially splitting it down and across the middle with balancing lateral action. It should be noted that blacks only run along the edges for short distances, and usually pass through them. Despite his habit of drawing boxes around his doodles, he didn't tend to run black bands around the edges of a canvas. Like Mondrian he engaged the edge with care, though not with fear.

Not bridge, trestle, or building; not a person, place or thing; not organic and not purely geometrical, though with a sense of geometry --this new comprehensive composition is thoroughly abstract, completely engaging, and esthetically satisfying on every level. What's more, for perhaps the first time, the painting Crosstown is even better than its study (Fig. 204), which seems somewhat tame and predictable by comparison.

The lunging form is turned upside down in Lehigh, 1956, (Fig. 193) and Hewn Forms, 1955-56 (which retains the 1954-55 roughly painted look), and is transformed into an animal-like creature in the vertical painting, Sassoon, 1956. Spectre (Fig. 202) is a looming dark presence dominating the whites. It is a lone a precursor for a number of later

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paintings. The final new development of 1956 is a freewheeling, painterly tonalism which finds full expression in Shenandoah (Fig. 200) and Laureline (Fig. 192).[21] Shenandoah is lushly painted in a panoply of grays and blacks with a rain of drips along the lower right edge of its form. The paint is even more spectacularly brushed on in Laureline. It is this kind of lavish painterly generosity (really bravura style now) in conjunction with a greatly increased tonal range, that will distinguish much of Kline's work of the next couple of years, both in black and white and in color. It seems likely that Kline's new dealer Sidney Janis's admonishment to use only tube paint from an art supply store (instead of hardware store enamels) had an effect here.

Sometime in 1956 Kline started a series of dissimiliar paintings, titled Sabro after his Japanese friend, with a very blunt horizontal form on a vertical field in Sabro I (Fig. 198). Sabro II wasn't painted until 1959-60, but his 1957 study for it (Fig. 218) dramatically reverses the Sabro I situation with a vertical form on a horizontal field. While the first Sabro clearly recaps the large blunt, ungainly forms with rough edges that characterize these mid-decade years, the study for the second Sabro projects the grandeur and assurance to come.

In conclusion: 1954 paintings often have rough, raw edges, a lot of drips and accidental effects, a disquieting

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bluntness and mass, and seethe with energy. Geometry is disguised by the messy surfaces, his finely tuned sense of scale rarely left him, and he produced a lot of small, full color paintings on paper. 1955 sees the introduction of knot forms that seem to burst, color not being quite painted out of some major, predominately black and white paintings, and, if not the beginning of working on pairs of paintings, at least a greater clarification of the image sets he was developing. 1956 saw him experimenting with a new spatially deep concept, which he doesn't develop further, and the beginnings of comprehensive, allover-activated canvases in black and white. Color is sometimes used to substitute for black in a painting's structure and a new painterly tonalism is developed which continues to occupy him in the next year.

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Notes:

1. Sam Hunter, "Painting by Another Name," Art in America 42 no. 4 (December 1954): 294.

2. Willem de Kooning's star was also rising quickly at this time thanks largely to the efforts of Thomas B. Hess on his behalf. Pollock was faring less well because his main supporter, Clement Greenberg, had switched his loyalties to a succession of other artists.

3. Dierdre Robson, "The Market for Abstract Expressionism: The Time Lag between Critical and Commercial Acceptance, in *Archives of American Art Journal* 25 (1985): 19-23. She affirms how poorly the artists were doing financially in the early fifties, but doesn't give Pollock's death as much of the credit for turning the situation around for the other painters as they did.

4. From a conversation with Herman Somberg sometime in the 1970s.

5. From a conversation with Hartigan in May 1987.

6. Hubert Crehan, "Inclining to Exultation," Art Digest 28 (May 1, 1954): 15.

7. Ibid., 15, 33.

8. Another version of this massive, field-filling black image was the collection of Eleanor Ward and travelled with the ICE/MOMA 1963 retrospective. K506, as it is designated in the CR, runs horizontally, but if stood on its right side instead, it is close to Thorpe.

9. Lawrence Campbell, Art News 53 (Summer 1954): 54.

10. There is a painting titled "Crossways" dated 1955 and attributed to Kline in the collection of the Rose Art Museum at Brandeis, gift of David Brietman.

11. Gaugh, Vital Gesture, 119. The other pairs he cited are Monitor and De Medici, 1956; Garcia and August Day, 1957; Turbin and Charcoal Black and Tan, 1959; Ravenna and Waxwing, 1960; West Brand and Polize, 1961, and there are others, such as Requiem and Siegfried, 1958.

12. One of the rare instances of the inclusion of an important curving element in a post 1952 painting. The title

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is obviously derived from the diacritical mark.

13. Records in the Kline estate give the painting's date as 1955. Janis's pricelist for the 1956 show dated it 1956, but there was no date on the entry in Janis's 1957 sales record.

14. Gaugh postulates a source of inspiration in the 17th century stoneware tray painted by Ogata Kenzan and Ogata Korin, who often used the motif, in the Freer Gallery of Art in Washington, D.C., which Kline might have seen. Vital Gesture, 131.

15. Leo Steinberg, "Month in review," Arts Magazine 30 (April 1956): 42-43.

16. Harry Gaugh, Franz Kline: the Color Abstractions.

17. Steinberg, ibid., 43.

18. Quoted in Gaugh. Franz Kline: The Color Abstractions, 48, ironically opposite a color reproduction of Green Cross.

19. Steinberg, ibid., 43.

20. Ibid.

21. The drawing he made for his 1956 exhibition announcement is also in this vein.

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Chapter 5 - 1957-1958: CLOSING IN THE SURFACE WITH COLOR AND TONE

Kline hit his stride in black and white at this point, developing new imagery with almost every painting, and in 1958 he began to expand on the tonalism of Laureline and Shenandoah in the great pair, Siegfried and Requiem, but also to orchestrate large paintings fully in color, such as Mycenae. This development brought him into Rothko's sphere, which bears analysis. Besides his well received Janis show in 1956, Kline had been included in 12 Americans at the Museum of Modern Art (the official art world stamp of arrival) and in the twenty-eighth Venice Biennale the same year. Pollock had died in the summer of 1956,[1] and very shortly afterward sales for all of the other major New York School figures suddenly took an upward turn, Kline among them. What hadn't sold at the time of his show, went in 1957, although he didn't exhibit again that year. He was able to lease an ample studio on West 14th Street where he would paint for the rest of his life, except for working in summer studios. Though he had spent the summer of 1956 in Provincetown, where he would later buy a house on Cottage Street, he spent this summer in East Hampton and was surely one of the artist's alluded to in Patsy Southgate's Paris

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Review article, "The Eastern Long Island Painters."[2]

1957 saw the production of Corinthian, one of his greatest paintings, and others that number among his best efforts: Accent Aigu, Andes, Garcia, August Day, Pittston, C & O, Siskind, and Hazelton. Most of these are essentially new images that don't recall early themes except tangentially, but don't establish themes that will recur later either. Corinthian (Fig. 213) is the most dramatic and startling among these canvases.[3] A single huge, incomplete rectangle comes into the 6' 8" x 10' picture space from the left, moves down toward the lower right, and stops at the edge. (In the final study for Corinthian (Fig. 214) there is a second, smallish form, that moves in from the left edge within the large form. Kline wisely omitted it from the final painting; that black streak had pushed the massive white space back behind the black swaths. The picture still remained ambiguous because of the deft handling of the black edges, but it is much better equalized in the oil on canvas where he could paint white over black and into it making the white form strong enough to seem to overwhelm the black shape with its mass. The drama of the picture lies not only in its action, but also in what is not said -- the implication of an enormous shape beyond the picture space, of which we are only being given a fragment. This is a recurrent pictorial maneuver of Kline's as part of more complex canvases. Rarely does it comprise the whole

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picture, as it does here.

Accent Aigu (Fig.206) is a smaller picture and vertical, but it is a similar image painted in a similarly lush manner. Clearly the limited means he has chosen to work with are capable of expressing a wide emotional range. Andes (Fig. 207) is an angry-looking variation on the theme of floating forms (usually squares) above others (usually horizontal and ground-like) which goes back to Leda, 1950, and even earlier.[4] In August Day (Fig. 208) the same kind of vigorous, spiking brushwork shoots out in upward directions and creates a bursting, upbeat sensation. Perhaps the summery title augments that reaction, and the sense that he might have been inspired by a director's chair in a sunny place. There is certainly a visual connection with a painting also done in 1957 entitled Betsy (Fig. 209) in which a similar image reminds us of the rocking chairs Kline drew and painted so often in the past.[5]

Kline painted two other major paintings this year, Garcia and Hazelton. Garcia (Fig. 214) is painted in the full bravura style of which Kline was now in complete control. Even though it's basically a black on white image, the whites are painted over the blacks, cutting triangles and other shapes into them in such an assertive way that they announce their presence with authority. Hazelton presents a very intriguing problem which is worth going into as it sheds light on Kline's work process. The horizontal

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painting (Fig. 215) is 40 x 77 1/2" and the study for it (Fig. 216) is 6 x 8" or roughly proportionate. The differences between the study and the finished painting are not because of compositional adjustments made in the painting this time, I don't believe, but rather changes made to the study after the painting was completed, changes that the composition of the study warranted in its own right. The reason for my thinking this is that a photograph (Text Fig. 11) turned up of an unknown painting roughly twice as high as Hazelton of which Hazelton is obviously the top part. Every drip, mark, and indentation is identical. (Given Hazelton's dimensions the painting would have to have been at least 80 x 77 1/2" or larger before the lower half was removed.) The painting "works" cut off below the second lower right corner horizontal, but the study would not work as well that way given the gestural area on the right. Kline needed the closure at the bottom, so he cut it off in the third band. My guess is that while he was at it he also trimmed the top a bit, because the white triangular wedge almost touches the top edge of the study whereas it is quite a bit lower down in both the finished and the unfinished paintings. The six by eight inch dimensions of the study as it has come down to us are also commensurate with the eleven inch height of a whole sheet of paper which a study for the unfinished version of the painting would have used.[6]

One other new black and white image emerged in 1957

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that would not be seen again: an untitled 72 x 57" painting (Fig. 220) featuring a hanging cable car kind of formation. The study for this painting (which I've only seen in xerox form among Alan Stone's papers) shows that the compositional idea did not stem from De Medici, where the mass and the lines from which it depends are completely interlocked. In the study they are separated and what's more, all the action takes place in the space between them. A head-like shape rises up to snap its jaws reaching for whatever is hanging down from the upper crosspiece. The lower form is not only independent in the study, it is larger, almost filling the space from side to side; the upper piece remains aloof in the study but bends downward to carry the weight of the lower form in the painting. Overall, the action is more dramatic in the study, but the painting imagery is more satisfying in its splendid, slow moving, massiveness.

Two very different, very large versions of the lunging across the canvas theme emerged in 1957: the one formerly in Mrs. Culver Orswell's collection which is six by eight feet has a squared off quality (Fig. 221); the other, which was exhibited in Italy in 1963 and apparently remained there, is over 8 x 12 feet (Fig. 222). Mrs. Orswell's painting breaks down into three sections running left to right, the central section being a black square. If stood on its left edge, it is close to the 1959 painting Mars Black and White. In the other (Italian) canvas, the form lunges in from the right,

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which is the opposite of the usual direction of the lunging movement. It crashes into a diagonal thrust rising up from the bottom, from which two parallel black bands rise to the top in the left corner. It is a very dynamic painting without being a memorable, holistic image.

Many full color works on paper were made this year, very often with ample employment of collage to structure them. As in Coal Valley (Fig. 211), the collage element is a strong rectilinear unit strengthening the otherwise amorphously handled picture. That tended to be the way he worked, pasting rectilinear elements amid a plethora of variegated brushwork in Black Center, Lavender Rust and Yellow and Rust and a host of untitled full color and collage works on paper. Occasionally, as in Yellow and Rust (Fig. 219), the "geometry" of the collage elements is echoed in square or rectangular painted passages, and when there are no collage elements he will almost always paint in some straight lines, often squared as he did in the Hirshhorn Museum's orange, yellow, magenta blue and green painting (Illus. 31 on page 76 of Gaugh's Phillips catalogue [hereafter Phillips][7]), or the orange, brown, yellow and red (Fig. 223) painting on paper (Illus. 34, p. 77, Phillips). When he essayed a whole painting on canvas in color, albeit small, he tended to use a central squarish form for structure. One notable exception to this is Collage and Color (Fig. 212, illus. #53 on p. 78, Phillips), which is

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predominantly curvilinear. When the collages are all or mostly all black and white, they tend to have been built out of rectilinear blocks of cut paper, however loosely assembled. Kline always seemed to find safety in the square, particularly when afloat in the uncharted waters of painting in color.

By and large, in 1958 Kline picked up where he left off in 1956, trying to work with the entire canvas (instead of imposing a discrete image on it), and orchestrating the whole surface incorporating tonal passages and a range of painterly effects. Almost the whole canvas surface is covered in many of this year's paintings, either, like Siskind, in a gestural way, or, like C&O, tonally. C&O is painterly enough to be compared with Rothko's work, and yet is quite clearly in the Kline manner.

A fortuitous set of photographs of two early stages (Figs. 251, 252) of Cupola, 1958-60 (Fig. 268) and of a study for the final version (Fig. 286), which does not include the passages painted in those stages, presents another special opportunity to see a Kline in process.[8] Kline usually worked very close to his studies as we have seen, but in this case, though the final painting looks a lot like the study, it isn't faithful to it. And, more importantly, the study has no resemblance to, or points of congruity with, the two early stages of which we have the photographs.

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Kline had been covering most of the surface with black (and/or color) on some occasions since 1956, both large and small, such as The City, 1958, (Fig. 227) or Sabro, 1956 (Fig. 198), so it is quite possible that he just decided to "wing it," as he would say, on the 6' 6" x 8' 11" canvas that is the final size of Cupola. If he had the study that has come down to us before him, he would probably not have painted in so much black. He also would not have painted the strong elements that are moving off to right and left near the top of the picture in the first version (Text Fig. 12), yet they remain (albeit altered in the second version (Text Fig. 13), in the finished painting (Fig. 268). It's almost as though he began working from some other study unknown to us, or out of another, earlier painting idea, then he made this study (or found it lying around his studio) and decided to change the painting, scraping some blacks out and painting over others. Exactly when he did this isn't known either, except that he did date the painting 1958-60.

There can be no doubt that the final version is painted over the two early stages because elements in both of them remain in the painting we know.[9] They are easiest seen along the left edge, but can be traced on all sides except the bottom. The lower left corner of the first stage is almost retained as is, just darkened a bit, but the swath that hits the upper left edge is changed quite a bit in the

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second stage, and those changes are retained intact in the final version. The same thing happens along the top and in the upper right corner, but the lower right corner is different in all three stages. The whites Kline added to the second stage correspond most faithfully along the right edge, which he changed a lot. He transformed the white reserved space on the left side into a painted white triangle with a black center in the final painting to echo the black triangle with a white center to its left, which was formulated out of a white spot in the "armpit" of both early stages.

Painting such an unambiguously clear white form on black is quite rare in Kline's work. Though he often paints whites into or onto black, they usually seem like interstices or read like they were meant to imitate white ground. The flashing light that results there and in many other bright places in this nocturnal painting has a decidedly urban, particularized, and architectural feel, quite unlike the sensation you get from a Rothko. Yet both artists can generate an unsettling ominousness. It is neither arbitrary nor co-incidental that Elaine de Kooning wrote an article about the two of them, "Two Americans in Action," this year. In it she eloquently describes this feeling:

> These large images are always aggressive: they have to be to enter life. They do not stay on the wall. They invade human affairs. Kline's

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> paintings elbow their way through the room in which they are hung; Rothko's envelop in a vast, smothering embrace. The work of both has an element of violence -- in Kline's work, overt; in Rothko's, remote at first but increasingly evident. Kline's drastic blacks and whites plough through each other with heavy wounding wedges and become interlocked in a precarious state of tension like that of a bridge about to fall. The tension of Rothko's work lies in its ominous, pervasive light -- that of the sky before a hurricane. In his imperceptible shifts from one pure color to another, there is a sense of atmospheric pressure. His edgeless shapes loom oppressively in an incandescent void, waiting, breathing, expanding, approaching, threatening.[10]

Kline's jagged edges threaten to pierce you, Rothko's cottony clouds to suffocate you, but neither leave you unaffected. With this exception, Kline comes very close to Rothko when he is in a holistic, all-over mode -- as he is in much of 1958. To compare a Rothko featuring a heavily-weighted dominant or top heavy rectangle with a painting of Kline's like the 1958 canvas, C & O (Fig. 226), may be to compare "tinted, hallucinated cloth" with "cast iron" as Elaine de Kooning put it,[11] but it is also instructive as to the similarities. Both tend toward the geometrical, yet are painterly. Both contain minimally articulated masses that loom darkly, yet are illuminated by colored light, especially around the edges. Both are frontal, facing you off in a confrontational manner. And yet neither of the artists who made them could possibly be mistaken for the other stylistically, any more than they might in person. Rothko was a big, soft man, unfocused around the edges, who

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hid behind smudgy eyeglass lenses; Kline was short, densely compacted, and sharp-edged with strong dark-light contrasts, particularly in his face, with its mustache and prominent widow's peak.

But it is in Kline's predominately tonal paintings, Requiem (Fig. 237) and Siegfried (Fig. 238), that the similarities between the two men's work can most readily be seen. Rothko's painting in general has a backlit quality which makes the images read as screens or veils. Kline's paintings, too, seem lighted from behind, at least those paintings do which feature large dark masses with flickering, interspersed whites or where the whites hover around the edges. A great many of his 1958 paintings have this quality, and certainly it is evident in Requiem and Siegfried. Both paintings have slanting black "roofs" beneath which dark masses containing squarish forms are surrounded by gray light. In Requiem two slanted, squarish forms converge toward the left on a large gray cross, an image which certainly doesn't seem inappropriate given the title and potential subject matter -- the death of his friend Pollock. Siegfried is more amorphous, like roiling thunderclouds.

A look at the study for Requiem (Fig. 240) shows how far Kline had strayed from his customary crispness into tonalism. The paint is so blotted into the paper it looks like a monoprint. He could be incredibly off-hand, even

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sloppy-seeming in his paint application but this completely undeliberate look is most rare. So rare that one is tempted to posit Rothko's influence in at least some measure. As we have seen, he did paint one early imitation Rothko (Fig. 84), and he knew him, of course, but Elaine De Kooning's article is the only occasion of their being paired, almost like being in a two-person show together. It would certainly not be surprising if Kline visited Rothko's studio around this time, or even just paid special attention to his work.[12] Like Rothko's, Kline's tonalism is coloristic. It is almost as if he used Requiem and Siegfried to warm up for his coming full color orchestrations.

Some passages of sharp, incisive linear activity are present, particularly in Requiem, but on the whole these paintings have a new soft, overall painterliness. King Oliver (Fig. 233), is a tall, similarly proportioned upright like the foregoing two paintings, but its forms have much greater particularity than the smoky vibrato of Requiem and Siegfried. King Oliver is more typically Kline-like, despite its inclusion of neon bright color, and so is Mycenae (Fig. 234), an all color painting. Contrasting his work with de Kooning's and Pollock's, Budd Hopkins delineated this Kline-likeness:

> Kline is always deliberately clear, even to the extent of suggesting an objectlike contour in each painting. In fact, one of the most subtle tensions in his work is the sense we have of seeing a black thing, a specific image's

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> silhouette, while at the same time reading each large, expressive stroke as an independent, self-sufficient gesture. Nothing else in Abstract Expressionism gives us such massive and dramatic "wholes" made out of such powerful and individually compelling parts. Kline's profound feeling for clarity was instinctive.[13]

Kline constructed with color in a great color abstraction like Mycenae. He didn't soak it into the canvas weave, dust it into medium, pour it over or rub it into the canvas because he wanted to keep the paint's identity intact. Unlike Rothko's atmospherics or Newman's flat materiality, Kline usually gestures with the paintbrush and leaves the tracks of its movement for all to see. There are no blacks for Kline to rely on in Mycenae, despite its larger than 8 x 7 foot dimensions. Only orange and yellow, magenta and pale pink build structure in, and into its whites. It is a familiar structure -- roof above squarish form -- in proportions close to those of Requiem and Siegfried, but the lighter-hued lower two-thirds of the canvas, which has a lusciousness that borders on the glorious, is not crushed by the heavy weight of the reds above. King Oliver is a painting to enjoy for its musicality, its jumping colors like the syncopations of the jazzman for whom it was named. Mycenae is full of white light (like the light in Greece), and pagan pleasures. Even though he was often still reluctant to show his full color paintings with the black and whites (he left Mycenae out of his 1958 Janis show and Red Painting out of his last

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exhibition before he died), he was fully in control of a personal, highly effective colorism by this year.

None of Kline's major color paintings was included in his May 19 to June 14th show at Janis, though a few small ones were. Whether this was his decision or that of his dealer, the show was predominantly black and white paintings, among them a few of his best. Two of these, Delaware Gap (Fig. 230) and Elizabeth (Fig. 231), have a portentous quality as a result of heavy overhangs looming above the central, triangular motifs. Kline featured a number of large squarish forms in his 1958 paintings, but only one of the major paintings of this kind was open-centered: Heaume (Fig. 232). Heaume has the dynamism of Corinthian and, like a number of paintings from this year, almost seems to be an enlargement of some part of another painting. Alva (Fig. 224) too has this blown-up quality, relating as it does to the main body of Accent Aigu.

Applying paint thickly is only characteristic of the small oils, like The City (Fig. 227), whether on paper or canvas. Larger full color paintings, like Mycenae, tend to be more lightly brushed on and to use the white canvas to full advantage. They don't have a thick, trowelled-on look like the dense little oils. He tended to use the more expensive colors -- cadmiums, cobalts, etc.-- rather than the cheaper earth colors when he wasn't using inexpensive black and white. In Rose Purple Black (Fig. 236), for

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instance, a modest-sized canvas, he used such hues in moderation to combine many now-familiar elements with his new found freedom of the palette. The one very large color painting of this year (#16, illus. p. 66 in Gaugh's Phillips catalogue), for which we have a study and therefore know he planned to execute large, is in black, green and blue, with just a touch of red. Black sullies the green and the blue, unifying the blocky image. No one among the Abstract Expressionists used color like Kline: often highly personalized in the mixing, but looking like Crayola colors with a dusting of soot and grime. Even Hofmann's many hues seem to have just emerged from the tube in their purity

Collage had increasingly absorbed Kline during the mid-fifties, and he was employing it to full advantage by 1958.[14] Even though he often used a great deal of color with the collage elements, the collages weren't intended as specific studies for paintings -- except to suggest general directions for them as Yellow and Rust (Fig. 219) may have done for Pittston (Fig. 235. Rather they were works works meant to be totally satisfying in themselves for their unexpected discontinuities, unsettling juxtapositions of color and texture, abrupt spatial jump cuts, and surprising scale shifts. For all their seeming haphazardness, they are almost always resolved, their compositions functioning effectively within the bounds of the edges they were given. The elements in them relate to each other and to the edges

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in a satisfying way. The edges do not arbitrarily cut through the pictorial material with a straight line as though he had cropped the picture. In some cases collages of his have been cut in two by subsequent owners, resulting in these kinds of non-Kline effects.

The Williams College Museum of Art owns a wonderful little 1958 collage (Fig. 225), which exemplifies all the foregoing points. One obviously special moment in the collage is where a two-triangle "butterfly" is formed in the lower left because one piece of paper crosses another where the tips of the triangles touch. But even more ingenious, the black of one sheet touches the black tip of the other just atop the leftmost triangle, setting the butterfly free in a black field which isn't at all physically continuous, only visually so. This black area seems to slip beneath another brushy rectangle of paper and emerge on the right to shoot out to the edge, but actually the lower right is on yet another piece of paper, probably the base piece running along the bottom to the left. One would think this was the whole base sheet, but isn't because it is torn off along the top of this interrupted, canted horizontal, adding more visual complexity. Infinite variations are wrung in Kline's large body of collages on the kinds of events staged in this one example.

Notes:

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1. See my book, The Turning Point, or Fee Dawson's An Emotional Memoir of Franz Kline for Kline's reaction to that loss.

2. Patsy Southgate, "Eastern Long Island Painters," Paris Review (Spring/Summer 1959): 18-23.

3. Corinthian could also be titled Corinthian I as there was a second painting with that name, Corinthian II which was destroyed in the fire in Governor Nelson Rockefeller's mansion. The second version retains the general thrust of the first, but has an entirely different look, since it is made up of many strokes. It lacks the power of the first version.

4. Adolph Gottlieb began floating shapes above horizonal planes in 1952, and his "blast" or "burst" versions of this theme became his identifying image.

5. The early rocking chairs were "about" his wife Elizabeth and the sad story of her life; these chair images fairly burst with good spirits probably due to his relationship with Elisabeth (Betsy) Zogbaum with whom he was living in 1957.

6. I don't think he painted the study after the painting -- though that is a remote possibility.

7. Gaugh, Franz Kline: The Color Abstractions.

8. Gaugh, misreading the date on the photograph of the study as 1960 (because the photo cuts it off) posits a complete reworking of the painting from it in 1960, but, according to the Janis inventories, the drawing is really dated 1958. But clearly Kline made some changes to the painting in 1960, hence its date 1958-60 when it was included in his 1960 Janis show.

9. You can superimpose the photographs and see how the brushstrokes are identical in many places which means that neither of the early versions could be being mistaken for a small study.

10. Elaine de Kooning, "Two Americans in Action," Art News Annual 27 (1958): 177.

11. Ibid.

12. The two men were in separate social circles

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paralleling within the art world.

13. Hopkins, "Franz Kline's Color Abstractions," 37.

14. Collage of a certain, loose, torn-edged sort was very much "in" on Tenth Street in the Fifties and although de Kooning employed it too, it was Kline's approach to the medium that was most commonly imitated.

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Chapter 6 - 1959-1960 IN FULL COLOR

In 1959 two articles were written about Franz Kline, one of them in Cosmopolitan.[1] He was also featured in a Life photoessay as one of "four pioneers" of the new American painting, and his milieu -- Tenth Street, the Cedar Tavern, "The Village" -- was celebrated as the center of the American art world.[2] Kline was considered by many to be the outstanding artist in this year's Carnegie International (Hilton Kramer called him the "King" in his review[3] and he was selected to represent the United States in the 1960 Venice Biennale. He painted more major paintings this year than he ever had in one year, both in his 14th Street studio and in his Cottage Street studio/home in Provincetown. He was driving a black Thunderbird that he had money enough to simply walk into the showroom and buy outright. Everything was going as right for him as he could hope, and yet he said to Selden Rodman, his Cosmopolitan interviewer, "Most of my life I've had no money and managed to get along. Right now I sell a few pictures. Nothing changes. I don't count on it lasting."[4]

1959 was a year mostly consumed with color, and now the kind of complex color previously confined to small formats is successfully handled on large size canvases. Brass and Red, Sawyer, Red Crayon, Yellow Orange and Purple, Zinc

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Yellow, Henry H, Harley Red, and Dahlia are large and compositionally complex, but fully worked out in color. Fielding Dawson's story of the painting of Sawyer (Fig. 252; #12 illus. color Marlborough-Gerson 1967 exhibition catalogue [hereafter M-G], p. 23.) outlines this transition: "In 1959...he [Kline] told me he was having trouble covering large areas; he also said he couldn't seem to do the one that would knock him out. Again and again in Provincetown he went at it, and a perfect example of his going at it, to it, and into it happened...in a metaphor.[5] According to Dawson, Kline was struggling with the painting, getting nowhere, when he suddenly noticed[6] a door that his carpenter friend Tom Sawyer had built in the newly renovated studio and changed the picture immediately, later naming it Sawyer.

A relatively simple composition, Sawyer is dominated by a large open-centered, purplish black rectangle, vertically oriented and locked into the top, bottom, and right side of the canvas. Pinkish, orangey whites occupy all the territory to its right; yellowish white does the same on the left; and a greenish gray moderates intermittently around the edges of the forms. A vertical slit in the central white area creates two "eyes" in the way we have seen Kline do before. The structured sense of the painting is softened by the beautiful painterly passages all around, and by the warm, fleshy feeling of the color. The kind of color and the blocky "H" structure of the painting

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may be in part due to Henry Hensche, his early painting instructor. When Kline began spending summers in Provincetown he naturally looked up his old teacher, whose paintings were on view in the Atlantic House, one of the town's well known artists' bars. The two would have long arguments about abstraction, which Hensche abhorred, and Hensche was convinced he was gaining ground with Kline -- which he wasn't.[7]

Hensche taught his students to see the world as a changing light show which could be painted in blocks of roughly applied pigment. The trick, which he learned from Charles Hawthorne[8] and passed on to his students, was to find the equivalent hue for the color light that was being given off by the object at that particular moment. He believed that you should be able to tell the time of year and day, as well as the weather from what you see painted. He taught his students to paint fast, with no regard for drawn edges or nuance; their only mission was to get the light right. Watching Hensche teach by demonstration his last year of doing so, I was able to understand Kline's early attempts at color quite readily. He built the painting out of color units in Hensche's manner exactly. In the later paintings, such as the ones under discussion now, Kline's color is more complex since it doesn't derive from objects. One of Hensche's dicta probably comes into play here. In the March 1977 issue of American Arts he wrote:

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When you think in color you discover that every change in the shape of a form isn't just a value change - a change in black and white - its a color change."

Hensche actually used cardboard or wood rectangular blocks painted in solid colors -- lavender, light green, yellow, blue, pink etc. -- in the still lifes he set up for his students.[9] That these colored "bricks" resemble the color blocks in Sawyer, Henry H. and other Kline color abstractions is hardly a co-incidence. Nor is the "H" form. Kline's homage to his instructor, Henry H (Fig. 272) is a marvelously full orchestration of color -- on an "H" shaped armature. In addition to the renewed friendship with Hensche, Mark Rothko's nearby presence in Provincetown, where he bought a cottage in 1958, should be noted as possibly having a buttressing effect on Kline's efforts with color. One painting in particular, Provincetown II, 1959, (#6, illus. Phillips, p. 54), with its massive irregular green rectangle hovering atop dark blue, seems Rothko-like in its composition as well as coloration.

The color is richer in Henry H than Harley Red which he struggled with simultaneously, but Harley Red (#15, illus. Phillips p. 65), is bigger and the massiveness of its central form is so impressive that it seems a more august and formidable painting. Blacks are buried behind the reds (not for the first time, as we have seen), and the whole central unit is surrounded by a golden mandorla of yellow-

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orange light. Cleft in two at the top, the red mass takes on the effect of a head or body as we have become accustomed to, but it stands, or is seated, so solidly within its space that it seems immovable, almost architectural. It bears interpretation as a door, window or building as well, of course, since it is abstract. The links to the edge on the right, so essential in other paintings, are window dressing here. Despite its evident facture, its energy, and its expressionist look, Harley Red, like only a few later color Klines, shares something with the mediative, iconic, and holistic paintings of Rothko. The action between the colors of Henry H is optical, physical; the action in Harley Red seems spiritual instead. When faced with the painting one doesn't think of color fields or decor. One thinks of fireglow, passion, stained glass walls and sacred places of ritual. One of the most complex color paintings of this year is Yellow Orange and Purple (Fig. 260; #4, illus. Phillips p. 52 upside down). It is a strong, positive structure, yet the members of that structure are almost all color. Only one axis is black -- the tipped central vertical, which is stabilized by a powerful purple triangle in the upper left. Yellows occupy the two opposing corners, upper right and lower left, while whites take the others, bluish-white in the lower corner where you would not expect blue (sky) to be. Rose red and orange face off in the central structure along a line established at its bottom by

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a sharp black triangle pointing left and a softly brushed purplish equivalent facing right. An arm of orange reaches into the rose red form and out of it, as if to lock it into place. Cubist echoing abounds, as do Constructivist right angles, but the painting nevertheless feels almost Baroque. This may be due either to its gorgeous color or to its wonderful rocking, swaying stability-instability. Purple points lock it to the edges but the two possible positions of the purple line in the upper left convey a sense of potential movement. The spatters along the bottom and the brushiness creating a blurring sense below the form also read like diagrammatic signs of movement. At 75 x 51 inches, that is a lot of painting to be moving and breathing before one's eyes -- all in vivid color.

Kline's non-allusive color is not Constructivist color, but he uses it like a Constructivist would use red, yellow and blue, black and white -- in building blocks. The best description so far of Kline's color was written by painter Budd Hopkins, on the occasion of Kline's Phillips' exhibition of color abstractions:

> Kline's choice of particular colors is idiosyncratic and, oddly, it is most effective when it violates de Stijl dogma. Habitually he relies on the secondary hues - orange, purple, and green - largely, I believe, because the primaries tend to accent the Mondrian connection. Often Kline deliberately muddies a hue and juxtaposes it with a pure tube color; this pairing creates a color parallel for his characteristically juxtaposed hard and soft edges, and further binds the color into his compositional structure. In

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> almost every work he uses a few colors as if they were pure, unmixed tube colors, even though they may in fact be quite personal, invented hues. Kline's structural pressure can force even the weirdest purple into functioning like a pure Mondrian blue.[10]

Kline anguished while he painted his color paintings and then he anguished a great deal more about whether or not to exhibit them. Kline's reputation, by then world wide, was based on black and whites, and critics, with the exception of Leo Steinberg, rarely embraced the color pictures when he did show them. Tom Young, who was in and out of Kline's studio often from the middle fifties until Kline's death, tells a story which sheds some light on the anxiety over color, whether it is absolutely factual or not:

> He didn't much care about fame, but he did want to impress his mother. I went to his studio one day and he had spread out all the magazines with articles about him and pictures of his work including the catalogue of the Venice Biennale, where his art was featured. He wanted my advice. He was going home to Pennsylvania to visit his mother and he asked me if he should show the articles to his mother. I said, sure, she'd be proud of her son.
>
> Well, when he came back to New York he said it had been a mistake to show those things to his mother. She looked them all over carefully and just said 'Why do you just paint in black and white when there are so many beautiful colors in the world.' That hurt him. His mother had told him if there was anything of hers that he wanted he should ask for it, so he told her he wanted the antique quilt on her bed. He hung that quilt up in his studio. It was shortly after that he started putting color in his paintings.[11]

Of course, we know Kline was using color a great deal starting in 1956, and he had a quilt on his bed in a

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photograph of his 1950 studio taken just before his breakthrough first black and white show, but the story illuminates a situation where Kline, who was working on many full color paintings from 1959 into 1960, was sure enough about only three of them, Sawyer, Dahlia,[12] and Provincetown II, to include them in the catalogue of his April 1960 exhibition. He did exhibit a small oil study for Washington Wall Painting, but not the painting. Thus, it is not surprising that critics failed to see much in the way of development over the years -- they were only getting part of the picture, the part that changed the least.

Washington Wall Painting and Orange and Black Wall have approximately equal amounts of color and black and white working well together, also a new development. In the past, with paintings like King Oliver black (and white) still dominated. Now color is an equal partner. It is noteworthy that this happens in pictures conceived of as walls, with all of the mural and architectural meanings of that word. Between now and his death in 1962, Kline painted three more "walls" -- two of them actually on his Homosote studio walls. They are consummate, summational works but are not in color. 1960: New Year's Night Wall is painterly with turbulent passages of gray amid the blacks.

One 1959 painting, Black White and Gray (Fig. 243) in the collection of the Metropolitan Museum of Art, is so coloristic in its rich tonalism that it makes a transition

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to the color paintings. In fact, its composition is not even very far from that of Dahlia (#11, illus. Phillips, p. 60), one of the major color paintings of 1959. Grays and black are massed across the middle with whites above and below, and the painting seems to froth and foam, seethe and spray with marvelous abandon. What it lacks in precise vigor it makes up for in visual excitement and an abstract emotionalism. This is also true on an even more profound level for Dahlia which is a classic Kline central square with thick supporting members reaching out to all sides. Only tiny traces of white remain, and the black form is illuminated from behind by rich, atmospheric reds, red-browns, maroons and a little blue and green. One small square of turquoise echoes the main form, like a mini picture within a picture which is one of his characteristic strategies.

The tonal and the atmospheric color paintings deal in blurred emotions, but emotions that reverberate with sadness rather than joy. The deeper red, brown and blue hues, grays and blacks feel profound because we associate them with Rembrandt and Whistler, just as Kline himself probably did They are also Rothko colors, and surely Kline took generalized color concepts from Rothko as well. The colorism of Dahlia, for a prime example, is very close to the solemn reds Rothko was increasingly favoring in the later 1950s.

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Whistler's use of black, from his portrait of his mother to his velvety etchings, his nearly abstract seascapes, and his eccentric, dramatic compositions were probably of equal interest to Kline. In a work like Nocturne in Blue and Gold: Valparaiso 1960-61, which Kline could have seen in the Freer Art Gallery in Washington, D.C., canted planes sweep into space and the figural elements are all but lost in the gestural rush. Torch's Mauve, 1960 (Fig. 290) in its smooth tonalism is as Whisterlian as Kline got, while the composition of Nocturne in Blue and Gold: Old Battersea Bridge, c. 1872-75, is close enough to Le Gros, 1961, to have been remembered for it. (He would have seen it in the Tate Gallery while he was in London). But numerous other Klines have the elan-producing upward swing of this particular Whistler and many have the trigger or hook element that acts like the figure on the barge in the Whistler to pull the composition around on itself like an anchor.

There are some other American artists influencing Kline's tonalism and atmospheric or sfumato colorism besides his peers or Whistler. Albert Pinkham Ryder was one, Ralph Blakelock another, and William Merritt Chase and Charles Hawthorne among the so-called dark American Impressionists were others. Thomas Eakins and the Philadelphia realists, Jonas Lie, Edwin Austin Abbey, and Joseph Pennell among the New York academics might also have stimulated Kline. Robert

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Henri's New York snow scenes, and the bravura paint handling or quick sketch drawing facility of Ashcan School artists George Luks, George Bellows, John Sloan and Everett Shinn would be naturals for Kline's admiration. The fact that this group came from his part of the country and started out in illustration and comic sketching as he had would not have been lost on him either. Sloan was a special favorite, and Kline even went to visit him at the Chelsea Hotel in the late 'forties or early 'fifties.[13] Sloan's Wake of the Ferry was certainly important to Kline, and his Dust Storm Fifth Avenue, Lone Tenement, and Snow, Battery Park have compositional and color ideas Kline may well have adapted for his own use.[14]

Just as the tonal paintings comprise a relatively small part of Kline's total body of work, so do the atmospheric color paintings, like Dahlia, number low in his body of full color paintings. Red Crayon (#12 illus. Phillips, p. 61), for instance, which is a lot like Dahlia in composition, is much sharper focus throughout. Provincetown II, which falls somewhat between these categories, has a somewhat tentative structure, and the colors, blue and green, are a rare instance of his making landscape references through color. Kline's strong suit is the resolute abstraction of his colorism, whatever look he gives it. Zinc Yellow (#7 illus. Phillips, p. 55) is an excellent example of the unabashed non-referentiality of Kline's best color work.

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Rue, Turbin, Mars Black and White, Black Star, and Charcoal Black and Tan, continue the many stroke, black dominant look established in 1957. Orleans, and an unusual untitled, 31 1/2 x 35 1/2" painting (Fig. 262), introduce new compositional ideas, but they are not taken up in the future. More Kline-classic black and whites from this year are Bethlehem (Fig. 263), Initial, Line Through White Oblong (Fig. 248), and Black White and Blue (Fig. 242) Initial (Fig. 247) is the most innovative of these black and whites, being related to the lunging-across-the-canvas kind of Kline, but without any trace of the animality usually accompanying the lunge. The changes made from the study (Fig. 254) account for the shift from one type of picture -- action below a dark, heavy "roof" -- to this lunging kind. Leaving out the black band running along the top somehow resulted in his dropping the image to the bottom two thirds of the picture space, pulling in and elaborating the support for the heavy crossing member, and dynamizing the whole complex. Two slightly curved elements -- one going from the lower left corner to the right side of the crosspiece, the other above it and running parallel but shooting through the crosspiece and out the right side of the picture -- are responsible for this dynamism.

This is one of those instances, which seemed to happen with increasing frequency in these later years, where the painting works better than the study. This was also the

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case in the study for Le Gros (Fig. 255), which is far busier than the 1961 canvas (Fig. 301), and seems almost decorative in comparison with the taut grace of the painting. The situation with Rue (Fig. 251) and its study (Fig. 256) is more ambiguous. They evoke such different feelings. Watery ink, looking like it was washed over the surface of the paper, makes the study seem silky smooth in comparison with the scratchy, spiky, hewn and gouged surface of the oil. The painting looks so angry it isn't at all surprising that its title hints at actions rued or that should be rued, mistakes made in anger, perhaps, but to be rued nevertheless. Unlike the study, the oil has many places of whitespace and thus falls into the category established earlier of many stroked, massed imagery. A word should be said about the spatter all over the study which does not appear in the painting. That is customary for Kline. What would be unusual would be a spattered painting, particularly if that spatter were all over it the way he might do it in a work on paper -- Jackson 1953, for instance.

A few other points need to be made concerning the black and whites of 1959. The first is the use of white very obviously on top of the black in Calumet City (Fig. 245), which we haven't seen since 1951.[15] It gives the painting a nocturnal feel which would be appropriate given the title's reference to a wild, all night binge in the strip and jazz

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joints of that suburban Chicago town with Aaron Siskind and Philip Guston during their 1957 visit to Chicago for Momentum '57. A nocturnal ambience is also generated by 14th Street, another small painting of this year, though some of the whites are collaged on in this case. Kline's habit of painting at night might be mentioned in this regard, and photographs of him and his studio at night, 14th Street visible outside his enormous studio window, are conjured up by these little paintings. Also relevant is a remembrance of Tom Young's about a conversation Kline and de Kooning were having once in the Cedar:

> They talked about art and they didn't talk about art. For instance, one night Kline and de Kooning got into a discussion about light. They tried to imagine a world where the sun was black and the night was white. They didn't mention art but they were really talking about art.[16]

The august physical presence in K513, the untitled 1958 canvas with two "eyes" (Fig. 241) is elaborated into an important theme in Kline's work in Charcoal Black and Tan (Fig. 246), a theme which will be varied for the next two years in such paintings as Probst and Merce C. It remains tall and vertical, but bends toward the left like the slightly smaller 1956 canvas Spectre (Fig. 202). At nine by almost seven feet, Charcoal Black and Tan is the largest of this type before 1961 when he painted the Mahoning wall panels. It retains the looming spectre-ish feeling of the 1956 painting, as well as something of the encased or

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trapped quality of the 1958 painting, and adds a dancer-like gracefulness in its bending that is new. Both of the earlier paintings contain areas of white like small islands in a black sea, but Charcoal Black and Tan's image traps some whites to its left in an instinctive move important to Merce C and Probst, as we shall see.

Ludgevande, 1959-60 (Fig. 275) shares something of the august stability of Mars Black and White in its upright posture and points to a figural basis for Sabro II (Fig. 280) in addition to the title's implications. Sabro II is one of those marvelously simple paintings that, like a Mondrian, is not simple at all. Every slight cant, angle, or waver of the brush is crucial to its pictorial life. It is actually divided in thirds across the surface even though the units don't seem equal. The right side of the central white rectangle would seem to run along the midline of the canvas, but doesn't. The tip of the small triangular projection near the top does however touch the midline. The real magic happens in the lower right, though, where the uneven black strip seems uncannily essential to the upright stance of the central form.

Each of the four Sabro paintings is completely unlike the others. Sabro III, 1960 (Fig. 281), is a tall "H" format, crosspiece near the top, with an emphasis on the white brushwork. Sabro IV, 1961 (Fig. 310), feels figural, whether standing for Sabro Hasegawa, or as an abstraction of

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Kline himself with that quintessential outstretched arm gesture Bert Stern captured for Life. The canted stance is classic Kline in personal snapshots, the short stature, broad shoulders, square "eyes" etc., etc. The triangles, the reserved and painted on whites (especially the two parallel ones in the "armpit"), the white over black, black beyond white areas above and below that left shoulder, the wonderful passage on the right above midline -- all the subtle ways he undermines a simple black on white reading are classic Kline at his best. Classic too is the sense of swift movement despite the contained stability of the form. The whole entity is a primal Kline multiple formulation -- bridge tower, architectural member, person -- now available to him to bend at will.

Lehigh V Span (Fig. 274), 1959-60 marks a transition to a new family of black and white paintings characterized by having their whole surfaces encompassed by dominant black constructions, rather than being figure/ground, black-image-on-white-field situations (like the Sabro series) or massings of brushstrokes (like Rue or Spectre). Palmerton, Turin (Fig. 292), Polize (Fig. 277), and to a certain extent, Harleman (Fig. 270) and Torres, belong in the immediate family. Steeplechase (Fig. 283), Horizontal Rust (Fig. 273), Scranton (Fig. 282), and Contrada (Fig. 267) are verticals, but related in their encompassing structures. Sometimes this is a rigidifying, stultifying thing, as it is

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to some extent in Lehigh V Span. At other times, as in the case of Polize and Contrada, an all over energizing of the surface results. What doesn't happen, however, is a complete enclosure or edging of the canvas with black bands. Some do have a "roof" that may or may not go completely across the top, often with a triangle below it. Triangles abound, creating dynamism, and yet there is a satisfying balance of stability and instability in the paintings overall. Kline described his approach to painting at this time in an interview in 1960 with David Sylvester:

> It can at times become like the immediate experience of beginning it; in other words, I can begin a painting if I decide it would be nice to have a large triangle come up and meet something that goes across like this. Now, on other occasions, I can think the whole thing through. The triangle needs an area that goes this way and then at the top something falls down and hits about here and then goes over there. So I try and rid my mind of anything else and attack it immediately from that complete situation. Other times, I can begin it with just the triangle meeting a large form that goes over that way, and when I do it, it doesn't seem like anything. When this series of relationships that go on in the painting relate -- I don't particularly know what they relate to -- but the relationship of those forms, I, in some way, try to form them in the original conception of what I rather imagined they would look like. Well, then at times its a question of maybe making them more than that. You see what I mean. It'd be a question, say, of eliminating the top or the bottom. Well, I can go through and destroy the whole painting completely without even going back to this original situation of a triangle and a long line, which seems to appear somewhere else in the painting. When it appears the way I originally thought it should, boy, then it's wonderful![17]

Even without seeing where he was pointing, it's easy to

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imagine that Turin and the other paintings of its now-generic type being described.

The fascinating problem arises with Probst (Fig. 278) is how very close it is to the smaller 1956 canvas, Spectre. A third again as big, Probst repeats every significant, and most of the minor constructive elements of Spectre. The most important change is the loss of the upper left capping horizontal in the larger version which makes it seem more figural. Spectre is denser, more Thorpe-like, in fact, the white triangle just left of center being a crucial "airhole" the smaller painting lacks. The "W" form left of center is rounded off and elongated in the later painting, yet it is equally important to both paintings. The question is, why paint two such close paintings? He told interviewer David Sylvester this year that once he made the painting, the study for it lost its importance. Or did he forget he'd made the smaller painting four years before? Is there a connection in his mind between a looming "spectre" and his friend Probst? As we have seen all along, he did run to type with certain families of imagery, and he did work very close to his studies, but this kind of thing is a rarity. These two paintings are well documented and unquestionably by Kline's hand, but the problem they present is that, knowing of their existence, forgers might try their hand at making larger or smaller versions of any other existing paintings.

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In four other canvases of this year blacks are massed into unitary forms which seem stationary and architectural: Diamond (Fig. 269) and Black and White #3 (Fig. 265). Massing blacks in this way was not far from his approach to his tonal paintings, of course, and nowhere is this more evident than in two great canvases of this year, Meryon (Fig. 276) and Torch's Mauve (Fig. 290). Both are tall, vertical, bridge-tower configurations and the main difference between them, aside from the stronger horizontal base in Meryon, is the purplish-gray atmosphere surrounding the blacks in Torch's Mauve. These two paintings represent the culmination of a long fascination with this architectural type which was made manifest in many ways in Kline's work.

Black Sienna (Fig. 266) painted this year, harks back to a 1957 painting, Andes (Fig. 207), and both should be considered potentially influenced, however obliquely, by Adolph Gottlieb. Gottlieb's "blast" or "burst" images of roughly circular forms floating above a roughly rectangular ground mass had begun to emerge from his studio in 1957 and quickly became his trademark. Both artists incorporate an element of violence into their bi-partite paintings, and a sense of the upper element having been released to soar is there in both as well, though in Black Sienna Kline ties both units to the left edge. In this painting too, a war seems to be going on between the two units, as it did to

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some extent in Andes, and that isn't part of Gottlieb's message. The tension between the two forms is far more intense in Kline. Kline's two part image may also have a source in the dance which Gottlieb's doesn't have. While that may not be so evident here, Theodosia a painting he worked on this year and finished in 1961, certainly conveys a dance-based impression. He also worked on a study for Curvinal, a 1961 canvas, which if turned on its side into a horizontal looks like a stick figure dancer in a leap -- undoubtedly why he oriented it this way instead.

Studies for many great 1961 paintings were executed this year including those for Black Iris, for Large Caboose, which relates to the surface-filling-mass group recently discussed, and a study for the painting in the National Museum of American Art which relates to Le Gros in having a diagonal "touching down" foot emphasized with an open spur-like projection. Another study for Shenandoah Wall (Fig. 288) was made this year too, and it is very close to the final painting, unlike the earlier one (Fig. 182). Kline also painted a 20 x 17'6" backdrop for Merle Marsicano's dance, Queen of Hearts, performed at the Hunter College Playhouse on March 23, 1960.

Great strides in color were made during these two years. In black and white he both worked from ten year old studies and reworked some older compositional ideas and amalgamated others into a multi-level composite capable of

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great flexibility. He also developed a new, completely space-activating, sometimes roofed kind of structure in black that produced some excellent paintings, and he made studies for some of the most important works of 1961.

Notes:

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1. Barbara Butler, "Franz Kline," Arts Yearbook 3 (1959): 126-129; Selden Rodman, "An Important Abstractionist" Cosmopolitan (February 1959): 66-69.

2. Art News Annual 28 (1959): 120-143+.

3. Hilton Kramer, "Report on the Carnegie International," Arts 33 (January 1959): 33.

4. Rodman, "An Important Abstractionist," 69.

5. Dawson, An Emotional Memoir of Franz Kline, 33.

6. Dawson points out that the saw-er's door was the way into the painting for Kline once he saw it ("I saw yer.")

7. Conversation with Henry Hensche in the summer of 1985.

8. Henry Hensche, his teacher, had been Hawthorne's assistant and carried on his teachings in Provincetown after Hawthorne's death.

9. What connection there might have been if any, in Hensche's mind to Morandi's use of handmade blocks for his still lifes is not known.

10. Budd Hopkins, "Franz Kline's Color Abstractions," Artforum, 39.

11. Quoted in Owen Finsden, "Remembering Kline: The 10th Street Days," The Cincinnati Enquirer (Sunday, January 12, 1986): F-7.

12. It is noteworthy that two of the three color paintings he showed in 1960 have affinities with Rothko, the third is closer to Hensche's spirit.

13. Mrs. Sloan told me about Kline's visit in 1985 and Reginald Marsh of the 14th Street branch of the Ashcan School was a friend Kline's.

14. Jonas Lie's Culebra Cut at the Metropolitan Museum was a painting Kline may have admired. He aspired to be an Academician himself in the early years and was winning prizes at the Academy annuals. He even wanted to join the arch-conservative Salmagundi Club. David Orr, his patron and major collector, also owned many traditional 19th and 20th century

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American paintings, by most of the artists just mentioned, as well as by Ralph Blakelock and some of the Hudson River School painters, which Kline and he would study and discuss at length in Orr's Long Island home.

15. It either happened earlier in Cupola, or would be about to happen in it in 1960, depending on when the white triangle was painted on.

16. Tom Young interviewed by Finsden, "Remembering Kline," F-7.

17. Interview with David Sylvester in 1960 for BBC Third Programme, Living Arts #1 (Spring 1963): 4, 7.

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Chapter Seven

1961: THE LAST PAINTINGS, RECAPITULATION AND RESOLUTION

Franz Kline was diagnosed as having a rheumatic heart in April of this year. In those days nothing much could be done about it except to treat the symptoms, since a rheumatic heart was fatal at around fifty years of age for anyone then. Despite his physical problems, and however difficult for him, he had a very intense painting year including a show at Janis. If anything, he seemed to paint with even more vigor than ever, and the image that dominated the year--a broad, sweeping swath of black pigment across the canvas--was a distillation of the idea of power. It could be said that for the most part, except for those paintings which were based on earlier studies, or made deliberate reprises, and therefore resembled earlier modes, the new work seemed to be about power.

Bruho (Fig. 295), Placidia (Fig. 305), Ravenna (Fig. 306), and Riverbed (Fig. 309) are sweeps of black rushing across horizontal canvases. Not content with facing up to the edges of the canvas in an act of post-Cubist bravery as he had been doing, Kline seems now to attack them with ferocity. These paintings are about passing through, but not gently, and may be more personal expressions of his state of mind than had previously been thought. The attack is blunted

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slightly in Placidia, and in Ravenna both sides could be entry or exit sites because the action reverses in the middle, but in Riverbed it is full force. The white interruptions along both sides that happened in the study are gone in the final painting leaving a nearly nine foot wide swath of black passing before your eyes. It's economy of means could hardly be surpassed, and yet it resonates with import and energy.

Palladio, 1961 (Fig. 304), represents another new formulation in Kline's oeuvre with complete side to side action of a different sort. Like Ravenna and Placidia it was presumably inspired by experiences on his trip to Venice, and other Italian cities in the summer of 1960. Unlike the others for which there is no discernible congruence of title and image, Palladio has an architectural feel. Olivier Kaeppelin wrote an article on the painting[1] in which he mentioned Kline's trip to Andrea Palladio's Villa Malcontenta near Venice,[2] but couldn't discern any connection with the painting. But in Venice itself is Palladio's own 16th century masterpiece, San Giorgio Maggiore, which Kline surely didn't miss. And right in the middle of the ornately dentillated, enstatued facade, directly above the entrance, is a large empty square. Horizontal elements of great visual complexity pass above and below this square, and every other niche or rectilinearly demarcated part of the facade is occupied by

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figural or floral decoration. Only the central square -- the largest of these compartments -- is empty. The apotheosis of the square is even more enhanced as an idea by the stark geometry of the pedimental triangle above it (supported on an architrave of horizontal lines), which contains only an open roundel placed low, directly above the square like a halo. This circle isn't carried over into the painting along with the square and its flanking horizontal activity above and below, but the triangle is echoed in a lightly drawn, differently shaped triangle between slanted horizontals above the square. The dentillation on the two major pediments of the church causes almost an optical blur in the bright Italian sun which can easily be translated imaginatively into the speeding painted lines in Kline's canvas. Kline usually gives the square proportionally more area in his paintings than he did here, but the amount he gave it is roughly proportional to the amount of space Palladio gave the square on his building.

Wax Wing is like the four paintings first discussed in reaching across the whole surface, but the presence of a ground-like element below the spread "wings" links it also to paintings of the ascension type, of which many were painted this year and will be discussed shortly. Caboose, although it is a vertical with the black swath running top to bottom, is more clearly in the same image family, but because it is about blockage rather than passage, the

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emotional tone is different. Kline's feeling for Mondrian comes out in its geometry, and Kline's characteristic subtleties make the rectangles and triangles come alive: The small, but crucial invasions of the black by white, the slight irregularities along the diagonal in the lower left, the slight inward sway of the right edge of the black form, and most importantly, the triangular point of black leading out from the left side of the form at the top. It twists the white rectangle it tops out of plane, activating it and the white below, and by extension, the white on the other side and pushing back the black.

Caboose is a grand, emblematic image. Except for the "ascensions" and other paintings that are mainly configured as floating squares, most of his other paintings from this year are far more complex, whether in black and white or color. Bigard (Fig. 293) is very painterly with maximal black, white, and grayed white interaction. It definitely relates to Yellow and Rust of 1957 (Fig. 219) and to his color oils of modest dimensions, which is why it has such a coloristically orchestrated feel even though it's only black and white. Characteristic Kline touches include: The way the brushstrokes end short of their destination at the bottom edge and drips continue on to seek that edge like fingers searching for a holding place; the way white is painted over black on the left and reserved in the center plays with what kind of lighting it is, back or front, and where everything

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is in space; and the way he ends the lower crosspiece with a thin "cap" -- finishing it off, but also creating a small rectangle of lovely black and white action that jumps forward like a magnification because it is so sharp focus. A similar passage happens a bit to its right. The vertical chunk above midline in the upper left quadrant seems to have been echoed in gray below, like a bridge structure reflected in the river below.

Though less tonally complex, Black Iris is also a commanding and exciting painting. Blacks fill the foreground and most of the surface, pushing whites back to light from behind. One almost feels walled-off by them and kept from seeing the action. The provocative plume in the upper right corner teases you into thinking there must be a lot going on back there that you're missing. An exotic sense of nocturnal nature is conjured up by the title, however. Neither it or *Dahlia* bear the remotest resemblance to flowers.

Two major, highly complex wall paintings were accomplished this year. Mahoning Wall Panel #1 and #2 and Shenandoah Wall. Mahoning Wall Panel #2 (Fig. 303) is close to Caboose in composition and Mahoning Wall Panel #1 (Fig. 302), is a black and white version of the richly colored 1959 painting Yellow Orange and Purple, which in turn, is a variation on an untitled black white of 1958 (Fig. 241). The key elements of the color painting which

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reappear in Mahoning Wall Panel #1 are the lavender triangle in the upper left, the purple triangle on the right, the cant of the whole unit to the right along a tilted central axis, and the triangular unit in the lower left corner. The two rectangular "eyes" in the 1958 painting and the 1961 panel, are not obvious in the 1959 color painting, though the left one is there in pinkish white with a purple intrusion corresponding to the black intrusion into the whitespace in the 1961 work. That is a fine example of how he thinks in paint, as is the unconscious carryover of the schema of the lower part of the form. The Mahoning Wall Panels were painted on Homosote, meaning either his actual painting wall, or new sheets of that inexpensive material which he decided to paint on in a spirit of experimentation. Habits of thinking and working don't die.

Kline painted three major wall paintings: Mahoning Wall Panels #1 and #2 (Figs. 17 & 337), 1960: New Year's Eve Night Wall (Fig. 279), and Shenadoah Wall (Fig. 312), the latter being the only one of the group not on Homosote, but on canvas. Not among the artists active on the New York scene during the 1930s, and therefore neither a participant in PWAP or WPA mural projects, he wasn't thinking along the same lines as Pollock or de Kooning when he painted these oversize, environmental scale works. He was also not really "painting large to be intimate" the way Rothko professed to be doing.[3] The Mexican muralists were not influencing him,

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nor were the American government-sponsored public paintings much of a factor,[4] and although Picasso's Guernica was a kind of generic influence on any painter, one doesn't sense any connection to that work's political intent nor its grisaille coloration in any of these three Kline murals.

The styles of de Kooning's backdrop, Labyrinth, Pollock's mural for Peggy Guggenheim's foyer, or any of the large privately sponsored works on public view in New York in the forties and fifties (such as Stuart Davis's Radio City murals) -- all are unlikely to have had much of an effect on these paintings either. Instead, their spirit, like the spirit behind his one big backdrop, Queen of Hearts, 1960, harks back to his own lively barroom murals of the early forties.[5] Frenetically dynamic, tonally conceived, and dashingly executed murals, such as Dancer in a Red Skirt, Apache Dancers, and Circus Riders, were painted for the Bleecker Street Tavern in 1940. Harry Gaugh made the connection between the murals and stage scenery or backdrops in his dissertation:

> The series of murals is a kind of scenery, painted in generalities for the real persons, those inside the bar. By this date Kline had a first-hand knowledge of stage scenery. In 1939 he had worked with Cleon Throckmorton the stage designer. During that year they [Kline and Throckmorton] also did tavern decorations in Hoboken [now lost]. And in 1940 Kline worked at the World's Fair for about a week in late summer painting airplanes on a cyclorama.[6]

These Bleecker Street murals were Kline's first large

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paintings, at nearly four by four feet, and his first large commission: there were at least eight panels installed in the bar. Five years later he executed a group of huge murals on canvas (69 x 86", 69 x 113" and 69 x 156" in size) for El Chico's, a Spanish restaurant in Greenwich Village. This was all experience at painting large which undoubtedly gave Kline the confidence that he could carry off the big wall paintings even without sketches to work from as he apparently did for 1960: New Year's Night Wall. This painting, it seems to me, is the primary, perhaps the only true example of Abstract Expressionist mural painting -- not from studies, painted spontaneously all at a go in one night-long session,[7] and truly one with the wall.

Shenandoah Wall, 1961 (Fig. 312), undoubtedly one of Kline's greatest achievements, is titled for its wall size -- 80 3/4 x 171," and for either the beautiful Shenandoah mountains and valleys of Virginia or Shenandoah, PA. Its scale is grand as befitting grand topographical spaces. It exerts tremendous pressure in a normal room, because it more than fills your field of vision, cutting you off from lateral escape and because it towers above you as well.

Two major, contradictory movements happen in the painting without causing any pictorial confusion -- its presence is one of consummate clarity. One is a vertical, filmic movement which stems from, the sense one gets that there is more above and below the canvas that one would be

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able to see if it were unrolled top or bottom like when the film was advanced to the next frame. This feeling is created in part by the small finger of black pointing down from the top, left of center, but it also stems from the central vertical. This pivotal element is like the purple pole in Leger's The City, which, with windows next to it like sprocket holes in a film reel, conveys the sense of film rolling upward on a reel. The other movement is horizontal, left to right because of the strong cant of the diagonal on the left. The eye moves in on the left horizontal, up that diagonal, jumps over to the central vertical and out on a sweeping zig zag to the right or down by a series of jumps to a triangular rush out of the picture at lower right. The feeling is very much like the one experienced when unrolling a Chinese scroll painting, the action on either side of a mountain scene, for instance, temporarily cut off by the unrolled paper at both edges. This reading goes along with the imaginary topographical reading rendered earlier, and that is what the Asian painter intended his painting to do: provide a locus for an imaginary journey through space and earthly matter.

Perhaps because of his diagnosis, Kline stepped up his use of early studies in the creation of new paintings. Spagna, (Fig. 314), like Sun Carrier and Zinc Door of this same year, was executed from a decade old ink study (Fig. 72) to which it is remarkably faithful. The only important

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differences are the fact that very positive shape of the internal whites in right center of the study are given even more emphasis in the painting by the active paint handling, and a number of elements are dropped -- the ink blobs in the upper right quadrant and the white spots on the black ink, the ink along the lower left side, and the active bit of business hanging from the cross piece there.

In addition to being an actual throwback to the beginning of his abstractions, Kline reprised a number of earlier paintings in Spagna, probably unconsciously. The open rectangle of Herald slips in from the right. Above it is the zig-zag of Petrouchka's hat in his various versions of Nijinski in the role. A sort of ladder form present differently in Elizabeth, Cardinal, and Mahoning occupies part of the upper unit, and the tripod-like support for the crosspiece in Luzerne performs the same function here. Then too, there is an echo of the cruciform structure of Bethlehem and Green Cross and of two other paintings where there is also a great deal of activity right of center -- an untitled 1961 color painting in the Lang Collection (Fig. 324) and Light Mechanic, 1960.

Sun Carrier (Fig. 318), which is based on a 1951 study (Fig. 105) is a final and culminative restatement of the vertical figural presence. For the first time in Sun Carrier we get the implications of a caryatid figure, which should have been obvious before, but weren't. A black sun,

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the painting has a primeval vigor that seems to befit its title.

Once again we see how well the "H" configuration, whether complete or not, transformed itself into a horizontal composition. Though an incomplete "H," Le Gros (Fig. 301) of this year can be considered in this category, and as such it again represents a culmination of a long involvement on his part with a particular image. It can remind you of a painting by the Baron Gros or by Ingres, a Whistlerian bridge, a wintery New York street by Henri, a Mondrian or an Edward Hopper, successively, or all at once. The bright light of the whites is made more intense by the carbon blacks and the grayed whites around the central supports gives them strength despite their strange, springboard start in the lower central flying wedge. One point to note: a sharp tipped curve drops down in the top center between the uprights. It is echoed in the curve tipping in from the heel spur of the left "leg" like a ballet dancer lightly touching her toe shoe down in a plie. One's eye then shoots back up to the curve above and it becomes a head, like that on a vulture, its wings spread menacingly out overhead. That so many ramifications abound in so few brushstrokes is a mark of how thoroughly Kline had internalized the lessons of caricature and Zen painting practice and made them completely his own.

Merce C (Fig. 304) is a final restatement of Kline's

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bending vertical figural presence image. It is very close to its study (Fig. 315), an ink on paper of 1961, which is less grounded along the bottom, more aerial and swift, and also more vessel-like. It's easy to see Merce Cunningham moving, shoulders hunched forward, arms curving out behind like wings as Kline "depicts" him here.[8] The twist at the "waist," rendered by layering dark over lighter washes of ink in the study, is accomplished through a lightening of the edge of the main horizontal form in the painting. Dancers and dance movement had always inspired Kline,[9] and this year, perhaps because of his wife being out of the hospital, though not living with him, he seems to have come back to the dancer theme with renewed excitement.

Flanders, 1961, (Fig. 299), as he edited it in the study (illus. Gaugh, VG, in color, p. 109), with bluish white paint covering masses of black at the top and shaping the "body," feels decidedly dancer-like, seeming to spin, arms out, knees bent. Curvinal, 1961, (Fig. 297), too, is patently a dancer image which Kline turned on its side to forestall such a simplistic reading. Elizabeth, 1961 (Fig. 298), makes, of course, the most obvious reference to a specific dancer in his life, and the image is a compound figure/rocker/easel, as befits his wife's complex meaning to him and its earlier symbolic transcription in his work. The most ecstatic, Nijinsky-like, dancer image, however, appeared on canvas in Theodosia, 1960-61 (Fig. 319). Spare,

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but full of condensed energy, the capital "I" catapulted into space by the powerful black diagonal in the bottom, soars muscularly up and to the left, its penile trigger pointing the way. Suddenly the lower element shifts into a deep shadow ostensibly cast by the flying form as it passes overhead and out of gravity's pull. Like Elizabeth it joins with the floating squares in being an essential image of ascension.

Kline painted Zinc Door (Fig. 322; illus. color, Gaugh VG, p. 148), and four other full color paintings this, his last year of working, all paintings of squares. Since we know he identified squares with faces (his own, his wife's, and others), and called two squares the saddest eyes in the world, and we have seen a profound connection between his floating squares and ascendant bodies since the outset of his abstractions, it is fitting that these be the last paintings discussed here. Zinc Door is essentially a black and white painting over yellow which shows through in various places, primarily under the whites in the top third of the canvas. The black configuration filling most of the canvas consists of two side-to-side horizontals enclosing two vertically oriented open rectangles, each of which is canted slightly. The whole thing floats off the bottom edge and looks like double doors slightly ajar. Golden light streams in under the right "door" and fills the upper part of the picture. One senses closure, in that you feel walled

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off by the image, and also an awareness of the possibility of escape through to the golden light on the other side.

The title, Head for Saturn, which was probably named by Kline presents an intriguing problem since it is so specific and so erudite. It consists of a black and brownish square mostly filling a red and orange space (there is an arc of blue intermixed across the top). A vertical vaguely divides the square, and two diagonals running from approximately the top of that divider to the sides of the square seem to strap it down. Did Kline know that the effigy of Saturn, the god of plenty and prosperity, was kept bound with woolen straps in the treasury of the Temple of Saturn on the Forum in Rome[10] to prevent him from leaving Rome, and that he was depicted with crossed straps over his chest?

Head for Saturn at 13 x 10" was probably a study for Red Painting, (Fig. 307; illus. Gaugh VG, p.153), to which it is very similar. The blue "halo" and the small unit shooting off the top of the square in Head for Saturn, are transformed into a kind of cosmic diacritical mark above the ascending square in the larger (110 x 78") painting. Whereas the square had a tentative tie to earth (the bottom edge) in Head for Saturn, it floats free of its tether in Red Painting, and even the hold its tie to the left edge is tenuous and seemingly about to give. The open black central square fills less of the space proportionally this time, which adds to its ascending quality, and the divisions are

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more regularized without being graphic. It is a painterly painting with beautiful passages of orangey, grey, brownish, intermixtures enlivening the red ground. The ascending image seems to be many things: a head, a torso, an architectural element vaguely Brooklyn Bridge-ish in configuration, or some other structure. Whatever it is, one identifies with it in much the same way one identifies bodily with a Rothko stack of rectangles. In fact, in these last paintings, Kline comes closer to Rothko even than he did in 1957 with Requiem and other tonal works. I assume that is because they are expressing similar emotions, but it also has to do with Kline's concentration on a few pictorial elements and the passion evident in the color and paint handling.

Passion is what his last major painting is all about. Scudera (Fig. 311, illus. VG, p. 7.) seems passionately painted. We associate emotion with gestures of movement that seem to leave things trailing off in the air or falling out behind in their wake, and we associate passionate emotion with images of abandon, ascension, flight. We associate red with passion and fire, and here a flame has been transmuted out of the diagonal mark in Red Painting into a "spurt of red celestial fire," as I put it in my own supercharged rhetoric.[11] Levered off like the solid squarish form in Theodosia, the open black square in Scudera seems not only to be sailing rapidly up through space, but

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to be disintegrating as it goes. A piece of the black square's left edge is coming off, something seems to have come out of it and to be going off from its upper right, and all of its edges have a sense of splintering off into shards. Wotan was the beginning, Scudera the end, of Kline's long romance with the square.

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Notes:

1. Olivier Kaeppelin, "Franz Kline Palladio, 1961," Art Press 122 (February 1988): 88-89.

2. Gaugh stresses this part of his stay in Italy in his Vital Gesture chronology, 180.

3. Rothko, "A Symposium on How to Combine Architecture, Painting and Sculpture," Interiors 110, no. 10 (May 1951): 104.

4. The exception here might be Reginald Marsh's murals, such as the ones in the Customs House in Bowling Green. Marsh was a friend of Kline's and they exchanged drawings. Marsh's buoyancy and his love of female flesh are reflected in Kline's barroom murals of the early forties.

5. Slightly later, in 1946, he painted a mural on oilcloth for the American Legion post in Lehighton, PA, but that is a more conservative, landscape scene. It remains behind the bar there.

6. Gaugh dissertation, 92-93.

7. Though probably worked on a bit more later.

8. Kline probably kept in touch with the dancer after being at Black Mountain with him in 1952.

9. An informative photograph on page 185 in the chronology of The Vital Gesture shows Kline in his bare Ninth Street studio with two dancers at the back of the room frozen by the camera in poses which look remarkably like Kline's configurations.

10. He was in Rome and surely visited the Forum where the ruins of the Temple of Saturn are located.

11. Kingsley, The Turning Point, p. 297. The whole passage reads as follows: "The upward rush of this central form, the profundity of the deep blue around it, and the spurt of red celestial fire which seems to pull the square heavenward, all combine to give this painting a religious feeling. Scudera was Kline's last work. Its sacramental quality now seems inextricably connected with the artist's imminent death of heart failure, in May 1962, shortly before

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what would have been his fifty-second birthday,"

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Chapter 8 - CONCLUSION

It has been one of the tasks of this dissertation to delineate the infrastructure of Franz Kline's formworld. A key element in this is the almost complete rectilinearity of his paintings after 1952. Curves were basic units in the formworlds of those of his peers who worked intensively in black and white, namely Jackson Pollock, Willem de Kooning, and Robert Motherwell; it would have been instinctive to want to separate himself from them. When you consider how stringently these artists limited their means, it is remarkable that their pictorial identities show so little overlap. Even when they come close, as de Kooning does to Kline when he increases the size of his units and his scale after the mid-fifties, one doesn't mistake his work for Kline's, or vice versa.

Practically his signature image, the open floating square precipitated out of figural works of the forties with special emotional significance to him, namely self-portraits and those works in which either his wife Elizabeth or the dancer Nijinsky was the subject. This development was traced in drawings and paintings, many of which were introduced to the Kline literature here. A distinction was drawn between

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Kline's vision of his use of white space as painted space, and an Asian calligrapher's use of white space as the void or a tabula rasa for writing.

The importance to Kline of Zen-inspired spontaneity in general and of certain contemporary Japanese artists in particular was explored in terms of some remarkably minimal paintings, some of which were previously unpublished. The concordances between Zen attitudes, Malevich's ideas and Kline's paintings were laid out, particularly in the sense of dynamism they involved, which was Kline's personal take on both Zen and Malevich. The dynamism was achieved by brusque paint handling, by the canting of lines so that they are not parallel to the picture's edges or truly square, and by adjusting the width of pictorial members to imply perspectival movements into space. Kline's perfect sense of scale enables the viewer to participate in the pictorial activity from inside the picture space as well as viewing it frontally from the outside. One can journey imaginatively through his paintings in much the same way one can in a Zen painting.

Caricature was determined to be the primary tool Kline used to develop this sure handling of scale. He learned the techniques of caricature by studying the works of the great English illustrators, particularly Charles Keene and Phil May, and the drawings of Rembrandt and Toulouse-Lautrec. The abounding linear athleticism of Hokusai provided a model

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which helped Kline transform his caricatural style into a vital, ever flexible, abstract formworld that could sustain him for the rest of his life. This transformation took place in the last years of the 1940s, largely on the oversize pad of white paper that was used for many abstract ink drawings.

The final element in Kline's conversion to abstraction by 1950 was the influence of his friends, and of de Kooning in particular. The critical success of de Kooning's 1948 Egan Gallery exhibition and the daring work he was doing at the end of the forties in black and white had a quite evident effect on Kline, who essayed a number of abstractions that bear ready comparison with the de Koonings. Overall, de Kooning tends toward smaller, more organic forms than Kline, who is more naturally rectilinear and structural in his approach. De Kooning's paint handling is far more elegant and sophisticated in every way than Kline's, as is his Gorky-derived, ambiguous formal plasticity. Although Kline might seem to have the most in common with Robert Motherwell, among his other peers, Motherwell's approach was so literary and so symbolic -- coming as it did out of European Surrealism -- that the resultant imagery looks completely different. As with de Kooning, Motherwell was functioning on a level of sophistication Kline couldn't come near at that point.

With his first exhibition in 1950 certain baseline characteristics are established for Kline's work, despite

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the fact that he will jettison the use of curves not long afterward. First, just as his squares are never square, the circles are never perfectly round, and are usually crushed between straight members, squeezed into boxes or ensnarled in other linear elements. Unlike de Kooning's circles, which mysteriously appear in so many of his paintings around this time, Kline's circular forms are central elements, not marginalized grace notes. With the exception of *Giselle*, boldness and vigor characterize the black elements in these paintings. Though the whites are heavily overpainted to the point of crustiness in some pictures, they are rarely left unarticulated or uninvaded by black (often a trigger-like element). The floating squares of Leda and Wotan are exceptions. Either by activating the white shape with blacks (as in Hoboken) or by making the shape seem near perfect enough to float forward as a positive form (as happens in Wotan), Kline equalizes the blacks and whites.

Many of the works seem suspended from the top (High Street, Chief, Hoboken, Nijinsky, and Wotan) and all actively engage the canvas sides by passing through them, pointing to them, or seeming to emerge from them. What doesn't happen, except in studies, is Kline edging the canvas with black lines to enclose the space. There are usually more white edges than painted black ones. All but Giselle are large, readily memorable images, grasped on first sight, with niceties of formal rhyming, echoing, and

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other post-Cubist devices of spatial interplay to enjoy over time. The battlefield look of many of these canvas surfaces with traces of former color states visible around the edges of some of the blacks will diminish and disappear (with only rare exceptions) after the mid-fifties.

Curves predominate in only two paintings in Kline's 1951 Egan exhibition: Ninth Street and Figure Eight. The former is like an enormously scaled up version of Kline's de Kooning-inspired paintings of the late 1940s in its complexity. His scale is steadily increasing, it seems, with each painting and in the instance of Figure Eight, it is in perfect tune with a grand and dynamic image. It as if the years 1950 to 1952 see Kline move from hand to wrist to whole arm movements of the brush.

Ninth Street has the heavily reworked surface common to many 1950-1953 paintings that indicates a plethora of decisions hidden beneath the final layer of pigment. Since in at least two paintings from this time, whites are clearly painted over black, treating it like the white space that is the norm, we might make the assumption that others may have started out that way and be lying beneath now mostly white surfaces, the black having been painted over with whites, then black configurations being painted on the whites. Such a working method at least some of the time, plus the possible reciprocal influence of Aaron Siskind's photographs of scarred and graffiti-covered walls might account for the

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marked messiness of the works from this time.[1]

The use of thin, but taut "tierods" to secure interior forms to the canvas edges, the hidden symmetry, and the unconscious stress at points where the presence of the stretcher bars behind the canvas implied support, all worked to stabilize Kline's very active, cantilevered forms that included pincers, boomerangs, checkmarks, and "triggers." A new boxy "figure" emerged in 1951 comprised of stacked rectangular forms supported by "legs." In the second Bokubi magazine feature on Kline's work in two years, Japanese artist-critic, Shiryu Morita, summed up the changes in Kline's 1951 work as having fewer, straighter lines, that were smoother, purer, and deeper than the 1950 lines and by being so, made the whites more prominent and balanced with the blacks. A number of Kline's most severely minimal paintings with Zen overtones were painted in 1951.

Kline worked on one monumental canvas, Horizontal II, during most of 1952 as the subject of an Art News "Kline paints a picture" profile. Watching Kline work through the article's pictures we become aware of his aerial viewpoint looking down on the many drawings on his worktable and the lack of definitive orientation for them. As he takes the canvas off the wall to work on other paintings or, as in this case, to make it larger, other configurations result from altering the orientation. In Horizontal II the slight shaping and edging of the major whitespaces gives them a

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positiveness that is lacking for the lower, minor ones. Another classic Kline device consists of an imaginary line running up the center of the canvas, where the stretcher bar would be, taking strength from that hidden support to stabilize the canted central supports. It also subverts a reading of spatial depth. Kline's personalization of his forms, individuating each one, and activating them with "imperfections" makes them seem analogous to human rather than machined forms.

The filmic quality that characterizes much of Kline's black and white work is especially apparent in the Wadsworth Athenaeum's Painting also from this year. Kline's use of collage for the study for the painting seems particularly apt, given that film is essentially a collage medium, edited into its final shape by literally being cut. The use of collage and the resultant "collage effect" in the oils are both on the increase in his work from this year on. That collage effect is one of abrupt jump cuts and juxtapositions, speeding lines suddenly halted, and an increasingly staccato sense of time and motion. The collage effect paintings seem more made of parts than holistically conceived. Collaging cut or torn pieces of rejected oils on paper into new color configurations granted him a new flexibility with color, and began to give him more confidence, at least on a small scale.

Another new configuration emerged in 1952, that of a

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dramatic lunging form passing across the canvas. Unlike most of his work which feels frontally oriented, this has a profile silhouette. Black and White No. 1, 1952, is full of this image's characteristic spiky thrusting lines; Untitled 1954 (K809), Vawdavitch 1954, and Lehigh, 1956 continue the format later. This animated, organic image had a sibling the following year when Kline brought forth a new, "bridge"/"H" format. Buried Reds, 1953, is the seminal bridge; spawning such later paintings as Luzerne in 1956 and a group of 1961 black and whites. When the horizontal thrust is supported by or caught between verticals the painting regains its frontality. The ferocity is gone, and more or less stability is established. The energy may remain, as it does in the in New York, 1953, or seem contained, as happens in Four Square, 1953.

Kline paints the last of his severely minimal, mostly white canvases this year with Herald, 1953-54, carrying the dry, ragged-edge, brushwork that characterizes them over into the dominant paint handling style of 1954: mutilation. Seeming like flesh torn to shreds and dripping blood, the rectilinear forms attain a new measure of pseudo-humanness. Blunt to the point of seeming barbaric, some, like Thorpe, are massive and threatening, blacks completely overwhelming the whites in a way he had not done previously. It is a direction which will hit the mark again and again in large paintings between 1956 and 1958, albeit with diminished

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violence.

Just as Buried Reds, 1953, was a prototype for an evolving series of bridge/H images, a small ink on paper of 1954-55 of a curiously uncurving "knot" form was the precursor for a series of canvases marked by clustered forms suspended across the picture space on lateral supports. Seeming caught mid-flight or being about to burst, they create a sensation of tremendous energy. Sometimes the mass overwhelms the attaching supports, as happens in Shaft and Wanamaker Block; in other works, such as Accent Grave, it fuses with them to make a connection with the lunging and the bridge, lateral profile images. The aggressive rawness of his 1954 brushwork is largely gone in 1955, and two large paintings, White Forms and Luzerne, are both spare and crisp edged with white more preponderant than black. If it weren't for their bridge configurations and their assured cleanliness (meaning that the ravages of multiple overpaintings that characterized the earlier work are gone here), they would seem to be throwbacks to the early 1950s.

In 1955 and 1956 Kline dramatically increased the amount of work he was doing in color,[2] adding color to black (De Medici), or substituting it for black (Green Cross, 1956), but, more commonly, as sufficient works in themselves, although generally on a small scale. His color was compared to contemporary music by Leo Steinberg, because of his way of maintaining the identity of the colors as

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separate units (notes) rather than blending them into chords. With the exception of the highly unusual Monitor and works like Sassoon and Buttress which continue the lunge/knot/bridge ideas, the black and whites painted or planned in 1956 tend to an all-overness with incident activating all or most of the whitespace. The Whitney's Mahoning, an early study for Shenandoah Wall, and both Spaniard and Cross-Section typify this new tendency when using discrete linear elements; Laureline and Shenandoah do so when using a kind of tonal painterliness without precedent in his work.

Drama and bravura painterliness characterize the black and whites of 1957, but the tonal painterliness of Laureline and Shenandoah doesn't recur until 1958. The paintings show a variety of new and exciting configurations, but not ones which spawned others like them as in the past. Collage or collage effect is important to his oils on paper, to which most of his work in color is confined until 1958. In that year color often plays a part in major, predominantly black and white paintings, and makes its debut, in Mycenae, as solo structurer of the painting. The soft, lush painterliness of Alva and Heaume, Mycenae, Requiem and its tonalist companion piece, Siegfried is brought into focus in C & O, Crow Dancer, Delaware Gap, Elizabeth, Green Vertical, King Oliver, and Pittston where solid blacks predominate. The tonal gradations of gray mediating between the extremes

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of black and white are a new element, as are the vaguely figural verticality of the massing and the frequent sense of a roof overhanging everything.

In the following year, 1959, Kline often painted large canvases completely and complexly structured in color, the way his collages and Mycenae had been. Many, like the Whitney's Dahlia, were predominately red. Hanging the colors on an "H" shaped armature as he did a number of times (Sawyer and Henry H. are two occasions) brings to mind Henry Hensche, one source of Kline's color ideas, though an "H" is certainly not a new configuration in his oeuvre. Kline's tonalism, which began in 1956, flowered in 1958, and found expression this year in the Metropolitan's Black, White and Gray and the next in 1960: New Year's Night Wall had its sources in Rothko, the Ashcan painters and on back to Whistler, and Rembrandt.

1959-60 was Kline's most prolific period. In addition to many color paintings, he developed a tall, looming figural image in many strokes of black on white, out of a small 1956 canvas, Spectre, on which he wrought a number of variations including Probst (to which it is remarkably faithful) and Charcoal Black & Tan. Other new white dominant B&W images were one of a kind, such as Line through White Oblong (which is really a line through a black oblong), Initial, and Sabro II. Older compositional ideas, some of which go back to ink studies from 1950-51 (like K1091) in

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which blacks invade the whole picture surface, were given new life in Bigard, Lehigh V Span, Contrada, Polize, Spagna, and Turin. A new, non-organic horizontal movement, perhaps developed out of combining Hazelton, 1957, with Washington Wall Painting, (1959), resulted in Harleman and Placidia which sweep in dramatically from left to right. An interestingly train-like countermovement occurs in Diamond (actually named for a train) and Black & White #3 in which masses push in from the right to occupy approximately two thirds of a squarish picture space. Finally two tall tower/bridge like shapes recall the 1956 painting, The Bridge: Meryon and Torch's Mauve, the latter having the painterly tonalism of a few years back.

Not only did Kline make a number of studies in 1960 for paintings he would execute in 1961, his last painting year, but, as in the previous year, he was also using studies from the early fifties. Closely followed 1951-52 studies exist for Ludgevande, 1959-60, Sun Carrier, 1961, and Zinc Door, 1961. Among the newer images being developed were those of pure power (Bruho, Riverbed) and of powerful structures. In his hands a giant, picture filling "H" like Black and White No. 2 or Slate Cross was as powerful on its side as a horizontal and looking like a trestle or bridge support as it does in To Win and a 12 foot wide Untitled canvas (K521). (Le Gros in this same image family when the H is on its side, has more organic connotations.) Palladio, 1960: New

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Year's Eve Night Wall and Shenandoah Wall all have a combined landscape and architectural presence, their complexities seeming like those of articulated space. The latter two, and the Mahoning Wall Panels, of this year are among the few true murals produced by the abstract expressionists all at one go aside from Pollock's Mural for Peggy Guggenheim.

With the exception of Theodosia, a black and white in which the square seems to spring up and out into space like a dancer, the square makes its final appearance as the primary compositional element in four of Kline's last major paintings, all of them works in color: Red Painting, Head For Saturn, Zinc Door, and Scudera. As with Theodosia, the square is a head/body in all of them and it seems to be rising or ascending. The square's psychological presence as a fusion of a self-portrait and a dancer (Nijinsky and/or Kline's wife Elizabeth) was formulated when he began abstracting in the late forties, as was traced at the outset of this study. Because of its personal meaning for him its resonance is as powerful when it first appeared on canvas, in Wotan, 1950, as it is in its last appearance, Scudera. Even though Kline featured the solitary square at the beginning and the end of his abstract work, he didn't always use it. As I hope to have demonstrated, he developed a great many new image clusters over the years which he used subsequently in varied forms, and he came up with many

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exciting painting ideas which were not carried past one major work. Even though curves are extremely rare after 1951, and his formal vocabulary was restricted to straight lines and rectilinear massings, it seemed inexhaustible. His painting's size and scale increase dramatically in the first years of the fifties and the paint handling differed from year to year thereafter. Each year brought new images, new color approaches, and new kinds of paint and ways of applying it. Even though his use of early works on paper for late paintings may have made it seem to some eyes that he hadn't changed much, still the scale and the assured way the later works were painted readily differentiated them from the early paintings. Thus Kline's development is specifically discernible quite apart from the obviously steadily increasing role played by color from 1956 on, or the brief period of tonalism. Paintings of 1960 should not be misdated 1950 even when they might be based on a study of that earlier date, now that Kline's formworld has begun to be dissected and described, and hopefully, the kinds of practices that were common to Kline (as well as those foreign to his style) will be more readily recognized in the future.

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Notes:

1. David Anfam, "Kline's Colliding Syntax: 'Black, White, and Things'" Franz Kline: Black & White (Houston: The Menil Collection, 1994), 20. Usually, as here, Kline's influence on Siskind is stressed, but it certainly could have gone the other way as well. Many artists admired the city's accidentally artful walls covered with tattered bills and graffiti. Anfam cites "cropping, magnification of detail, an iconoclastic attitude toward composition, and the collapse of depth and speeding movement into surfaces" as preoccupations Kline shared with photographers like Siskind.

2. Around this time Kline was encouraged by Janis to use tube colors in view of his upcoming one man show with the gallery which may have sparked some of this experimentation.

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TEXT ILLUSTRATIONS



1. Hokusai, Fishers and Seaweed Gatherers, page from vol. 4 of the Mangwa Sketchbooks.

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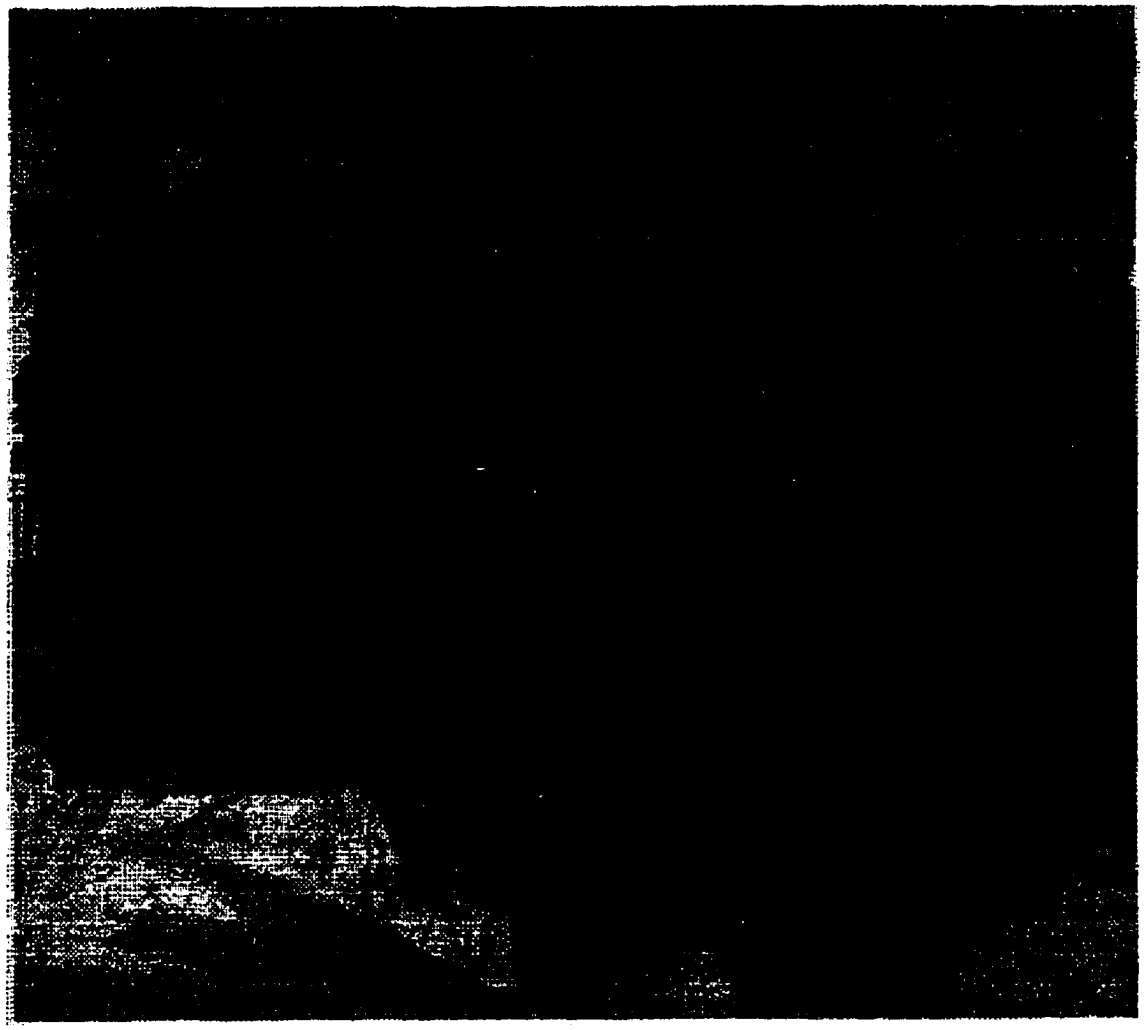
2. Hokusai, Contortionists, page from vol. 8 of the Mangwa Sketchbooks.

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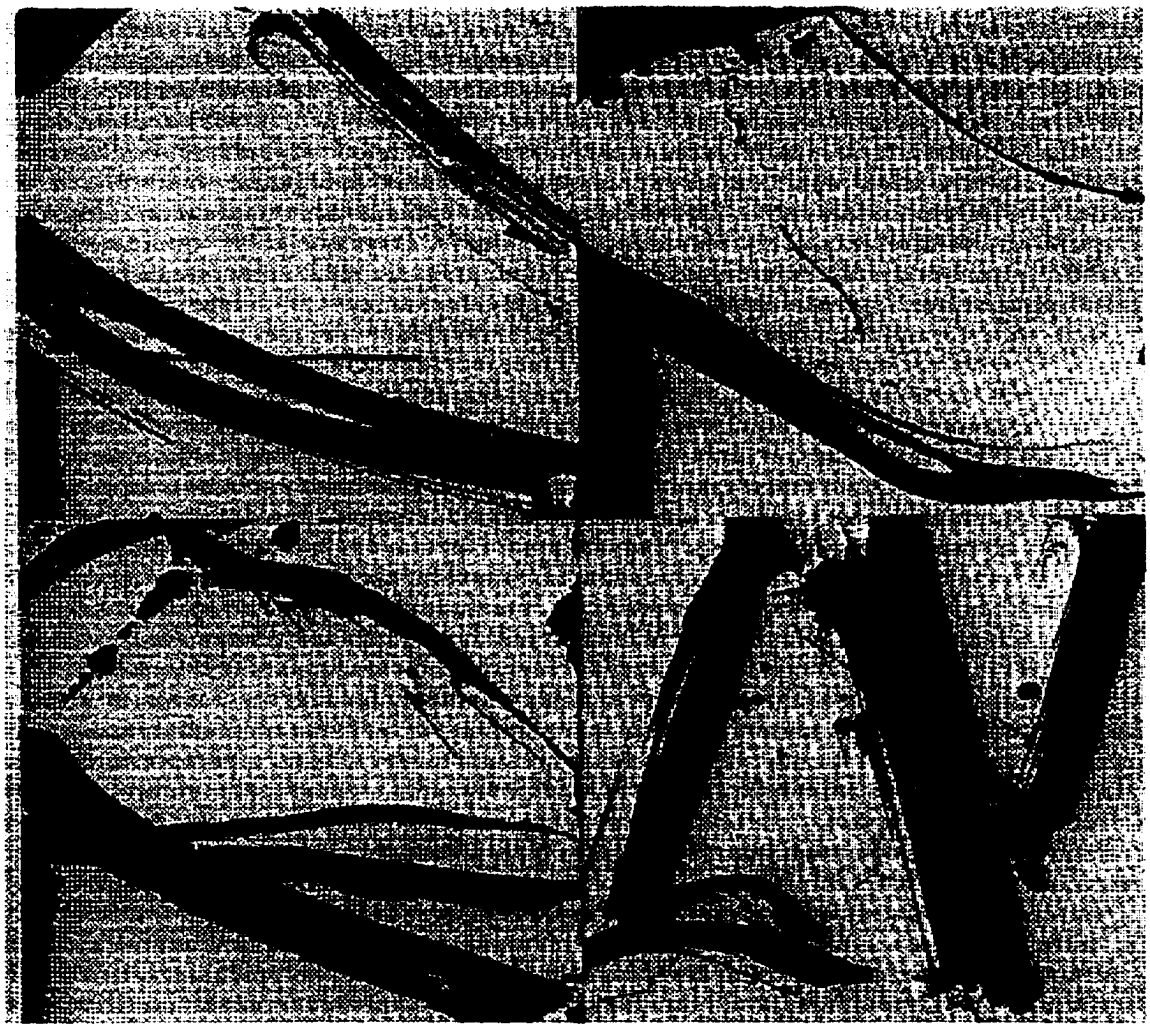
3. Hokusai, The Art of Self Defense, page from vol. 6 of the Mangwa Sketchbooks.

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4. Willem de Kooning. Ruth's Zowie, 1957. Oil on canvas, 80 ¼ x 70 1/8'. Private Collection.

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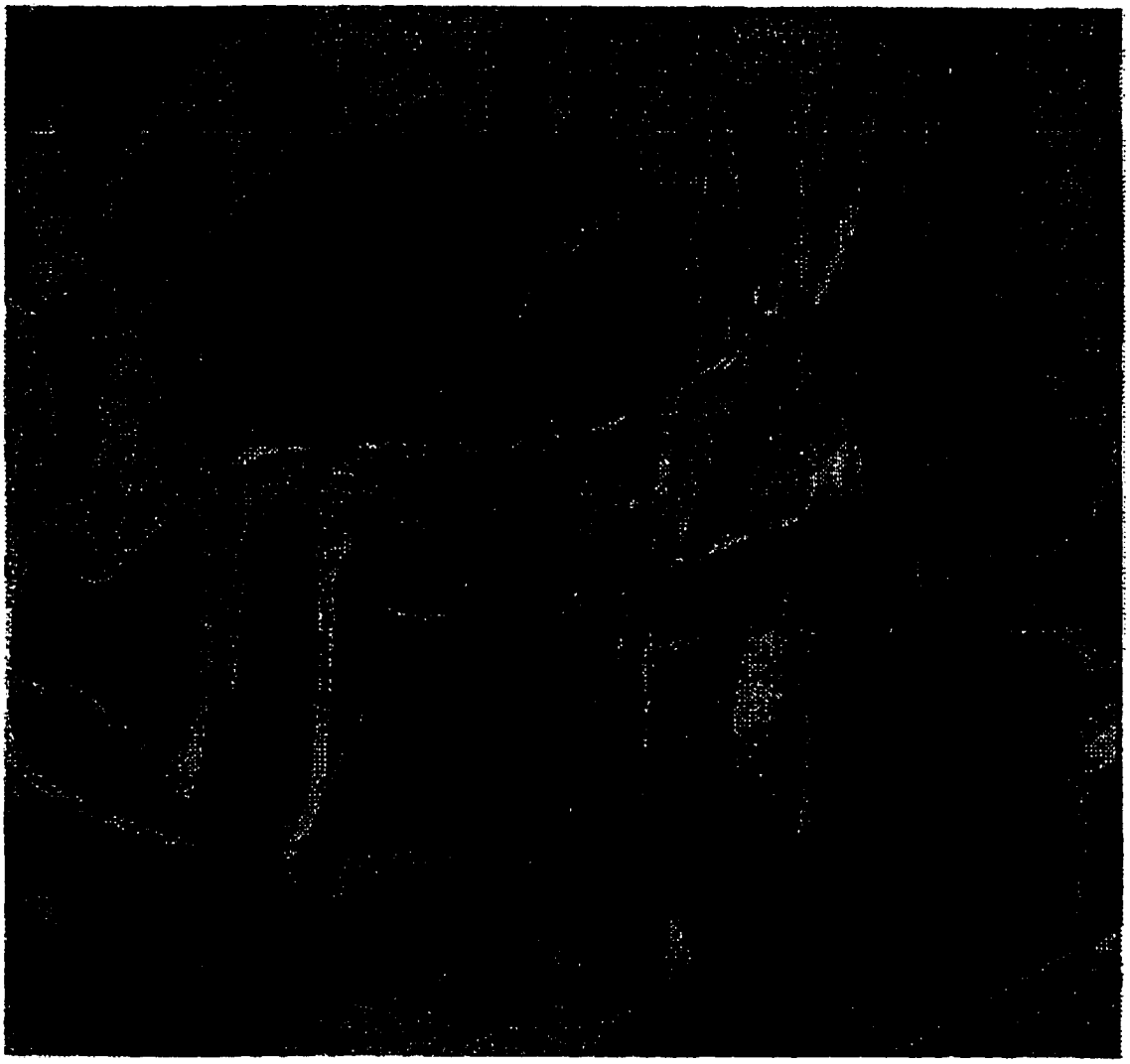
5. Willem de Kooning. Black and White (San Francisco), 1960. Ink on paper, four assembled drawings, 33 ¾ x 27 1/2" overall. Collection Warner Communications, Inc., New York.

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6. Willem de Kooning. Landscape, Abstract, 1949. Oil on paper mounted on board, 19 x 25 ½" . Whitney Museum of American Art, New York. Gift of Mr. and Mrs. Alan H. Temple.

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7. Willem de Kooning. Black Friday, 1948. Enamel and oil on composition board, 48 x 38". Collection of Mrs. Gates Lloyd, Haverford PA.

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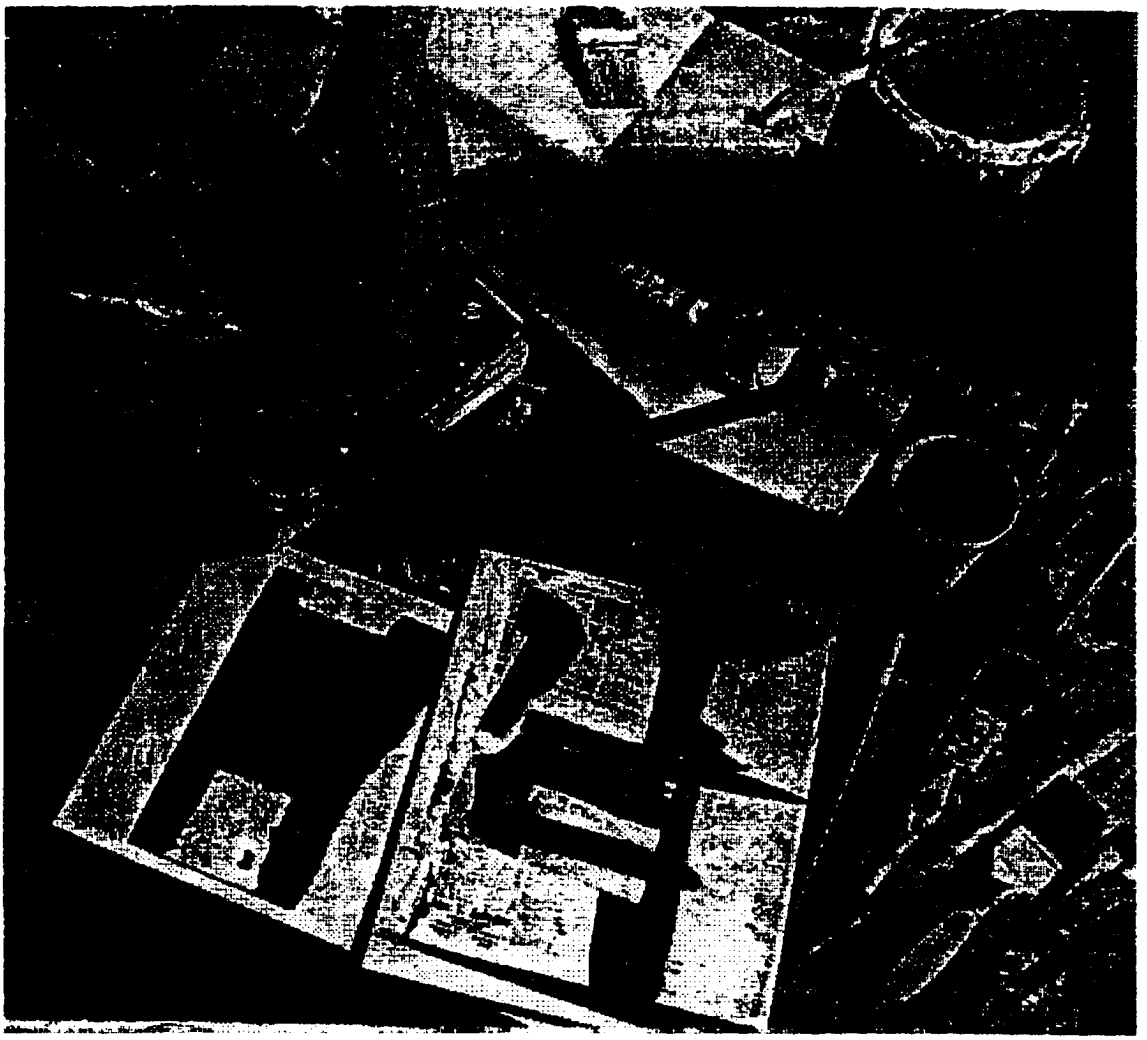
8. Willem de Kooning. Untitled, (1948). Enamel and oil on paper mounted on composition board, 30 x 40".

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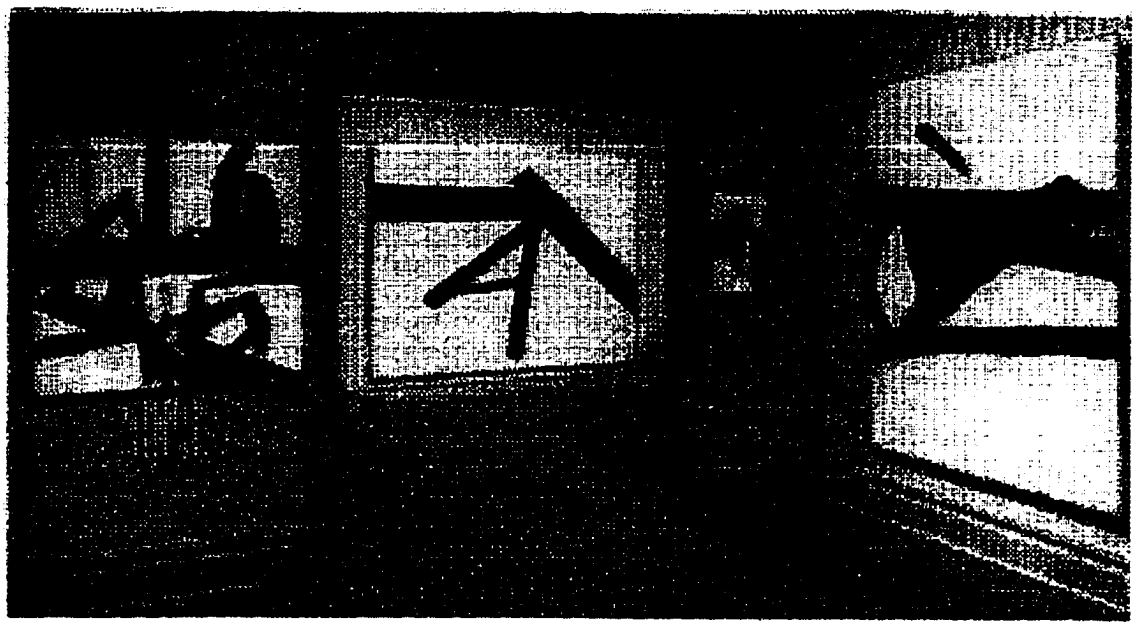
9. Philip Guston. Tormentors, 1947-48. Oil on canvas, 40 3/4 x 60 1/8".

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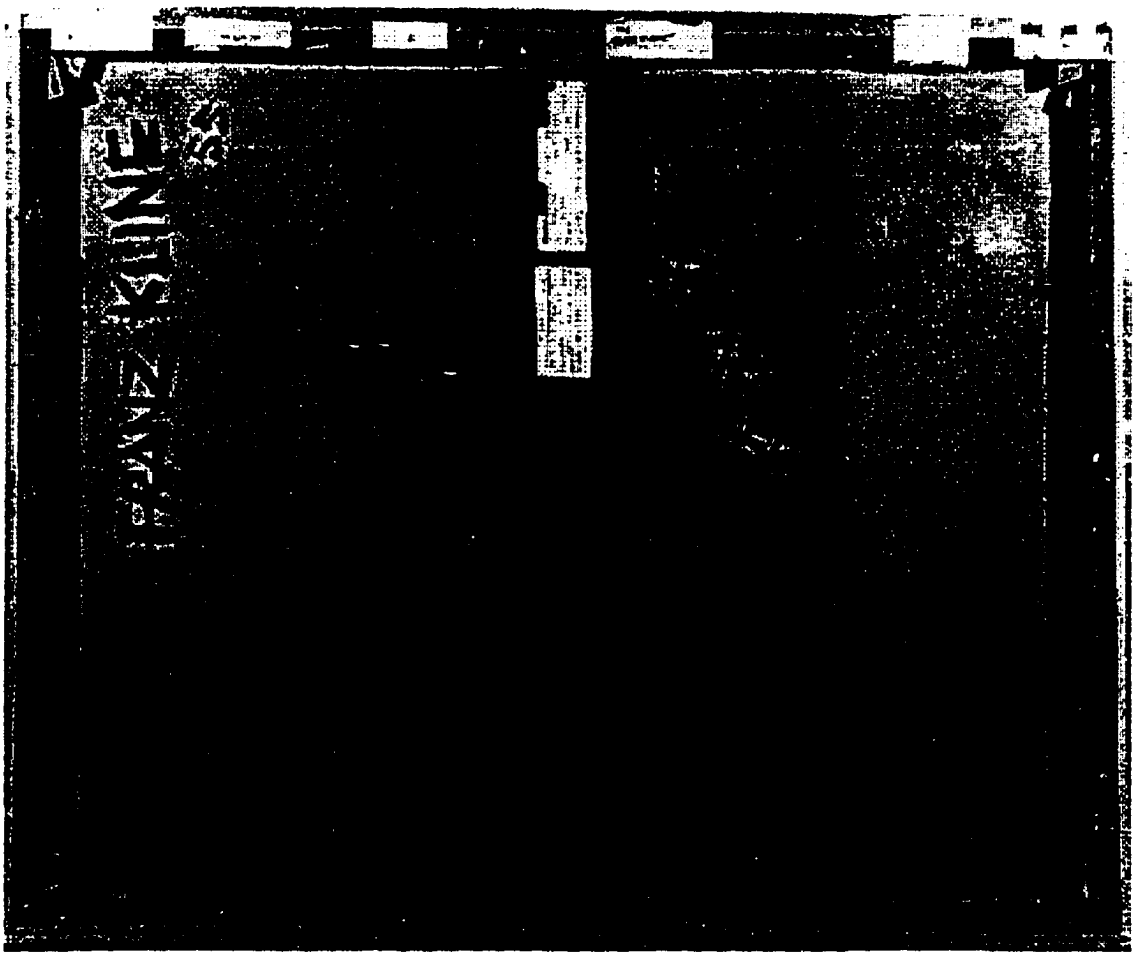
10. Kline's worktable in Art News. December 1952, p. 37.

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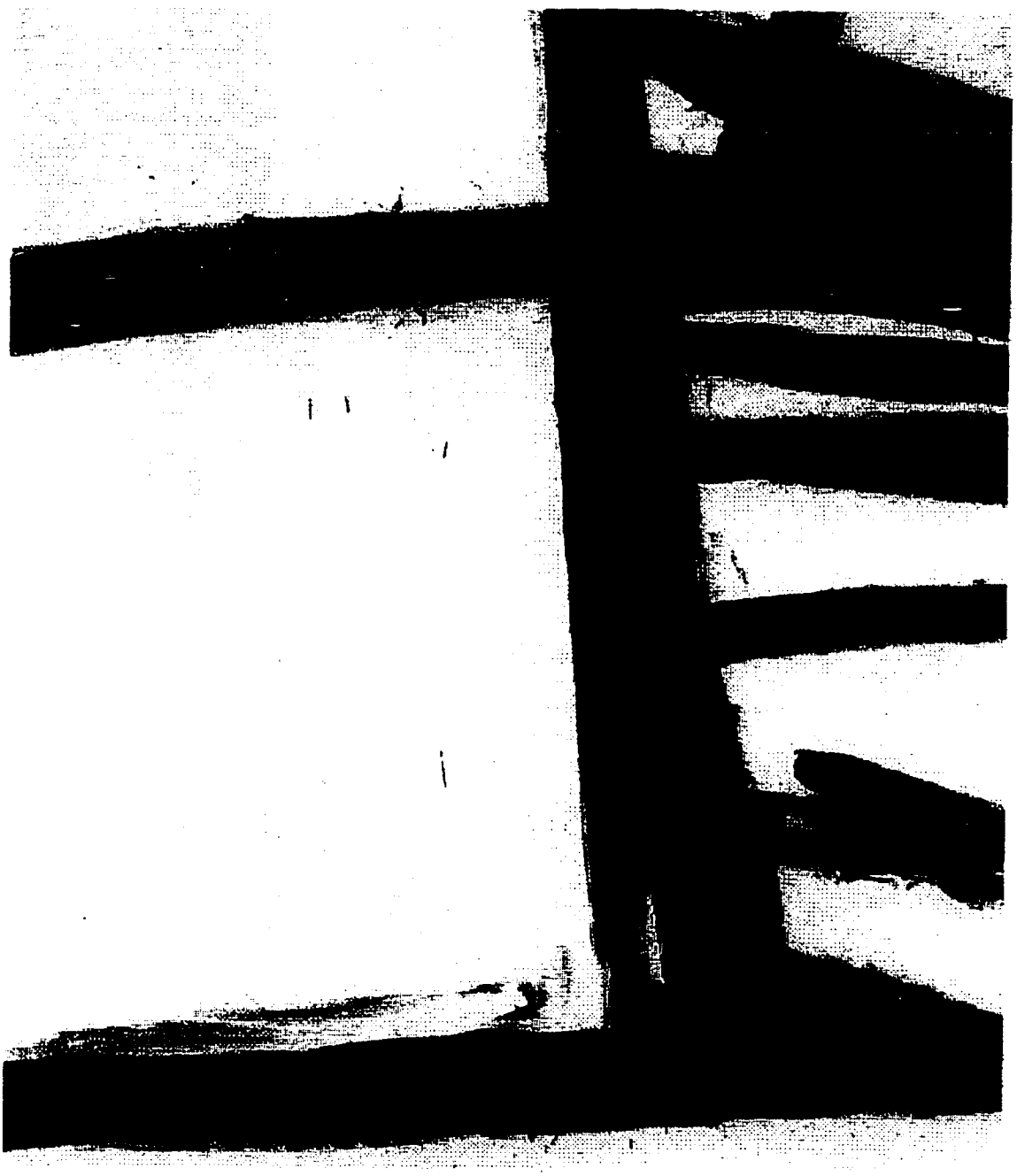
11. Installation view of Kline's 1956 exhibition at the Sidney Janis Gallery.

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12. Back of Hewn Forms, 1955-56.

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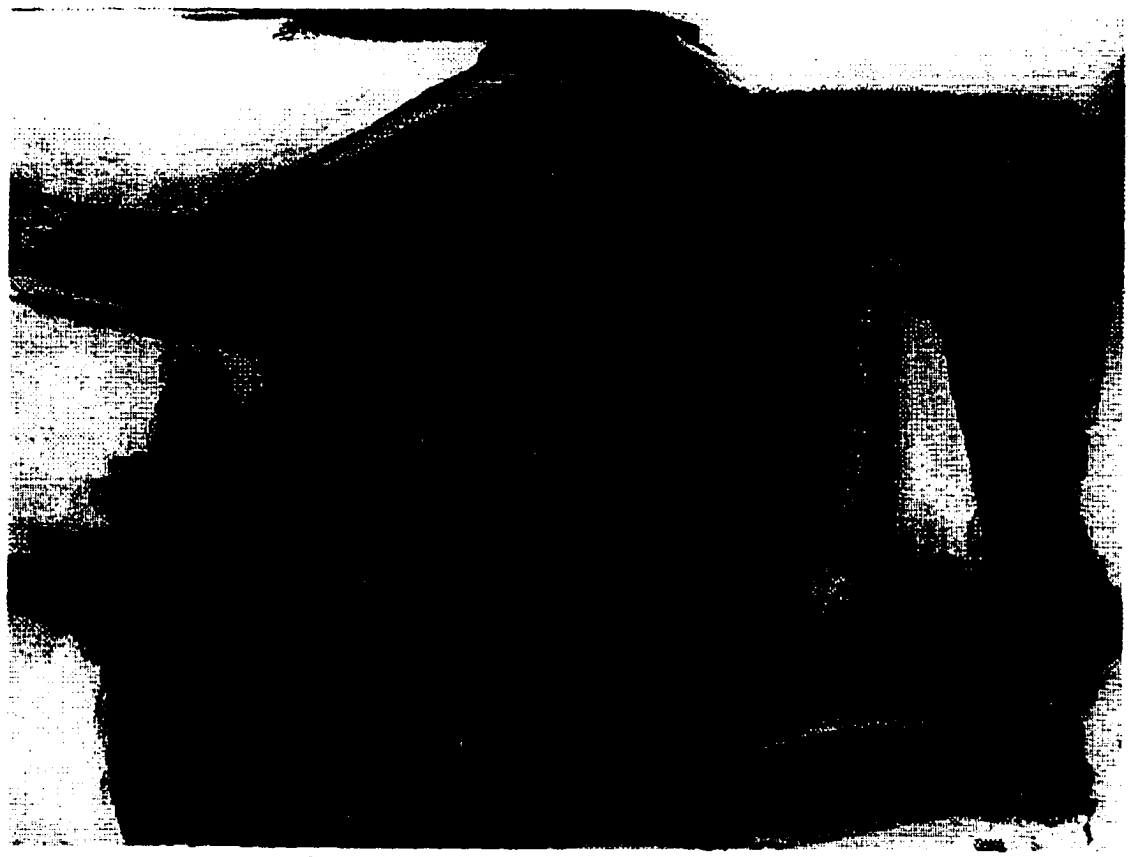
13. Early version of Hazelton, 1957.

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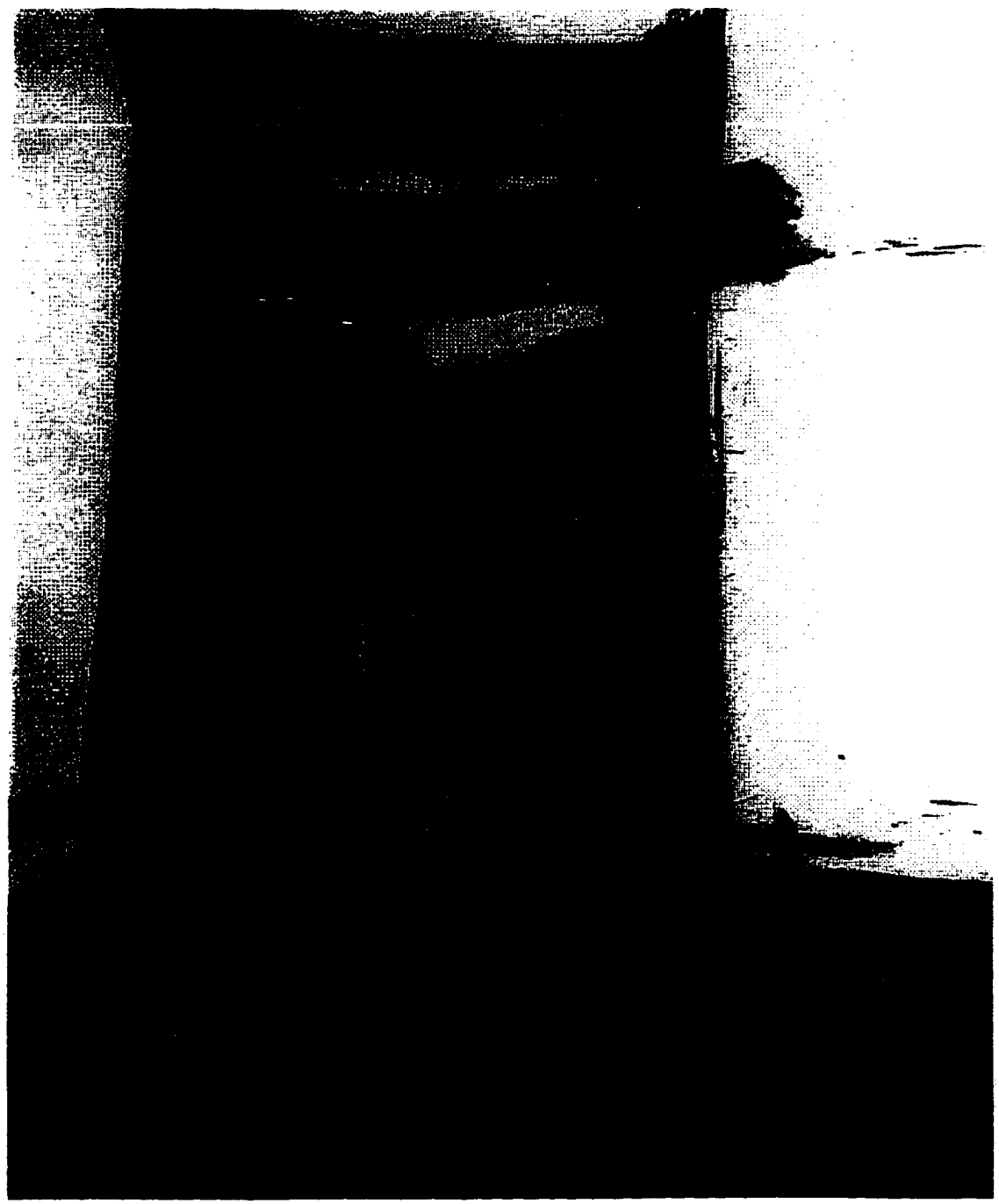
14. First version of Cupola, 1958-60.

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15. Second version of Cupola.

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16. Early stage of Meryon, 1960.

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ONE PERSON EXHIBITIONS

Charles Egan Gallery, New York. Franz Kline. October 16 - November 4, 1950.

Charles Egan Gallery, New York. Franz Kline Paintings. November 20 - December 8, 1951.

Margaret Brown Gallery, Boston MA. Franz Kline, Paintings, Drawings. November 17 - December 6, 1952.

Allan Frumkin Gallery, Chicago. Franz Kline. January 1954.

Institute of Design, Chicago. Franz Kline. January 1954.

Charles Egan Gallery, New York. Franz Kline Exhibition. April 13 - May 8, 1954.

Sidney Janis Gallery, New York. Franz Kline. March 5 - 31, 1956.

La Tartaruga, G. d'Arte, Rome. Kline. February 27, 1958.

Galleria del Naviglio, Milan. Franz Kline. March 18 - 28, 1958.

Sidney Janis Gallery, New York. Franz Kline. May 19 - June 14, 1958.

Sidney Janis Gallery, New York. New Paintings by Franz Kline. March 7 - April 2, 1960.

Collector's Gallery, New York. Franz Kline Bar Room Paintings 1940. February 6 - 25, 1961.

New Arts Gallery, Atlanta GA. Kline. April 16 - May 26, 1961. Catalogue, text by Kenneth Sawyer.

Sidney Janis Gallery, New York. New Paintings by Franz Kline. December 4 - 30, 1961.

Arts Club of Chicago, Chicago. Kline. December 8, 1961 - January 9, 1962.

Galerie Lawrence, Paris. Franz Kline. March 15 - April 15,

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1962.

Washington Gallery of Modern Art, Washington DC. Franz Kline Memorial Exhibition. October 30 - December 27, 1962. Traveled to Brandeis University and Baltimore Museum of Art.

Dwan Gallery, Los Angeles. Franz Kline Paintings 1950-1961. March 3 - 30, 1963.

Stedelijk Museum, Amsterdam, Franz Kline, A Retrospective Exhibition. September 20 - October 20, 1963. and traveled to Brussels, Basel, Vienna, London, Paris and Turin. Organized by the International Council of The Museum of Modern Art, New York.

La Tartaruga, Galleria d'Arte, Rome. Franz Kline. November 16, 1963.

Sidney Janis Gallery, New York. Franz Kline Memorial Exhibition. December 3 - 28, 1963.

Marlborough Gallery, New York. Franz Kline 1910-1962. March 1967.

Whitney Museum of American Art, New York. Franz Kline. October 1, 1968 - May 25, 1969. Traveled to Dallas, San Francisco, and Chicago.

Gallery Gertrude Stein, New York. Franz Kline circa 1940. January 1969.

Atelier Chapman Kelley, Houston TX. Franz Kline 1910-1962 Important Works on Paper. December 10, 1972.

Albright-Knox Art Gallery, Buffalo NY. January 8 - February 10, 1974.

Allan Stone Gallery, New York. Franz Kline, Selected Works. February - March 1974.

David McKee Gallery, New York. Franz Kline. March 8 - April 5, 1975.

Albany Institute of History and Art, Albany NY. March 14 - May 21, 1975.

Everson Museum of Art, Syracuse NY. December 5 - January 12,

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1975.

Brown University, Providence RI. Homage to Franz Kline: Photographs by Aaron Siskind. 1976. Also shown at David & Alfred Smart Gallery, Chicago. 1976.

Fitzwilliams College Museum, Cambridge, England. American Paintings. 1977.

State University of New York, University Art Gallery, Binghamton NY. Franz Kline: The Early Works as Signals. March 14 - April 18, 1977. Traveled to SUNY, Purchase, NY.

Mayor Gallery, London. Franz Kline 1910-1962. March 29 - May 14, 1977.

Sordoni Gallery, Wilkes College, Wilkes-Barre PA. Franz Kline Drawings and Paintings. August 18 - September 10, 1978.

Phillips Collection, Washington DC. Franz Kline: The Color Abstractions. February 17 - November 25, 1979. Traveled to Houston, Los Angeles, and Seattle.

Jeremy Stone Gallery, San Francisco. Franz Kline: Drawings from Minetta's Bar & Grill, NYC c.1940s. October 2 - November 13, 1983.

Alan Brown Gallery, Hartsdale NY. Franz Kline. November 1 - 19, 1983.

Marisa del Re Gallery, New York. Kline: Paintings and Drawings. May 2 - June 9, 1984.

Greenberg Gallery, St. Louis MO. Franz Kline. September 8 - October 27, 1984.

Cincinnati Art Museum, Cincinnati. The Vital Gesture: Franz Kline in Retrospect. November 27, 1985 - September 28, 1986. Traveled to San Francisco and Philadelphia.

Everhart Museum, Scranton PA. Franz Kline - Early Works on Paper. October 11 - November 23, 1986.

Marlborough Gallery, New York. 1987.

Center Gallery, Bucknell University, Lewisburg, PA. Franz Kline: The Jazz Murals. Traveled to Baruch College Art

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Gallery, NY. November 13 - December 22, 1989.

The Menil Collection, Houston TX. Franz Kline: Black & White, 1950-1961. September 8, 1994- November 27, 1995. Catalogue essay by David Amfam. Traveled to the Whitney Museum of American Art, NY and the Museum of Contemporary Art, Chicago.

Fundacio Antoni Tapies, Barcelona. Franz Kline: Art and the Structure of Identity. March 18, 1994 - February 5, 1995. Catalogue by Stephen C. Foster. Traveled to London, Madrid and Saarbrucken.

Allan Stone Gallery, New York, Franz Kline: Architecture & Atmosphere. October 28, 1997 - January 17, 1998,

GROUP EXHIBITIONS

National Academy of Design, New York. 116th Annual Exhibition. April 8 - May 16, 1942.

National Academy of Design, New York. 117th Annual Exhibition. February 17 - March 9, 1943.

National Academy of Design, New York. 118th Annual Exhibition. March 29 - April 25, 1944.

National Academy of Design, New York. 119th Annual Exhibition. March 14 - April 3, 1945.

Kootz Gallery, New York. Talent 1950. April 25 - May 15, 1950.

Sidney Janis Gallery, New York. Young Painters in U.S. and France. October 22 - November 11, 1950

60 East 9th St. Today's Self-Styled School of New York (Ninth Street Show). May 21 - June 10, 1951.

Sidney Janis Gallery, New York. American Vanguard Art for Paris Exhibition. December 26, 1951 - January 5, 1952.

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Galerie de France, Paris. American Vanguard Art. February 1952.

Hendler Galleries, Philadelphia. October 25, 1952.

Stable Gallery, New York. Second Annual Exhibition of Painting and Sculpture. January 11 - February 7, 1953.

Women's College, University of North Carolina, Greensboro. Fine Arts Festival. Spring 1953.

Art Gallery of Toronto, Toronto. A Loan Exhibition from the Solomon R. Guggengheim Museum. April 2 - May 9, 1954.

Guild Hall, East Hampton, New York. 15 Artists of the Region. July 24 - August 11, 1954.

Musee National d'Art Moderne, Paris. March 30 - May 15, 1955.

Museum of Modern Art, New York. Modern Art in USA. March 30, 1955 - August 6, 1956. Traveled to Zurich, Barcelona, Frankfurt, London, The Hague, Vienna and Linz.

Whitney Museum of American Art, New York. The New Decade - 35 American Painters and Sculptors. May 11 - August 7, 1955. Catalogue. Traveled to San Francisco, Los Angeles, Colorado Springs, and St. Louis.

Museum of Modern Art, New York. 12 Americans. May 29 - September 9, 1956. Catalogue, Dorothy Miller, ed.

Venice Biennale XXVII. June 16 - October 18, 1956. Catalogue American Artists Paint the City, essay by Katharine Kuh.

Kalemagdan Pavillion, Belgrade. July 6 - August 6, 1956.

Sidney Janis Gallery, New York. Recent Paintings by Seven Americans. October 20, 1956.

Sidney Janis Gallery, New York. Eight Americans. April 1 - 20, 1957.

Executive House, New York. April 3-May 4, 1956

Museu de Arte Moderna, Sao Paolo. IV Bienal do Museu de Arte Moderna de Sao Paolo - Estados Unidos. September -

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December 1957. Catalogue, essay by Frank O'Hara.

Institute of Contemporary Art, London. Some Paintings from the E. J. Power Collection. 1958.

Whitney Museum of American Art, New York. Nature in Abstraction. January 14 - March 16, 1958. Catalogue. Traveled to Phillips Collection, Wash., DC; Ft. Worth Art Center, Texas; Los Angeles County Museum of Art, San Francisco Museum of Art; Walker Art Center, Minneapolis, MN; City Art Museum, St. Louis, MO.

MIT, Hayden Gallery, Cambridge MA. Drawings by Five Abstract Expressionist Painters. February - March 1958. Catalogue, Ella Kokkinen, ed.

Exposition Universelle, Brussels. 50 Ans D'Art Moderne. April 13 - October 19, 1958.

Kunsthalle, Basel. April 19 - May 26, 1958.

Museum of Modern Art, New York. The New American Painting. April 19, 1958 - September 8, 1959. Catalogue. Traveled to Basel, Milan, Madrid, Berlin, Amsterdam, Brussels, Paris, and London.

Sidney Janis Gallery, New York. Ten Years of Janis. September 29 - November 1, 1958.

Whitney Museum of American Art, New York. Annual Exhibition - Sculpture, Paintings, Watercolors, Drawings. November 19, 1958 - January 4, 1959. Catalogue.

Carnegie Institute, Pittsburgh. Carnegie International Exhibition. December 5, 1958 - February 8, 1959.

Sidney Janis Gallery, New York. Eight American Painters. January 5-31, 1959.

Whitney Museum of American Art, New York. Museum and Its Friends: 18 Living American Artists. March 5 - April 12, 1959.

David Herbert Gallery, New York. Initial Exhibition. October 5 - 31, 1959. All works in show had been sold by Herbert to these lenders.

Whitney Museum of American Art, New York. Annual Exhibition of Contemporary American Painting. December 9, 1959 -

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January 31, 1960.

American Pavillion, Venice. XXX Venice Biennale. June 18 - October 1960. Organized by Adelyn Breeskin of the Baltimore Museum of Art. Catalogue, essay by Kenneth Sawyer.

Walker Art Center, Minneapolis MN. 60 American Painters 1960. April 3 - May 8, 1960.

Sidney Janis Gallery, New York. Nine American Painters. April 11 - 23, 1960.

San Francisco Museum of Modern Art, San Francisco. Modern Masters in West Coast Collections: 25th Ann. of San Francisco Museum of Modern Art. October 18 - November 27, 1960.

Solomon R. Guggenheim Museum, New York. Guggenheim International Award Exhibition. November 1960.

Art Institute of Chicago. Sixty-fourth American Exhibition, January 1961.

Brooklyn Museum Art School, Brooklyn NY. Edlich Collection. January 16, 1961.

Dwan Gallery, Los Angeles. Philip Guston/Franz Kline. April 3 - 29, 1961.

John and Mable Ringling Museum of Art, Sarasota FL. The Sidney Janis Paintings. April 8-May 7, 1961. Catalogue, introduction by Dore Ashton.

Sidney Janis Gallery, New York. Ten American Painters. May 8 - June 3, 1961.

Adelphi University, Long Island Arts Center, Garden City NY. July 10 - 26, 1961.

Holland-Goldowsky Gallery, Chicago. Drawings - Five Contemporary Masters. September 22 - October 26, 1961.

Museum of Modern Art, New York. Abstract Watercolors for Latin America. December 1961 - March 1963.

Museum of Modern Art, New York. The Collection of Mr. and Mrs. Ben Heller. 1961 - 1962.

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Museo de Bellas Artes, Caracas. January 14 - February 14, 1962.

Skidmore College, Saratoga Springs NY. Works on Paper. March 12 - April 12, 1962.

Museu de Arte Moderna, Rio. March 29 - April 22, 1962.

Wadsworth Atheneum, Hartford CT. Continuity and Change, 45 American Abstract Painters and Sculptors. April 11 - May 27, 1962.

Sidney Janis Gallery, New York. Ten American Painters. May 7 - June 2, 1962.

Philadelphia Museum of Art, Philadelphia. Philadelphia Collects 20th Century Art. October 3 - November 17, 1963.

Sidney Janis Gallery, New York. Eleven Abstract Expressionist Painters. October 7 - November 2, 1963.

City Art Museum of St. Louis, St. Louis MO. Two Hundred Years of American Painting. April - May 1964.

Fogg Art Museum, Harvard University, Cambridge MA. Within the Easel Convention: Sources of Abstract Expressionism. May 7 - June 7, 1964. Catalogue. Included Matta, Masson, Miro & Picasso with the Americans.

Metropolitan Museum of Art. Three Centuries of American Painting. 1965.

Montana Historical Society, Helena MT. The George and Elinor Poindexter Collection. 1965.

University of Texas at Austin, Austin TX. Abstract Expressionists and Imagists. 1965.

Los Angeles County Museum of Art, Los Angeles. New York School - the First Generation. July 16 - August 1, 1965. Catalogue.

M. H. de Young Memorial Museum, San Francisco. The San Francisco Collector. September 21 - October 17, 1965.

National Museum of Modern Art, Tokyo. Two Decades of American Painting. October 15 - November 27, 1966.

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Catalogue is in Japanese.

Marlborough Gallery. Marlborough - Burden Collection. 1967.

M. Knoedler & Cie, NY, Paris. Six Peintres américains. 1967.

Sidney Janis Gallery, New York. Two Generations. 1967.

University of St. Thomas, Houston TX. Six Painters: Mondrian, Guston, Kline, de Kooning, Pollock, Rothko. February - April 1967.

University of California at Irvine, Irvine CA. A Selection of Paintings & Sculptures from the Collection of Mr. and Mrs. Robert A Rowan. May 2-21, 1967. Traveled to San Francisco

Finch College, New York. 1968.

University of Texas, Art Museum of the, Austin TX. Painting as Painting. February 18 - April 1, 1968.

Rhode Island School of Design, Museum of Art, Providence RI. May 8 - June 30, 1968.

Philadelphia Museum of Art, Philadelphia. Selections From Four Private Collections. May 24 - September 2, 1968. (Colls: E Staempfli, M/M H Clifford, M/M L Madeira, H McIlhenny.)

National Museum of American Art, Washington DC. August 15 - September 25, 1968.

Smith College. 19th & 20th Century Painting from the Collection of the Smith College Museum of Art. June 1969 - October 1972.

The Museum of Modern Art, New York. The New American Painting & Sculpture - the First Generation. June 18- October 5, 1969. Checklist only.

Metropolitan Museum of Art, New York. New York Painting and Sculpture 1940-1970. October 18, 1969 - February 1, 1970. Catalogue.

Robert Elkon Gallery, New York. Six American Painters. October 1 - November 10, 1970. Catalogue.

Kunsthalle, Basel. February 28 - March 30, 1970.

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The Museum of Modern Art, New York. The Sidney and Harriet Janis Collection. February 28, 1970 - April 18, 1971. Traveled to London, Berlin, Nurenberg, Stuttgart, Brussels, and Cologne.

University Art Museum, Berkeley CA. Excellence: Art from the University Community. September 1970.

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FRANZ KLINE: A CRITICAL STUDY OF THE MATURE WORK 1950-1962

by

APRIL KINGSLEY

Volume II

A dissertation submitted to the Graduate Faculty in Art History in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York.

2000

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CATALOGUE ENTRIES

A description of the structure of the catalogue raisonné entries follows. It includes a list of short forms and abbreviations that will be used throughout the catalogue. A typical entry consists of the following elements; each part is explained in detail below:

Catalogue number
Title
Date
Medium
Dimensions
Signature, date & inscriptions
Collection
History of Ownership
Exhibitions
References
Remarks

Information is as complete as possible through 1998. Short forms and abbreviations will be found at the end of this section. Certain material concerning ownership has been deleted from the entries for the publication of this dissertation. The catalogue raisonné will be comprised of complete entries as described. The Franz Kline Foundation, directed by Elizabeth Zogbaum with her son Rufus Zogbaum, supported the design and implementation of the catalogue raisonné datatbase by Peter Rooney with my guidance. Susan Maldovan handled the correspondence and much of the data

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entry. We had consultations with and assistance from dealers Allan Stone, David McKee, and Caroll Janis, and occasional input from artists who knew Kline, such as Herman Somberg, Dan Rice, and Budd Hopkins as well conservators who treated his work.

Catalogue Number

The catalogue numbers run consecutively. Two sided works are assigned a single catalogue number followed by the designation "r' for recto, "v" for verso.

To distinguish between these authentic works and those that are problematic or falsely attributed to Kline we have assigned catalogue letters to those questionable works instead of numbers and placed them in separate sections. Study Problems will be catalogued SP/a. SP/b and so on; False Attributions will be catalogues FA/a, FA/b and so on.

The catalogue number for each print image is followed by a slash and a proof number for each extant copy in the run (4/1, 4/2), and so on.

Title

Titles have been accepted as Kline's if published during his lifetime or testified to by Elisabeth Zogbaum, Executrix of the Kline estate, or Kline's dealers. These titles are printed as published, recorded, or remembered in uppercase and boldface (**CHIEF**). All works without titles are designated as such (Untitled). False or deceptive titles

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such as "Painting," "Color," and "Composition" have been eliminated from the title line and appear in the Remarks sections. Titles assigned by the editor for purposes of identification are enclosed in parentheses ((Study for **CHIEF**)), ((Woman in a Rocking Chair)).

Date

All works not dated by the artist but with a date in common usage have the dates enclosed in parentheses ((1959)), Works assigned dates by the editor on stylistic grounds are "circa" ((ca. 1951)). Dated and undated works are integrated stylistically within chronological sections. Where previously published dates differ from those assigned by the editor, note of the variants is made in appropriate Exhibition or Reference sections or in Remarks.

Medium

The medium and support are given as accurately as possible without chemical analysis. Implements used (brush, pen etc.) are not cited and the media are listed in order of relative predominance (Oil and collage on canvas; Ink, gouache, pencil on paper). When not certified by the editor, the medium is given as described by the owner. Physical facts about all works examined by the editor supersede those previously published.

Size

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Dimensions are given in inches (in.) to the 1/8 and in centimeters (cm.) to the 1/10. Dimensions of works over 100 inches are given in feet and inches. Height precedes width at all times, and dimensions of the full ground are given unless otherwise noted. "Sight" precedes dimensions where exact measurement has not been possible.

Signature, date, and inscription

For signed and/or dated works location is cited (Signed and dated lower right; Signed on reverse). The full wording is quoted whenever it is known ("Kline 52" or "Franz Kline 'Chief' 1950"). Unsigned and /or undated works are so designated (Neither signed nor dated). Lengthy inscriptions are transcribed in Remarks.

Collection

Except for the dissertation catalogue where only public collections are cited, owners of works as of 1990 and cities of residence are cited except when anonymity was requested, in which case the term "Private Collection" is used followed by the location (The Museum of Modern Art, NYC; Private Collection, Houston). The year in which a public institution acquired the work is given as cited by the institution (The Museum of Modern Art, NYC. Gift of David M. Solinger, 1952). Dealers are cited within parentheses ((David McKee Gallery, NYC)). "Lost" works are those that have been visually

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identified but not located. "Unidentified" works are those that are known to have existed, but which have not been visually identified.

History

Except for the dissertation catalogue, former owners of a work and dealers involved in the transfer of ownership are listed in chronological sequence from earliest to latest, with location. Dealers appear in parentheses. Acquisition dates are given only when necessary for purposes of clarity. In tracing works back to the artist it should be understood that the following dealers substitute for the artist in that he or his estate consigned his work to them for sale: Charles Egan 1950-1955; Sidney Janis 1956-1962, Marlborough Gallery, Inc. 1966-1973. If it is known how the first owner acquired the work, that information is cited after name and location (Gift of the artist).

Exhibitions

Exhibitions are arranged chronologically from earliest to latest. The citation is made in the following order: Name of institution, location, title of exhibition, text author, catalogue number, page location and designation of the reproduction (figure or plate number). Unless color is specified, reproductions are assumed to be in black and white. When show included more than 15 works by Kline it is

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given a short form. Solo exhibitions and itineraries of traveling exhibitions including more than 15 works by Kline are given in full in the Short Bibliographical Forms section. Later works will be cross-referenced to this initial citation. Explanation is made for works not included in all showings of a traveling exhibition (New York only).

References

References are arranged alphabetically by author. If a reference is to a reproduction the page is cited (illus. p. 50). If there is a pertinent discussion of the work the page is cited (disc. p. 52). If both occur on the same page it is cited (illus. and disc. p. 50). Unless color is specified, reproductions are in black and white. References to reproductions and commentaries in newspapers and popular magazines have been cited only when they have been brought to our attention and only as fully as is possible without exhaustive research. A comprehensive bibliography will be found at the end of the catalogue raisonné.

Remarks

The remarks explain anything pertinent to the nature or history of the work not already cited: alternate titles, dates, mediums, and any additional information about titles or circumstances of acquisition.

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SHORT BIBLIOGRAPHICAL FORMS

The Gaugh monograph on Franz Kline and the major exhibitions of his work are listed below with the corresponding short forms used throughout the catalogue. The full references to the exhibitions give the title of the show and its dates, a description of the text (if any), the number of pages and illustrations, the number of works by Kline, and the itinerary if the show traveled. Works not making the full itinerary are so noted. Group exhibitions will be cited in full in the entries. Where no catalogue or checklist was published, existing documentation will be described. This list constitutes the core bibliography on Franz Kline. A comprehensive bibliography can be found at the end of the catalogue raisonné.

AC CHICAGO 62

Arts Club of Chicago, Chicago. Kline. December 8, 1961 - January 9, 1962.

BARUCH 89

Baruch College. Franz Kline: Lost Murals. November 13 - December 22, 1989.

BROWN 52

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Margaret Brown Gallery, Franz Kline, Paintings, Drawings. November 17 - December 6, 1952.

CHICAGO 62

The Arts Club of Chicago, December 8,1961-January 9, 1962. 8 pp., 8 illus.
33 works.

CHICAGO INST DESIGN 54

Institute of Design, Chicago. Franz Kline. January 1954.

COLLECTORS 61

Collector's Gallery, New York, Franz Kline Bar Room Paintings 1940. February 6 - 25, 1961.

DEL RE 84

Marisa del Re Gallery, New York. Kline: Paintings and Drawings. May 2 - June 9, 1984.

DWAN 63

Dwan Gallery, Los Angeles, Franz Kline Paintings 1950-1961, March 3-30, 1963. "Franz Kline: Calligraphy and Information Theory," by Jules Langsner reprinted from Art International

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VII/111, March 1963 as introduction. 16 pp. 11 illus.
18 works.

EVERHART 86

Everhart Museum, Scranton, PA. Franz Kline Early Works on Paper, October 11 - November 23, 1986. Foreword by Robert Schweitzer, Curator. 4-unit folded brochure.
17 works.

FRUMKIN 54

Allan Frumkin Gallery, Chicago, 545 North Michigan Ave Franz Kline. January 1954.

GREENBERG 84

Greenberg Gallery, St. Louis MO. Franz Kline. September 8-October 27, 1984.

G STEIN 69

Gallery Gertrude Stein, New York Franz Kline circa 1940. January 1969.

ICE/MOMA 63

International Council Exhibition organized by The Museum of Modern Art, New York. Franz Kline. Introduction and

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interview by Frank O'Hara. Each participating institution had a separate catalogue; the Turin catalogue is referred to in the catalogue raisonné entries. It traveled to:

Amsterdam, Stedelijk Museum, September 20-October 20, 1963.
67 works.

Turin, Galleria Civica d'Arte Moderna, November 5-December 1, 1963.
67 works.

Brussels, Palais des Beaux-Arts, December 16, 1963-January 19, 1964.
67 works.

Basel, Kunsthalle, January 31-March 1, 1964.
67 works.

Vienna, Museum des Jarhunderts, March 16-April 12, 1964.
67 works.

London, Whitechapel Gallery, May 13-June 14, 1964.
66 works (Tower did not continue on tour).

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Paris, Musée d'Art Moderne, June 30-September 30, 1964.
66 works.

JANIS 56

Sidney Janis Gallery, New York, March 5-31, 1956.
(Invitation and pricelist only.)
21 works.

JANIS 58

Sidney Janis Gallery, New York, May 19-June 14, 1958.
(Poster announcement and pricelist only.)
26 works.

JANIS 60

Sidney Janis Gallery, New York, March 7-April 2, 1960. 20 pp. 32 illus. including 1 in color.
26 works.

JANIS 61

Sidney Janis Gallery, New York, December 4-30, 1961. 28 pp. 34 illus. including 1 in color.
31 works.

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JANIS 63

Sidney Janis Gallery, New York. Franz Kline Memorial Exhibition, December 3-28, 1963. Short statement, unsigned. 24 pp. 35 illus.
30 works.

J STONE 83

Jeremy Stone Gallery, San Francisco. Franz Kline: Drawings from Minetta's Bar & Grill, NYC c. 1940's. October 2-November 13, 1983.

KELLEY 72

Atelier Chapman Kelley, Franz Kline 1910-1962 Important Works on Paper. December 10, 1972.

LAWRENCE 62

Galerie Lawrence, Paris. Franz Kline. March 15 - April 15, 1962.

M-G GALL 67

Marlborough-Gerson Gallery, New York. Franz Kline 1910-1962. February 28-April 1, 1967. Introduction by Robert Goldwater. 40 pp. 46 illus. including 8 in color.
63 works.

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MC KEE 75

David McKee Gallery, New York, Franz Kline, March 1975. Chronology. 36 pp. 34 illus.
34 works.

MC KEE 79

David McKee Gallery, New York. Franz Kline - Small Works. November 17 - December 28, 1979.

MAYOR 77

The Mayor Gallery, London. Franz Kline 1910-1962. An Exhibition of Works on Paper, March 29-May 14, 1977. Introduction by Thomas B. Hess, a reprint of his 1962 Art News obituary, and a short Chronology. 20 pp. 12 illus.
18 works.

MENIL 94

The Menil Collection, Houston, Franz Kline: Black and White 1950-1961. September 8-November 27, 1994. David Whitney, Guest Curator. "Kline's Colliding Syntax: Black, White, and Things" by David Anfam.
120 pp., 66 illus. in color (including 5 details), 20

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documentary b&w.

45 works (Figure Eight, Painting No. 3, 1952, Suspended, Four Square, Buttress, Cupola, Siegfried, Palladio, New Year Wall: Night, Shenandoah Wall illus. but not on show). It traveled to:

Whitney Museum of American Art, New Yoek, December 16, 1994-March 5, 1995.
50 works (Cardinal, Luzerne, and Untitled, 1954, New York only; Horizontal II and Vawdavitch New York and Chicago only).

Museum of Contemporary Art, Chicago, March 25-June 4, 1995.
48 works (Untitled, 1952, Chicago only).

NAVIGLIO 58

Galleria del Naviglio, Milan, Franz Kline. March 18-28, 1958.

NEW ARTS 61

New Arts Gallery, Atlanta GA, 3482 Peachtree Road. Kline. April 16 - May 26, 1961. Catalogue, text by Kenneth Sawyer. Merce C reproduced on announcement.

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PHILLIPS 79 The Phillips Collection, Washington, D.C., Franz Kline: The Color Abstractions, February 17-April 8, 1979. Foreword by Laughlin Phillips; "Franz Kline: The Abstractions with Color," by Harry F. Gaugh; and "Homage to Franz Kline," by Robert Motherwell. 80 pp. 54 illus. in color, 18 documentary b&w.

54 works (Scudera illus. but not in show). It traveled to:

The Institute for the Arts, Rice University, Houston, May 4-July 1, 1979.

52 works (Untitled, 1949 and De Medici only at Phillips.

The Los Angeles County Museum of Art, July 17-September 9, 1979.

52 works.

The Seattle Art Museum, September 27-November 25, 1979.

51 works (Cage I not shown in Seattle).

SORDONI 78

Sordoni Gallery, Wilkes College, Wilkes-Barre PA. Franz Kline Drawings and Paintings. August 18 - September 10, 1978.

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STONE 74

Allan Stone Gallery, New York. Franz Kline, Selected Works.
February - March 1974.
24 drawings.

STONE 97

Allan Stone Gallery, New York. Franz Kline: Architecture & Atmosphere, October 28, 1997-January 17, 1998. Essay, "Architecture & Atmosphere," Allan Stone. 68 pp. 73 illus., 55 in color.
63 works.

SUNY 77

University Art Gallery, State University of New York (SUNY), Binghamton, NY. Franz Kline: The Early Works as Signals, March 14-April 18, 1977. Foreword by Fred Mitchell, guest curator; essay, "Franz Kline and the Figurative Tradition," by Albert Boime. 87 pp. 76 illus. 1 in color.
111 works. It traveled to:

The Neuberger Museum, SUNY, Purchase, NY, September 27-November 6, 1977.
111 works.

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TARTARUGA 58

La Tartaruga, G. d'Arte, Rome. Kline. February 27, 1958.

TARTARUGA 63

La Tartaruga, G. d'Arte, Rome, Piazza del Popolo. Franz Kline. November 16, 1963.

VITAL GESTURE

Harry F. Gaugh, The Vital Gesture (Cincinnati: Cincinnati Art Museum; New York: Abbeville Press, 1985), 192 pp. 170 illus., 70 in color, hardcover and paper. Serves as catalogue for VG RETRO 85.

VG RETRO 85

Cincinnati Art Museum, Cincinnati, OH. The Vital Gesture: Franz Kline in Retrospect, November 27, 1985-March 2, 1986. Checklist. Vital Gesture serves as catalogue. 101 works. It traveled to:

San Francisco Museum of Modern Art, April 17-June 9, 1986.
93 works (Wotan, Hampton, and Scudera shown only in Cincinnati; Harley Red, Black and White, 1956, and

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Accent Grave shown only in Cincinnati and Philadelphia; De Medici shown only in Philadelphia).

Pennsylvania Academy of Fine Arts, Philadelphia, June 26-September 28, 1986.
95 works (Dancer at Islip, Figure Eight, Lester, Study for Washington Wall Painting and Meryon shown only in Cincinnati and San Francisco).

WASH GALL 62

Washington Gallery of Modern Art, Washington, D.C. Franz Kline Memorial Exhibition, October 30-December 27, 1962. Foreword by Adelyn Breeskin; essay, "Franz Kline," by Elaine de Kooning. 60 pp. 38 illus., one in color.
24 works. It traveled to:

The Poses Institute of Fine Arts, Brandeis University, Waltham, MA, January 21-March 10, 1963.
113 works (Black Over Yellow, Untitled, 1956, oil on canvas, Enamel with Purple, Washington Wall Painting, Steeplechase, Black and White No. 2, 1960, and Turin shown in Washington only. Torches Mauve shown in Washington and Baltimore only).

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The Baltimore Museum of Art, Baltimore, April 14-May 20, 1963.
114 works.

WHITECHAPEL 94

Fundacio Antoni Tapies, Barcelona. Franz Kline: Art and the Structure of Identity, March 18-June 5, 1994. "Franz Kline: Art and the Structure of Identity," by Stephen C. Foster. "Franz Kline and the Downtown Community: The Artist's Voice" by Stephen C. Foster. "Poet and Painter Coda," by Bill Berkson. "Franz Kline Talking" by Frank O'Hara. "Franz Kline: A Personal Biographical/Bibliographical Collage," by B.H. Friedman. Bibliography and catalogue by Daniel A. Seidell.
214 pp. 69 color illus., 20 documentary b&w.
68 works (Wotan illus., but not in show). It travelled to:

Whitechapel Art Gallery, London, July 8-September 11, 1994.
64 works.

Museo Nacional Centro de Arts Reina Sofia, Madrid, September 27-November 21,1994.
68 works.

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Saarland Museum, Saarbrucken, December 11, 1994-February 5, 1995.
68 works.

WHITNEY 68

Whitney Museum of American Art, New York. Franz Kline 1910-1962, October 1-November 24, 1968. Introduction by John Gordon, Curator. 67 pp. 54 illus., 4 in color and 4 documentary b&w.
92 works. It traveled to:

Dallas Museum of Fine Arts, December 17-January 26, 1969. 70 works (Lehigh River, The Playground, Elizabeth (Seated at Table), Self-Portrait, 1945, Self-Portrait Sketch, Studio Interior, Entrance to Studio, Ninth Street, Diagonal, Four Square, Painting Number Two, 1954, Accent Grave, Heaume, Requiem, Black, White and Grey, 1959, Initional (sic), Sawyer, Harley Red, 1960 New Year Wall: Night, Probst I, Torches Mauve, and Reds Over Black shown at the Whitney only).

San Francisco Museum of Fine Arts, February 21-March 30, 1969.

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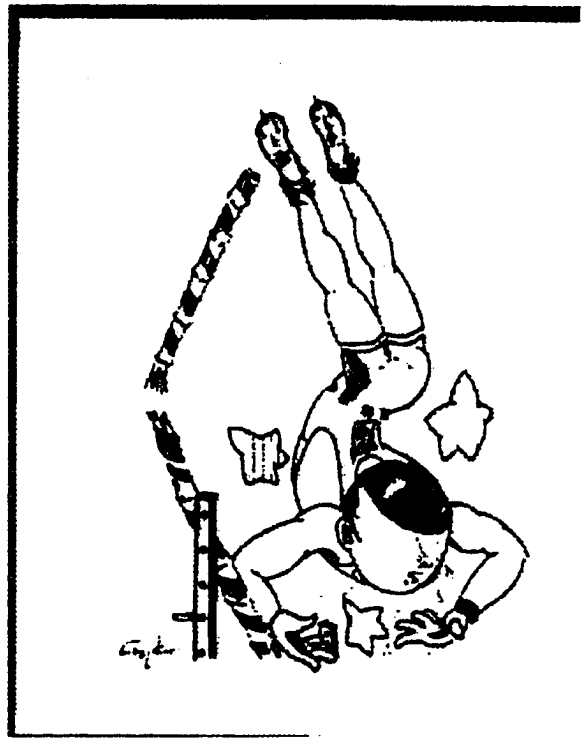
70 works.

Museum of Contemporary Art, Chicago, April 12-May 25, 1969.

70 works.

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1.



(K430) "TRACK"

1931

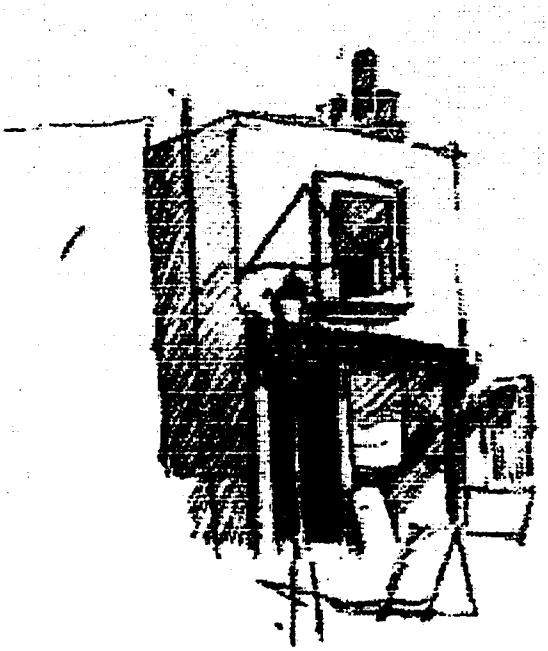
Cartoon in the 1931 Gatchin Bambil, Lehighton high school yearbook, p. 87.

References:

Boime,Albert. Franz Kline: The Early Works As Signals. Binghamton, NY: University Art Gallery, State University at Binghamton, 1977: illus p. 6.

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2.



(K1536) SHOP FRONT

(ca. 1936-38)

Ink on paper

6-3/4 x 4 in. (17.1 x 10.2 cm.)

References:
VITAL GESTURE, illus. p. 33, fig. 24. Collection of Allan Stone Gallery, New York

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3.



(K1364) [MAN WITH A CART]

After 1939

Linecut on paper

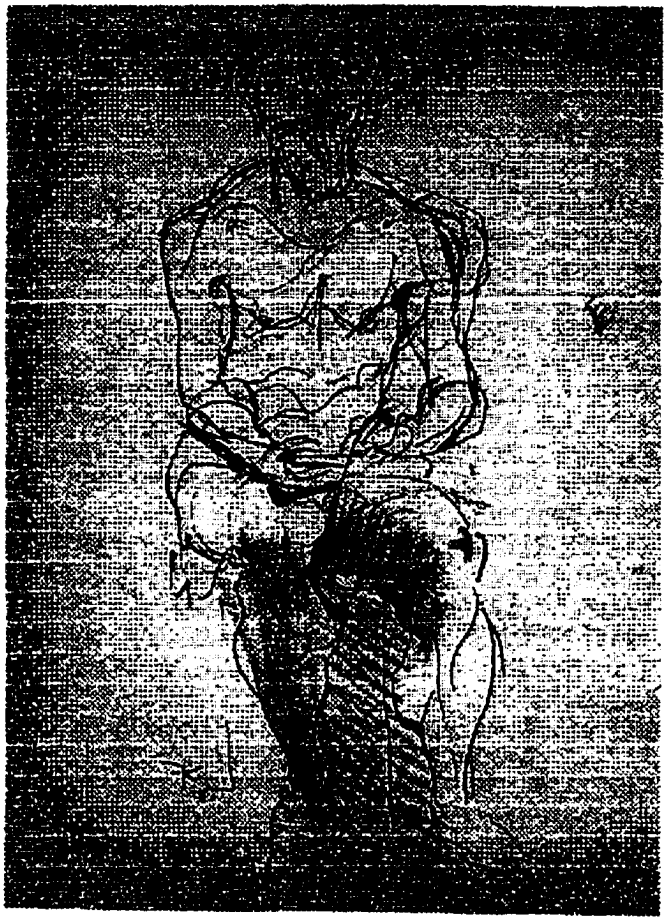
Signed front lower right
"FK"

Remarks:
Linecut of MAN WITH A CART, a 1938-39 drawing.

. . . . . .

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4.



(K286) [NUDE SELF PORTRAIT]

(ca. 1938-39)

Ink, pencil on paper

11-5/8 x 8-3/8 in.
(29.5 X 21.3 cm.)

Signed on front lower left "FK"

Exhibitions:
WHITNEY 68, #4. Collection of M-G G

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5.



(K1353) [SEATED WOMAN WITH UMBRELLA]

(ca. 1938-39)

Ink on paper

7/8 x 11-7/8 in.
(22.5 X 30.2 cm.)

Remarks:
Verso: Seven Sketches of Chinese Figures (K1403)

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6.



(K1077) [SELF-PORTRAIT]

(1939)

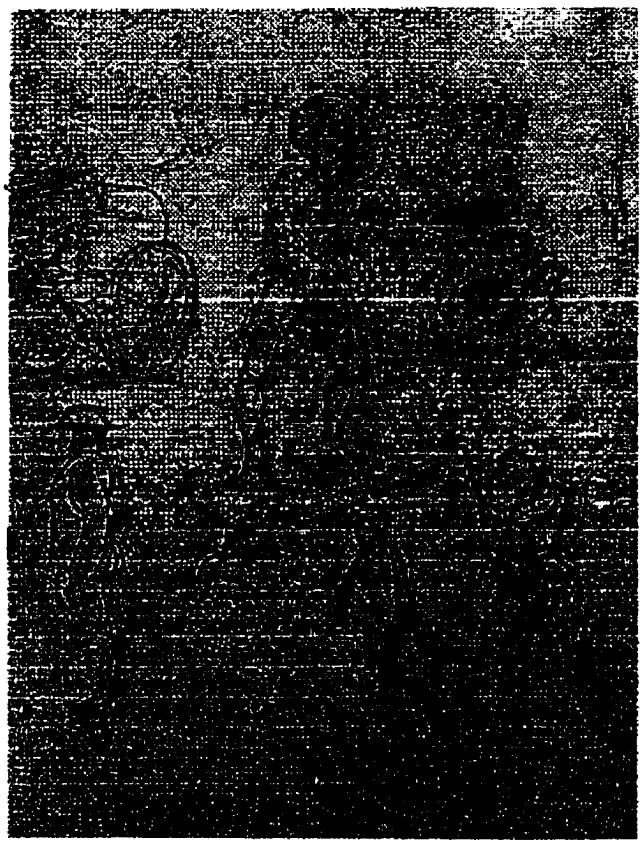
Ink on paper

Signed front lower left "FK" in circle

Remarks:
Image showing through from verso in lower half. Note the Rembrandtian drawing style and cast to his features. Archival Eric Pollitzer photograph ZD88.

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7.



(K1403) [SKETCHES OF SEVEN CHINESE FIGURES AND A WAGON]

(ca. 1938-39)

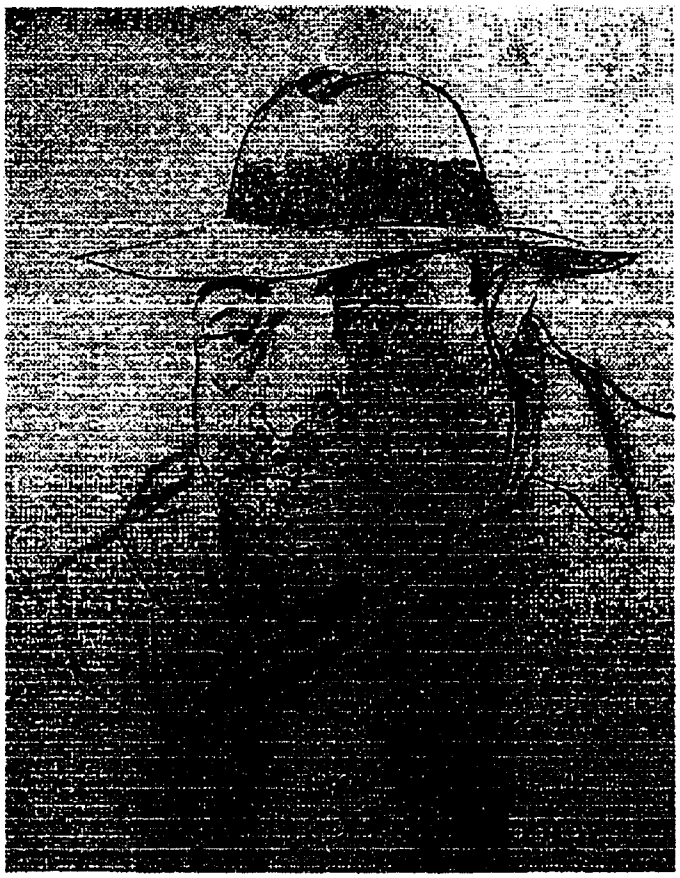
Pencil on paper

11.75 x 8.75 in (30 x 22 cm)

Remarks:
Verso: Seated Woman with Umbrella (K1353)

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8.



(K1344) JOHNNY DOOR MAN AT THE OPEN DOOR

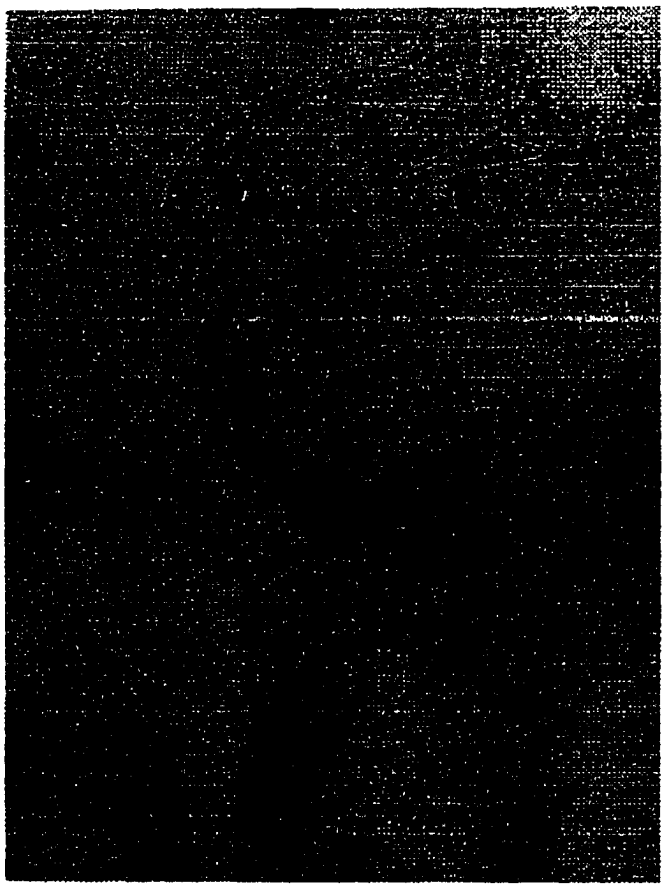
(ca. 1940-42)

Pencil on paper

Signed on front lower right "Johnny Door Man at the Open Door"

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9.



(K1347) PATSY SHOE SHINE MAN

(ca. 1940-42)

Pencil on paper

Signed on front center "Kline"; L/C "Patsy/Shoe Shine Man"

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10.



(K1339) [MAN ON HORSEBACK]

(1944)

Ink on paper

Remarks:
Identified as ZD450 in MG-G Inventory 2/14/72.

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11.



(K1350) [SEATED WOMAN]

1944

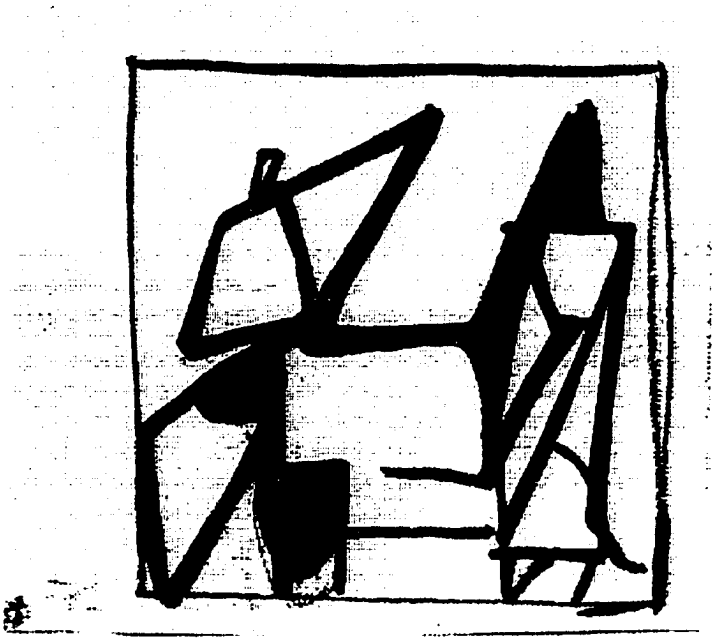
Gouache on paper

9 x 11-1/2 in.
(22.9 X 29.2 cm.)

Signed on front lower right "FK /44"

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12.



(K1092) [ABSTRACTED FIGURES]

(ca. 1945)

Ink on paper

4-1/4 x 4-3/4 in.
(10.7 X 12.1 cm.)

Signed on front lower left "FK"

References:
Zevi, Adachiara. Kline (Milan: Electa, 1987): illus. p. 38.

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13.



(K100) [CHURCH]

1945

Ink on paper

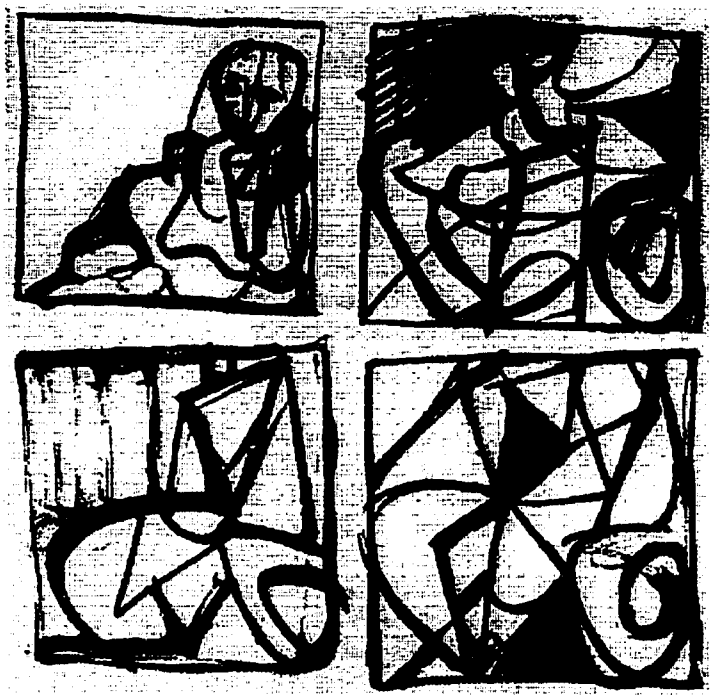
5-1/2 x 4-1/8 in.
(14.0 X 10.5 cm.)

Signed and dated on front lower right "FK 45"

Exhibitions:
SUNY BINGHAMTON 77, #37, illus. p. 41. Collection of KE
CINCINNATI 85, #10. Collection of PC

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14.



(K1050) [FOUR STUDIES]

1945

Ink on paper

9-3/4 x 9-3/4 in.
(24.8 X 24.8 cm.)

Signed and dated on frame

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15.



(K1043) [WOMAN (ELIZABETH) IN ROCKING CHAIR]

(1945)

Pencil on paper

Signed on front lower right "FK" in circle

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16.



(K1183) [WOMAN SEATED AT TABLE]

1945

Pencil on paper

5-1/8 x 5-1/2 in.
(13.0 X 14.0 cm.)

Signed and dated on front lower right "FK 45"

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17.



(K1292) [BUST OF A WOMAN]

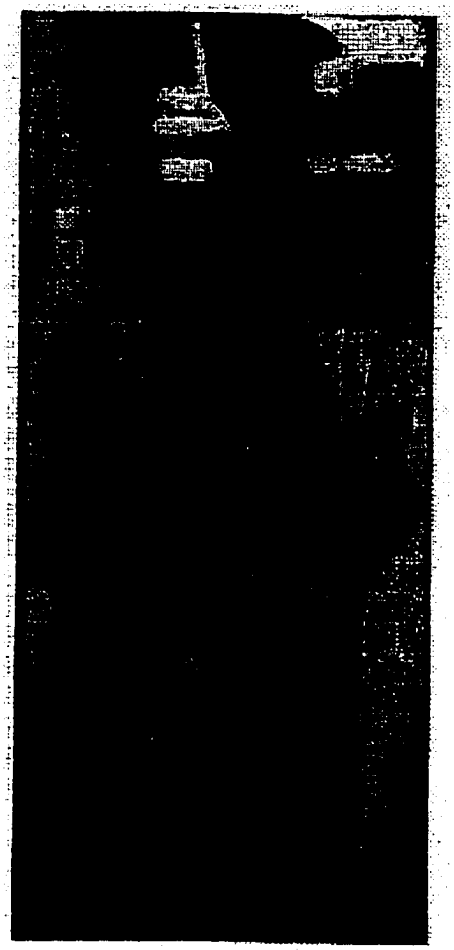
(ca. 1946)

Ink, pencil on paper

6-1/8 x 5 in. (15.6 X 12.7 cm.)

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18.



(K130) THE DANCER

1946

Oil on composition board

22-3/4 x 10-1/4 in. (57.8 X 26.0 cm.)

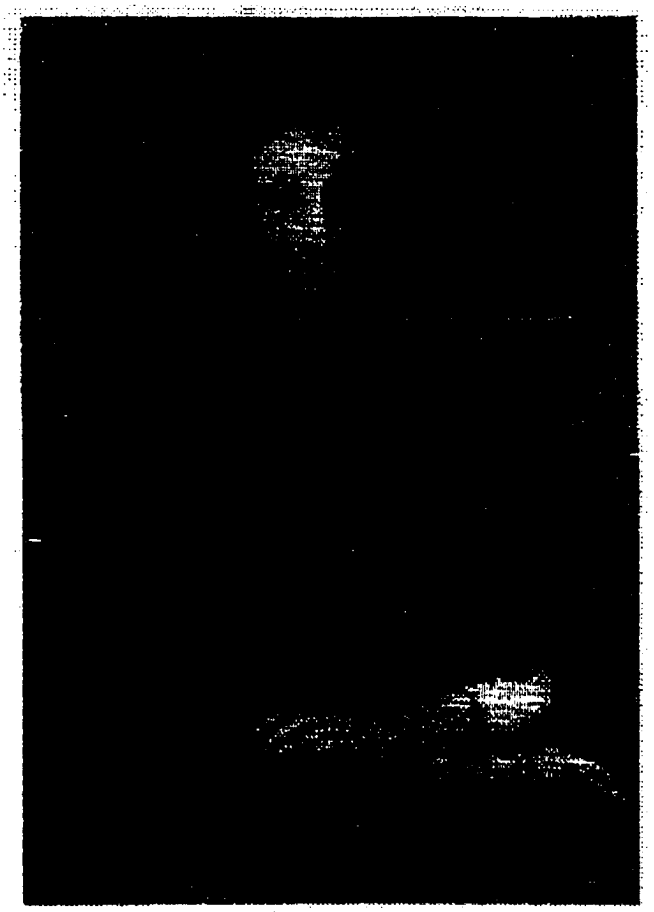
Signed and dated lower left "Franz Kline 46"

Exhibitions:
WHITNEY 68, #23, illus. p. 25, fig. 19. Collection of Dr. and Mrs. Theodore Edlich
SUNY BINGHAMTON 77, #53, illus. p. 48. Collection of Dr. and Mrs. Theodore Edlich
CINCINNATI 85, #15. Collection of Donald Aberfeld

References:
Danto, Arthur C. "The Vital Gesture: Franz Kline in Retrospect," The Nation (September 6, 1986): disc. p. 184.
Gaugh, Harry. "Kline's Transitional Abstractions, 1946-50," Art in America (July-August 1974): illus. p. 45, disc. p. 44.
Robbins, Daniel. "Continuity and Change at Hartford," Art International 6 (8) (October 1962): illus. p. 60.
Swenson, Gene. "Kline," Art USA Now Lee Nordness, ed. (New York: Viking Press, 1963): illus. and disc. p. 192.

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19.



(K146) ELIZABETH

(1946)

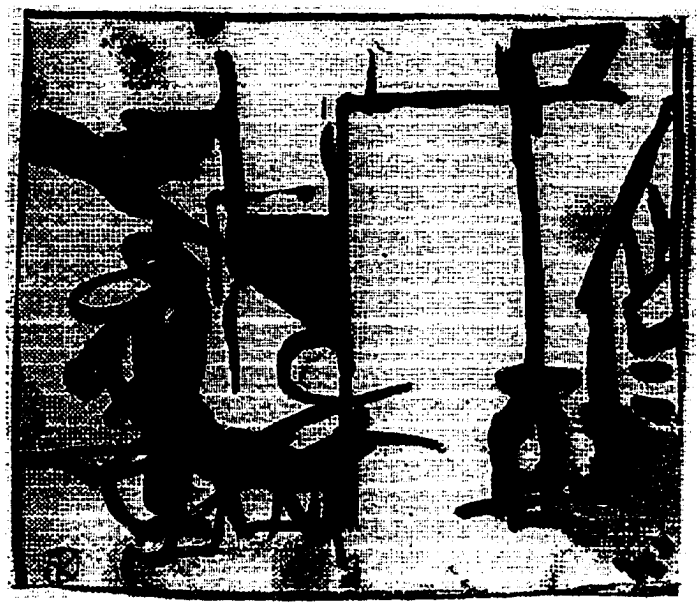
Oil on composition board

20 x 14 in. (50.8 X 35.6 cm.)

Exhibitions:
WHITNEY 68, #19, illus. p. 22, fig. 15. Collection of Mr. and Mrs. I. David Orr

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20.



(K218) [INTERIOR]

(ca. 1946)

Ink on paper

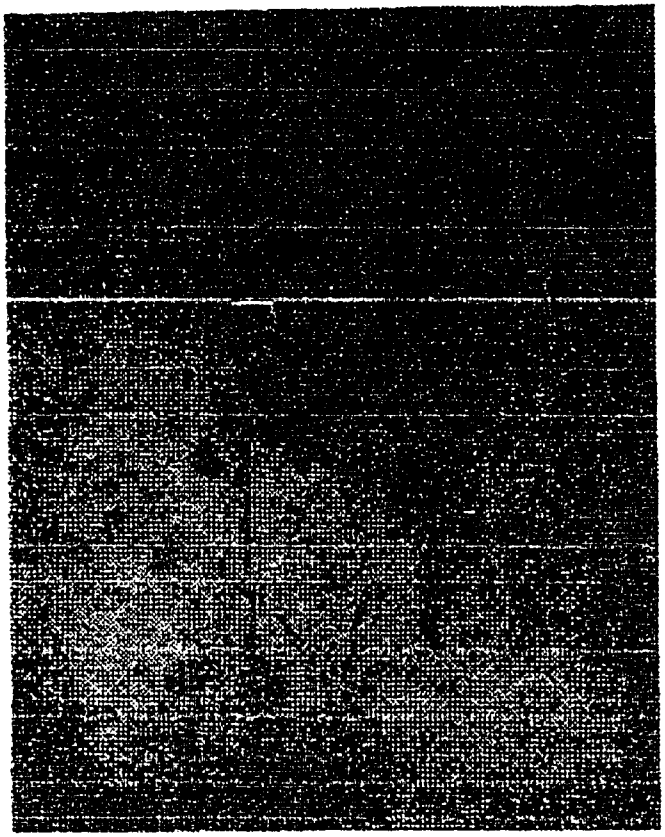
5-3/8 x 6-3/8 in.
(13.7 X 16.2 cm.)

Signed on front lower left "FK"

Exhibitions:
MAYOR 77, #4

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21.



(K1354) [PORTRAIT OF ELIZABETH]

1946

Pencil on paper

11-3/4 x 8-7/8 in.
(29.8 X 22.5 cm.)

Signed and dated on front lower right "FK /46"

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22.



(K333) [RECLINING NUDE]

1946

Pencil on paper

9-3/4 x 7-7/8 in.
(24.8 X 20.0 cm.)

Signed and dated center right "FK 46"

Exhibitions:
SUNY BINGHAMTON 77, #49. Collection of KE

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23.



(K1075)
[SELF-PORTRAIT]

(1946)

Signed on front "FK"

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24.



(K1280)
[SELF-PORTRAIT/PORTRAIT OF A WOMAN]

(ca. 1946)

Ink on paper

11 x 8-1/2 in. (27.9 X 21.6 cm.)

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25.



(K769) [WOMAN IN ROCKING CHAIR]

1946

Ink on paper

7-1/2 x 6-1/4 in.
(19.1 X 15.9 cm.)

Signed and dated on front "FK 46"

Exhibitions:
SUNY BINGHAMTON 77, #52, illus. p. 48. Collection of KE
SCRANTON 86, #5. Collection of PC.

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26.



(K461) [WOMAN IN ROCKING CHAIR]

1946

Ink on paper

8 x 6-3/4 in. (20.3 X 17.1 cm.)

Signed and dated on front lower right "FK 46"

Exhibitions:
MCKEE 75, #4, illus.
CINCINNATI 85, #20. Collection of Richard & Jane Lang (S=8.25*7.)

References:
Hess, Thomas B. "The Convertible Oyster," New York Magazine (April 7, 1975): illus. p. 68.

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27.



(K1079) [WOMAN SEATED BY A WINDOW]

1946

Ink on paper

Signed and dated on front lower left "FK 46"

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28.



(K1523) [B&W ABSTRACTION]/ UNTITLED

1947

Oil on paper mounted on Masonite

23-1/8 x 30 in. (58.7 X 76.2 cm.)

Signed and dated on front lower right "Kline '47"

Collection: Hirshhorn Museum and Sculpture Garden - Smithsonian, Washington D.C.

Exhibitions:
CINCINNATI 85, #24, illus. p. 81, fig. 77. Collection of Hirshhorn Museum and Sculpture Garden, Smithsonian Inst., Wash. D.C.

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29.



(K280) NIJINSKY

(1947)

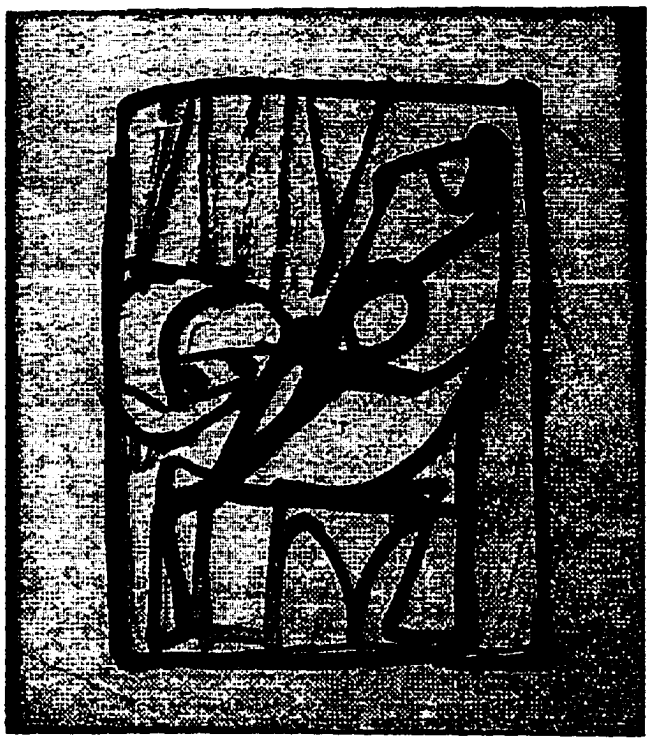
Pastel

11 x 8 in. (27.9 X 20.3 cm.)

Exhibitions:
WASH GALL 62, #29. Collection of I. David Orr
CINCINNATI 85, #22. Collection of I. David Orr. (S=11*8.5.)

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30.



(K1180) [SEATED FIGURE]

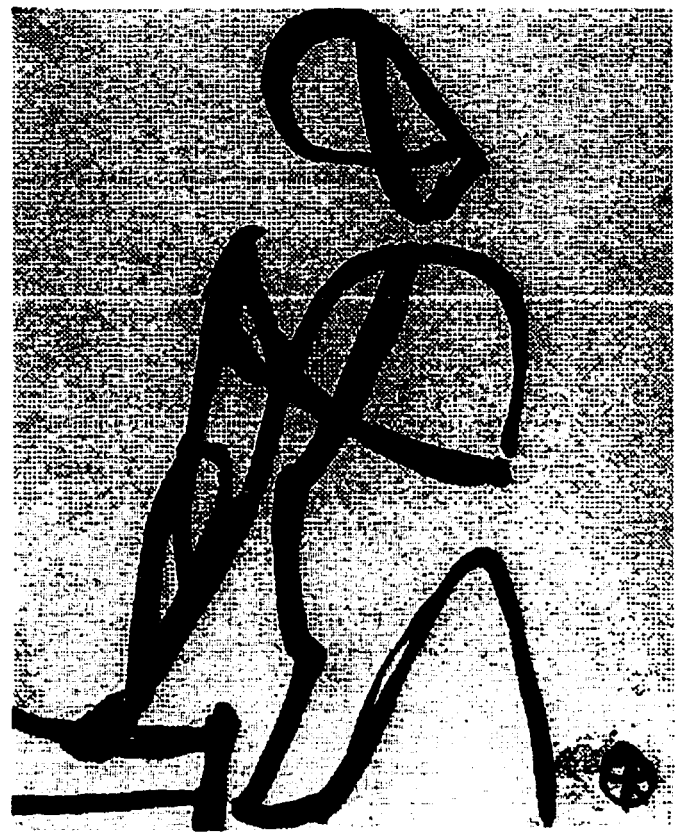
(ca. 1945-47)

Gouache, ink on paper

3-3/4 x 3-1/8 in.
(9.5 X 7.9 cm.)

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31.



(K365) [SEATED FIGURE]

(1947)

Ink on paper

6 x 4-3/4 in. (15.2 X 12.1 cm.)

Signed on front lower right "FK"

Exhibitions:
MCKEE 75, #13, illus.
SUNY BINGHAMTON 77, #72. Collection of KE

. . . . . .

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32.



(K369) [SEATED NUDE LEANING FORWARD ON CHAIR WITH HEAD IN FOLDED ARMS]

(1946-47)

Ink paper

7-3/8 x 5-1/2 in.
(18.7 X 14.0 cm.)

Signed lower left
"Franz Kline"

Exhibitions:
SUNY BINGHAMTON 77, #61, illus. p. 56. Collection of KE

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33.



(K464) [WOMAN SEATED AT TABLE WITH BOWL OF FRUIT]

(ca. 1946-47)

Ink on paper

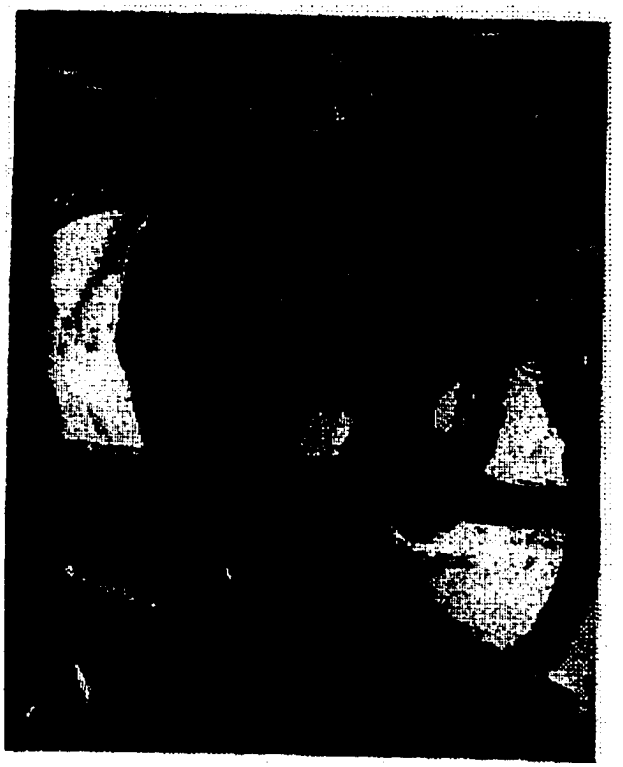
4-1/2 x 5 in. (11.4 X 12.7 cm.)

Signed on front lower left "FK"

Exhibitions:
MCKEE 75, #10, illus.
SUNY BINGHAMTON 77, #57, illus. p. 52. Collection of KE

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34



(K486) Untitled

(1947)

Oil on board

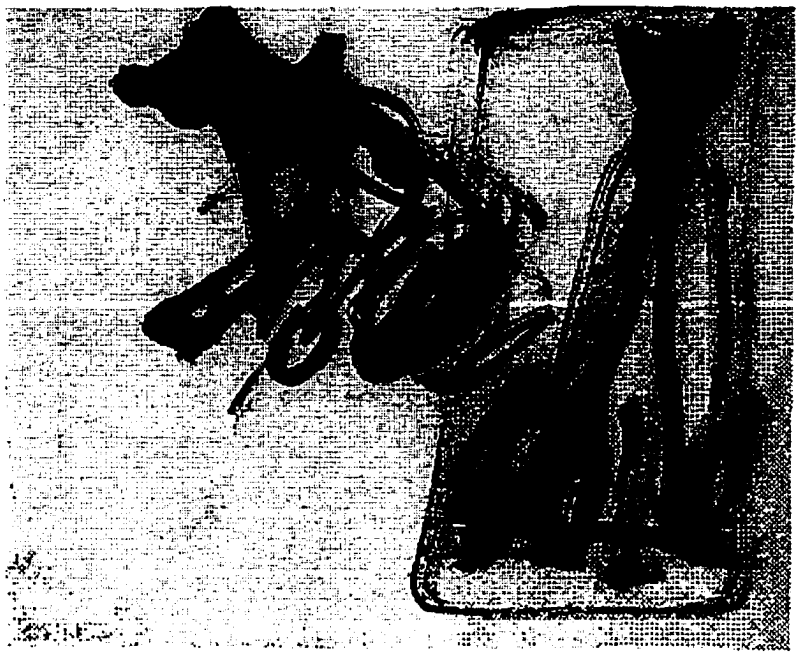
27-1/2 x 21-1/2 in. (69.9 X 54.6 cm.)

Exhibitions:
WASH GALL 62, #31, illus. p. 22. Collection of Bollt
ICE/MOMA 63, #1, illus. p. 39. Collection of Bollt
Los Angeles County Museum of Art, LA, New York School: The First Generation, Paintings of the 1940s and 1950s, July 16-August 1, 1965: #52, illus. p. 121. Collection of Robert Bollt, NY
WHITNEY 68, #29, illus. p. 30, fig. 24. Collection of Bollt
PHILLIPS 79, #25, illus. p. 74

References:
Gaugh, Harry. "Franz Kline's Romantic Abstraction," Artforum (Summer 1975): illus. p. 29.
Gaugh, Harry. "Franz Kline: The Abstractions with Color," Mizue 896 (November 1979): illus. p. 96. (Repro upside down as it is in exhib. cat.)
Krauss, Rosalind. Within the Easel Convention: Sources of Abstract Expressionism. Cambridge, MA: Fogg Art Museum, May 7 - June 7, 1964: disc. p. 26 illus. p. 121.
Tuchman, Maurice. New York School, The First Generation, Paintings of the 40s & 50s. Los Angeles: Los Angeles County Museum of Art, 1965: illus. p. 121.
Tuchman, Maurice. New York School: The First Generation, Greenwich, CT: New York Graphic Society Ltd., 1977: illus. p. 121.

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35.



(K758) (DOUBLE KITZKER)

(ca. 1948)

Ink on paper

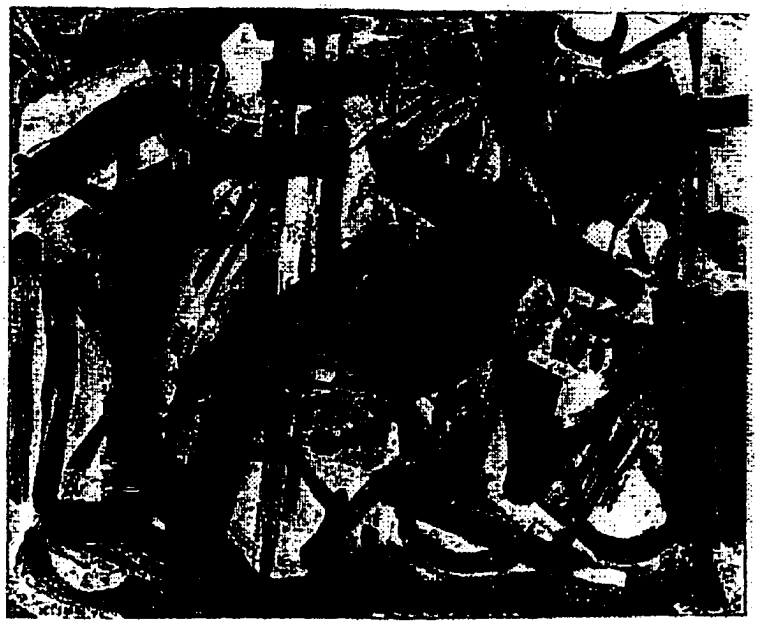
8-1/2 x 10-7/8 in. (21.6 X 27.6 cm.)

Signed on front lower left

Exhibitions:
SUNY BINGHAMTON 77, #79, illus. p. 66. Collection of KE

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36.



(K1522)
(COMPOSITION)

1948

Gouache on paper

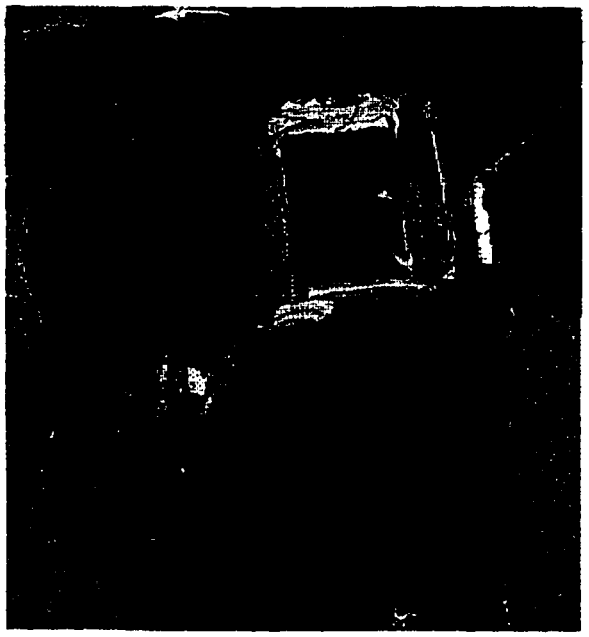
22-1/8 x 28 in.
(56.2 X 71.1 cm.)

Signed and dated on front lower left "Kline '48"

Exhibitions:
Norton Simon Museum, Pasadena, CA, A Look at New York,
May 12 - June 22, 1973, Collection: Norton Simon Museum

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37.



(K1411) [EMBEDDED SQUARE]/Untitled

(1948)

Oil on canvas

Remarks:
Information from Archival Pollitzer photograph ZP9 and MG-G Inventory 5/2/72. Judging from salesprice, size probably comparatively small.

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38.



(K1524)
[TRANSITION]/
UNTITLED

(1948)

Oil on canvas

23 x 28 in. (58.4 X 71.1 cm.)

Exhibitions:
CINCINNATI 85, #30, illus. p. 15, fig. 7 (color).
Collection of I. David Orr

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39.



(K756)
[TRANSITIONAL ABSTRACTION]

(1948)

Oil on canvas

36 x 65 in.
(91.4 X 165.1 cm.)

Signed on front lower right "Kline"

Exhibitions:
SUNY BINGHAMTON 77, #82, illus. p. 68. Collection of KE

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40.



(K488) Untitled

(1948)

Oil, collage of canvas, paperboard on wood

28-1/8 x 22-1/4 in. (71.4 X 56.5 cm.)

Signed on front lower left "Kline"

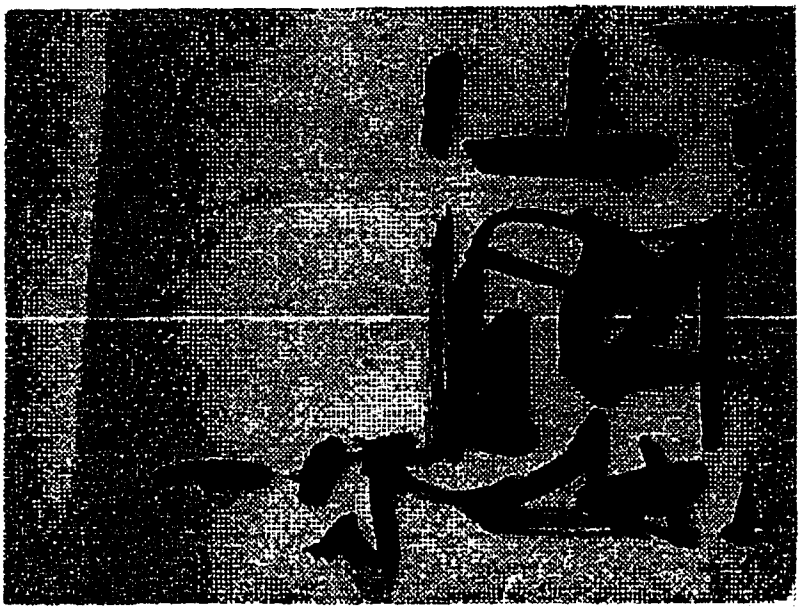
Collection: Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington DC

Exhibitions:
PHILLIPS 79, #30, illus. p. 77. Collection of Hirshhorn Museum
CINCINNATI 85, #31. Collection of Hirshhorn Museum (S=28.5*22.25.)

References:
Gaugh, Harry. "Franz Kline: The Abstractions with Color," Mizue 896 (November 1979): illus. p. 87.

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41.



(K755) Untitled

1948

Ink on paper

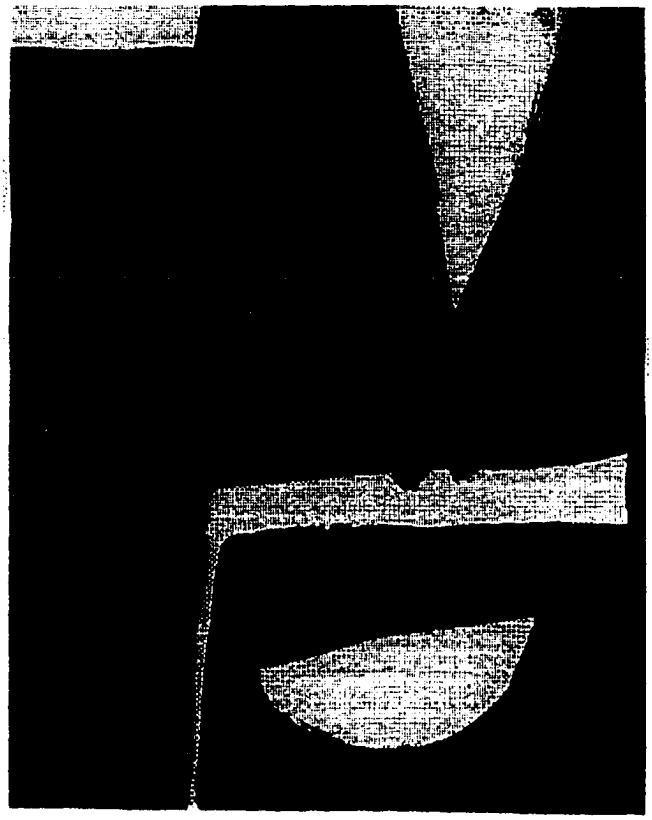
10 x 14 in. (25.4 X 35.6 cm.)

Signed and dated on front lower left "Kline 48"

Exhibitions:
MCKEE 75, #20, illus.
SUNY BINGHAMTON 77, #83, illus. p. 69. Collection of KE

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42.



(K28) (BLACK AND WHITE)

1949

Oil on paper

11 x 8-1/4 in. (27.9 X 21.0 cm.)

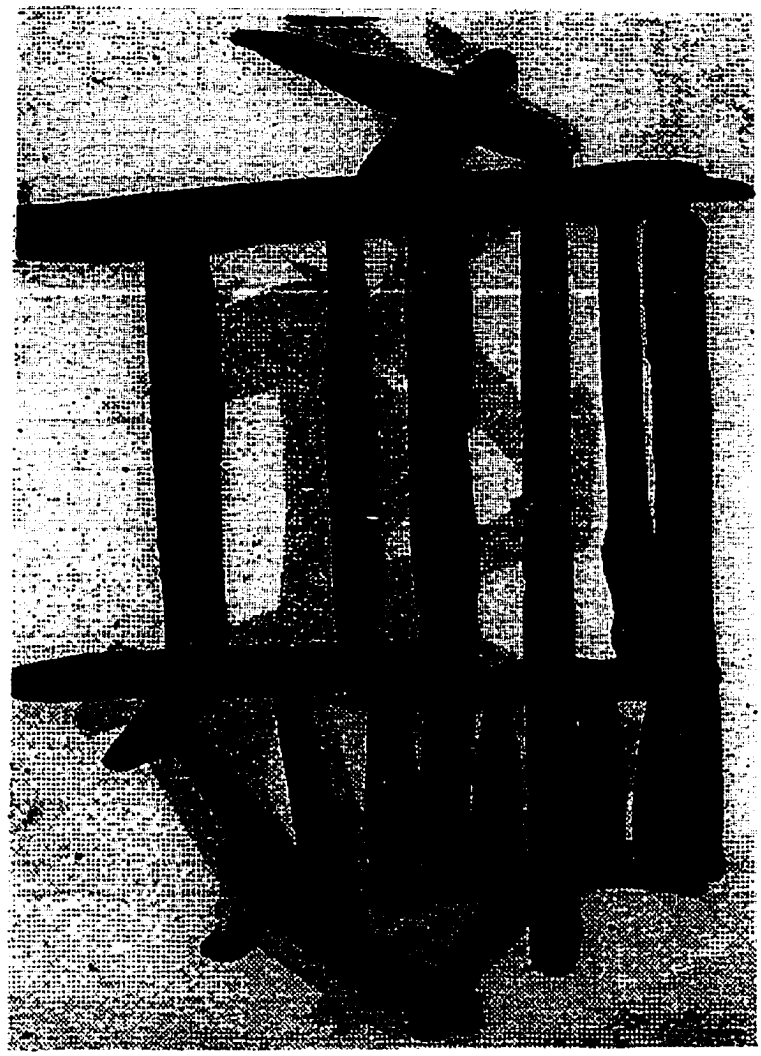
Signed and dated on reverse

Exhibitions:
ICE/MOMA 63, #3, illus. p. 41. Collection of KE
MCKEE 75, #19, illus.
SUNY BINGHAMTON 77, #89. Collection of KE

References:
Gaugh, Harry. "Franz Kline's Romantic Abstraction," Artforum (Summer 1975), illus. p. 29.

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43.



(K131) DANCER AT ISLIP

1949

Ink on paper

10-1/2 x 7-1/2 in. (26.7 X 19.1 cm.)

Signed on front lower right "Franz Kline/49"

Exhibitions:
MCKEE 75, #17, illus.
CINCINNATI 85, #33. Collection of M/M Harry W Anderson Coll.
(S=10.5*7.25; M=casein on paper.)

References:
Brenson, Michael. "Franz Kline -- A Legacy In Black And White," The New York Times (January 19, 1986): disc. p. H29.

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44.



(K184) [GREY TRANSITIONAL ABSTRACTION]

(1948-49)

Oil on paper

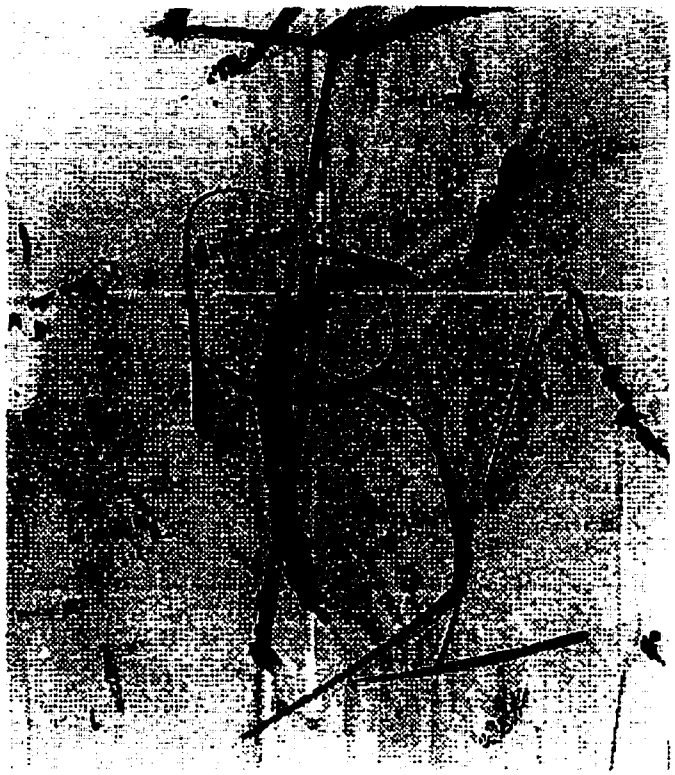
38-1/2 x 29 in. (97.8 X 73.7 cm.)

Signed on front lower left "Kline"

Exhibitions:
SUNY BINGHAMTON 77, #80, illus. p. 67. Collection of KE

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45.



(K1259) Untitled

(ca. 1948-49)

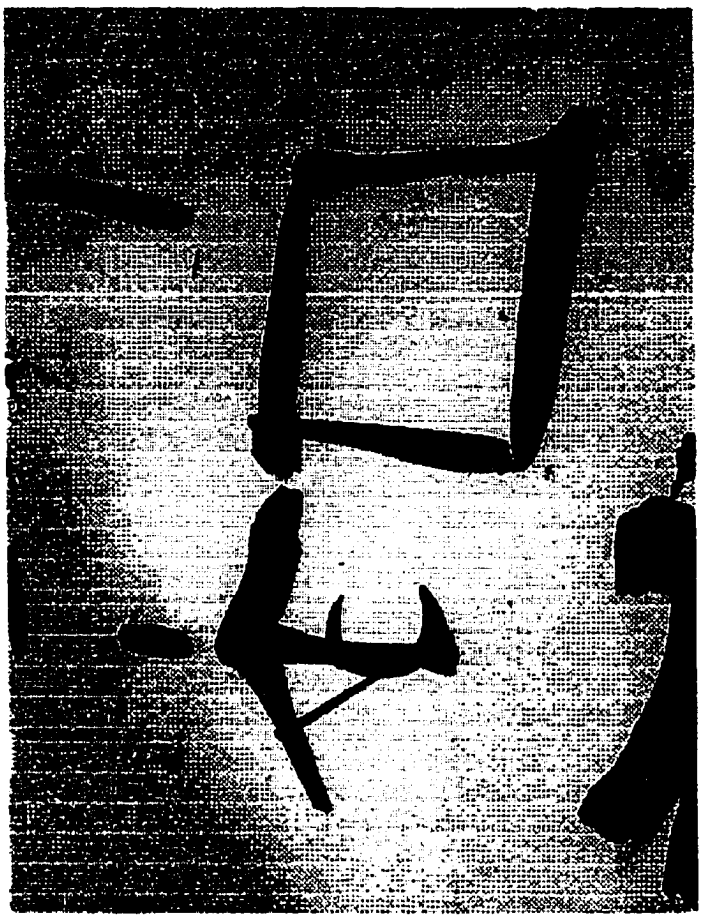
Ink on paper

21 x 18 in. (53.3 X 45.7 cm.)

References:
Zevi, Adachiara. Kline (Milan: Electa, 1987): illus. p. 49.

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46.



(K1042) Untitled [Floating Square]

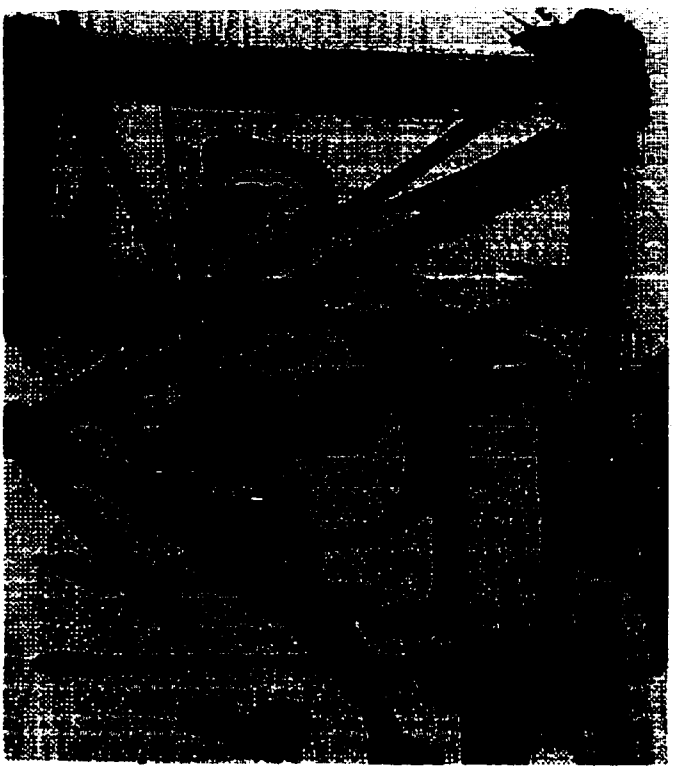
1949

Ink on paper

Signed and dated on front lower left "Kline '49"

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47.



(K1532) Untitled

(ca. 1949)

Ink on paper

21 x 18 in. (53.3 X 45.7 cm.)

Remarks:
Formerly in collection of the Solomon R. Guggenheim Museum

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48.



(K1320) [ABSTRACT HEAD]

(1950)

Oil on telephone book page

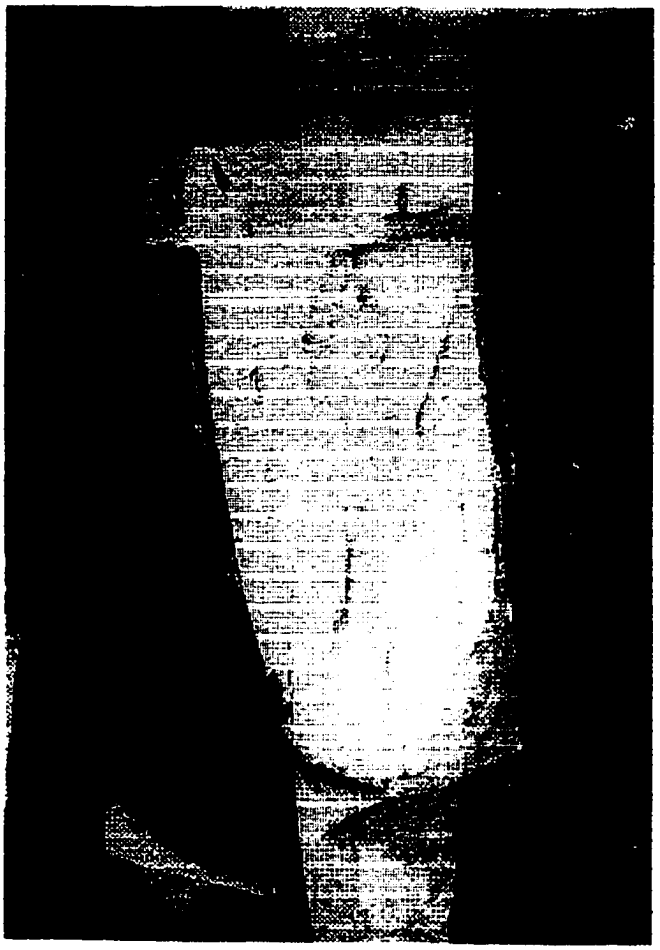
11 x 9 in. (27.9 X 22.9 cm.)

References:
Zevi, Adachiara. Kline. Milan: Electa, 1987: illus. p. 41.

Remarks:
This work looks back to late 1940s abstractions from the figure.

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49.



(K29) (BLACK AND WHITE)

(1950)

Oil, collage on board

28 x 18-1/2 in. (71.1 X 47.0 cm.)

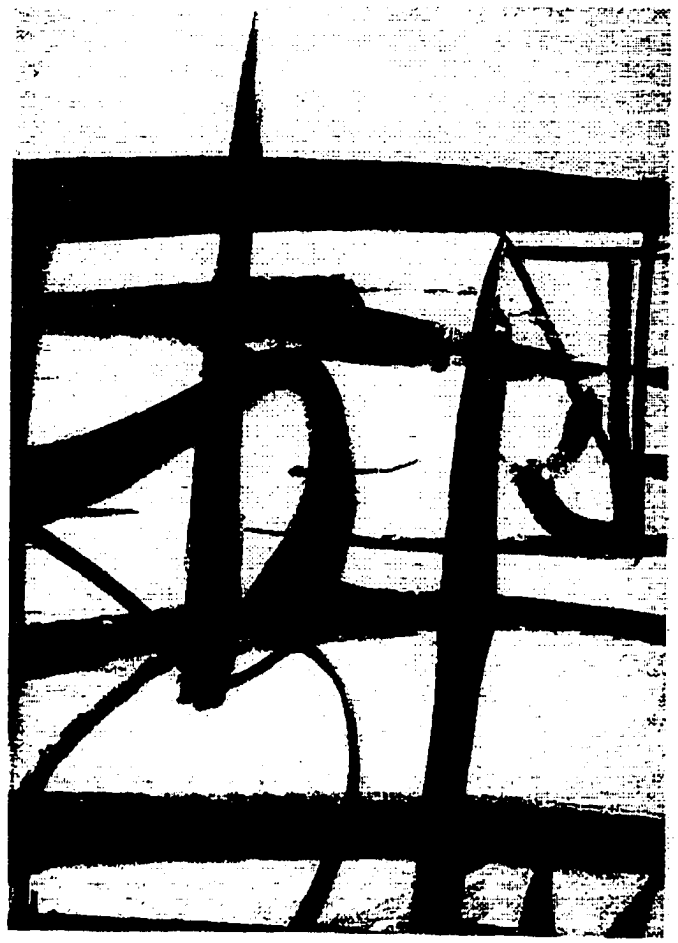
Signed front, lower center, right; signed back

Exhibitions:
MCKEE 75, #18, illus.

Remarks:
The trisection of this work with the emphasis on the midsection (which feels here like a face or a tuxedo shirtfront) is a formal idea which will find fullfillment much later in such full color paintings as Harley Red and Yellow Orange and Purple, both of 1959.

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50.



(K91) CARDINAL

1950

Oil on canvas

80 x 58 in. (203.2 X 147.3 cm.)

Exhibitions:
EGAN 50
12 AMERICANS MOMA 56, #95L, illus. p. 59. Collection of Poindexter
NEW AMER PTG ICE/MOMA 58, #36, illus. p. 43. Collection of Poindexter
WASH GALL 62, #54, illus. p. 26. Collection of Poindexter
ICE/MOMA 63, #4, illus. p. 47
WHITNEY 68, #39, Collection of Poindexter
MENIL 94, #2, Private collection, courtesy the Pace Gallery

References:
Butler, Barbara. "Franz Kline in Retrospect." Arts Magazine 37 (4) (January 1963): disc. p. 32.
De Kooning, Elaine. "Franz Kline: Painter of his own life." Art News 61 (November 1962): disc. p. 67.
Dypreau, Jean. "Franz Kline." XXeme Siecle 26 (May 1964): disc. p. 113.
Gaugh, Harry. "Franz Kline's Romantic Abstraction." Artforum

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(Summer 1975): illus. p. 29, disc. p. 30.
Hasagawa, Sabro. "The Beauty of Black and White." Bokubi 1 (May 1951), illus.
Heron, Patrick. "The New American Painting Abroad." The Best in Arts/Arts Yearbook 6 (1962): illus. p. 84.
Kingsley, April. "The Vital Gesture: Franz Kline." The Burlington Magazine, 127(997) (April 1986): disc. p. 300.
Kramer, Hilton. "Franz Kline: Turning Art into Academic History." The New York Times (October 6, 1968): disc. p. D35.
Mellow, James R., editor. The Best of Arts/Arts Yearbook 6. New York: Horizon Press, 1962, illus. p. 84.
O'Hara, Frank. "Franz Kline Talking." Evergreen Review Reader. New York: Grove Press, 1968: disc. p. 199.
O'Hara, Frank. "Franz Kline." Art Chronicles 1954-1966. New York: George Braziller, 1975: disc. pp. 42, 45.
Sandler, Irving. The Triumph of American Painting. New York: Praeger Publishers Inc., 1970: illus. p. 252.
S[iegel], J[eanne]. "Franz Kline." Art News 59 (February 1961): disc. p. 10.

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51.



(K105) CLOCK FACE

1950

Oil on canvas

36-1/8 x 30-1/8 in. (91.8 X 76.5 cm.)

Exhibitions:
EGAN 50
DWAN 63, #1. Collection of M/M Robert A Rowan. (S=36*30.)
ICE/MOMA 63, #8, illus. p. 46. Collection of Robert Rowan
Los Angeles County Museum of Art, LA, New York School: The First Generation, Paintings of the 1940s and 1950s, July 16-August 1, 1965: #54, illus. p. 123. Collection of Mr. & Ms. Robert Rowan, LA
University of California at Irvine, CA, A Selection of Paintings and Sculptures from the Collections of Mr. and Mrs. Robert A. Rowan, May 2-21, 1967: #79.

References:
Collins, Judith, John Welchman, David Chandler, David A.Anfam. Techniques of Modern Art. London: QED Publishing Ltd; NJ: Chartwell Books, 1984: illus. p. 116-117.
F[],D[], "Franz Kline, Dwan Gallery." Artforum 1 (1963): illus. p. 11, disc. p. 10.
Gaugh, Harry. VITAL GESTURE: disc. p. 96.
Hasegawa, Sabro. "The Beauty of Black and White." Bokubi 1 (May 1951): illus.
Langsner, Jules. "Franz Kline, Calligraphy and Information Theory." Art International 7(3) (March 1963): illus. p. 28.
Motherwell, Robert & Ad Reinhardt, editors. Modern Artists

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in America, First Series. New York: Wittenborn-Schutz, Inc., 1951: illus. p. 78.
O'Hara, Frank. "Franz Kline." Art Chronicles 1954-1966. New York: George Braziller, 1975: disc. p. 45.
Tuchman, Maurice. New York School, The First Generation, Paintings of the 40s & 50s. Los Angeles: Los Angeles County Museum of Art, 1965: illus. p. 123.
Tuchman, Maurice. New York School: The First Generation. Greenwich, CT: New York Graphic Society Ltd., 1977: illus. p. 93.

Remarks:
Titled for the huge clock on Wanamaker's Department store on Broadway and Ninth Street until it burned down in 1956.

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52.



(K647) Untitled

1950

Ink on telephone book page

9 x 11 in. (22.9 X 27.9 cm.)

Signed and dated on front, lower left "Kline '50"

Exhibitions:
MAYOR 77, #6, illus.

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53.



(K141) The DRUM

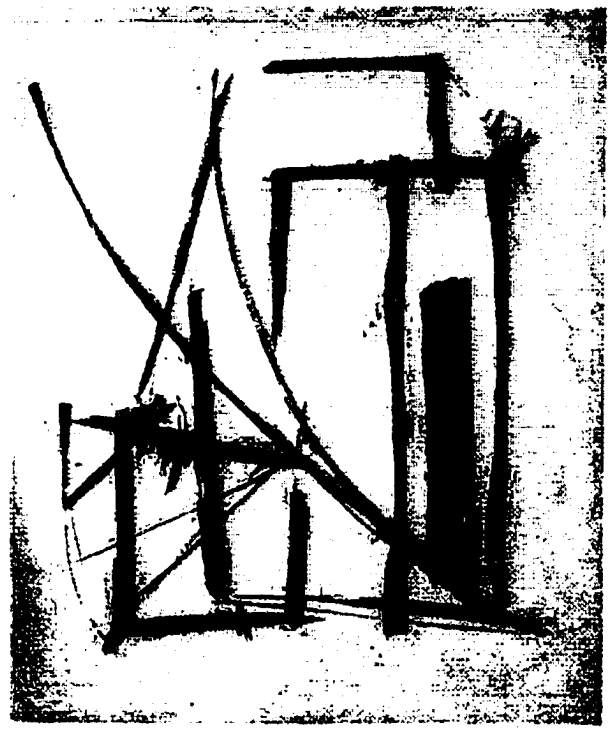
1950

Exhibitions:
EGAN 50

References:
Hasegawa, Sabro. "The Beauty of Black and White." Bokubi 1 (May 1951): illus.

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54.



(K172) GISELLE

1950

Oil on canvas

58-3/4 x 49 in. (149.2 X 124.5 cm.)

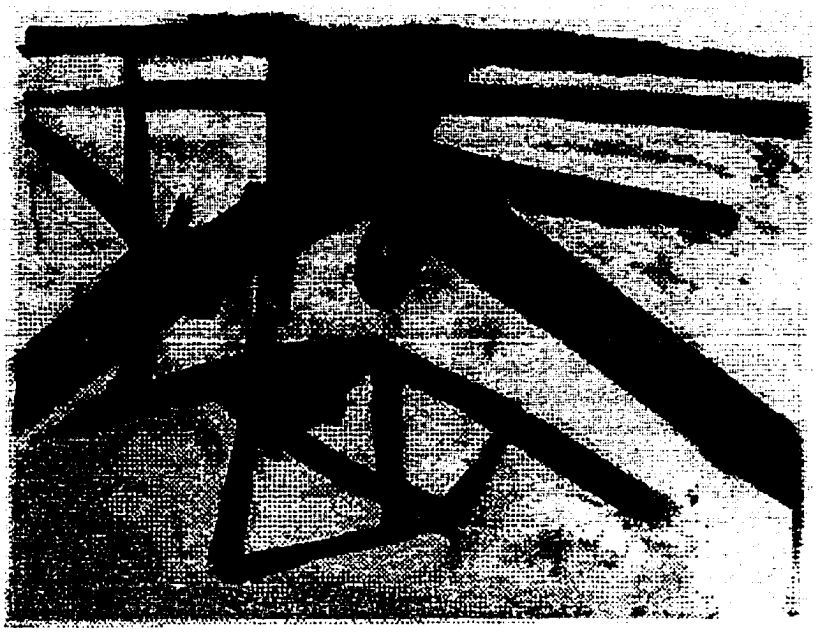
Signed on reverse; titled on stretcher

Exhibitions:
EGAN 50
BROWN 76
WHITECHAPEL 94, #13, illus. p. 71. Private Collection, Courtesy Stephen Mazoh & Co. Inc., NY

References:
Hasegawa, Sabro. "The Beauty of Black and White." Bokubi 1 (May 1951): illus.
Kingsley, April. "The Vital Gesture: Franz Kline." The Burlington Magazine 127 (997) (April 1986): disc. p. 300.

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55.



(K201) HIGH STREET

1950

Oil on canvas

58 x 77 in. (147.3 X 195.6 cm.)

Signed lower right

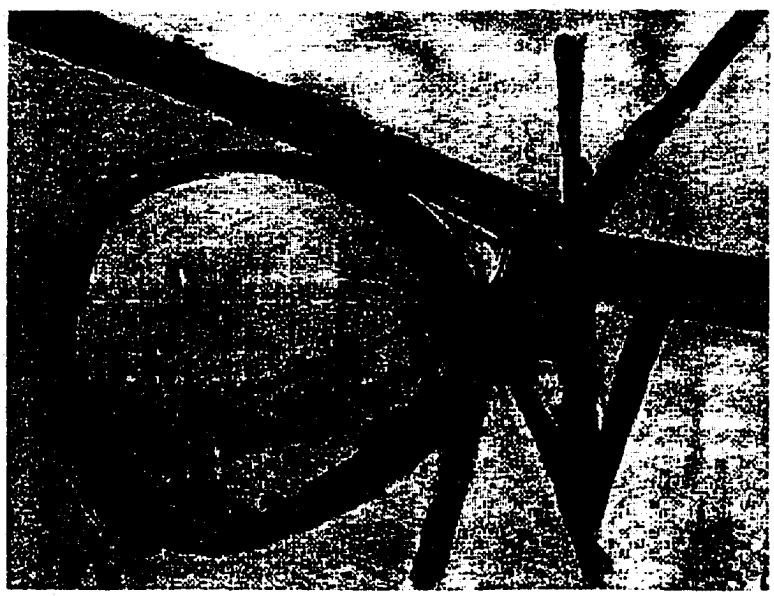
Collection: Harvard Art Museums, Fogg Art Museum, Cambridge MA

Exhibitions:
EGAN 50
Fogg Art Museum, Master Paintings from the Fogg Collection, April 13-August 1977. [D=1951]
Harvard University Art Museums, Modern Art at Harvard, October 21-January 5, 1986. [D=1951]

References:
Fogg Art Museum Newsletter (February 1972): n.p.
VITAL GESTURE., illus. p. 18, disc. p. 90, 95. Hanging on the wall behind the artist's bed in a photograph.
Hasegawa, Sabro. "The Beauty of Black and White," Bokubi 1 (May 1951): illus. and disc.
Jones, Caroline A., Modern Art at Harvard, Harvard University Art Museums (New York: Abbeville Press, 1985): illus. p. 16.

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56.



(K203) HOBOKEN

1950

Oil on canvas

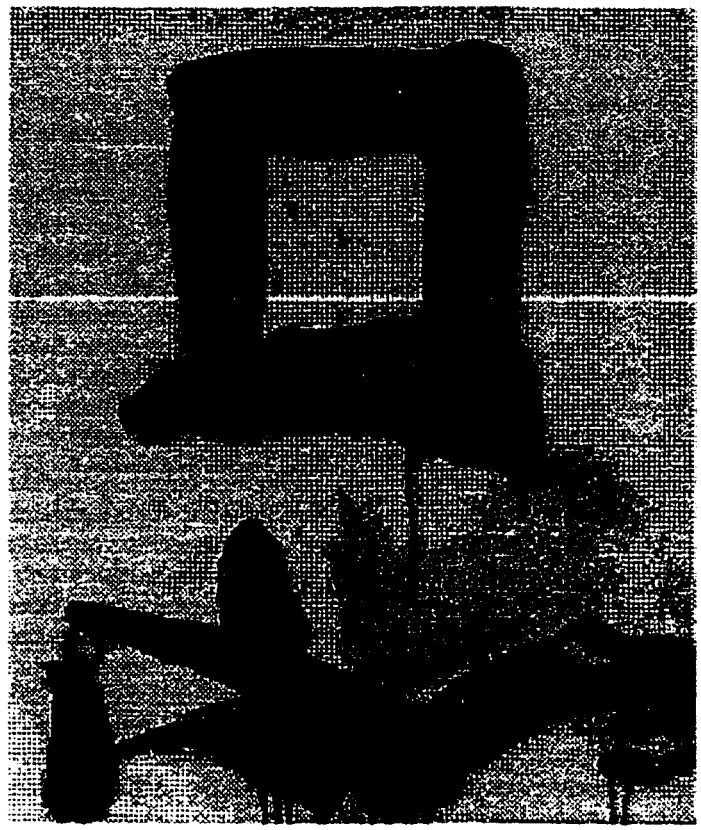
62-1/4 x 80-1/2 in. (158.1 X 204.5 cm.)

Exhibitions:
EGAN 50
Robert Elkon Gallery, NY. Six American Painters, October 1-November 10, 1979: illus.

References:
de Kooning, Elaine. "Franz Kline: Painter of his own life," Art News 61 (November 1962): disc. p. 69.
Six American Painters. New York: Robert Elkon Gallery, October 1-November 10, 1979: illus.
Hasegawa, Sabro. "The Beauty of Black and White," Bokubi 1 (May 1951): illus.

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57.



(K233) LEDA

1950

Oil on canvas

30-1/4 x 26-3/4 in.
(76.8 X 67.9 cm.)

Exhibitions:
EGAN 50

References:

De Kooning, Elaine. "Two Americans in Action: Franz Kline, Mark Rothko," Art News Annual 27 (December 1958): illus. and disc. p. 91.

Hasegawa, Sabro. "The Beauty of Black and White," Bokubi 1 (May 1951): illus. and disc.

Hess, Thomas B: "Miracle at Schenley Park," Art News (November 1952): illus. p. 30.

Kingsley, April. "The Vital Gesture: Franz Kline," The Burlington Magazine 127 (997) (April 1986): disc. p. 300.

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58.



(K215) Untitled
(INK DRAWING)

(1950)

Ink on paper

6 x 8-1/2 in. (15.2 X 21.6 cm.)

Signed on front lower left "FK"

Remarks:
Except for a few pockets of curvilinear, de Kooningesque shaping, the crisscrossing lines cancel out each other's shapemaking potential in the same way that Pollock's skeins of dripped paint do. The deliberateness and boldness of the image are pure Kline, however.

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59.



(K281) NIJINSKY

1950

Enamel on canvas

46-1/4 x 35-1/2 in.
(117.5 X 90.2 cm.)

Exhibitions:
EGAN 50
MENIL 94, #1. Collection Muriel Kallis Newman

References:
Breeskin, Adelyn D. "Trois peintres Americains." L'Oeil 67-68 (July-August 1960). p. 58. Reproduced on its side, top to right. Collection of Mrs. A.H. Newmann.
Butler, Barbara. "Franz Kline," Arts Yearbook 3 (1959): illus. and disc. p. 128.
Butler, Barbara. "Franz Kline in Retrospect." Arts Magazine 37 (4) (January 1963): disc. pp. 32, 33.
De Kooning, Elaine. "Two Americans in Action: Franz Kline, Mark Rothko." Art News Annual 27 (December 1958): illus. and disc. p. 91.
De Kooning, Elaine. "Franz Kline: Painter of his own life." Art News 61 (November 1962): illus. p. 30.
Gaugh, Harry. "Franz Kline's Romantic Abstraction." Artforum (Summer 1975): illus. p. 29, disc. p. 30.
Hasegawa, Sabro. "The Beauty of Black and White." Bokubi 1 (May 1951): illus.
Kingsley, April. "The Vital Gesture: Franz Kline." The

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BurlingtonMagazine 127 (997) (April 1986): disc. p.300.

Kingsley, April. The Turning Point: The Abstractionists and The Transformation of American Art. New York: Simon & Schuster, 1992: illus. cover & bet. pp. 160-61, disc. p. 277-78. Collection of Mrs. Muriel Kallis Newman.

Thaw, Eugene. The Abstract Expressionists. New York: The Metropolitan Museum of Art, 1987: illus. p. 38, disc. p. 39. Collection of Mrs. Muriel Kallis Newman.

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60.



(K282) NIJINSKY (PETRUSHKA)

(1950)

Oil on canvas

33 x 28 in. (83.8 X 71.1 cm.)

Exhibitions:
WASH GALL 62, #46, illus. p. 23. Collection of Orr
Metropolitan Museum of Art, New York, 1969-70, New York Painting and Sculpture 1940-1970, #216, illus. p. 209. Collection of Mr. & Mrs. David I. Orr

References:
Beman, Don. "Artist Kline works in fragile condition," Cape Cod Times (July 19, 1986): disc. p. 23.
De Kooning, Elaine. "Two Americans in Action: Franz Kline, Mark Rothko," Art News Annual 27 (December 1958): illus. and disc. p. 91. Collection of Mr. and Mrs. I. David Orr.
de Kooning, Elaine. "Franz Kline: Painter of his own life," Art News 61 (November 1962): illus. p. 30, disc. p. 69. Collection of David Orr. (S=34" high.)
Gaugh, Harry. "Kline's Transitional Abstractions, 1946-50," Art in America (July-August 1974): illus. and disc. p. 43. Collection of Mr. and Mrs. I David Orr. (D=ca. 1948.)
Sozanski, Edward J: "Abstractionism: Here, it takes on real dimensions," The Philadelphia Inquirer (June 29, 1986): illus. and disc. p. 12H.

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61.



(K296) PAINTED NEWSPRINT

1950

Oil on newsprint on board

40 x 29-1/2 in. (101.6 x 74.9 cm.)

Exhibitions:
WASH GALL 62, #38. Collection of William B. Jaffe.
(T=Painted News Print.)

References:
Swenson, Gene. "Kline," in Art USA Now, Lee Nordness, ed. (New York: Viking Press, 1963): illus. p. 192
VITAL GESTURE: illus. & disc. pp. 92-93

Remarks:
Painted on newsprint dated July 16, 1950, and seen tacked to the wall as a vertical, triangle at top, in photograph of the artist's Ninth Street studio taken in the fall of 1950 (VITAL GESTURE, p. 92).

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62.



(K297) PAINTING

(1950)

Oil on canvas

37-3/4 x 34-1/2 in.
(95.9 X 87.6 cm.)

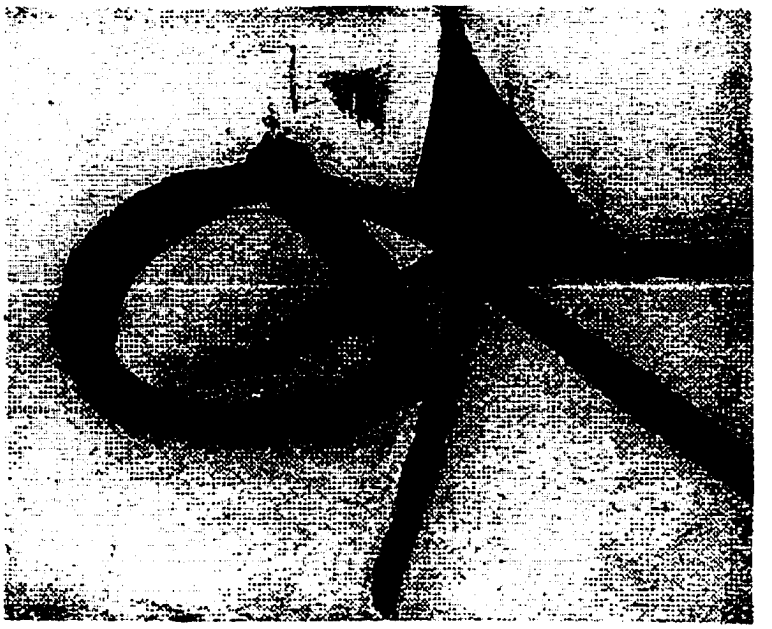
Exhibitions:
EGAN 51
WHITNEY 68, #41, illus. p. 31, fig. 26. Collection of M/M Alexander S. Bing
CINCINNATI 85, #35. Private Collection

References:
B[], P[]. "[Review]." Art Digest 26 (December 1, 1950): illus.

Remarks:
This painting looks back to work of 1948-49 when de Kooning's influence was very strong.

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63.



(K204) Sketch for HOBOKEN

(1950)

Oil on board

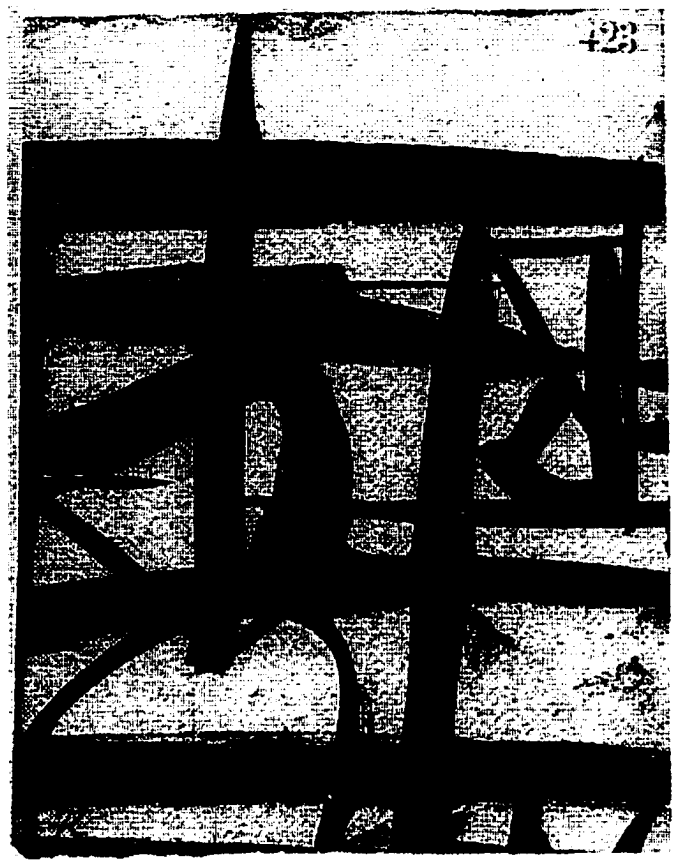
26 x 32 in. (66.0 X 81.3 cm.)

Exhibitions:
WHITECHAPEL 94, #18, illus. p. 76. Private Collection. (T=Study for Hoboken; D= ca. 1950; S=24*30; M=oil on paper.)

References:
Art News (November 1976). Ad for Abstract Expressionism at Allan Stone Gallery, illus. p. 106.
Oeri, Georgine. "Notes on Franz Kline," Quadrum 12 (1961): illus. p. 93.

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64.



(K830) Study for CARDINAL

(1950)

Ink on paper

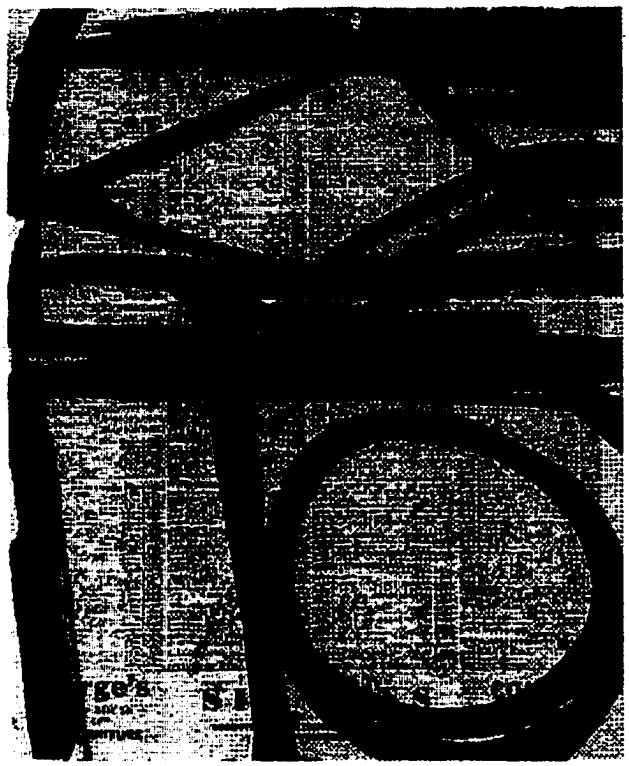
7-3/4 x 6 in. (19.7 X 15.2 cm.)

Signed on front lower left "FK"

Exhibitions:
CINCINNATI 85, #38. Collection of Lee Eastman
MENIL 94, #4, illus. p. 38. Private Collection.

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65.



(K104) Study for CLOCKFACE

1950

Gouache on telephone book page

11-1/4 x 9-1/4 in. (28.6 X 23.5 cm.)

Exhibitions:
M-G GALL 67, #28, illus. p. 36
SUNY BINGHAMTON 77, #96, illus. p. 74. Collection of Edlich

References:
Alloway, Lawrence. "Kline's Estate." Arts Magazine 41 (6) (April 1967): illus. cover.
Kramer, Hilton. "Franz Kline Show at the Marlborough." The New York Times (March 4, 1967): illus. p. 23.

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66.



(K1303) Study for THE DRUM

(1950)

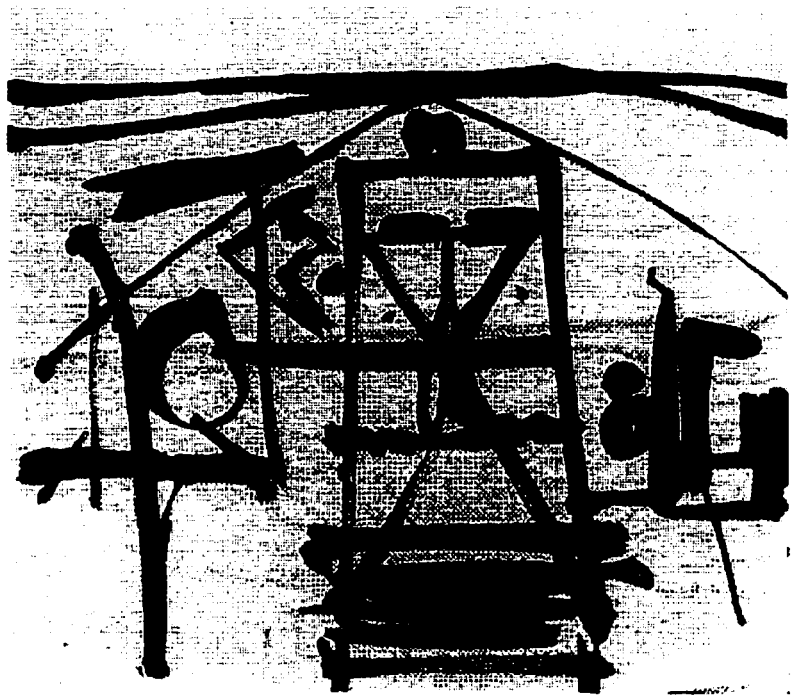
Oil on paper

10-7/8 x 8-1/2 in.
(27.6 X 21.6 cm.)

Remarks:
Note the study is in color but the painting is black and white.

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67.



(K1262) Untitled (Study for HIGH STREET)

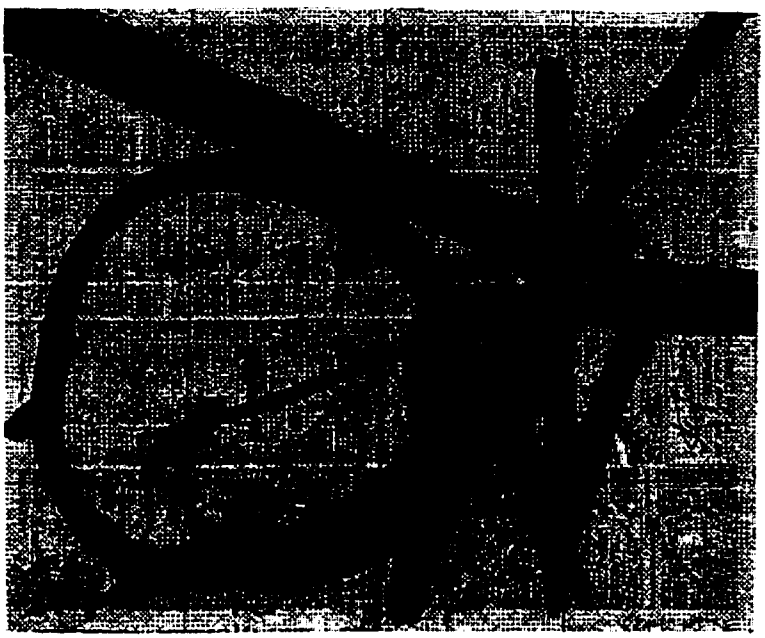
(1950)

Ink on paper

21 x 18 in. (53.3 X 45.7 cm.)

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68.



(K205) Study for HOBOKEN

(1950)

Ink on telephone book page

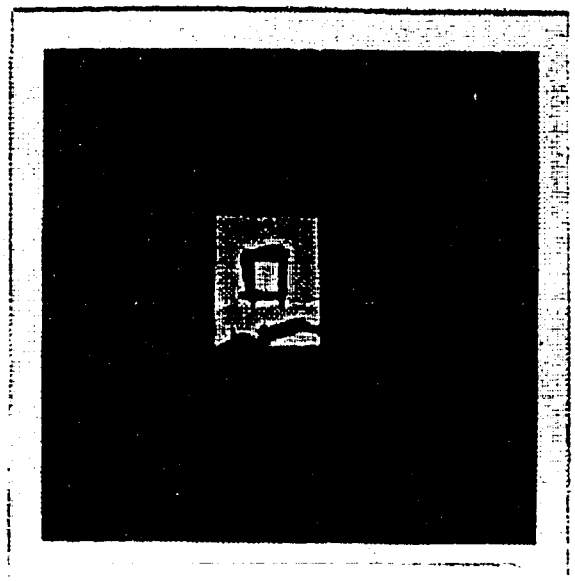
9 x 11 in. (22.9 X 27.9 cm.)

Signed lower right "Franz Kline"

Remarks:
Information from Archival Pollitzer photograph ZD173 and Sidney Janis Inventory portfolio P-5722 and MG-G Inventory & Sales Report #4, 7/22/67.

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69.



(K1482) Study for LEDA

(1950)

Ink on paper

9-3/4 x 7-1/4 in. (24.8 X 18.4 cm.)

Remarks:
Information from Polaroid in archives of Allan Stone Gallery.

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70.



(K831) Study for NIJINSKY

(ca. 1950)

Ink, gouache on telephone book page

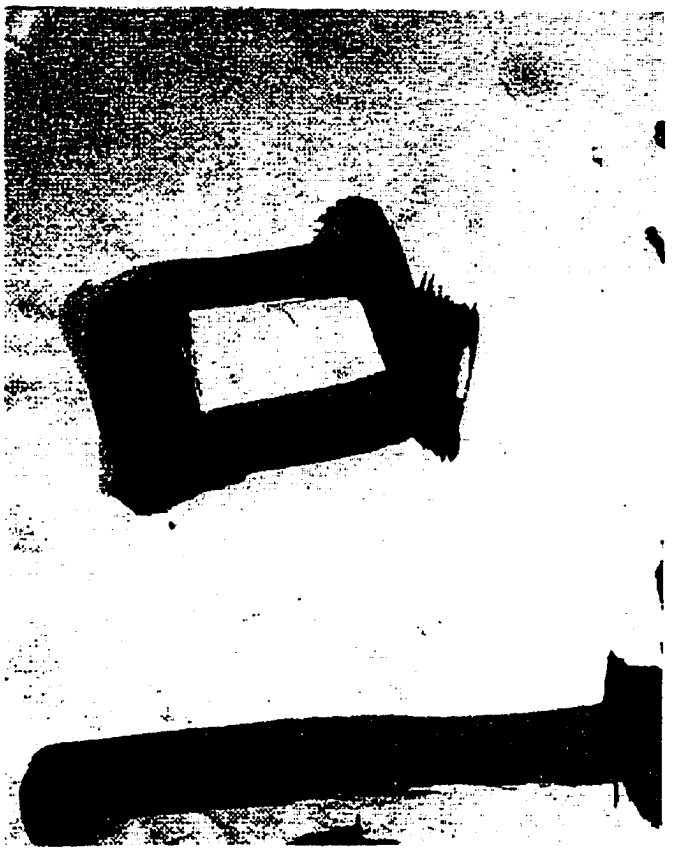
11 x 9 in. (27.9 X 22.9 cm.)

Exhibitions:
CINCINNATI 85, #39. Collection of M/M Richard Lang
WHITECHAPEL 94 Richard E. Lang and Jane M. Davis Collection

References:
Guenter, Richard, ed. The Richard and Jane Lang Collection (Seattle, WA: Seattle Art Museum, 1984): illus p. 36 (cat no. 25).

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71.



(K1220) Study for SMALL YELLOW SQUARE

(ca. 1950)

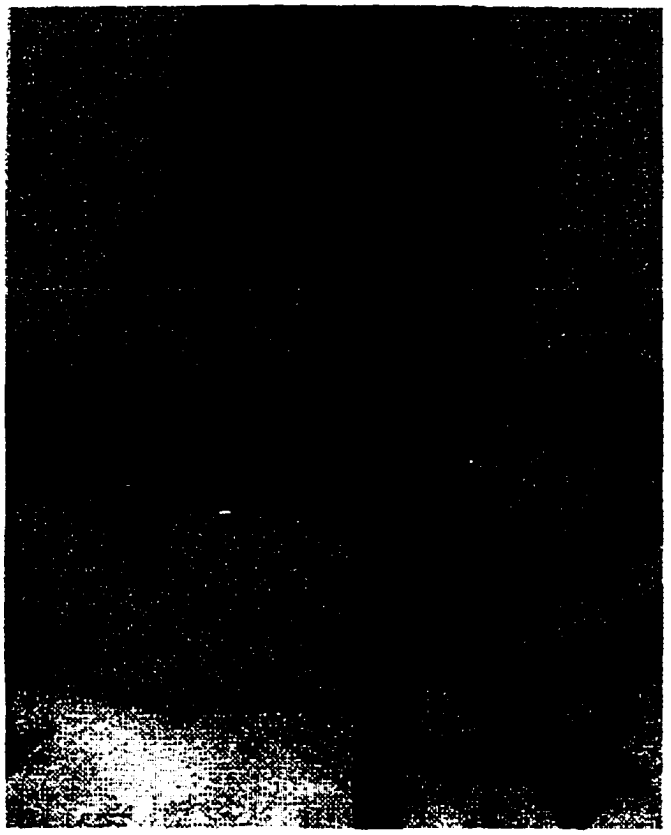
Watercolor on paper

11 x 8-1/2 in. (27.9 X 21.6 cm.)

Remarks:
Violet and Venetian red in color.

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72.



(K1082) Study for SPAGNA

(ca. 1950)

Ink on paper

11 x 8-1/2 in. (27.9 X 21.6 cm.)

Signed on front lower left "Kline"

Collection: Washington University Gallery of Art, St. Louis MO

Exhibitions:
M-G GALL 67, #31

Remarks:
Remarkably close to the 1961 painting, Spagna, for which it served as the study. Some of blobs and spatter are not retained, but the bright whiteness of the two areas left of center is conveyed in the finished canvas by painting whites over black there.

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73.



(K1089) Study for WOTAN

(1950)

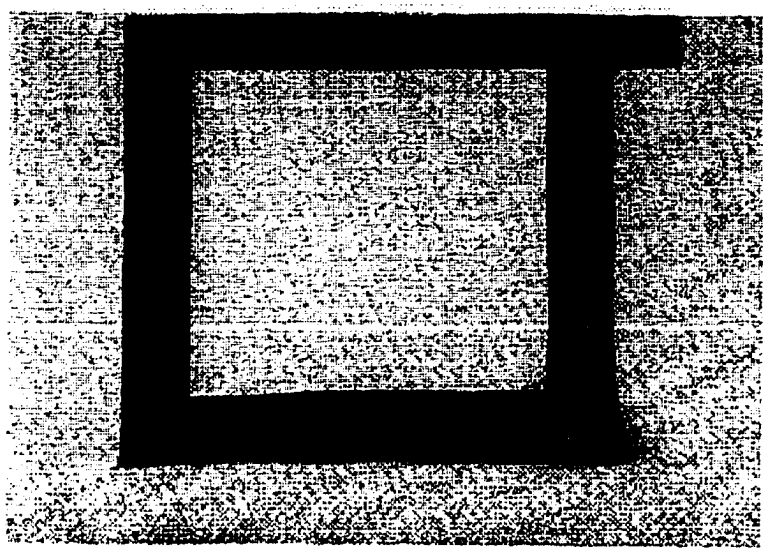
Oil and gouache on newsprint

5-1/2 x 8-1/2 in. (14.0 X 21.6 cm.)

Exhibitions:
WHITECHAPEL 94, #11, illus. p. 68. Collection of Arthur E. Smith, New York.

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74.



(K469) WOTAN

1950

Oil on canvas mounted on masonite

55-1/8 x 79-1/4 in. (140.0 X 201.3 cm.)

Collection: Museum of Fine Arts, Houston; purchase

Exhibitions:
EGAN 50
WASH GALL 62, #52. Collection of Scull
ICE/MOMA 63, #5, illus. p. 43. Collection of Scull
WHITNEY 68, #44. Collection of Scull
Metropolitan Museum of Art, NY, New York Painting and Sculpture 1940-1970, October 18, 1969-February 1, 1970: #217, illus. p. 210. Collection of Mr. & Mrs. Robert C. Scull
CINCINNATI 85, #37. Collection of MFA, Houston. (S=55.125*79.375.)
WHITECHAPEL 94, #12, illus. p. 69 (not in exhibition). Collection of The Museum of Fine Arts, Houston; museum purchase by exchange. (D=1950-51.)
MENIL 94, #9, illus. p. 44. Collection of Museum of Fine Arts, Houston; purchase

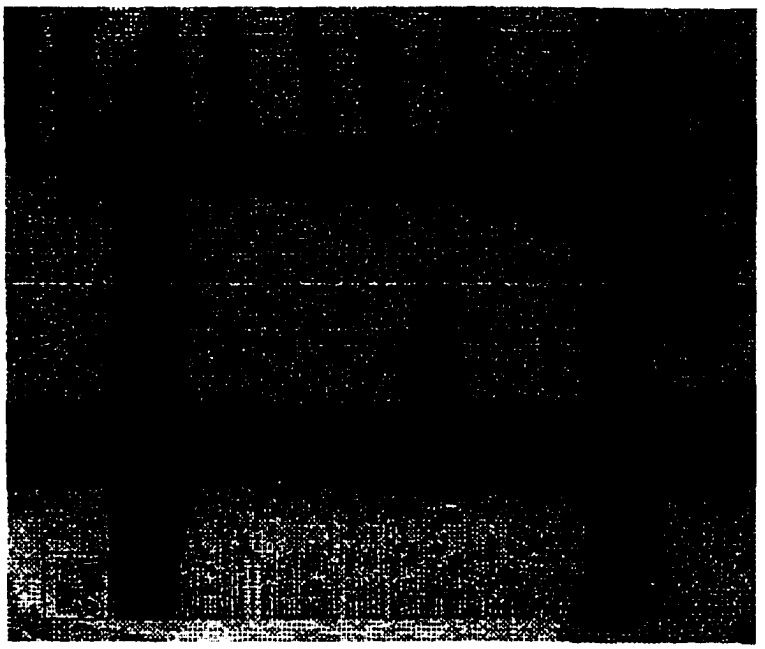
References:
Gaugh, Harry. "Franz Kline's Romantic Abstraction." Artforum (Summer 1975): illus. p. 29, disc. p. 30.
Hopkins, Budd. "Franz Kline's Color Abstractions: Remembering and Looking Afresh." Artforum (Summer 1979): disc. p. 38.
Hughes, Robert. "Energy in Black and White." Time (February 10, 1986): illus. p. 85.
Kaeppelin, Olivier. "Franz Kline Palladio, 1961." Art Press (February 1988): disc. p. 88.
Kingsley, April. "The Vital Gesture: Franz Kline." The Burlington Magazine 127 (997) (April 1986): disc. p. 300.

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Kramer, Hilton. "Franz Kline: Turning Art into Academic History." The New York Times (October 6, 1968): p. D35.
O'Hara, Frank. "Franz Kline." Art Chronicles 1954-1966. New York: George Braziller, 1975: illus. p. 46, disc. p. 45. Collection of Denise Rene Galleries.
Pleynet, Marcelin. "Franz Kline et la tentative post-cubiste." Tel Quel 19 (1964): disc. p. 103.
Yard, Sally. "Franz Kline." Harper's Bazaar (January 1986): disc. p. 162.
Zevi, Adachiara. Kline. Milan: Electa, 1987: illus. p. 20.

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75.



(K1321) Untitled [Buick]

(1950)

Oil? on telephone book page

9 x 11" (22.9 X 27.9 cm.)

Signed on front lower right "Kline"

Remarks:
Title from advertisement for King's County Buick at the top of this telephone book page. A prophetic work for a number of paintings with internal rectangles echoing the rectangle of the framing edge. Painting #3, 1951, has the same configuration, with the trigger element and the two legged support and parallel bandings, though the bands have been brought inside the rectangle.

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76.



(K594) Untitled [Druck]

1950

Oil on telephone book page

8-1/2 x 11 in.
(21.6 X 27.9 cm.)

Signed and dated on front lower left "Kline '50"

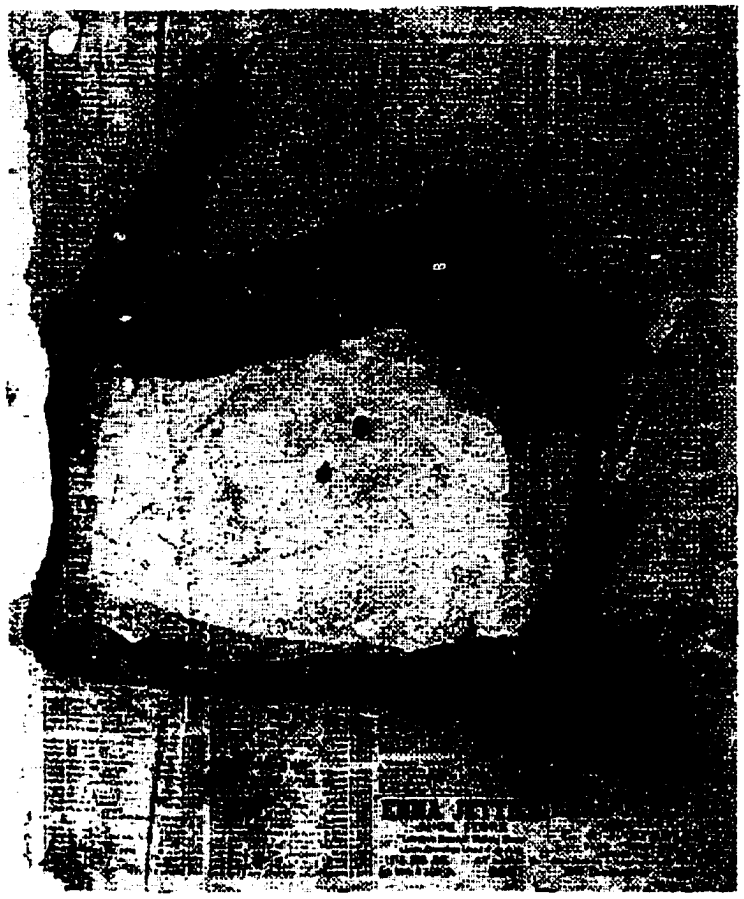
Exhibitions:
M-G GALL 67, #30
WHITNEY 68, #42, illus. p. 35, fig. 31. Collection of M-G G

References:
Fabri, Ralph. "Franz Kline Retrospective." Today's Art. (October 1968): illus. p. 9.

Remarks:
Title taken from heading on this telephone book page. Close in spirit to, though not close enough to be a study for, Chief, 1950.

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77.



(K1030) Untitled [Enna Jettick] Study for Untitled,1953 (K1452)

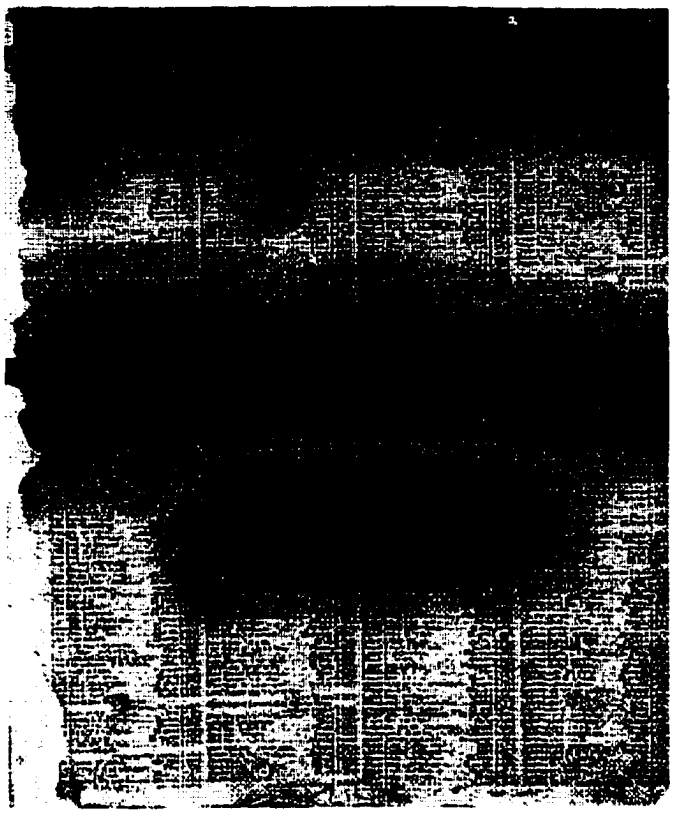
(1950)

Gouache on telephone book page
9 x 11 in. (22.9 X 27.9 cm.)

Remarks:
Magic marker shows through from verso. Enna Jettick ad on the page provides a tentative title. This is a study for a large untitled 1953 painting in which the central black dots are lost, but the tonality of the newsprint and its graphic lines are carried over into the painting by blacks brushed into the whites, and by a black "H" on the left, which makes a positive shape out of the white space between the lines of type. The current owner gives a date of 1953-55, but the work was dated 1950 on a 1972 Marlborough Gallery inventory which seems more likely since Kline doesn't seem to have used the telephone book pages much after 1951. He often used earlier works on paper for later paintings. Owner gives size as 9 x 9," but the work is on a full rectangular page from a telephone book which is always 9 x 11."

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78.



(K1033) Untitled
[Glass]

(1950)

Oil on telephone book page

11 x 9 in. (27.9 X 22.9 cm.)

Signed on front lower center "Kline"

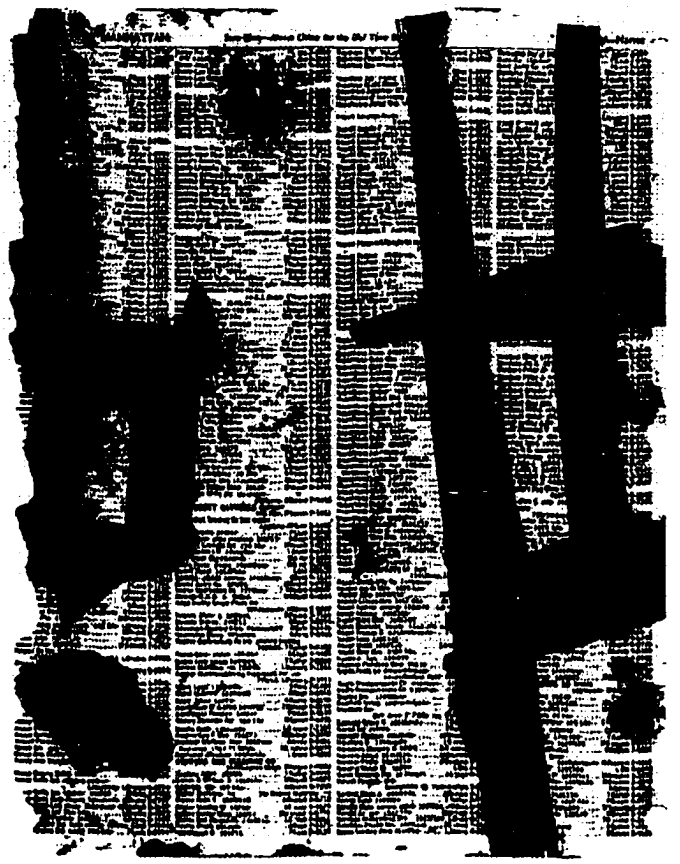
Exhibitions:
M-G GALL 67, #29, illus. p. 36

References:
Alloway, Lawrence. "Kline's Estate." Arts Magazine 41, no. 6 (April 1967): illus. p. 4, cover.
Sandler, Irving. The Triumph of American Painting. (New York: Praeger Publishers Inc., 1970): illus. p. 252. Collection of Kline Estate.

Remarks:
Title taken from the name most prevalent on this telephone book page. Very reduced in the manner of Kline's "Zen" paintings of this time, it is a precursor for later paintings in which two main elements cross the canvas from side to side.

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79.



(K573) Untitled [Narvie]

(ca. 1950)

Gouache on telephone book page

10-7/8 x 8-1/2 in. (27.6 X 21.6 cm.)

Exhibitions:
ICE/MOMA 63, #13, illus. p. 51. Collection of Bollt

Remarks:
Title taken from heading on this telephone book page. If viewed as a horizontal it can be seen as another precursor for the later paintings in which elements fly across the top of the canvas from one side to the other.

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80.



(K1260) Untitled

(ca. 1950)

Ink on paper

21 x 18 in. (53.3 X 45.7 cm.)

Remarks:
Possible additional or earlier study for THE DRUM.

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81.



(K1255) Untitled

(ca. 1948-50)

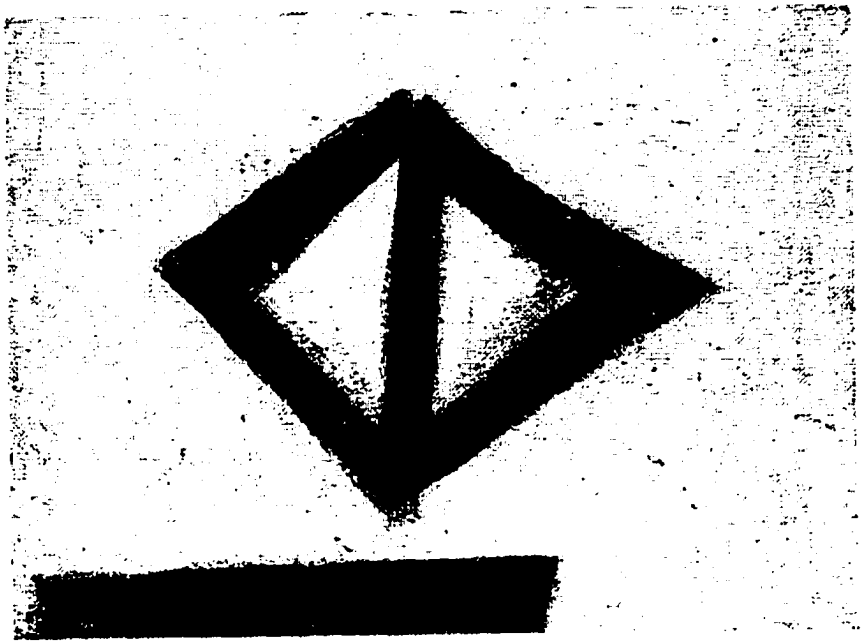
Ink on paper

21 x 18 in. (53.3 X 45.7 cm.)

References:
Zevi, Adachiara. Kline (Milan: Electa, 1987): illus. p. 49 (D=1950).

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82.



(K494) Untitled

(1950)

Oil on canvas

18 x 25 in. (45.7 X 63.5 cm.)

Exhibitions:
WASH GALL 62, #50 (only Washington). Collection of Tremaine. (S=17.875*23.75.)
ICE/MOMA 63, #7, illus. p. 45

References:
Zevi, Adachiara. Kline (Milan: Electa, 1987): illus. p. 21.

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83.



(K498) Untitled

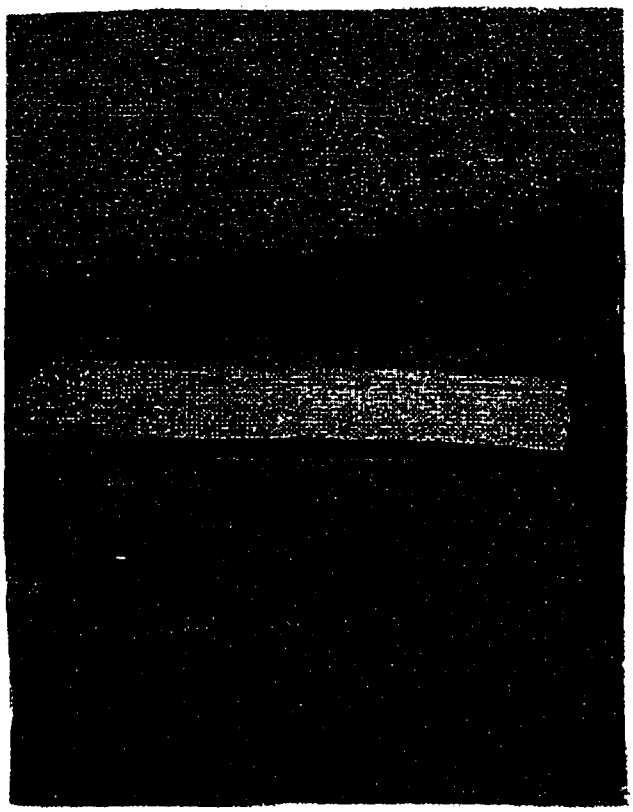
(ca. 1950)

Oil on canvas

25 x 16 in. (63.5 X 40.6 cm.)

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84.



(K497) UNTITLED

(1950)

Oil on canvas

11 x 8-1/2 in. (27.9 X 21.6 cm.)

Exhibitions:
PHILLIPS 79, #41, illus. p. 75. Collection of Allan Stone G
CINCINNATI 85, #36. Collection of Allan Stone Gallery

References:
Gaugh, Harry. "Franz Kline: The Abstractions with Color," Mizue, 896 (November 1979), illus. p. 89.

Remarks:
Framed with metal strip by the artist. Appears to be heavily influenced by Mark Rothko's work in this instance.

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85.



(K572) Untitled [Home]

(ca. 1950)

Gouache on telephone book page

11-1/8 x 8-7/8 in.
(28.3 X 22.5 cm.)

Exhibitions:
ICE/MOMA 63, #12, illus. p. 50. Collection of Robert Bollt

Remarks:
Title taken from the prevalent name on this telephone book page. The jumble of elements in this work relates it to the visual complexity of the transitional ink drawings of the late forties.

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86.



(K1124) Untitled

1950

Ink on paper

20-7/8 x 17.7850 in.
(53.0 X 45.2 cm.)

Signed and dated on front lower left "Franz Kline '50"

Remarks:
The paper used, the kind of drawing, and the style of the signature all hark back to the transitional 1947-49 years despite the date. By 1950 Kline was usually printing KLINE in pencil in blocky letters (his signature from then on) instead of writing his whole name in script.

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87.



(K570) Untitled [Frank]

(ca. 1950)

Gouache on telephone book page

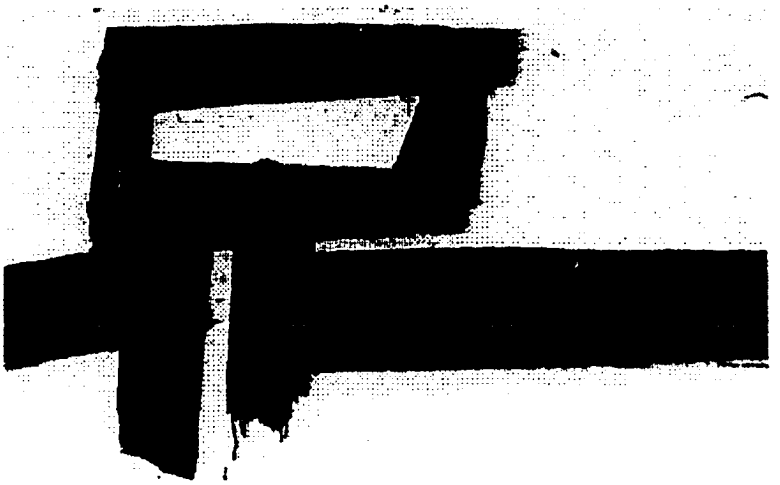
11 x 8-3/4 in. (27.9 X 22.2 cm.)

Exhibitions:
ICE/MOMA 63, #10, illus. p. 48. Collection of Robert Bollt

Remarks:
Title taken from advertisement at bottom of this telephone book page. Though not used as the study for Spagna, it is very close to the later painting's configuration.

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88.



(K501) Untitled

(ca. 1951)

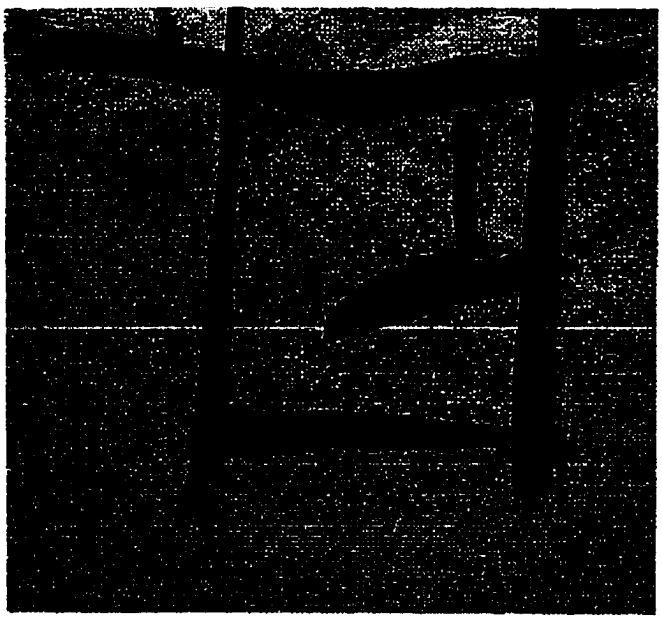
Oil on canvas

42-3/4 x 55-7/8 in. (108.6 X 141.9 cm.)

Exhibitions:
ICE/MOMA 63, #17, illus. p. 55. Collection of Paul Kantor

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89.



(K750) Untitled

(ca. 1950)

Ink on paper

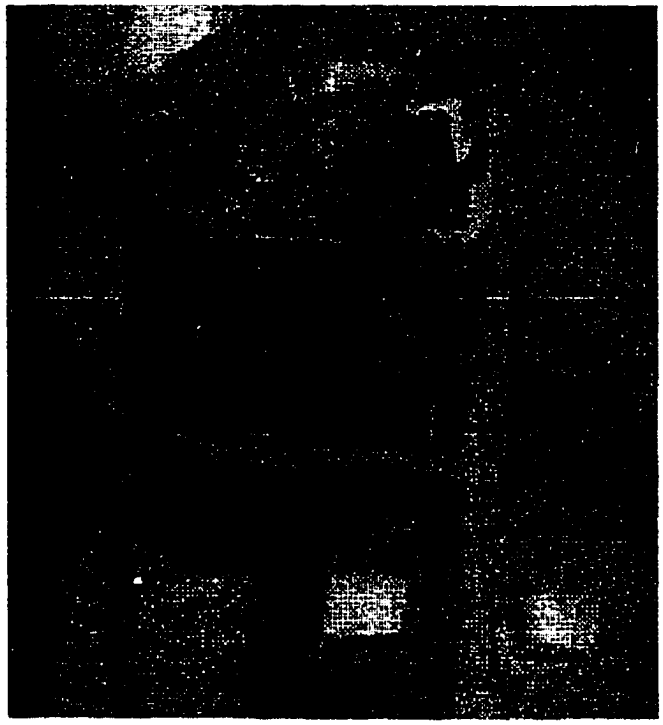
8 x 9 in. (20.3 X 22.9 cm.)

Exhibitions:
MCKEE 75, #22, illus.
SUNY BINGHAMTON 77, #90. Collection of KE

Remarks:
Prophetic of the 1951 turn to simplicity Kline's work will take, its surface is largely undisturbed by incident, and there is a sense of speed and upward rush that will be seen in a number of 1951 works.

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90.



(K471) YELLOW

(ca. 1949-50)

Oil on canvas

34-1/8 x 30 in. (86.7 X 76.2 cm.)

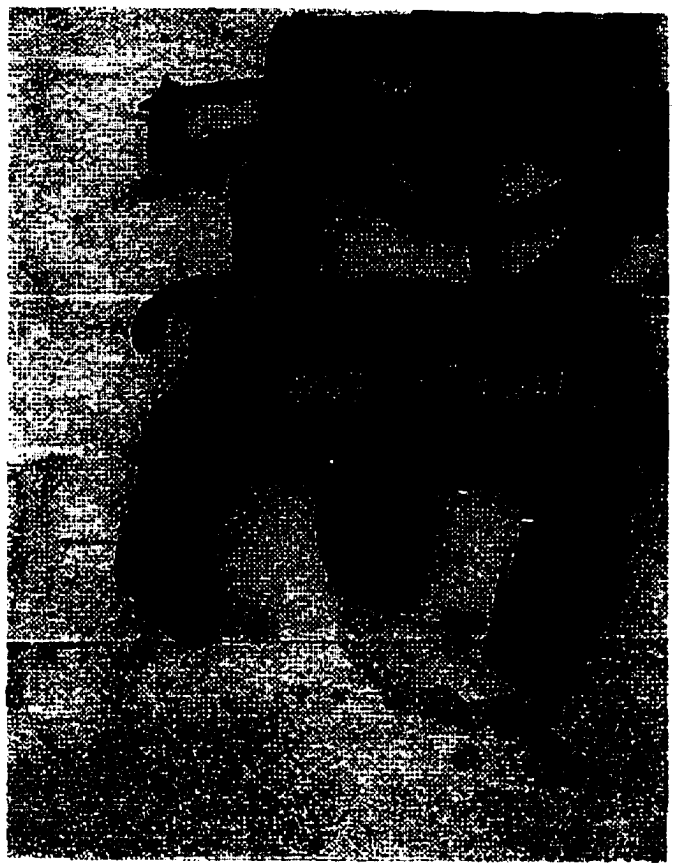
Signed and titled "Yellow" on reverse

Exhibitions:
WHITNEY 68, #37. Collection of M-G G Marborough Gallery, Zurich. Americanische Abstrakte Malerei, 1973

Remarks:
The lower section is an early use of paired, nested rectangles like those of Zinc Door, 1961. The top part bears some relation to Head for Saturn and Red Painting also painted in 1961.

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91.



(K30) (BLACK AND WHITE)

(1951)

Oil, ink on paper

10-1/2 x 8-1/4 in.
(26.7 X 21.0 cm.)

Exhibitions:
ICE/MOMA 63, #18, illus. p. 56
MCKEE 75, #16, illus.

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92.



(K32) BLACK AND WHITE

(1951)

Oil on canvas

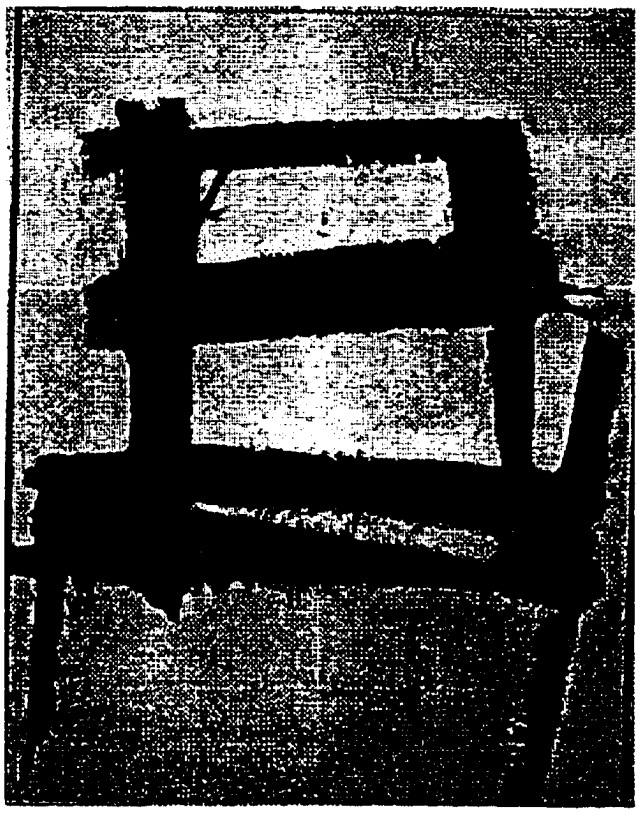
44 x 34 in. (111.8 X 86.4 cm.)

Exhibitions:
CINCINNATI 85, #43. Collection of Sidney Janis Gallery

References:
Gaugh, Harry. "Franz Kline's Romantic Abstraction." Artforum (Summer 1975): illus. p. 29.
Zevi, Adachiara. Kline, in. Milan: Electa, 1987: illus. p. 24. (D=nd; T=White and Black [Bianco e nero].)

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93.



(K842) The CHAIR

(1951)

Oil on canvas

16 x 20 in. (40.6 X 50.8 cm.)

Exhibitions:
CHICAGO 61, #8. Collection of Mrs. Norman R. Joffee

References:
Hasegawa, Sabro. "Kline's recent works." Bokubi 5 (12) (May 1952): illus. inside front cover. (T=Painting.)

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94.



(K811) FIGURE 8

(1951)

Oil on canvas

80-1/2 x 63-1/2 in.
(204.5 X 161.3 cm.)

Signed and dated on reverse "Franz Kline 52"

Exhibitions:
JANIS 63, #1, illus: Collection of William S. Rubin
Metropolitan Museum of Art, New York, New York Painting and Sculpture 1940-1970, October 18, 1969-February 1, 1970: #219, illus. p. 211. Collection of William S. Rubin, NY
The Museum of Modern Art, NY, The New American Painting and Sculpture: The First Generation, June 18-October 5, 1969: #49. Checklist only. Promised gift of an anonymous donor
CINCINNATI 85, #48. Harry Anderson Collection
MENIL 94, #10, illus. p. 45 (not in exhibition). The nderson Collection, Menlo Park California

References:
Alvard, Julien. "Franz Kline." Aujourd'hui (4) (October 1964): illus. p. 5.
Gaugh, Harry. "Franz Kline's Romantic Abstraction." Artforum (Summer 1975); illus. p. 31, disc. pp. 30, 34.

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(D=1952.)

Hasegawa, Sabro. "Kline's recent works." Bokubi 5 (12) (May 1952): illus. p. 10. (T=Painting.)

Morita, Shiryu. "Impressions of Kline's recent works." Bokubi 5 (12) (May 1952): illus. p. 10. (T=Painting.)

Tillim, Sidney. "The New Avant-Garde," Arts 38 (5) (February 1964): disc. p. 19.

Remarks:
Reproduction of painting was dated 1951 in Bokubi #5, May 1952 along with a number of others probably painted in 1951, but subsequently dated 1952. In this case the artist has dated the painting 1952 on the back, probably remembering the year it appeared in the magazine.

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95.



(K284) NINTH STREET

(1951)

Oil on canvas

60-1/2 x 78-1/2 in.
(153.7 X 199.4 cm.)

Exhibitions:
EGAN 51
Today's Self-Styled School of New York (Ninth Street Show), May 21-June 10, 1951.
The Museum of Modern Art, NY, 12 Americans, May 29-September 9, 1956, #95L. Collection of Ben Heller.
Whitney Museum of American Art, NY, The Museum and Its Friends: 18 Living American Artists, March 5-April 12, 1959, Collection of Ben Heller
The Museum of Modern Art, NY, The Collection of Mr. and Mrs. Ben Heller, 1961, (S=60.125*78.)
WHITNEY 68, #46 (only Whitney). Collection of Ben Heller
MENIL 94, #8, illus. p. 43 (Houston and New York only). Collection of Thomas W. Weisel. (P=Thomas W. Weisel.)

References:
Gaugh, Harry. "Franz Kline's Romantic Abstraction," Artforum (Summer 1975), illus. p. 31, disc. p. 34.
Hasegawa, Sabro. "Kline's recent works," Bokubi 5 (12) (May 1952): illus. p. 10. (T=Painting Black and White.)
Krauss, Rosalind. Within the Easel Convention: Sources of Abstract Expressionism (Cambridge, Mass: Fogg Art Museum, 1964): disc. p. 26.
Morita, Shiryu. "Impressions of Kline's recent works," Bokubi 5 (12) (May 1952): illus. p. 10.
F[airfield] P[orter]. "Reviews and previews," Art News 50 (8) (December 1951): illus.
Reif, Rita. "Auctions," The New York Times (April 1988), disc. p. C34. Collection of Jack & Belle Linsky.
Sotheby's Contemporary Art. May 2, 1988, illus. Collection

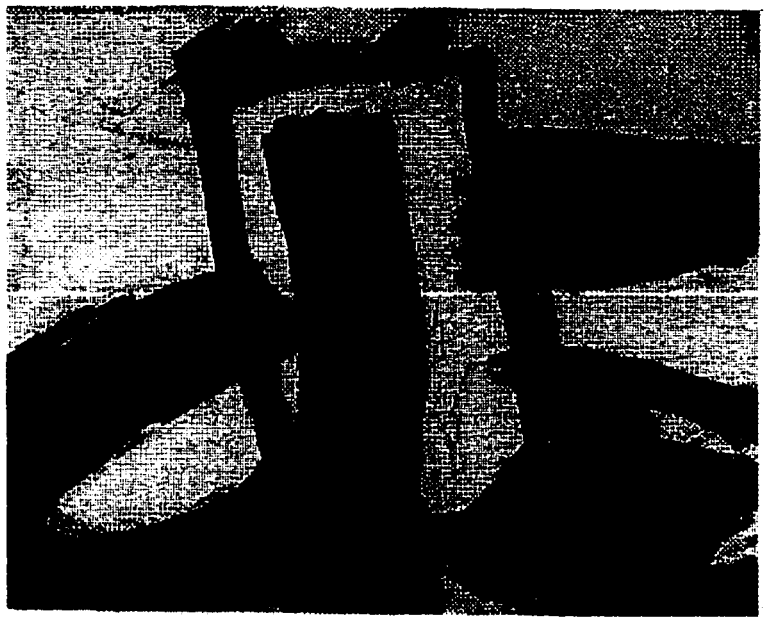
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of Estate of Belle Linsky.

Remarks:
Probably due to the 1951 reproduction in Art News, this painting has been correctly dated ever since, while others shown in 1951 but reproduced only in the May 1952 issue of Bokubi have often been misdated. Although one can read the black oval with its curving tail as a nine, the title refers to the street on which Kline had his studio at the time.

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96.



(K1515) Untitled [BOKUBI #9]

(1951)

Oil on canvas

53-3/8 x 67-1/2 in. (135.6 x 171.5 cm.)

The Metropolitan Museum of Art. Promised Gift of Muriel Kallis Newman, The Muriel Kallis Steinberg Newman Collection

Exhibitions:
MENIL 1994, #18, illus. p. 53 (Chicago). Collection of Muriel Kallis Newman, Chicago

References:
Hasegawa, Sabro. "Kline's recent works," Bokubi 5 (12) (May 1952): illus. p. 9. (T=Painting; S=4 x 5'.)
Thaw, Eugene. The Abstract Expressionists. (New York: The Metropolitan Museum of Art, 1987): illus. p. 48. (D=1952.)

Remarks:
Titled "Painting" and dated 1951 in Bokubi, May 1952 along with others probably painted, shown, and/or photographed in 1951, but subsequently dated 1952.

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97.



(K301) PAINTING No. 11

(1951)

Oil on canvas

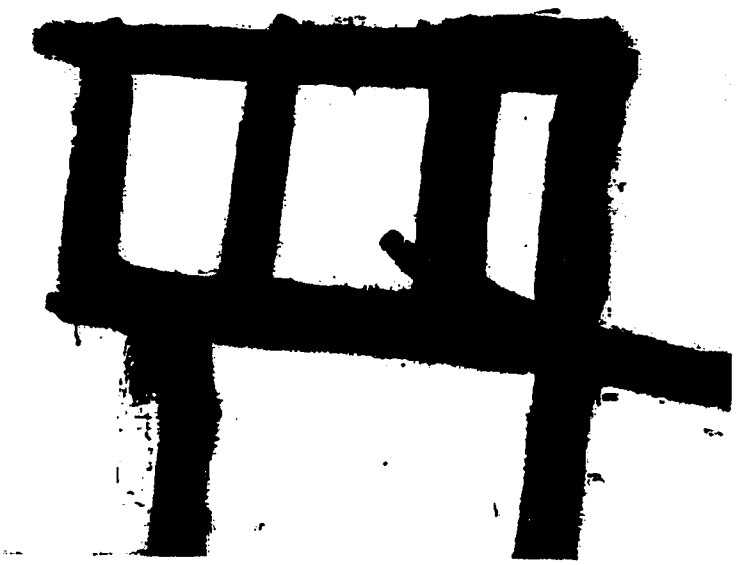
61-1/2 x 82-1/2 in. (156.2 X 209.6 cm.)

Exhibitions:
CHICAGO 61, #14. Collection of Janis Gallery
WHITNEY 68, #47. Collection of M-G G
CINCINNATI 85, #45. Richard E. and Jane M. Lang Collection, Medina WA. (S=61.5*82.25.)
MENIL 94, #6, illus. p. 41. Richard E. Lang, Jane Lang Davis Collection, Medina WA. (S=61.5*82.25.)

References:
Gaugh, Harry. "Franz Kline's Romantic Abstraction." Artforum (Summer 1975): illus. p. 31, disc. p. 34.
Hasegawa, Sabro. "Kline's recent works." Bokubi 5 (12) (May 1952). illus. p. 6. (D=1951; T=Painting; S=5*6.)
Morita, Shiryu. "Impressions of Kline's recent works." Bokubi 5 (12) (May 1952): illus. p. 6.

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98.



(K1001) (PAINTING #3)

(1951)

Oil on canvas

60 x 72 in. (152.4 X 182.9 cm.)

Signed and dated 1952 on reverse

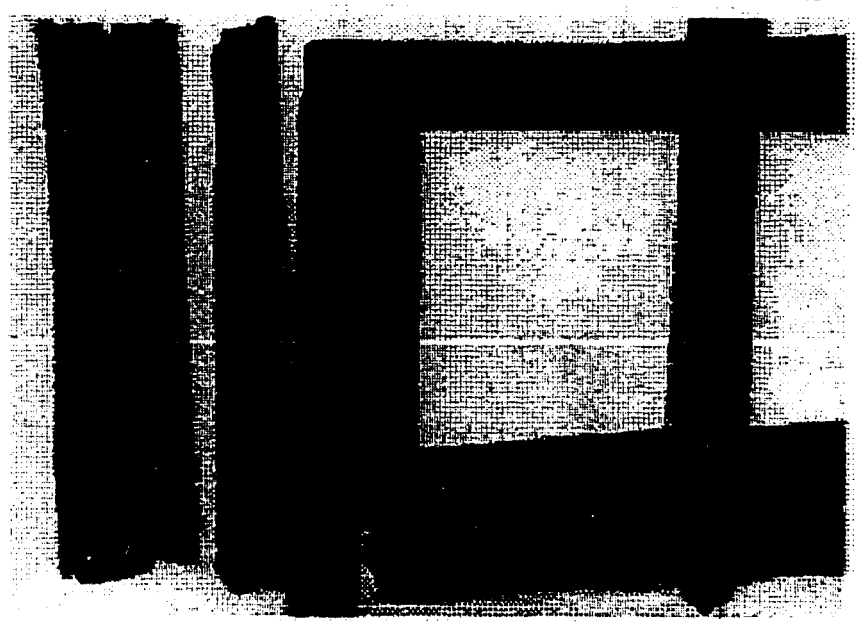
Exhibitions:
EGAN 54
MENIL 94, #12, illus. p. 49 (not in exhibition).
Private Collection, California

References:
Ashton, Dore. "Franz Kline." Cimaise 8 (53) (May/June 1961): illus. p. 72. Collection of Sidney Janis Gallery. (T=Painting 1952.)
Hasegawa, Sabro. "Kline's recent works." Bokubi 5 (12) (May 1952): illus. cover. (T=Painting; D=1951.)
Herbert, John, ed. Christie's Review of the Season 1979, Studio Vista (1979): illus. p. 162.
Melville, Robert. "In Exhibitions." Architectural Review 123 (June 1958): illus. and disc. p. 420. (T=Painting 1952.)
Morita, Shiryu. "Impressions of Kline's recent works." Bokubi, 5, no. 12 (May 1952), illus. cover.

Remarks:
Reproduction in Bokubi dated 1951 along with others probably painted, shown and/or photographed in 1951, but subsequently dated 1952. In this case and that of Figure Eight, the artist dated the canvas 1952 on the reverse, probably remembering the date of the magazine in which it appeared.

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99.



(K844)
PAINTING #7

(1951)

Oil on canvas

57-1/2 x
81-3/4 in.
(146.1 X 207.6
cm.)

Collection: The Solomon R. Guggenheim Museum, New York

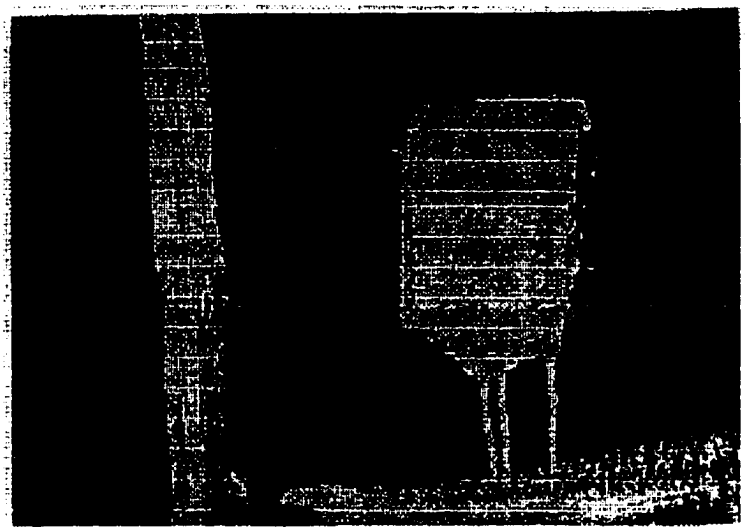
Exhibitions:
EGAN 54

References:
DeKooning, Elaine. "Subject: What, how or who?" Art News 52 (4)(April 1955): illus. p. 28.
Gaugh, Harry. "Franz Kline's Romantic Abstraction." Artforum (Summer 1975): illus. p. 31, disc. p. 34. Collection of The Solomon R. Guggenheim Museum. (D=1952.)
Hasegawa, Sabro. "Kline's recent works," Bokubi, 5 (12) (May 1952): illus. p. 7. (T=Painting, D=1951.)
Hunter, Sam. "Painting by Another Name." Art in America 42 4)(December 1954): illus. p. 291.
Morita, Shiryu. "Impressions of Kline's recent works." Bokubi 5 (12) (May 1952), illus. p. 7.
Robbins, Daniel & Eugenia. "Franz Kline: Rough impulsive gesture." Studio 167 (853) (May 1964): illus. p. 188.
"Younger American Painters." Vogue (August 1, 1954): illus. 120.

Remarks:
This painting was reproduced in the May 1952 issue of Bokubi #5 with a date of 1951 along with a number of other works which were probably painted in 1951 but have subsequently been dated 1952. In some cases the artist later dated them 1952 on the back, probably remembering the date of the magazine in which they were published.

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100.



(K1526) PAINTING ON PAPER [BOKUBI #6]

(1951)

Oil on paper

8 x 10-1/2 in.
(20.3 x 26.7 cm.)

References:
Hasegawa, Sabro. "Kline's recent works," Bokubi 5 (12) (May 1952): illus. p. 8, fig. 6.

Remarks:
Titled "Painti[ng] on paper" and dated 1951 in Bokubi, May 1952.

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101.



(K347) ROCKER

(1951)

Oil on rice paper

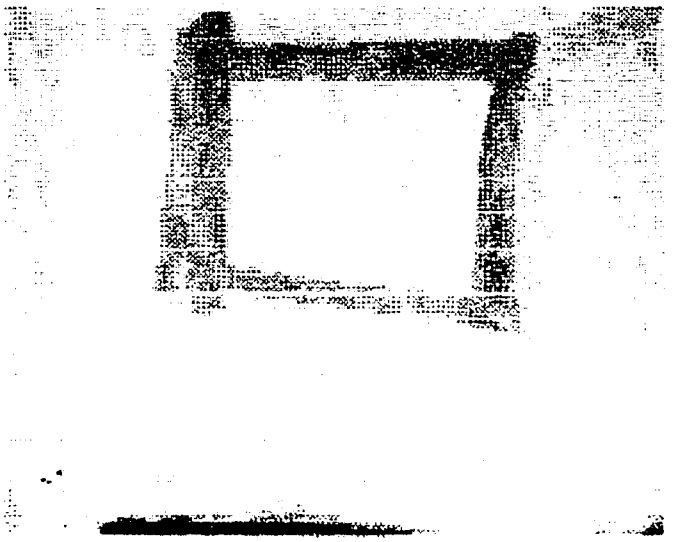
17 x 14 in. (43.2 X 35.6 cm.)

Exhibitions:
WASH GALL 62, #55, illus. p. 27. Collection of Dr. and Mrs. Theodore Edlich
WHITNEY 68, #48, illus. p. 33, fig. 29. Collection of Dr. and Mrs. Theodore Edlich

References:
Robbins,Daniel. "Continuity and Change at Hartford." Art International 6, no. 8 (October 1962): illus. p. 60.

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102.



(K398) SMALL YELLOW SQUARE /UNTITLED (YELLOW SQUARE)

(1951)

Oil, gouache, ink on paper

14 x 17 in. (35.6 X 43.2 cm.)

Exhibitions:
WASH GALL 62, #51. Collection of Bollt. (S=13.5*17; D=c.1950*)
ICE/MOMA 63, #9, illus. p. 47. Collection of Bollt (D=c.1950)
WHITNEY 68, #43, illus. p. 33, fig. 28. Collection of Robert Bollt (D=c.1950)
PHILLIPS 79, #26, illus. p. 76. Collection of Robert Bollt (D=ca.1950)

References:
Gaugh, Harry. "Franz Kline: The Abstractions with Color." Mizue 896 (November 1979): illus. p. 86.
Hasegawa, Sabro. "Kline's recent works." Bokubi 5 (12) (May 1952): illus. p. 1. (T= Painting; D=1951.)

Remarks:
Reproduction of the painting in Bokubi is dated 1951.

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103.



(K417) STUDIO SHAPES

1951

Oil on canvas

32 x 25 in. (81.3 X 63.5 cm.)

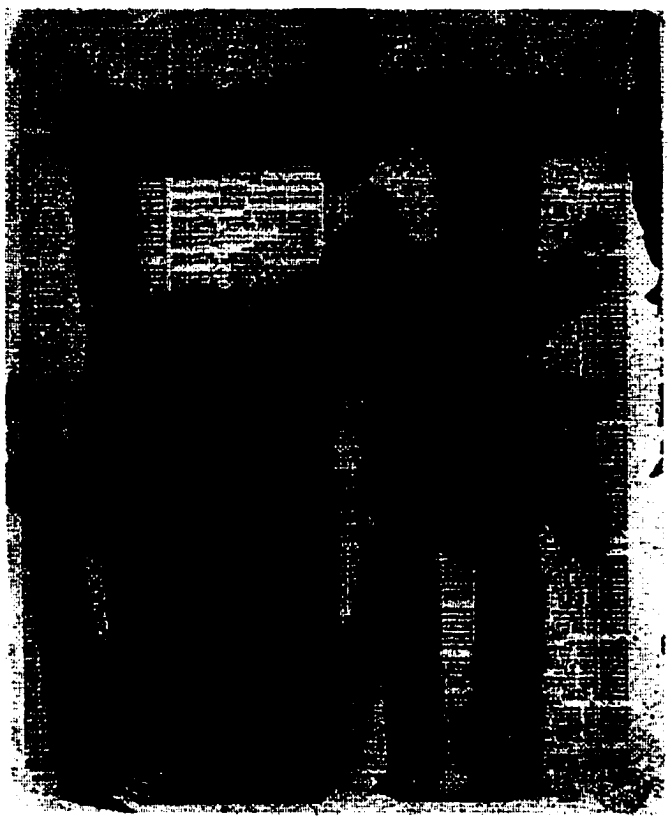
Signed on reverse "Franz Kline"; dated on stretcher "Oil 1951"

Collection: Albert Pilavin Collection

Exhibitions:
Horace Mann, New York, 1962.
Finch College, New York 1968.
The Rhode Island School of Design Museum of Art, Providence RI, The Albert Pilavin Collection of 20th Century American Art II, October 23, 1973-November 25, 1973.

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104.



(K1035) Study for LUDGEVANDE

(ca. 1951)

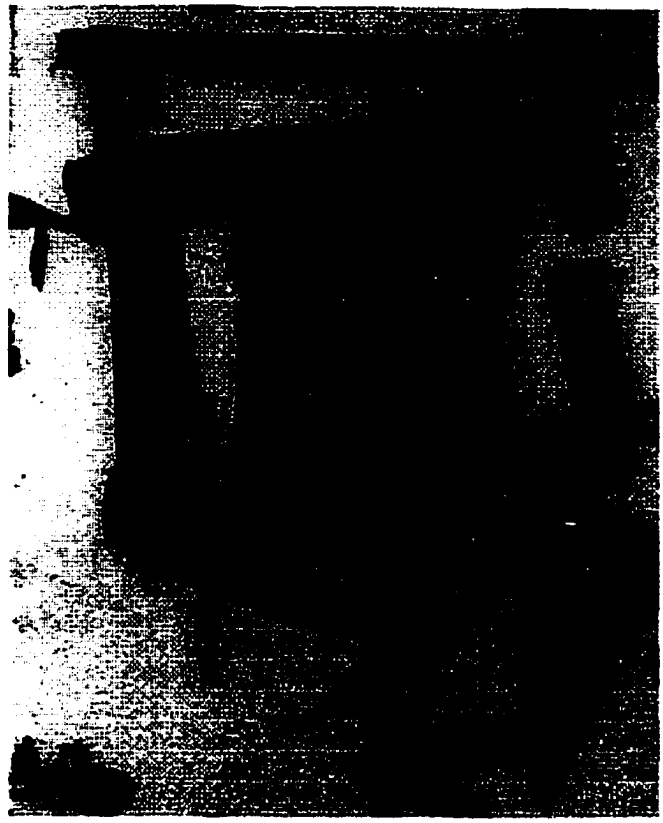
Ink on telephone book page

11 x 9 in. (27.9 X 22.9 cm.)

Signed on front lower right "Kline"

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105.



(K1090) Study for SUN CARRIER

(1951)

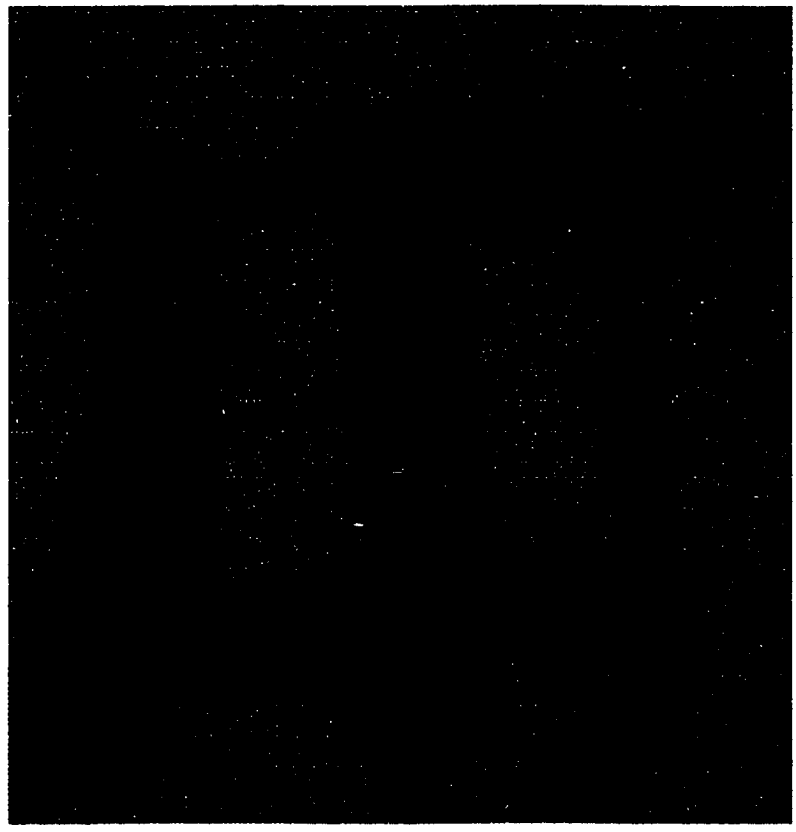
Ink on paper

Signed on front lower right "Kline"

Remarks:
Served as a study for Sun Carrier, 1961. In the study the body of the form nearly fills the picture space, but in the painting it occupies only the top two-thirds. It is locked onto the edges on the right at top, side and bottom, whereas in the painting it is given a solid base at the bottom and is locked in place right and left near the top by elements which touch the sides. The painting has much greater density than the study in which the blacks seem to reach out into the white space very actively in many more places. A pincer-like element which dominates the lower left corner of the study is reduced to a few blurred spots in the painting, and a dramatically broken or discontinuous vertical on the right, which flanks the central form, is made whole in the painting, and is therefore less spatially interactive. In other words, the dynamism of the study is sacrificed to stability and strength in the painting ten years later. As an example, there is an accidental-looking smear of ink in the lower left corner which became transformed in the painting into the supportive and stabilizing swath of black which stretches across three quarters of the bottom edge to form part of the base for the central formal complex.

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106.



(K1474) (THORPE)

(1951)

Oil on board

37-1/4 x 34-1/2 in. (94.6 X 87.6 cm.)

References:
Hasegawa, Sabro. "Kline's recent works." Bokubi 5 (12) (May 1952). illus. back cover. (S=34*38.)
Morita, Shiryu. "Impressions of Kline's recent works." Bokubi 5 (12) (May 1952): illus. back cover.

Remarks:
First use of title unknown. Another painting with the same title (K424) is in the Panza Collection, MOCA, L.A. The title might refer to Jim Thorpe, the great sports figure, or to the town with that name in Pennsylvannia, but a James Thorpe was also the author of English Illustration: The Nineties, a 1935 book which was one of Kline's cherished possessions.

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107.



(K1420) Untitled [ARROW]

(1949- 1951)

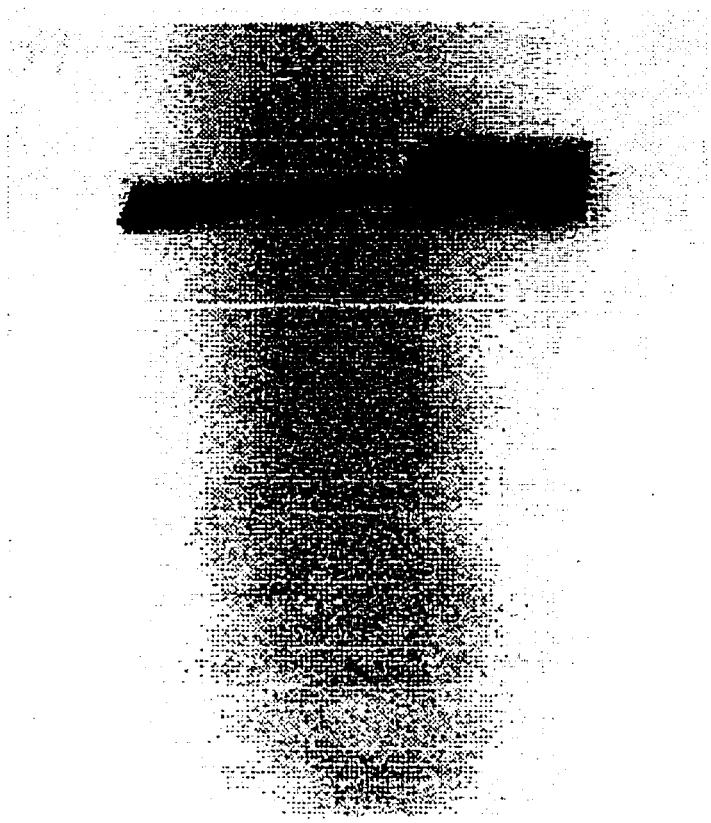
Oil on canvas

Dimensions unknown

Remarks:
Medium and date based on based on archives photograph (Eric Pollitzer ZP33). The canvas seems thickly painted with pentimenti, like K500 and K301 of 1951, making that a possible date for this work. The study that is very close to it is ink on paper of the kind Kline was using in the 1947-1949 years. Thus a date somewhere between 1949 and 1951 seems likely.

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108.



(K1519) Untitled
(Baker 14-776)

c. 1951

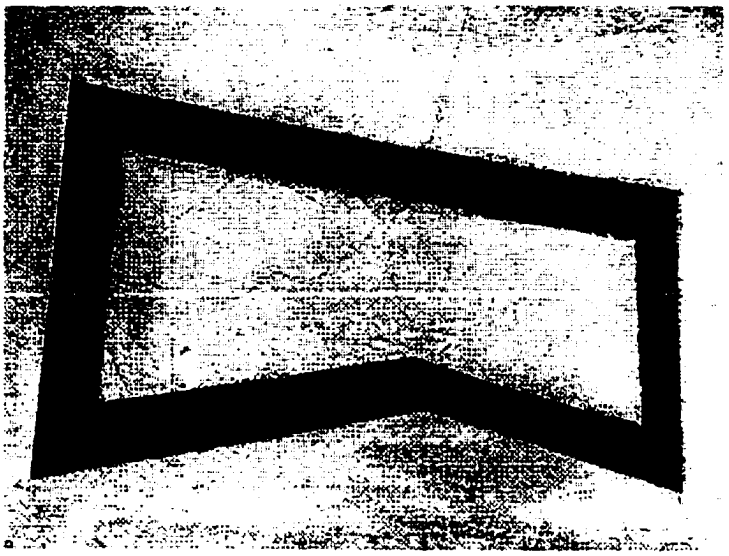
Oil (or enamel) on canvas

78 x 72 in. (170 x 160 cm)

Remarks:
Because Oliver Baker's photograph of the painting is numbered #14-776, closely following that of Untitled, 1951 (K1451), which is #14-774, and the paintings are very similar in appearance, we assume the date and size of this work to be similar to K1451, ie. c. 1951, and roughly 6 x 6 feet.

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109.



(K500) Untitled

(ca. 1951)

Oil on paper bonded to canvas mounted on honeycomb aluminum panel

32 x 44 in. (81.3 X 111.8 cm.)

Collection: Solomon R. Guggenheim Museum, New York; gift of the American Art Foundation

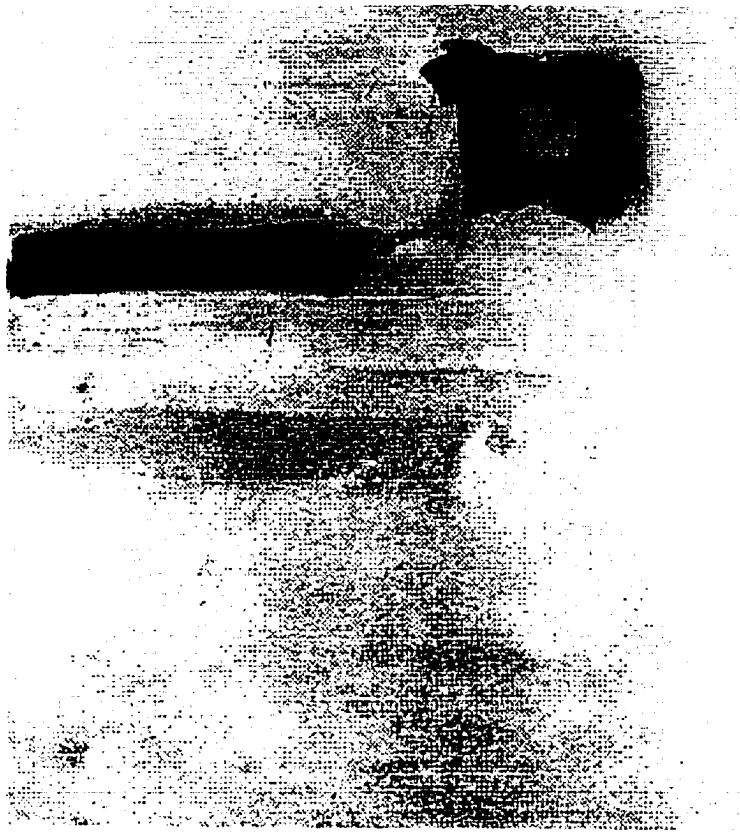
Exhibitions:
WHITECHAPEL 94, #19, illus. p. 77. Collection of Solomon R. Guggenheim Museum; Gift from American Art Foundation, 1980. (D=1951-52; reproduced upside down)

References:
Gaugh, Harry. "Franz Kline's Romantic Abstraction." Artforum (Summer 1975): illus. p. 31, disc. p. 34.
VITAL GESTURE: #95 illus. and disc. p. 99. Collection of Solomon R. Guggenheim Museum. (D=c.1951-52.)
Zevi, Adachiara. Kline. Milan: Electa, 1987: illus. p. 21.

Remarks:
ZP 13 in Estate inventory where it is dated ca. 1950 and the size is given as 44 x 32" indicating a vertical orientation. (The same is true of Janis Inventory B, item #10.) I. David Orr told Harry Gaugh that he saw it hanging as a vertical in Kline's 14th Street studio in the later 1950s, when Kline offered to sell it to him for $175. (Gaugh, Vital Gesture, 99, 153(fn.)

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110.



(K1451) Untitled

(1951)

Oil on canvas

78 x 72 in. (198 X 183 cm.)

Exhibitions:
TARTARUGA 63, #1, illus.
WHITECHAPEL 94, #16, illus. p. 74. Collection of Allan Stone, New York. (S=72*78.)

References:
Alloway, Lawrence. "Kline's Estate." Arts Magazine 41 (6) (April 1967). Canvas is tacked to the wall behind the artist, photographed in his studio., illus. p. 41.

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111.



(K502) Untitled

(1951)

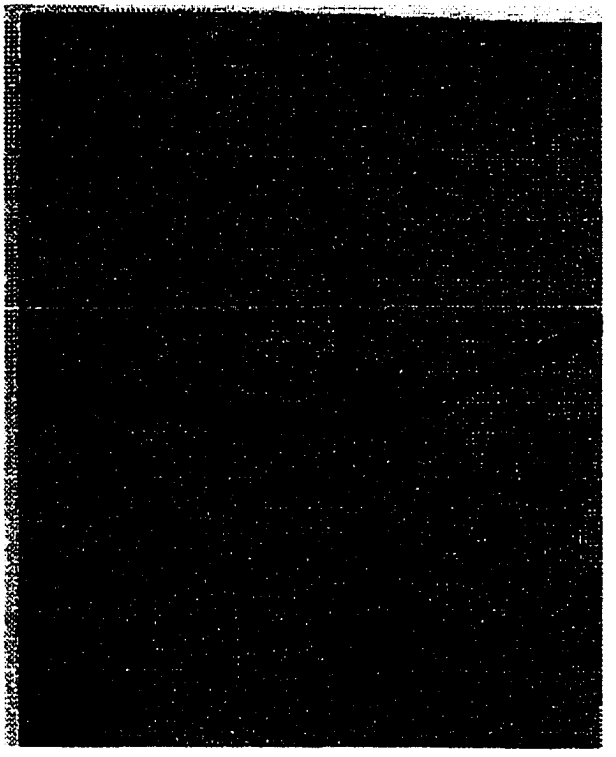
Oil on board

20 x 15-1/4 in.
(50.8 X 38.7 cm.)

Exhibitions:
M-G GALL 67, #1, illus. p. 12
WHITNEY 68, #49. Collection of Mr. and Mrs. Randolph P. Compton

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112.



(K1521) Untitled

(1949-1951)

Ink on paper

22-1/2 x 18-1/2 in. (57.2 X 47.0 cm.)

References:
Zevi, Adachiara. Kline, in. Milan: Electa, 1987, illus. p. 45, fig. 16. (D=n.d:)

Remarks:
Study for (K1420) Untitled [Arrow], (1949-1951).

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113.



(K746) Untitled

(ca. 1950-51)

Oil on paper, masonite

30 x 22 in. (76.2 X 55.9 cm.)

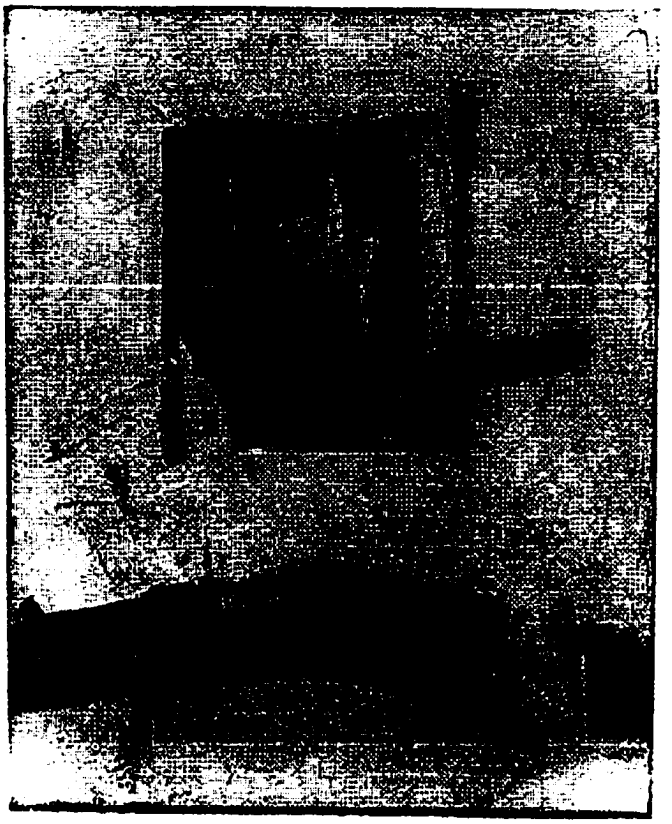
Exhibitions:
SUNY BINGHAMTON 77, #95, illus. p. 73
Hirshhorn Museum & Sculpture Garden, The Smithsonian Institution, Wash. DC, Painting in New York in the Fifties, Summer 1980, #11, illus. p. 56. Collection of Gerald S. Elliott, Chicago. (M=Oil on composition board.)

References:
Rosenzweig, Phyllis. The Fifties: Aspects of Painting in New York. Washington, DC: Hirshhorn Museum & Sculpture Garden, May 22-Sept.21, 1980: illus. p. 56.

Remarks:
This oil on paper was stapled to masonite, the masonite is bonded to homosote. It looks back to Kline's de Kooning-influenced work of the late 1940s.

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114.



(K1525) Untitled
[BOKUBI #7]

(1951)

Oil on canvas

30 x 24 in. (76.2 x 61.0 cm.)

Signed on reverse "Franz Kline/Egan Gallery"

References:
Hasegawa, Sabro. "The Beauty of Black and White.," Bokubi 12 (May 1952): illus. p. 8, fig. 7.

Remarks:
Titled "Painting" and dated 1951 in Bokubi, May 1952.

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115.



(K1527) Untitled
[BOKUBI #8]

(1951)

Oil on canvas

36 x 42-1/2 in. (91.4 x 108.0 cm.)

References:
Hasegawa, Sabro. "Kline's recent works," Bokubi, 5 (12) (May 1952): illus. p. 9, fig. 8.

Remarks:
Titled "Painting" and dated 1951 in Bokubi, May 1952.

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116.



(K1450) Untitled

(1951)

Oil on canvas

25-1/4 x 42 in. (64.1 X 106.7 cm.)

Signed on reverse "Franz Kline"

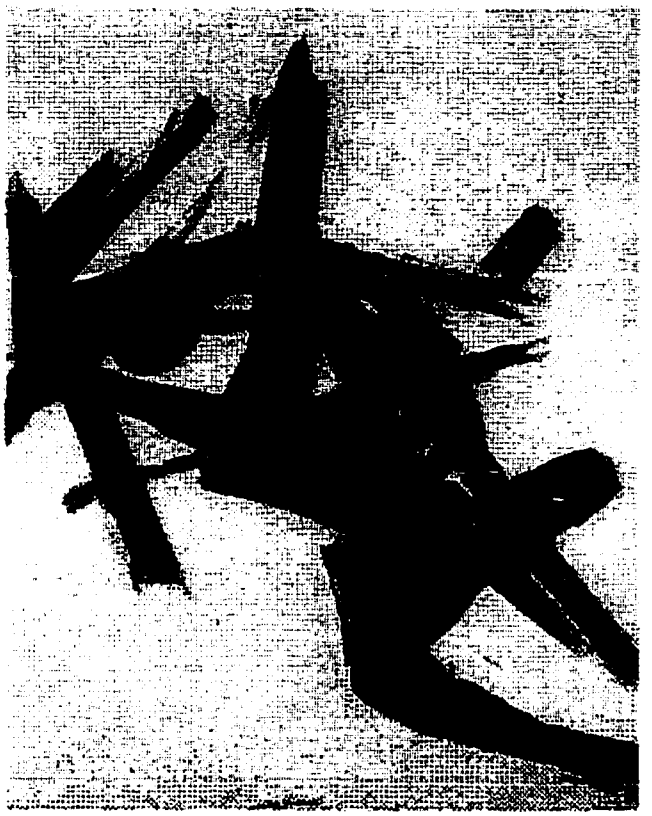
Collection: Montana Historical Society, Helena, Montana

Exhibitions:
EGAN 51
Montana Historical Society, Helena, Montana, The George and Elinor Poindexter Collection, April 1965
CINCINNATI 85, #47, illus. p. 96, fig. 91. Collection of Montana Historical Society
University of Montana, Missoula, Selected works from the George & Elinor Poindexter Collection, April 17-October 17, 1987, illus. upside down
Montana Historical Society, Helena, Montana, Modern Expressions: Art From the Poindexter Collection, May 12-28, 1988

References:
B.P: "[Review]." Art Digest 26 (December 1, 1950): illus. p. 15.
Hasegawa, Sabro. "Kline's recent works:" Bokubi 5 (12) (May 1952): illus. back cover. (S=24*38.)
Morita, Shiryu. "Impressions of Kline's recent works." Bokubi 5 (12) (May 1952): illus. back cover.

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117.



(K58) BLACK AND WHITE #1

(1952)

Oil on canvas

53 x 41-3/4 in. (134.6 X 106.0 cm.)

Exhibitions:
ICE/MOMA 63, #21, illus. p. 59. Collection of William Janss
MENIL 94, #21, illus. p. 57. (P=Private Collection; S=50*39.)

Remarks:
Early example of the lunging composition developed in the next few years.

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118.



(K135) DIAGONAL

(1952)

Oil on canvas

43-1/2 x 32-1/2 in.
(110.5 X 82.6 cm.)

Exhibitions:
WHITNEY 68, #50, illus. p. 36, fig. 32 (only Whitney).
Collection of I. David Orr

References:
Schuyler, James. "As American as Franz Kline." Art News 67 (October 1968): illus. p. 30.

Remarks:
A variation on the floating square theme, it prefigures Tower, 1953, and Mars Black and White, 1959, in its structural aspects. A similar configuration appears in a 1952 painting (K1528) reproduced on page 218 in the May 1953 issue of the Magazine of Art.

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119.



(K207)
(HORIZONTAL II)

1952

Oil on canvas

6 ft. 5-1/4 in. x 8 ft. 4 in. (196.2 X 254.0 cm.)

Signed and dated on reverse upper right "Franz Kline Painting '52"

Collection: Art Institute of Chicago, Chicago; bequest of Sigmund E. Edelstone

Exhibitions:
Whitney Museum of American Art, The New Decade: 35 American Painters and Sculptors, New York, May 11 - August 7, 1955, illus. p. 49. Collection of Egan Gallery. (T=Painting - 1952.)
CHICAGO 61, #15. Collection of Janis G. (T=Horizontals; S=77*100.)
JANIS 63, #2, illus: Collection of KE. (T=Painting No. II; S=77*100.)
WHITNEY 68, #51, illus. p. 38, fig. 34. Collection of M-G G. (T=Horizontal II; S=77.25*100.)
Metropolitan Museum of Art, New York, 1969-1970, New York Painting and Sculpture 1940-1970, #218, illus. p. 210. Estate of Franz Kline, M-G Gall. (T=Horizontals II.)
MENIL 94, #19, illus. p. 55 (New York and Chicago only.) Collection of The Art Institute of Chicago; bequest of Sigmund E. Edelstone

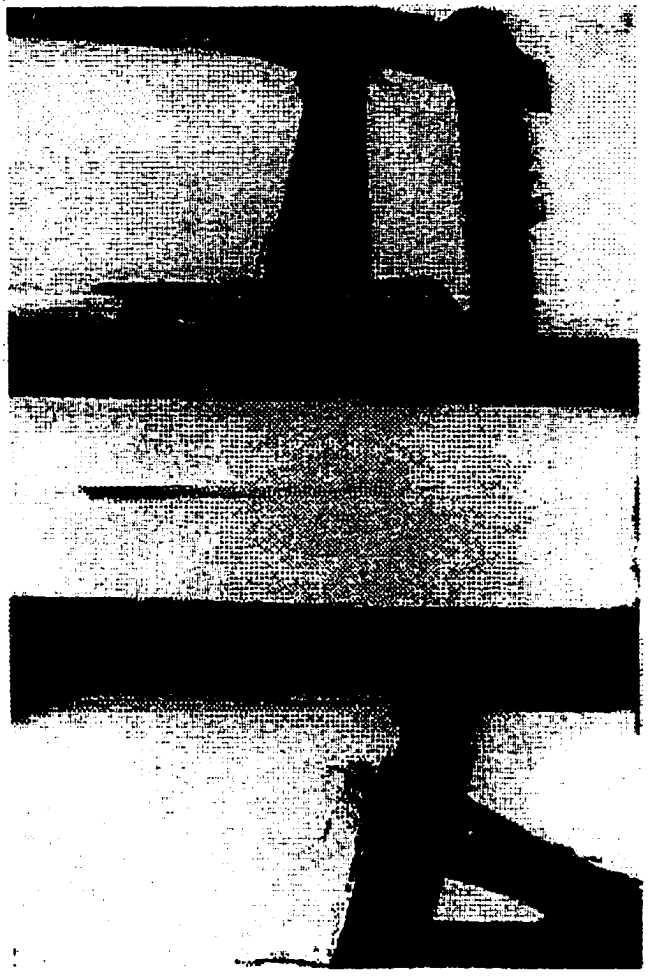
References:
Gaugh, Harry. "Franz Kline's Romantic Abstraction." Artforum (Summer 1975): illus. p. 31, disc. p. 34.
Gaugh, Harry. "Franz Kline: The Man." Art News 84 (10)

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(December 1985), disc. p. 67.
Goodnough, Robert. "Kline paints a picture." Art News 51 (8) (December 1952): illus. p. 36, 39, disc. throughout. (This painting is the subject of the article.) (T=Abstract Painting.)
Hopkins, Budd. "Franz Kline's Color Abstractions: Remembering and Looking Afresh." Artforum (Summer 1979): illus. p. 41. (T=Two Horizontals.)
Kingsley, April. "The Vital Gesture: Franz Kline." The Burlington Magazine, 127 (997) (April 1986): disc. p. 300.
Schuyler, James. "As American as Franz Kline." Art News 67 (October 1968): illus. and disc. p. 31.
Zevi, Adachiara. Kline. Milan: Electa, 1987: illus. p. 62.

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120.



(K1014) PAINTING

(1952)

Oil on canvas
65 x 41-3/4 in. (165.1
X 106.0 cm.)

Collection: Wadsworth Atheneum, Hartford, CT. Gift of Walter Gutman

Exhibitions:
CINCINNATI 85, #11, illus. p. 19, fig. 11. Collection of Wadsworth Atheneum, Hartford CT

References:
Harris, Mary Emma. The Arts at Black Mountain College, (Cambridge, MA: MIT Press, 1987): illus. front, 226. Collection of Wadsworth Atheneum, Hartford. Gift of Walter Gutman.

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121.



(K1528) PAINTING

(1952)

Oil on canvas

36 x 24 in. (91.4 X 61.0 cm.)

References:
"Franz Kline," Magazine of Art 46 (May 1953): illus. p. 218.

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122.



(K300) PAINTING #3

(1952)

Oil on canvas

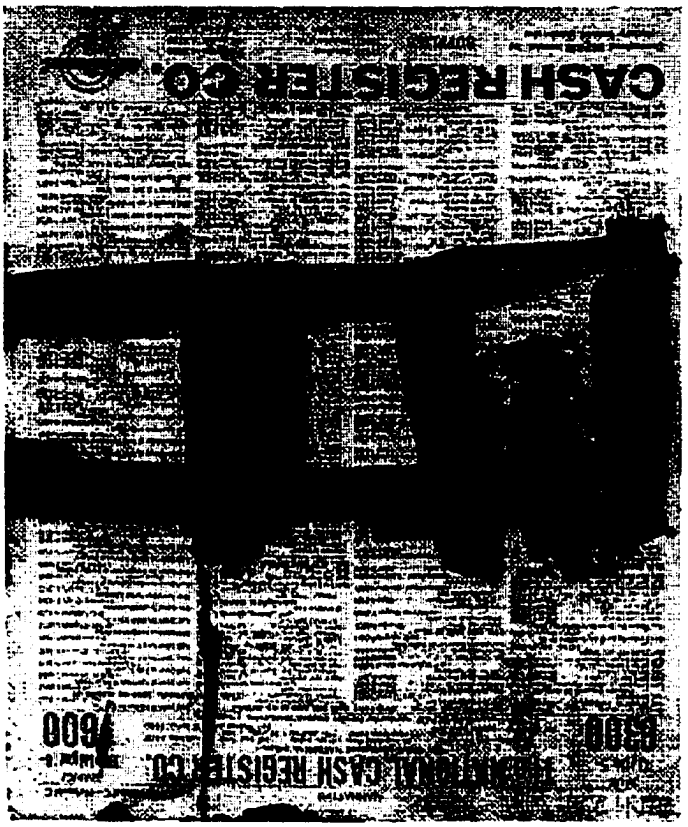
59 x 72 in. (149.9 X 182.9 cm.)

Exhibitions:
CHICAGO INST DESIGN 54
EGAN 54

References:
Crehan, Hubert. "Inclining to Exultation." Art Digest 28 (May 1, 1954): illus. and disc. p. 15, 33.

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123.



(K1036) Study for "ABSTRACTION" (1953-54)

(ca. 1952)

Gouache on telephone book page

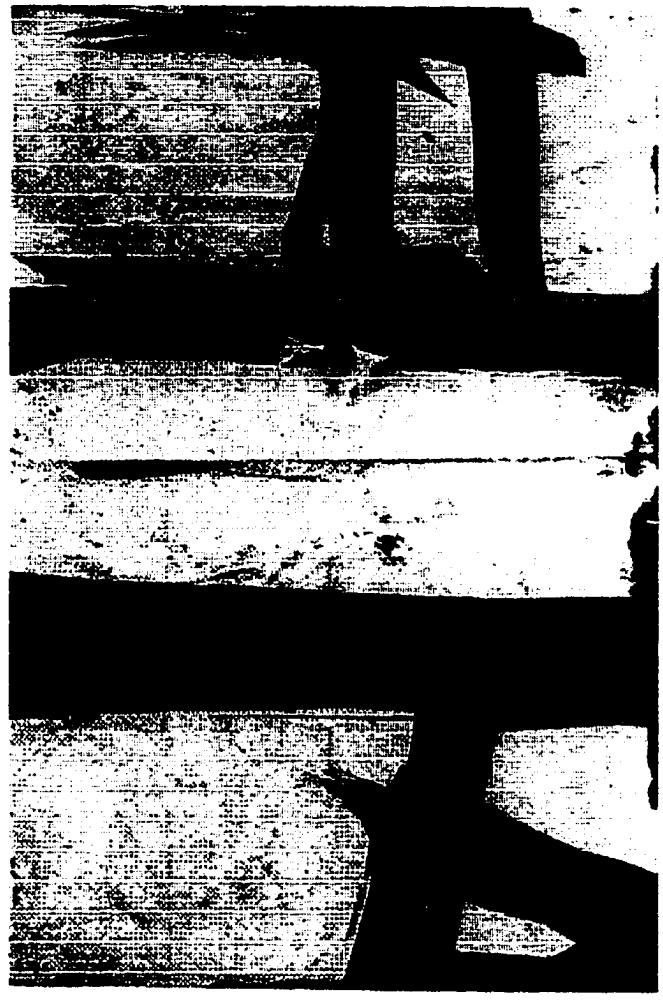
11 x 9 in. (27.9 X 22.9 cm.)

Signed on front lower right "Kline"

Exhibitions:
M-G GALL 67, #35, illus. p. 36

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124.



(K1086) Study for PAINTING, 1952

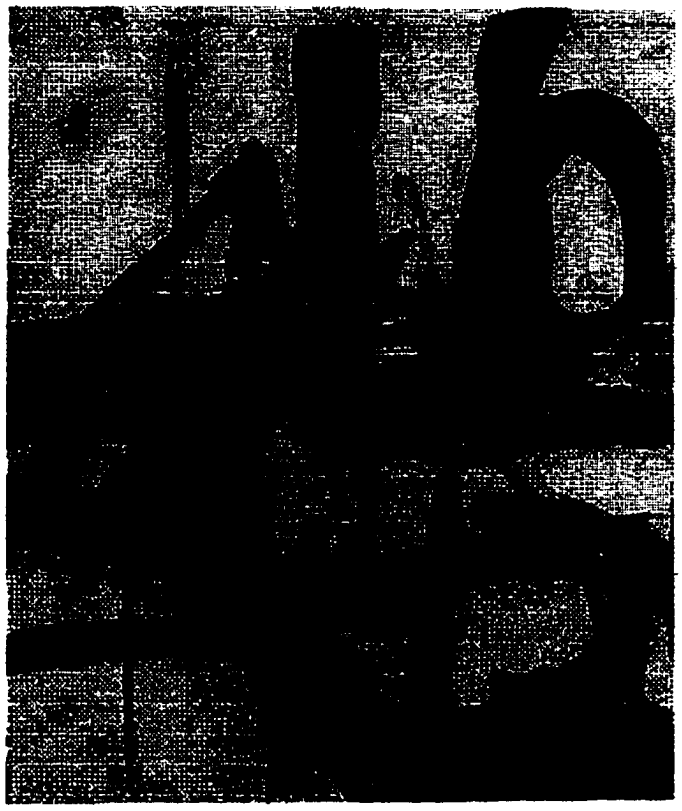
(1952)

Ink, collage on paper

Remarks:
As simple as the lower half of this collage is, it generated a host of painting ideas including Le Gros of 1961, for example. In the study more is made of black edging along the bottom and thus, if the lower half is viewed on its own as a vertical (left side up) it can be seen to relate to the ink on paper lying on Kline's worktable in the Art News profile of this year. That work is a study for Four Square which relates to another Four Square of 1956 in the National Gallery, as well as to Slate Cross, 1961. Another drawing of this year, K1189, which is a tilted "H" configuration, is also linked to this basic painting idea.

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125.



(K1114) Study for SPANIARD

(1952)

Ink on paper

Signed on front lower left 'Kline'

Remarks:
Dated 1952 in Marlborough inventory. The 1956 painting from it, Spaniard, which was included in Kline's first show at Janis in 1956, is a horizontal with the same configuration, though much sparser, less messy, less curvilinear, and with much more white space. The final work has more in common with the more austere works in the show, while the study is closer to earlier paintings like New York, 1953, which were included as well. The added factor here may be Janis's request that Kline use good tube paints. This change brought about a new cleanliness in many mid-fifties works.

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126.



(K559) (UNTITLED II)

(ca. 1952)

Ink, tempera, collage on telephone book page

11 x 9-1/4 in. (27.9 X 23.5 cm.)

Signed on front lower left "Kline"

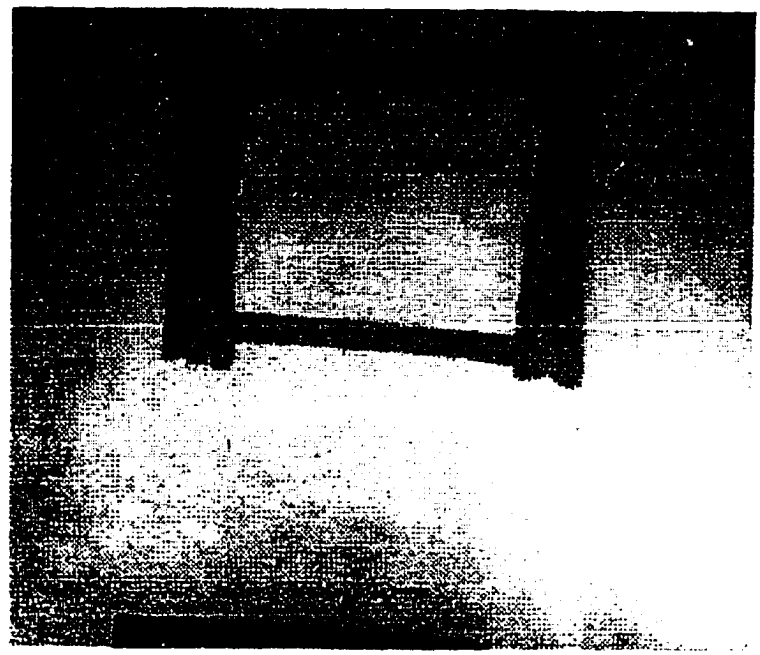
Collection: The Museum of Modern Art, New York

Exhibitions:
ICE/MOMA 63, #19, illus. p. 57. Collection of KE.
(S=11.0125*9.0125.)
MAYOR 77, #7, illus.
MENIL 94, #11, illus. p. 48 (Houston and New York only).
Collection of The Museum of Modern Art, New York; purchase

Remarks:
The base page is from a Spring 1949 Brooklyn telephone book. Naturally he used old books in the studio (for cleaning brushes, etc.) rather than functional current ones.

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127.



(K478) YELLOW SQUARE

(ca. 1951)

Oil on canvas mounted on masonite

64-3/4 x 78-3/4 in. (164.5 X 200.0 cm.)

Signed on reverse, "Franz Kline"

Exhibitions:
M-G GALL 67, #2, illus. p. 13 (D=c.1952.) Reproduced upside down
Stedelijk von Abbe museum, Eindhoven, Kompas III, November-December 1967, #16
SUNY BINGHAMTON 77, #91, illus. p. 72. (D=1950; S=65.5*79.625). Collection of KE
PHILLIPS 79, #10, illus. p. 59. (D=c.1952; S=78.5*51.) Collection of M/M Sidney Singer, Jr., Mamaroneck
Pace Gallery, New York, Action Painters of the 1950s, 1979
WHITECHAPEL 94, #20, illus. p. 77. Courtesy Marisa del Re Gallery (D=1950-52)

References:
Alloway, Lawrence. "Kline's Estate." Arts Magazine 41 (6) (April 1967): disc. p. 40. (D=c.1952.)
Gaugh, Harry. "Franz Kline: The Abstractions with Color," Mizue 896 (November 1979): illus. p. 92.
Hopkins, Budd. "Franz Kline's Color Abstractions: Remembering and Looking Afresh." Artforum (Summer 1979): disc. p. 39.
Kingsley, April. "Conflict In Color." Newsweek (August 6, 1979): disc. p. 79.
Kramer, Hilton. "Franz Kline Show at the Marlborough." The New York Times (March 4, 1967).
Zevi, Adachiara. Kline. Milan: Electa, 1987: illus. p. 39.

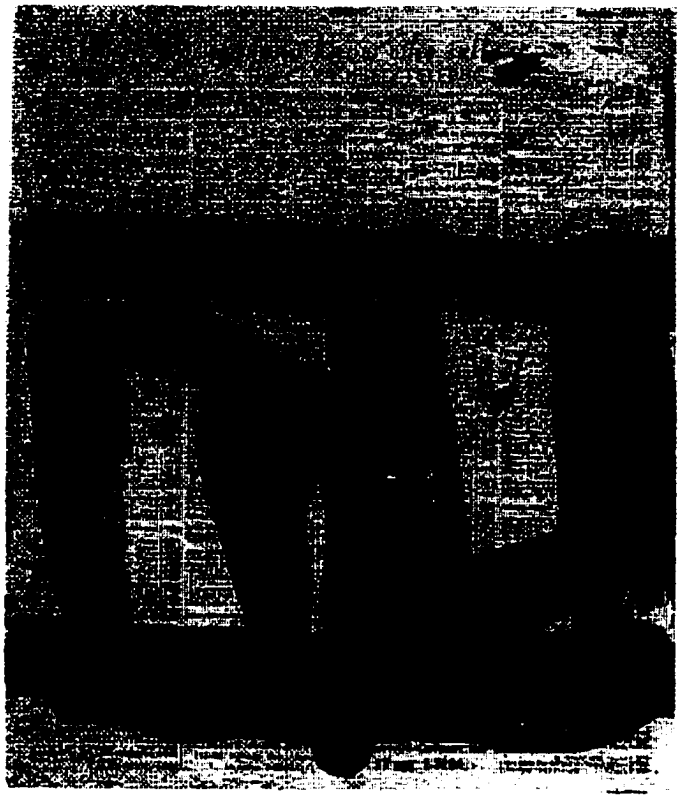
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(D=1952.)

Remarks:
Small Yellow Square, which functions as a study for Yellow Square, was dated 1951 in Bokubi #5, May 1952. Kline estate records had date as ca. 1950. The ca.1952 date has been appearing on and off since the 1967 Marlborough exhibition.

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128.



(K479) Study for ZINC DOOR

(ca. 1950-52)

Oil on telephone book page

10-3/4 x 8-3/4 in.
(27.3 X 22.2 cm.)

Signed on front lower left "Kline"

References:
VITAL GESTURE., illus. p. 147. (S=10.25*9.) (P=Priv. Coll.)
Zevi, Adachiara. Kline. Milan: Electa, 1987: illus. p. 16.
(D=.50-52.)

Remarks:
This is a very clear instance of Kline's use of a study painted ten years earlier than the final canvas, Zinc Door, 1961. Note that the curves in the study have been straightened out in the final painting, and that color, drips, and bold brushwork replace the typography of the study's printed page.

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129.



(K1080) Untitled [Hyacinth]

(1952)

Ink on telephone book page

11 x 9 in. (27.9 X 22.9 cm.)

Signed on front lower left "Kline"

Remarks:
Title taken from the telephone number just above Kline's signature on this page. Used as a study for Queen of Hearts, 1960, a stage backdrop for a Merle Marsicano dance.

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130.



(K1509) Untitled [Nassau County]

(1952)

Ink on telephone book page mounted on board

10-3/4 x 8-1/2 in. (27.3 X 21.6 cm.)

Remarks:
On Nassau County telephone book paper (title taken from heading), it anticipates Thorpe, 1954, and Wanamaker Block, 1956 in its massive central form.

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131.



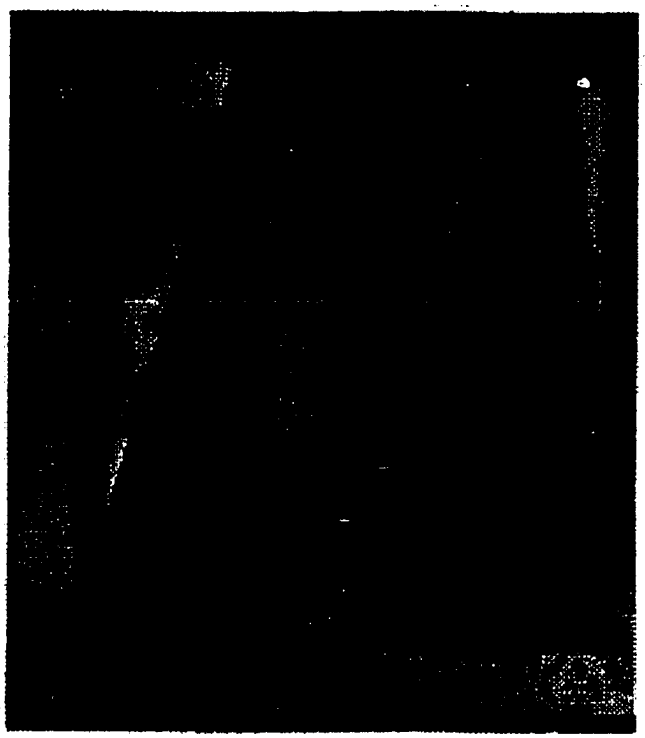
(K1203) Untitled

(1952)

Oil on paper

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132.



(K560) Untitled

(1952)

Collage, oil on telephone book page

12-1/2 x 11 in. (31.8 X 27.9 cm.)

Exhibitions:
PHILLIPS 79, #40, illus. p. 77. Collection of PC

References:
Crossley, Mimi. "Black and white: and color." Houston Post (May 13, 1979): illus. and disc. p. 1AA.
Kingsley, April. "Conflict In Color," Newsweek (August 6, 1979): illus. and disc. p. 79.
Moser, Charlotte. "In art and life, Franz Kline was more than black and white." Houston Chronicle (May 6, 1979): illus. p. 8.

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133.



(K745) Untitled

(ca. 1952)

Ink, collage on paper

4-3/4 x 4 in. (12.1 X 10.2 cm.)

Exhibitions:
MCKEE 75, #23, illus.
SUNY BINGHAMTON 77, #97, illus. p. 75. Collection of KE
CINCINNATI 85, #50. Collection of PC

Remarks:
Variations on this tower theme occur in Meryon, Elizabeth and Spagna of 1961, but the 1953 painting actually titled Tower lacks the broad base present in these collages. The base is separate from the upright section in Elizabeth where it also suggests an alternative derivation from a rocking chair, one of his symbols for Elizabeth.

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134.



(K1202) Untitled

(1952)

Oil on paper

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135.



(K81) BURIED REDS

1953

Oil on canvas

21 x 15 in. (53.3 X 38.1 cm.)

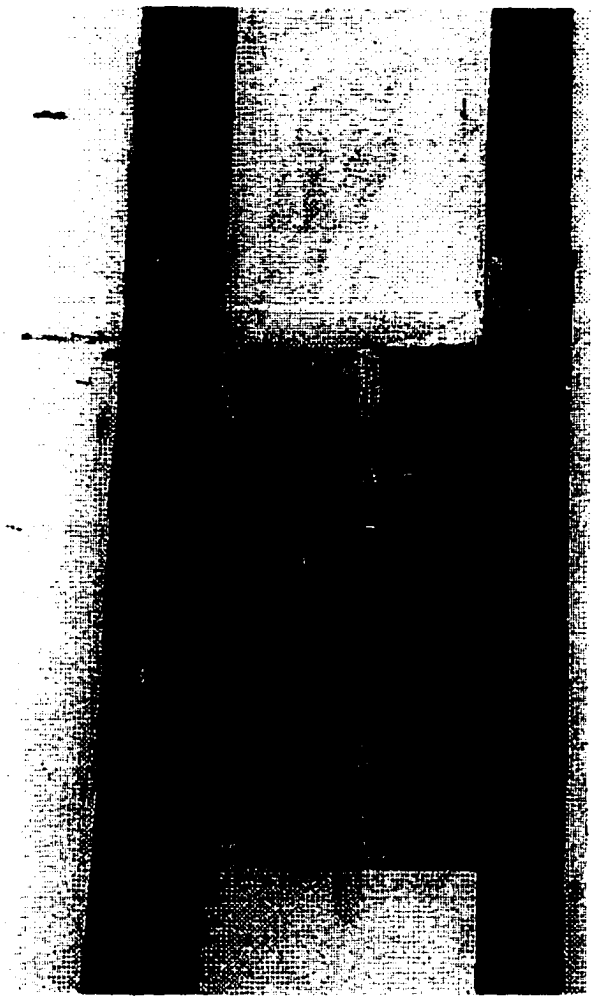
Signed and dated on reverse "Franz Kline 53"

Exhibitions:
CINCINNATI 85, #81. Collection of Frederick Weisman Co. (M=O/B.)

Remarks:
Previously dated 1954 in error, as was the study for it, K1119.

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136.



(K164) FOUR SQUARE

(1953)

Oil on canvas

78 x 48 in. (198.1 X 121.9 cm.)

Signed on reverse "Franz Kline, Egan Gallery"

Exhibitions:
Whitney Museum of American Art, NY, The Museum and It's Friends: 18 Living American Artists, March 5-April 12, 1959, Collection of Dorothy Miller
WHITNEY 68, #53, illus. p. 37, fig. 33 (only Whitney). Collection of Mrs. Holger Cahill
MENIL 94, #23, illus. p. 59 (not in exhibition). Private Collection. (P=Private Collection)

References:
Campbell, Lawrence. "[Reviews and previews] Franz Kline." Art News 53 (Summer 1954): illus. p. 54.
Creeley, Robert. "A Note on Franz Kline." The Black Mountain Review (Winter, 1954): illus. p. 23. (D=1954.)
Gaugh, Harry. "Franz Kline's Romantic Abstraction." Artforum

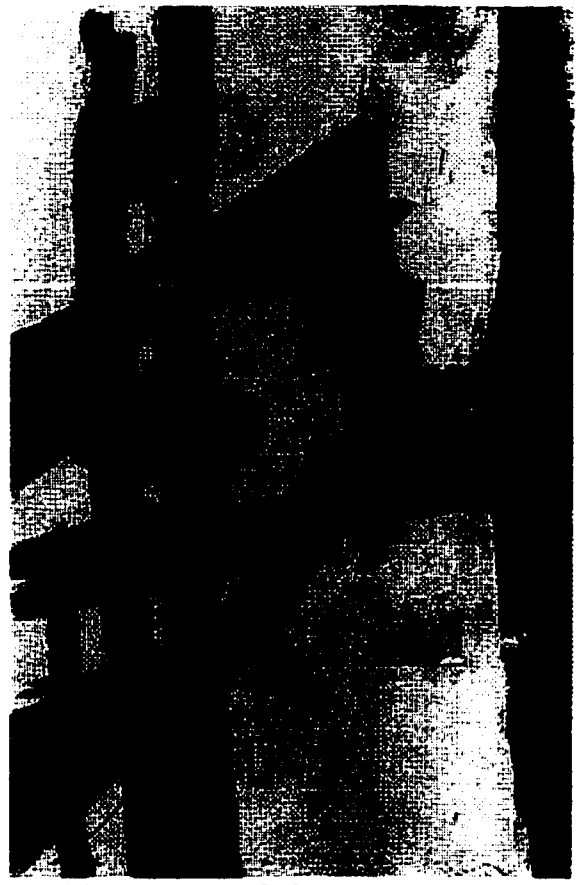
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(Summer 1975): illus. p. 31, disc. p. 34. (T=Four Square (Painting No. 10).)

Hopkins, Budd. "Franz Kline's Color Abstractions: Remembering and Looking Afresh." Artforum (Summer 1979): disc. p. 37.

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137.



(K276) NEW YORK

1953

Oil on canvas

79 x 51 in. (200.7 X 129.5 cm.)

Signed and dated on reverse "Franz Kline 53"

Collection: Albright-Knox Art Gallery, Buffalo NY

Exhibitions:
Albright-Knox Art Gallery, Buffalo, NY. Abstract Expressionism: The Critical Developments, September 19-November 29, 1987: #22, illus. p. 189. Collection of Albright-Knox

References:
Auping, Michael. Abstract Expressionism: The Critical Developments (New York: Harry N. Abrams, Inc., 1987) illus. p. 189. Collection of Albright-Knox Art Gallery, Buffalo.
Frankfurter, Alfred. "50 years of U.S. museums," ArtNews (Summer 1957): Albright Gallery, Buffalo.
Gaugh, Harry. "Franz Kline's Romantic Abstraction" Artforum (Summer 1975): illus. p. 32, disc. p. 34.
Henning, E.B: "Franz Kline, Accent Grave," Cleveland Museum Bulletin 56 (February 1969): disc. p. 68.
Johnson, Charlotte Buel. "New York," School Arts, 61, no. 9 (May 1960): illus. and disc. p. 32.

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138.



(K1119) Untitled (Study for BURIED REDS)

(1953)

Oil on paper

10-3/4 x 8-1/4 in.
(27.3 X 21.0 cm.)

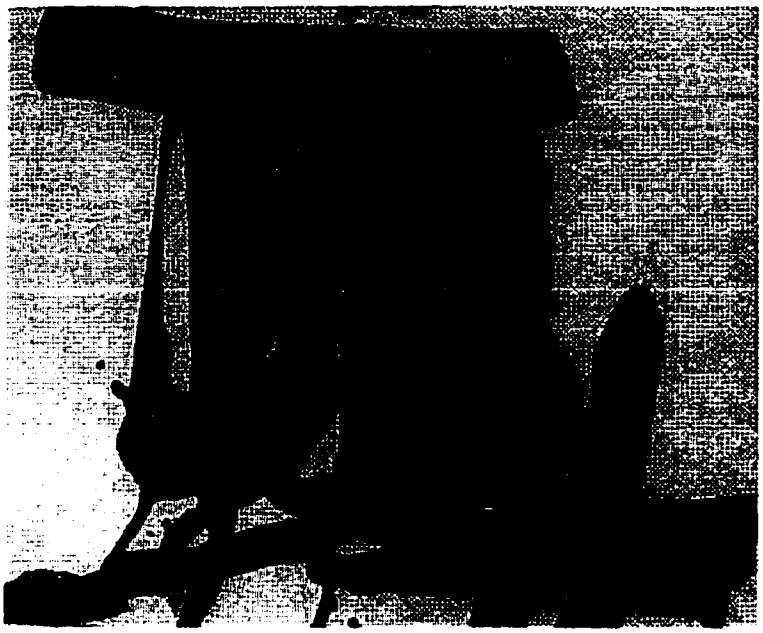
Signed on front lower left "Kline"

Exhibitions:
WHITECHAPEL 94, #22, illus. p. 81. Collection of Charlotte and Duncan MacGuigan

Remarks:
Buried Reds was signed and dated 1953 by the artist on the reverse. It is a seminal work which contains two compositional ideas in one that Kline explored for the rest of his life: the bridge, basic to Luzerne, 1956, and to Wax Wing, Ravenna, Le Gros, and Riverbed, all of 1961; and the truncated "H" which is implicated in a number of his tower and bridge configurations, and is basic to Four Square, 1953 and 1956, Black & White #2, 1960, and Slate Cross, 1961.

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139.



(K33) Study for SHAFT / (BLACK AND WHITE)

(1953)

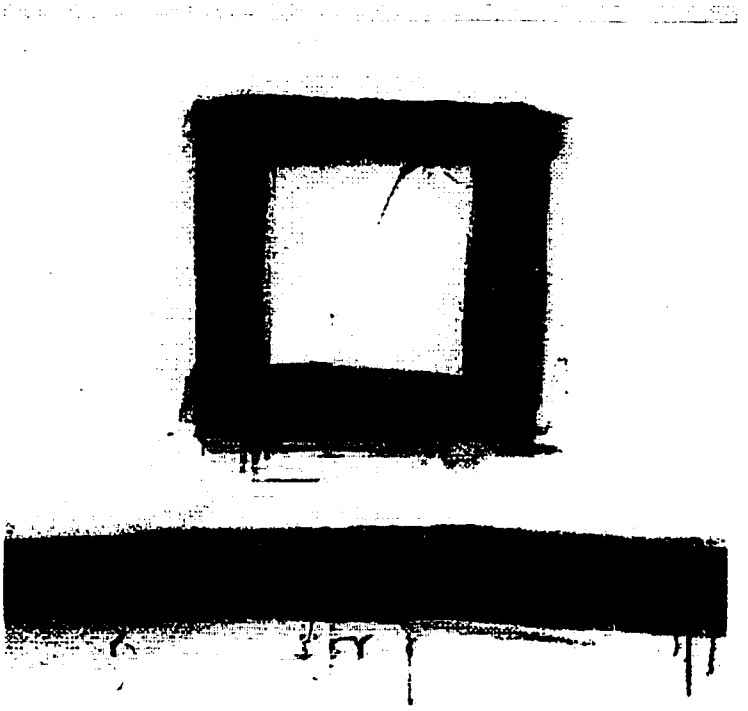
Ink on paper

8-1/2 x 10-1/2 in.
(21.6 X 26.7 cm.)

Exhibitions:
M-G GALL 67, #37, illus. p. 37. (T=Black and White.)

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140.



(K420) SUSPENDED

(1953)

Oil on canvas

35 x 37-1/2 in.
(88.9 X 95.3 cm.)

Exhibitions:
MENIL 94, #22, illus. p. 58 (not in exhibition). Private Collection. (P=Private Collection; S=35*37.)

References:
Gaugh, Harry. "Franz Kline's Romantic Abstraction." Artforum (Summer 1975): illus. p. 31.
Hopkins, Budd. "Franz Kline's Color Abstractions: Remembering and Looking Afresh." Artforum (Summer 1979): disc. p. 38.

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141.



(K429) TOWER

(1953)

Oil on canvas

81 x 52 in. (205.7 X 132.1 cm.)

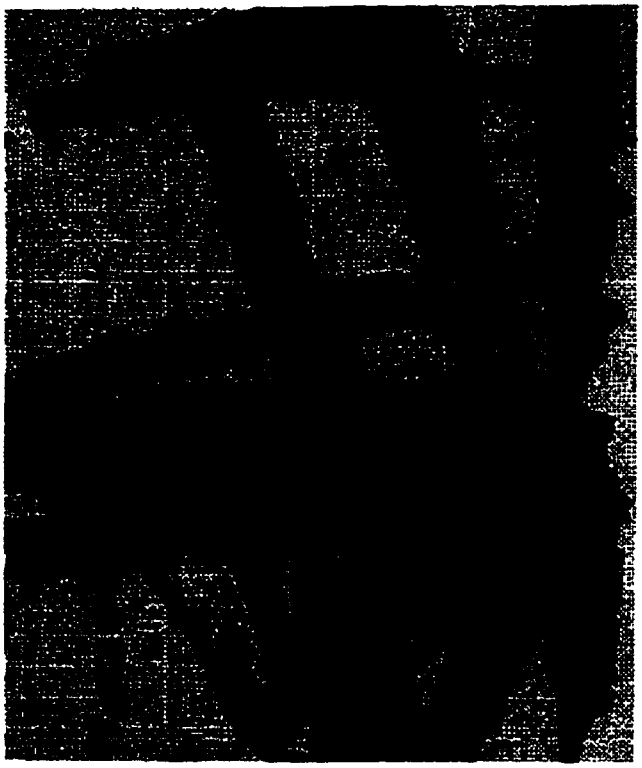
Collection: The Museum of Contemporary Art, Los Angeles. The Panza Collection

Exhibitions:
ICE/MOMA 63, #22, illus. p. 60. Collection of Guiseppi Panza

References:
Franz Kline, in Art of the Sixties and Seventies (The Panza Collection). New York: Rizzoli, 1988: illus. p. 157, disc. p. 264. Collection of MOCA.
Gaugh, Harry. "Franz Kline's Romantic Abstraction." Artforum (Summer 1975): illus. p. 32, disc. p. 34.

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142.



(K1109) Untitled [Hadley]

(1953)

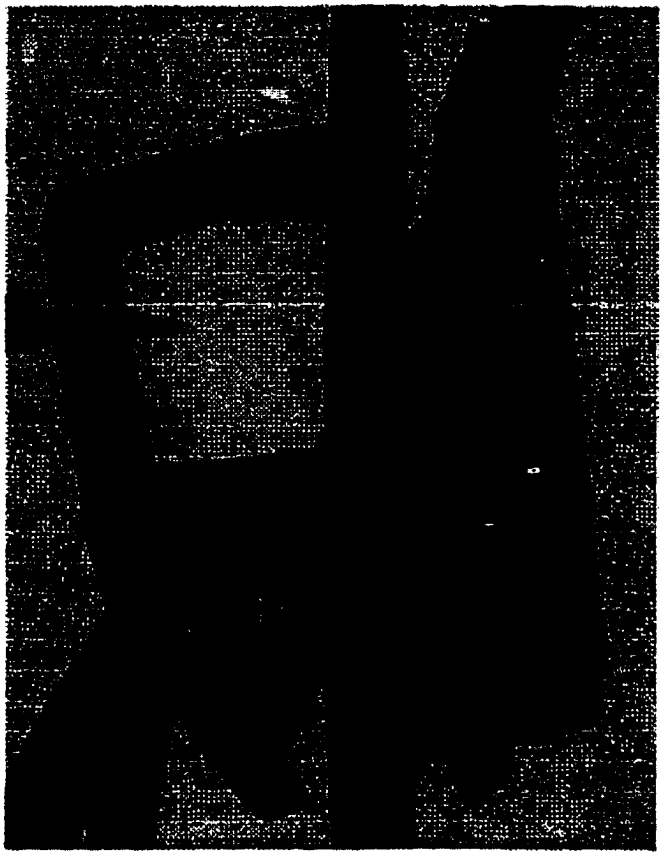
Ink on telephone book page

11 x 9 in. (27.9 X 22.9 cm.)

Remarks:
Title taken from Hadley-Hagler heading on this page of the Manhattan telephone book.

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143.



(K1512) Untitled

(1953)

Ink on paper

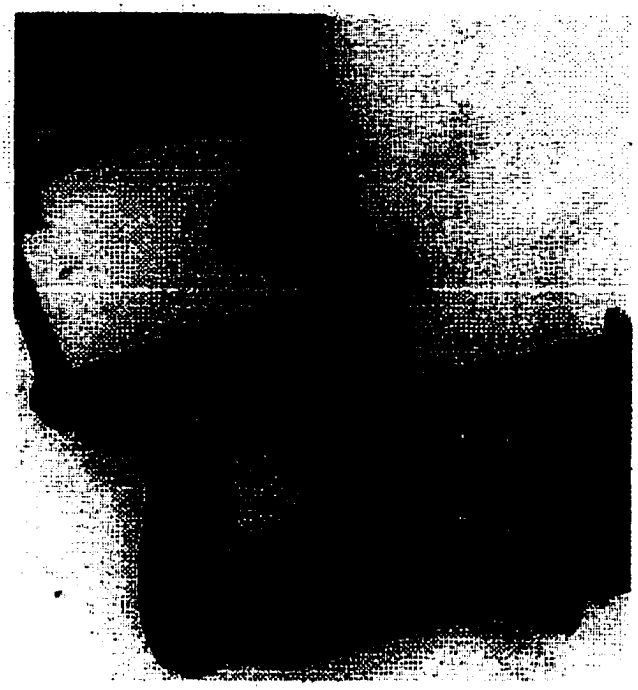
11 x 8-1/2 in. (27.9 X 21.6 cm.)

Signed on front lower right "Kline"

Remarks:
Only record is Allan Stone Gallery's B&W photograph.

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144.



(K1535) Untitled

(1953)

Oil on paper

8 x 8-3/4 in. (20.3 x 22.2 cm.)

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145.



(K1452) Untitled

(1953)

Oil on canvas

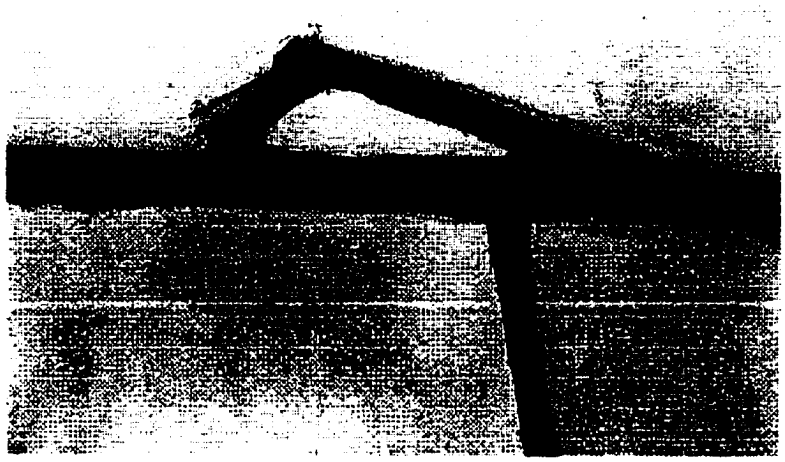
6 ft. 8 in. x 8 ft. 6 in. (203.2 X 259.1 cm.)

Exhibitions:
TARTARUGA 63, #2, illus.

Remarks:
Untitled [Enna Jettick] (K1030) is the study for this painting, the grayish painting of whites into black replacing the gray tonality of the print. The "I" form on the left serves to stabilize the picture in its rectangle when all the other lines are canting one way or another.

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146.



(K1453) Untitled

(1953)

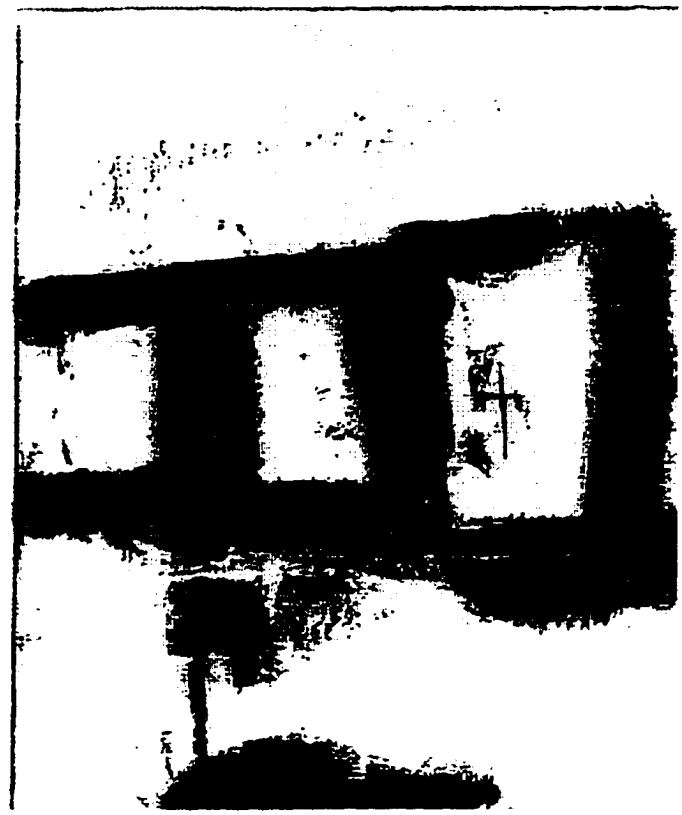
Oil on canvas

49-1/4 x 78-3/4 in. (125.0 X 200.0 cm.)

Exhibitions:
TARTARUGA 63, #3, illus. (S=200*125cm though repro is horizontal.)

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147.



(K1029) "ABSTRACTION"

(1953-54)

Oil on canvas

34-3/4 x 28-3/4 in.
(88.3 X 73.0 cm.)

Signed on reverse

Exhibitions:
Art Gallery of Toronto, Loan Exhibition from the Solomon R. Guggenheim Museum, April 4-May 5, 1954, #4-8
Philadelphia Museum of Art, Philadelphia, PA, Philadelphia Collects 20th Century Art, October 3-November 17, 1963, illus. p. 21, disc. p. 20. Collection of R. Schuyler Lippencott

References:
Harper's Bazaar. (August 1954): illus. p. 123.

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148.



(K809) DIAGONAL/ (Untitled)

(1954)

Oil on canvas

61-1/8 x 82-7/8 in. (155.3 X 210.5 cm.)

Exhibitions:
The Museum of Modern Art, NY, The Collection of Mr. and Mrs. Ben Heller, 1961
MENIL 94, #27, illus. p. 67 (New York only). Collection of Denise and Andrew Saul. (T=Untitled)

References:
Geldzahler, Henry. "Heller: New American-type collector." Art News 60 (September 1961): illus. p. 28. Photographed hanging in Ben Heller's dining room.

Remarks:
Turned on end, diagonal down, the "H" configuration emerges, a recurrent visual theme which is the basis for Kline's "bridge-tower" image complex.

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149.



(K137) DOUBLE H

(1954)

Oil on paper

11 x 8-1/2 in. (27.9 X 21.6 cm.)

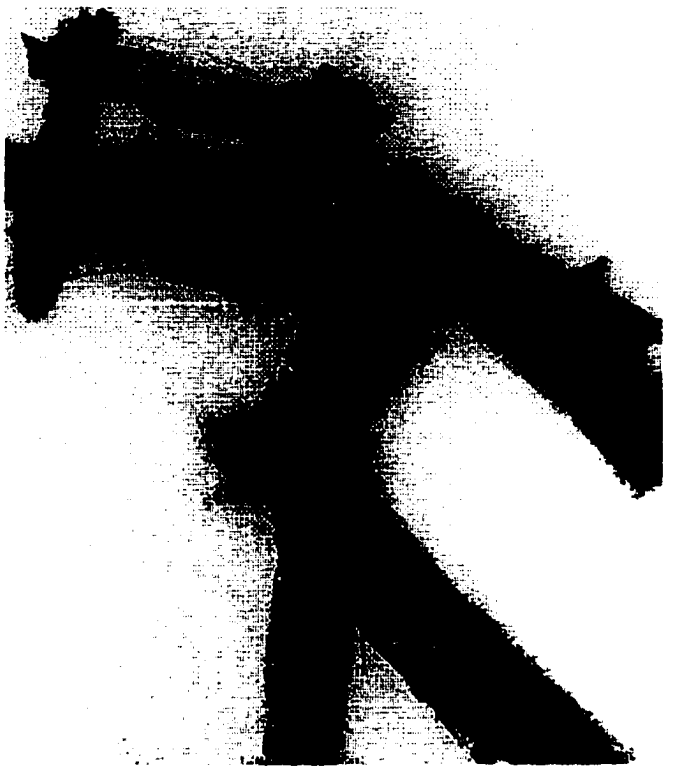
Signed on front lower right "Kline"

Exhibitions:
ICE/MOMA 63, #26, illus. p. 64. Collection of KE
KELLEY 72, M-GG
Makler Gallery, Philadelphia, PA, American Abstract Expressionism, May 7-June 16, 1973, M-GG or Atelier Chapman Kelley
Tennessee Fine Arts Center at Cheekwood, Cheekwood, TN Serenity Counterpoint, June 1973, M-GG or Atelier Chapman Kelley

Remarks:
Study for painting of the same name.

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150.



(K187) HAMPTON

(1954)

Oil on canvas

43-1/2 x 37-1/4 in.
(110.5 X 94.6 cm.)

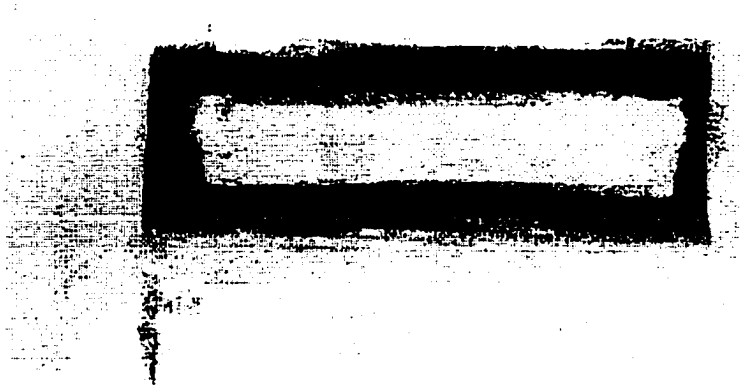
Exhibitions:
CINCINNATI 85, #53. Private Collection. (S=43.25*37.25.)
MENIL 94, #28, illus. p. 68. Private Collection. (S=43.25*37.50.)

References:
Gaugh, Harry. "Franz Kline's Romantic Abstraction." Artforum (Summer 1975): illus. p. 32.

Remarks:
Title may refer to Lionel Hampton, the great jazz musician, or to the Hamptons on Long Island. Kline spent the summer of 1954 with Willem de Kooning in the Red House in Bridgehampton.

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151.



(K1040) HERALD

1953-54

Oil on canvas

57-1/4 x 82 in.
(145.4 x 208.3
cm.)

Signed on reverse
'Kline 1953-54'

Exhibitions:
NY SCHOOL LA 1965, #56, illus. p. 125. Collection of Robert H. Halff & Carl W. Johnson. (T=Untitled.)
NY PTG & SC MMA 1969, #220, illus. p. 212. Collection of Robert H Halff & Carl W Johnson. (T=Untitled.)
MENIL 1994, #24, illus. p. 61. Collection of Mr. and Mrs. S.I. Newhouse, Jr: (T=Untitled.)

References:
Gaugh, Harry. "Franz Kline's Romantic Abstraction," Artforum (Summer 1975), illus. p. 32.
Tuchman, Maurice. New York School, The First Generation, Paintings of the 40s & 50s,. LA/Los Angeles County Museum of Art, 1965, illus. p. 125. Collection of Robert H. Halff and Carl W. Johnson. (T=Untitled.)
Tuchman, Maurice. New York School: The First Generation, in. Greenwich, CT/New York Graphic Society Ltd, 1977, illus. p. 125. Collection of Robert H. Halff and Carl W. Johnson. (T=Untitled.)

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152.



K1529) NUMBER 3

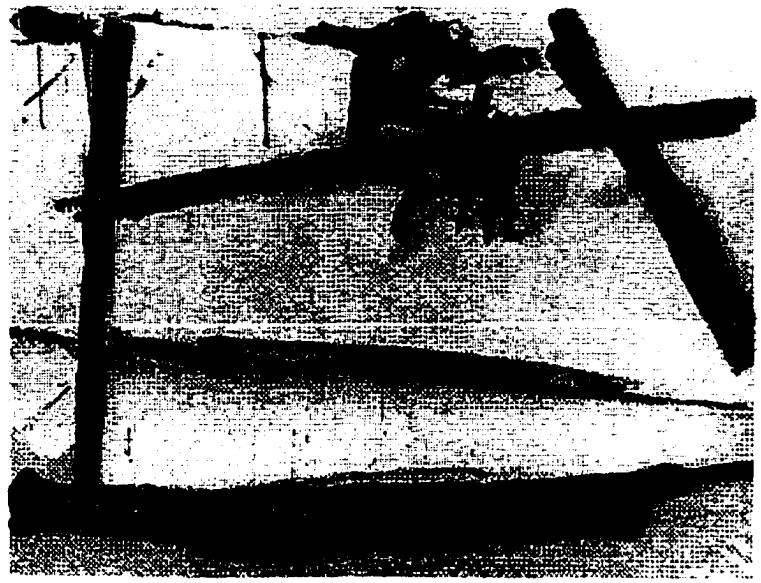
(1954)

Gouache, ink on newsprint on board

11-1/8 x 9 in. (28.3 X 22.9 cm.)

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153.



K299) PAINTING #2

(1954)

Oil on canvas

6 ft. 8-1/2 in. x 8 ft. 9 in. (204.5 X 266.7 cm.)

Collection: The Museum of Modern Art, New York; Mr. and Mrs. Joseph H. Hazen and Mr. and Mrs. Francis F. Rosenbaum Funds

Exhibitions:

Whitney Museum of American Art, NY, The New Decade: 18 Living American Artists, May 11-August 7, 1955, illus. p. 50. Collection of Egan Gallery

Whitney Museum of American Art, NY, The Museum and Its Friends: 18 Living American Artists, March 5-April 12, 1959, Sidney Janis Gallery

The Museum of Modern Art, NY, The Collection of Mr. and Mrs. Ben Heller, 1961

ICE/MOMA 63, #23, illus. p. 61. Collection of Ben Heller

WHITNEY 68, #55 (only Whitney). Collection of Ben Heller

The Museum of Modern Art, NY, The New American Painting and Sculpture, The First Generation, June 18-October 5, 1969, #50. Checklist only. Coll. MOMA

MENIL 94, #25, illus. p. 65. Collection of The Museum of Modern Art, New York; Mr. and Mrs. Joseph H. Hazen and Mrs. Francis F. Rosenbaum Funds

References:

Alvard, Julien. "Franz Kline." Aujourd'hui 4 (October 1964): illus. p. 9.

Gaugh, Harry. "Franz Kline's Romantic Abstraction." Artforum (Summer 1975): illus. p. 32, disc. p. 34.

Geldzahler, Henry. "Heller: New American-type collector." Art News 60 (September 1961): illus. p. 28, disc. p. 31.

Hess, Thomas B: "Mixed pickings from ten fat years." Art News 54 (Summer, 1955): illus. P. 37.

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Oeri, Georgine. "Notes on Franz Kline." Quadrum 12 (1961): illus. p. 95.

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154.



(K298) Study for PAINTING #2

(1954)

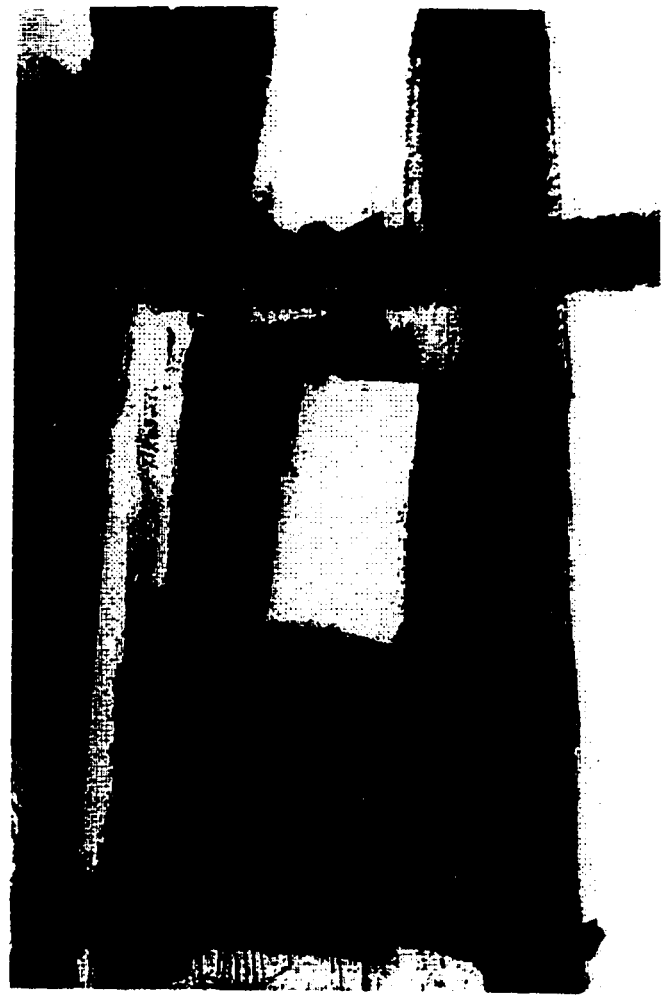
India ink on telephone book page

8-7/8 x 11 in. (22.5 X 27.9 cm.)

Exhibitions:
SUNY BINGHAMTON 77, #98, illus. p. 76. Collection of ERZ

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155.



(K422) THIRD AVE

1954

Oil on canvas

38 x 25 in. (96.5 X 63.5 cm.)

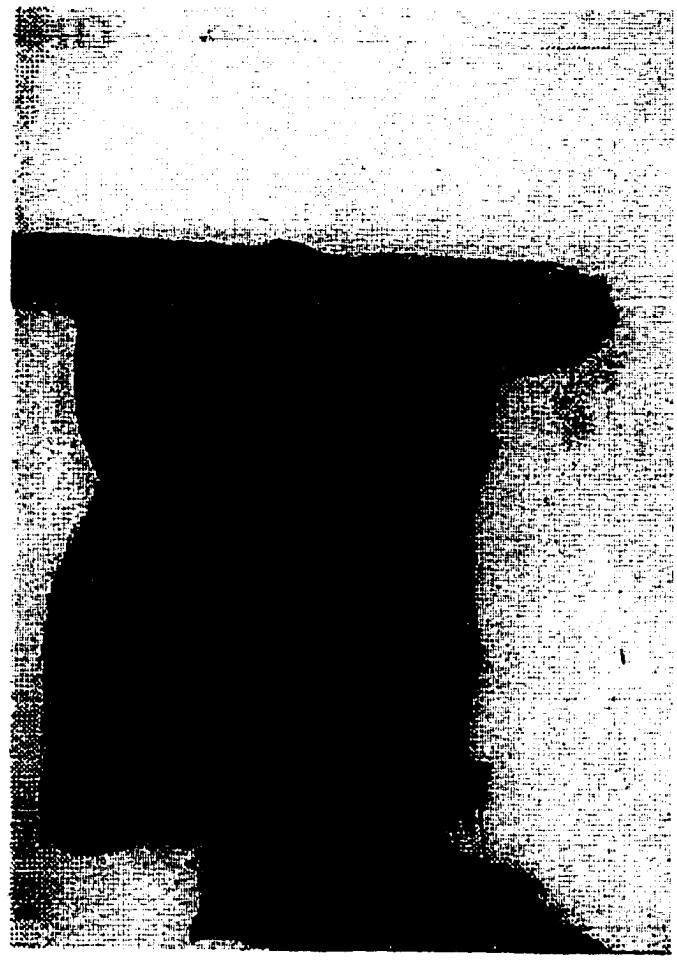
Signed and dated on reverse

Exhibitions:
JANIS 63, #3, illus: Collection of B. H. Friedman, NY
WHITECHAPEL 94, #24, illus. p. 83. with unpainted border shown. Private Collection, Japan. (S=37.75*24.75.)

Remarks:
Study for this painting #33 in MENIL (Abstraction, 1955). Title may refer more to the elevated train on Third Avenue rather than the street. Kline did paint the "el" realistically in the 1940s and the supported horizontal crosspiece in the painting invites such a reading.

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156.



(K424) THORPE

(1954)

Oil on canvas

62 x 44 in. (157.5 X 111.8 cm.)

Collection: The Museum of Contemporary Art, Los Angeles. The Panza Collection

Exhibitions:
JANIS 56, #1
ICE/MOMA 63, #25, illus. p. 63. Collection of Guiseppi Panza
WHITECHAPEL 94, #25, illus. p. 85. The Museum of Contemporary Art, Los Angeles; The Panza Collection. (S=62*43.375.)

References:
Alloway, Lawrence. "Sign and Surface: Notes on Black and White Painting in New York." Quadrum 9 (1960): illus. p. 55, disc. p. 54.
"Franz Kline." Art of the Sixties and Seventies (The Panza Collection). New York: Rizzoli, 1988: illus. p. 156, disc. p. 264.
Gaugh, Harry. "Franz Kline's Romantic Abstraction." Artforum (Summer 1975): illus. p. 32, disc. p. 36.

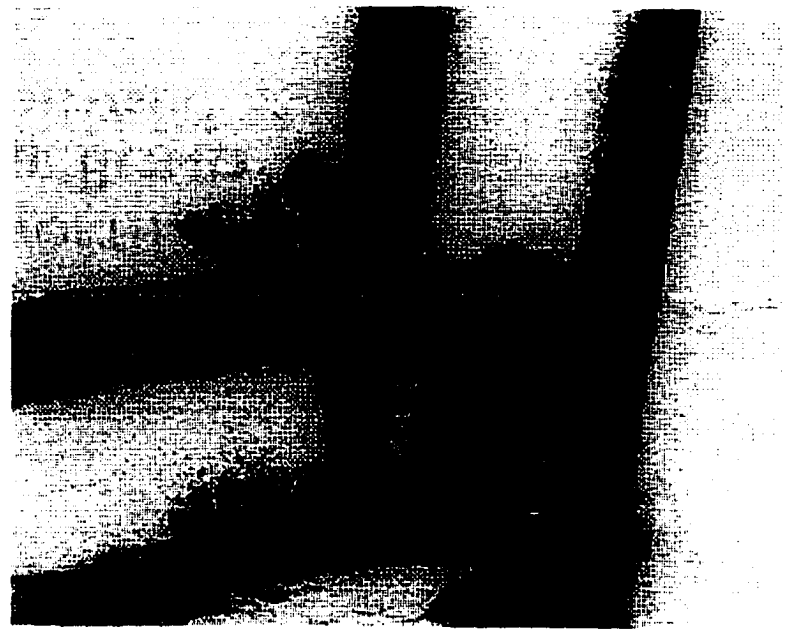
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Hopkins, Budd. "Franz Kline's Color Abstractions: Remembering and Looking Afresh." Artforum (Summer 1979): disc. p. 37.

Salisbury, Stephan. "An innovator who painted Pennsylvania." The Philadelphia Inquirer. (June 22, 1986): disc. p. 13K.

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157.



(K436) TWO HORIZONTALS II

(1954)

Oil on canvas

14 x 19-1/2 in.
(35.6 X 49.5 cm.)

Exhibitions:
JANIS 63, #4, illus.

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158.



(K1103) Untitled / (Black and White)

1954

Ink on paper

11-3/4 x 9 in. (29.8 X 22.9 cm.)

Signed and dated on frame

Remarks:
Identified from Janis Gallery label on Oliver Baker photo as Black & White, 1953, O/P 11 1/2 x 9," but this date, medium and dimension comes from its identification as ZD149 (Zogbaum inventory drawing 149) on a Eric Pollitzer photo. Though the image is similar to certain 1951 "figurative" works, the jagged edges and varied facture are typical of 1954 works.

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159.



(K1392) Untitled

(1953)

Ink on paper

(0.0 X 0.0 cm.)

Signed on front lower right "Kline"

Collection: Fort Worth Art Association, Fort Worth, TX,

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160.



(K578) Untitled

(ca. 1954)

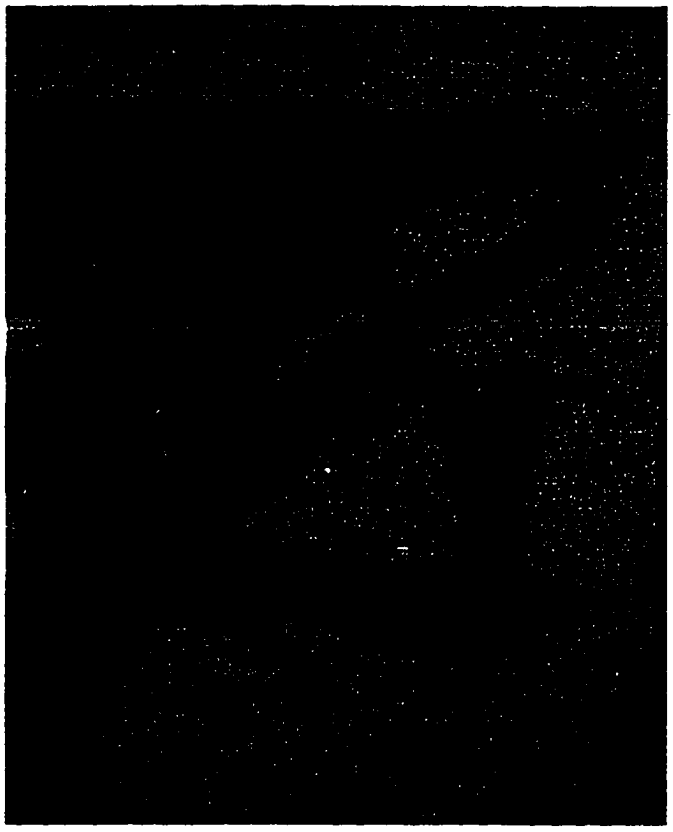
Oil on paper

23-3/4 x 18-1/4 in. (60.3 X 46.4 cm.)

Exhibitions:
PHILLIPS 79, #51, illus. p. 76. Collection of James Rosati

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161.



(K1531) Untitled

1954

Oil, housepaint on canvas

83-1/8 x 66-3/4 in.
(211.1 X 169.5 cm.)

Exhibitions:
CINCINNATI 85, #54, illus. p. 101, fig. 98. Donald B. Marron Collection

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162.



(K1228) Untitled

(1954)

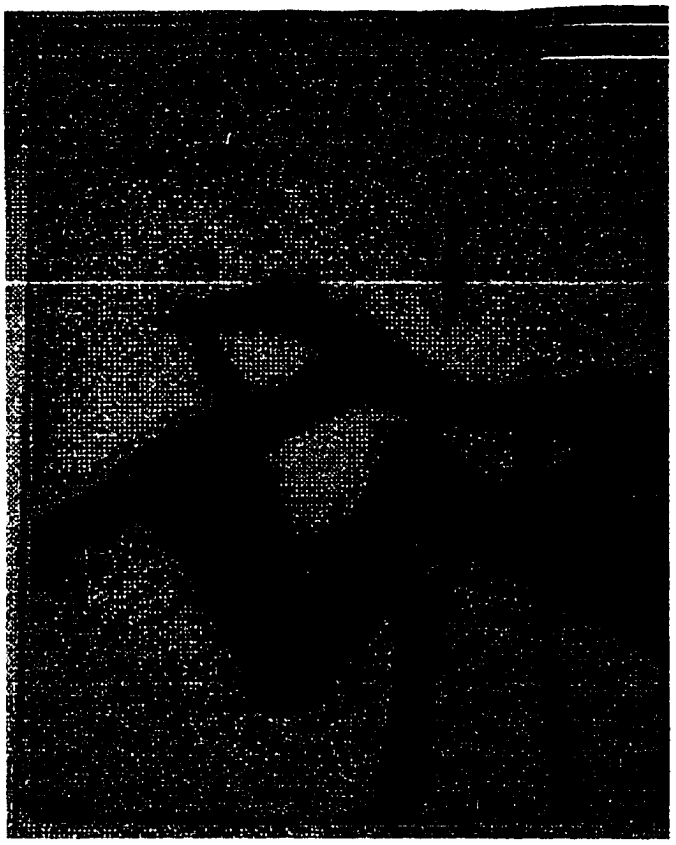
Oil on paper

5-3/4 x 7-1/2 in.
(14.6 X 19.1 cm.)

Exhibitions:
KELLEY 72
Tennessee Fine Arts Center at Cheekwood, Cheekwood, TN,
Serenity-Counterpoint, June 1973

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163.



(K1016) Untitled

(1954)

Ink on paper

11 x 8-1/2 in. (27.9 X 21.6 cm.)

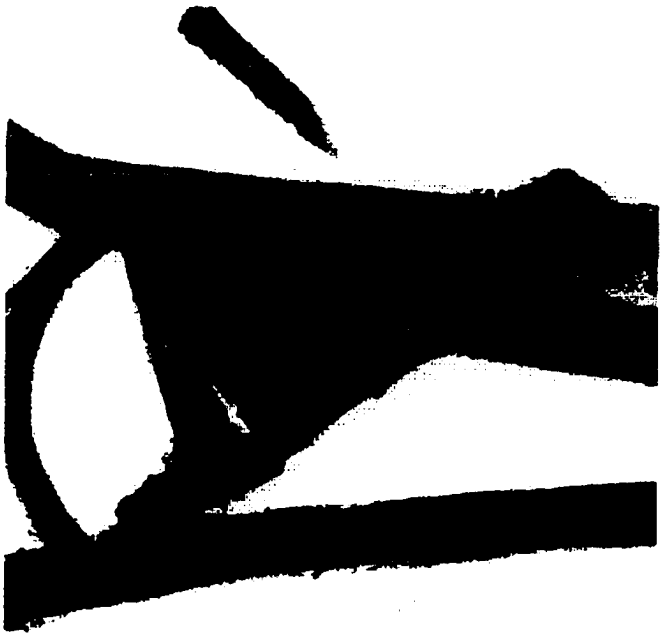
Signed on front upper right "Kline"

Exhibitions:
SCRANTON 86. Collection of Mr. and Mrs. Budd Hopkins, NY

References:
"Franz Kline exhibition at renovated Everhart," The Scrantonian (October 5, 1986): illus: Collection of M/M Budd Hopkins, NY.

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164.



(K4) ACCENT GRAVE

1955

Oil on canvas

75-1/4 x 51-3/4 in.
(191.1 X 131.4 cm.)

Signed and dated on reverse upper right "Franz Kline '55

Collection: Cleveland Museum of Art, Cleveland

Exhibitions:
JANIS 56, #10
The Museum of Modern Art, NY, 12 Americans, May 29-September 9, 1956, (S=75.25*51.25.)
The Museum of Modern Art, NY and travelled in Europe (International Council for Exhibitions), The New American Painting, April 19, 1958-March 23-1959, #38. Collection of Mrs. John D.Rockefeller
WHITNEY 68, #56 (only Whitney). Collection of The Cleveland Museum of Art
Hirshhorn Museum and Sculpture Garden, The Smithsonian Institution, Wash. D.C., Painting in New York in the Fifties, 1980, #35, illus. p. 78. Collection of The Cleveland Museum of Art. (S=75 3/4 x 51 1/4'.)
CINCINNATI 85, #55. Collection of Cleveland MA. (S=75*52.)
WHITECHAPEL 94, #30, illus. p. 91. Collection of The Cleveland Museum of Art. Anonymous gift.

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References:

Alloway, Lawrence. "Sign and Surface: Notes on Black and White Painting in New York," Quadrum 9 (1960), illus. p. 57, disc. p. 56. Collection of Mrs. John D. Rockefeller.

Ashton, Dore. "Franz Kline," Cimaise 8 no.53 (May/June 1961), disc. p. 76.

Gaugh, Harry. "Franz Kline's Romantic Abstraction," Artforum (Summer 1975), illus. p. 32, disc. p. 36.

Henning, E.B: "Franz Kline, Accent Grave," Cleveland Museum Bulletin 56 (February 1969), illus. p. 66, disc. pp. 62-68.

Melville, Robert. "The New American Painting in London," The Best in Arts/Arts Yearbook 6 (1962), disc. p. 93.

Rand, Harry. "The 30's and Abstract Expressionism," in Wilmerding, John, ed. The Genius of American Painting (New York: Morrow, 1973), illus. p. 291. Collection of The Cleveland Museum of Art.

Rosenzweig, Phyllis. The Fifties: Aspects of Painting in New York (Washington, DC: Hirshhorn Museum &
Sculpture Garden, The Smithsonian Institution, 1980, illus. p. 78. Collection of The Cleveland Museum of Art. (S=75 3/4 x 51 1/4".)

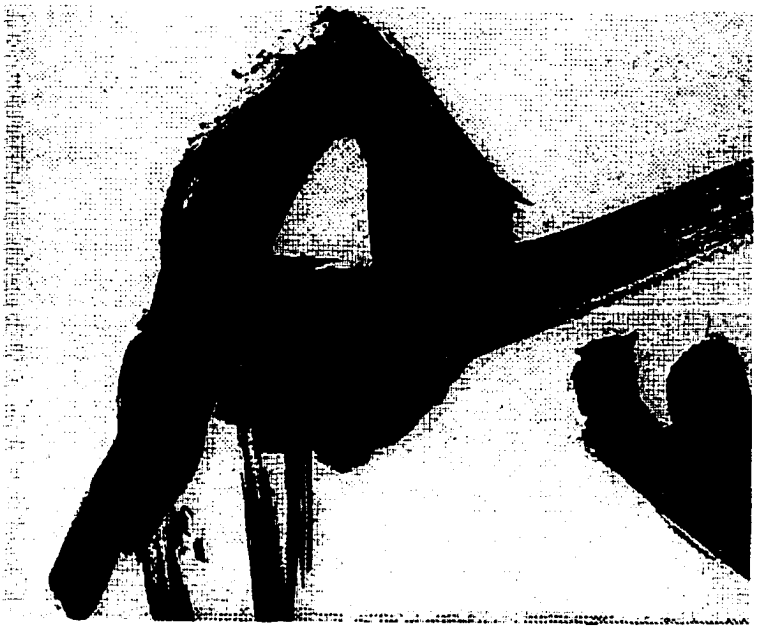
Sandler, Irving. The Triumph of American Painting (New York: Praeger Publishers Inc., 1970) illus. p. 257. Collection of The Cleveland Museum of Art.

Schuyler, James. "Reviews and previews," Art News 59 (February 1961), illus & disc. p. 10.

Sozanski, Edward J: "Abstractionism: Here, it takes on real dimensions," The Philadelphia Inquirer (June 29, 1986), disc. p. 12H.

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165.



(K35) BLACK AND WHITE

(ca. 1954-55)

Ink on paper

10-3/4 x 13-1/2 in. (27.3 X 34.3 cm.)

Exhibitions:
ICE/MOMA 63, #27, illus. p. 65. Collection of KE

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166.



(K54) BLACK AND WHITE COMPOSITION

(1955)

Oil on canvas

36-3/4 x 30-3/4 in.
(93.3 X 78.1 cm.)

Exhibitions:
JANIS 63, #6, illus. Private Collection. (S=34.75*30.75.)

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167.



(K79) The BRIDGE

(ca. 1955)

Oil on canvas

80-1/4 x 52-1/2 in. (203.8 X 133.4 cm.)

Collection:
Munson-Williams-Proctor Museum of Art, Utica NY

Exhibitions:
JANIS 56, #9. (T=Bridge.)
The Museum of Modern Art, NY, 12 Americans, May 29-September 9, 1956. #95L. Collection of Munson-Williams-Proctor.
CHICAGO 61, #6. Collection of Munson-Williams-Proctor. (S=80*52.75.)
WASH GALL 62, #61, illus. p. 25. Collection of Munson-Williams-Proctor. (S=80.375*53.25.)
ICE/MOMA 63, #31, illus. p. 69. Collection of Munson-Williams-Proctor
WHITNEY 68, #57, illus. p. 39. Collection of Munson-Williams-Proctor
SUNY BINGHAMTON 77, #99, illus. p. 77. Collection of Munson-Williams-Proctor
WHITECHAPEL 94, #29, illus. p. 89. Collection of Munson Williams-Proctor Museum of Art, Utica, NY.

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(S=80*52.75.)

References:

Alvard, Julien. "Franz Kline." Aujourd'hui Numero 4 (October 1964): illus. p. 7.

De Kooning, Elaine. "Two Americans in Action: Franz Kline, Mark Rothko." Art News Annual 27 (December 1958): illus. and disc. p. 88.

O'Hara, Frank. "Franz Kline Talking." Evergreen Review Reader. New York: Grove Press, 1968: disc. p. 199.

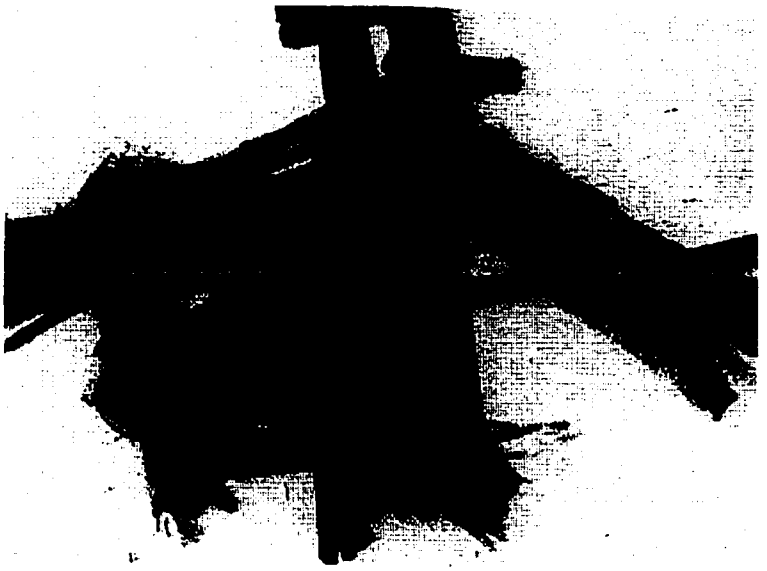
O'Hara, Frank. "Franz Kline." Art Chronicles 1954-1966. New York: George Braziller, 1975: disc. p. 46.

Sandler, Irving. "The Triumph of American Painting." New York: Praeger Publishers Inc., 1970: illus. p. 257.

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168.



(K120) CROSSTOWN

(1955)

Oil on canvas

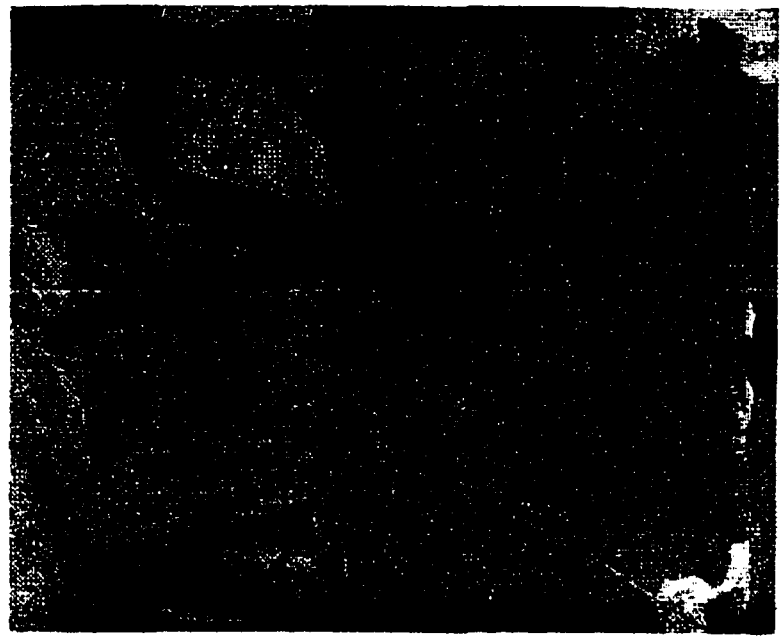
48 x 65 in. (121.9 X 165.1 cm.)

Exhibitions:
JANIS 56, #2
JANIS 63, #7, illus: Private Collection

References:
Butler, Barbara. "Franz Kline." Arts Yearbook 3 (1959): disc. p. 128.
De Kooning, Elaine. "Two Americans in Action: Franz Kline, Mark Rothko." Art News Annual 27 (December 1958): illus. p. 93.
Waters, Harry F. "The King of Television: William S. Paley dead at 89." Newsweek November 5, 1990: illus. p. 86. Collection of William S. Paley.

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169.



(K180) GREEN, RED, AND BROWN

1955

Oil on paper

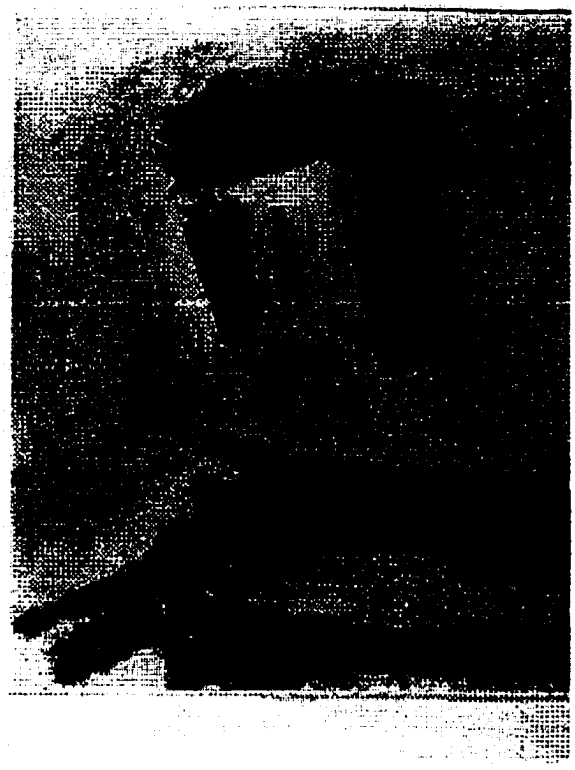
10 x 13 in. (25.4 X 33.0 cm.)

Signed and dated on reverse "Franz Kline/55"

Exhibitions:
PHILLIPS 79, #36, illus. p. 74. Collection of Guy de Repentigny
CINCINNATI 85, #56. Collection of Guy de Repentigny, Montreal
Elkon Gallery, NY, Six Painters, 1958

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170.



(K211) ILZA

(1955)

Oil on canvas

41 x 33 in. (104.1 X 83.8 cm.)

Collection: The Museum of Contemporary Art, Los Angeles. The Panza Collection

Exhibitions:
JANIS 56, #6

References:
"Franz Kline." Art of the Sixties and Seventies (The Panza Collection) (New York: Rizzoli, 1988): disc. p. 264.

Remarks:
A reworking of the Leda, 1950, configuration, with the blacks and whites fully equalized.

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171.



(K220)
INTERSECTION

(1955)

Oil

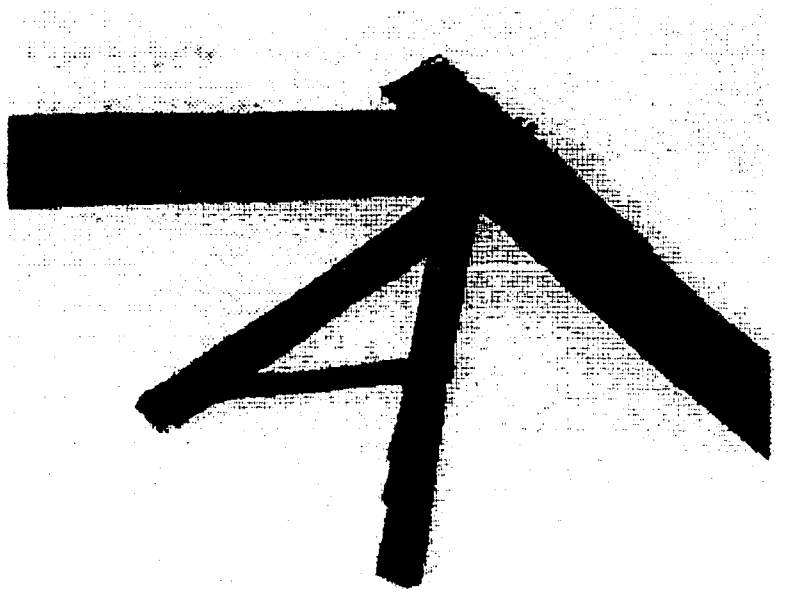
30 x 38 in. (76.2 X 96.5 cm.)

Exhibitions:
JANIS 56

References:
Hess, Thomas B: "[Review] Franz Kline." Art News. 55 (March, 1956): illus. & disc. p. 51.

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172.



(K249) LUZERNE

(1956)

Oil on canvas

6 ft. 6 in. x 8 ft. 4 in.
(198.1 X 254.0 cm.)

Collection: The Edward R. Broida Trust

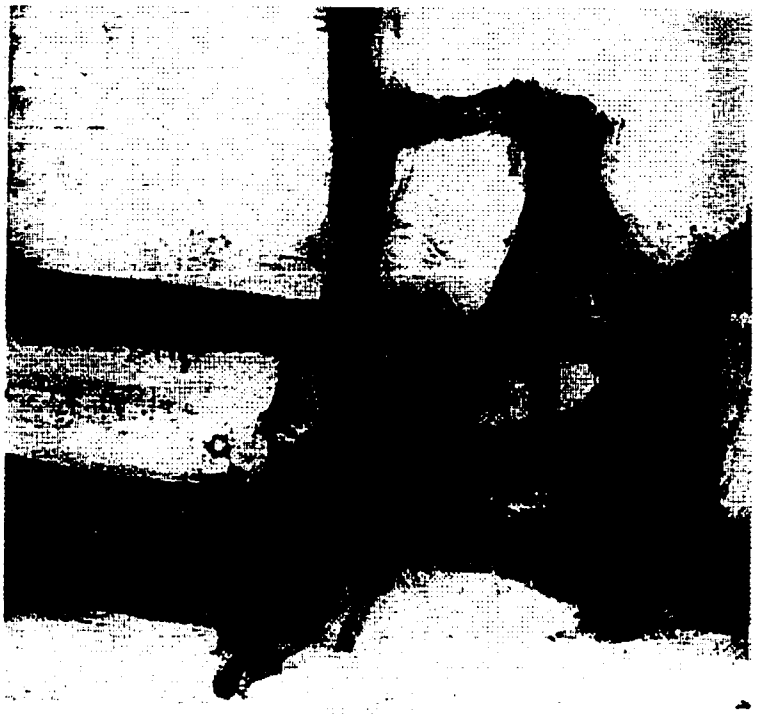
Exhibitions:
JANIS 56, #18
MENIL 94, #34, illus. p. 74 (New York only). Collection of The Edward R. Broida Trust. (S=78*100;P=Broida.)

References:
Gaugh, Harry. "Franz Kline's Romantic Abstraction." Artforum (Summer 1975): illus. p. 33, disc. p. 36.
Salisbury, Stephan. "An innovator who painted Pennsylvania." The Philadelphia Inquirer (June 22, 1986): disc. p. 13K.

Remarks:
Dated 1955 in Kline Estate records, 1956 on Janis's pricelist for Kline's 1956 show, and undated in Janis's 1957 sales report. As big a canvas as Willem De Kooning's largest painting, Excavation, 1950, it invites comparison because it is so completely different in every way.

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173.



(K292) ORANGE OUTLINE

(1955)

Oil on board mounted on canvas

38 x 40 in. (96.5 X 101.6 cm.)

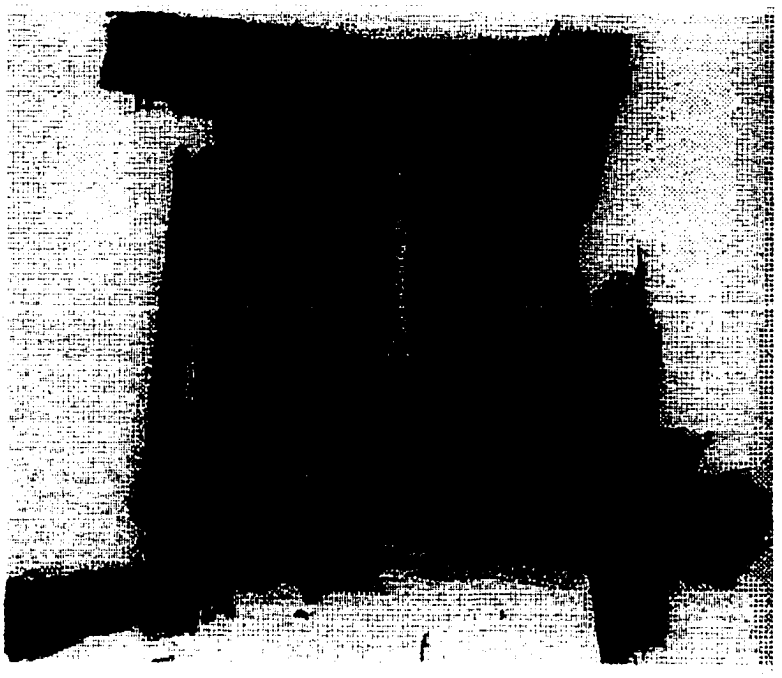
Collection: North Carolina Museum of Art, Raleigh NC

Exhibitions:
WASH GALL 62, #59, illus. p. 27. Collection of North Carolina MA
ICE/MOMA 63, #28, illus. p. 66
PHILLIPS 79, #19, illus. p. 69

References:
Hopkins, Budd. "Franz Kline's Color Abstractions: Remembering and Looking Afresh." Artforum (Summer 1979): disc. p. 37.

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174.



(K385) SHAFT

1955

Oil on canvas

24 x 29 in. (61.0 X 73.7 cm.)

Signed and dated on reverse "Franz Kline 55"

Exhibitions:
JANIS 56, #4
DWAN 63, #3. Collection of M/M Michael Blankfort
CINCINNATI 85, #57. Blankfort Collection. (S=23.75*29.)
MENIL 94, #30, illus. p. 70. Collection of Michael and Dorothy Blankfort

References:
Langsner, Jules. "Franz Kline, Calligraphy and Information Theory" Art International VII/no.3 (March 1963): illus. p. 26. (S=24 x 29.5.)

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175.



(K119) Study for CROSSTOWN

(1955)

Ink on paper

8-1/2 x 11 in.
(21.6 X 27.9 cm.)

Signed on front lower right "Kline"

Exhibitions:
CHICAGO 61, #24. Collection of Sidney Janis Gallery

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176.



(K1530) Study for WHITE FORMS

(1955)

Brush and ink on paper

10-3/8 x 7-1/8 in.
(26.4 x 18.1 cm.)

Signed on front lower left "KLINE"; verso "To Dorothy and Eddie, Franz, Xmas'58"

Exhibitions:
Smith College Museum of Art, Northampton, MA, Dorothy Miller: With an Eye to American Art, April 19-June 16, 1985, Collection of Dorothy Miller

Remarks:
Dorothy Miller was the Museum of Modern Art curator who included Kline in 12 Americans in 1956. White Forms, 1955, was one of the paintings in that exhibition. Eddie was the nickname of Dorothy Miller's husband, Holger Cahill.

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177.



(K441) VAWDAVITCH

(1955)

Oil on canvas

62 x 80-1/2 in.
(157.5 X 204.5
cm.)

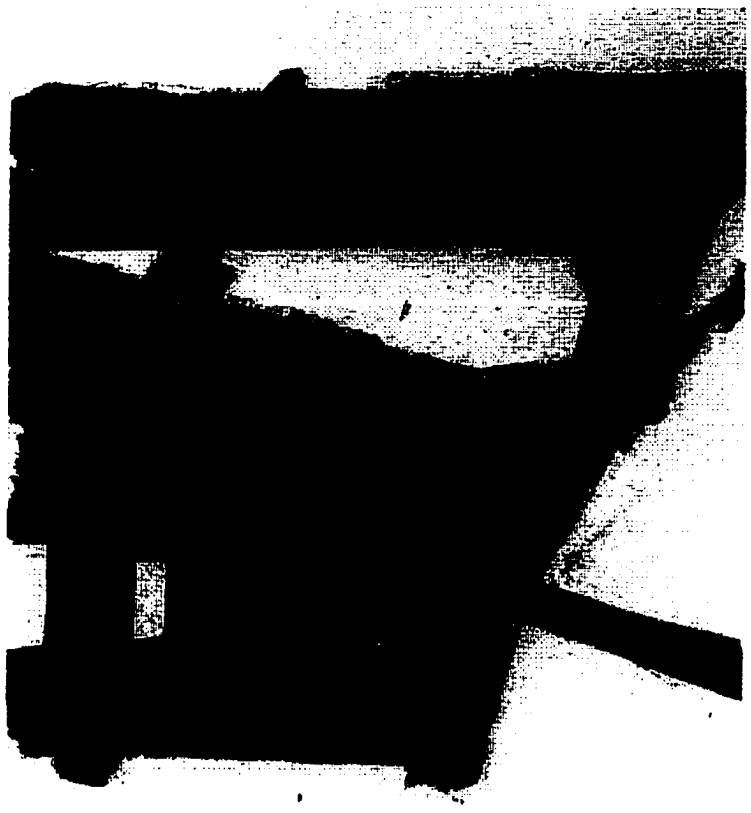
Collection: The Museum of Contemporary Art, Chicago; gift of Claire B. Zeisler

Exhibitions:
JANIS 56, #11
MENIL 94, #31, illus. p. 71 (New York and Chicago only). (S=62.3125*80.625; The Museum of Contemporary Art, Chicago.)

References:
Ashton,Dore. "[Art]." Arts & Architecture LXXIII no. 4 (April, 1956): illus.
Oeri, Georgine. "Notes on Franz Kline." Quadrum 12 (1961): illus. p. 95. Collection of William Rockhill Nelson Museum, Kansas City

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178.



(K446) WANAMAKER BLOCK

(1955)

Oil on canvas

78-1/2 x 71 in.
(199.4 X 180.3 cm.)

Exhibitions:
JANIS 56, #8. (T=Wannamaker Block.)
The Museum of Modern Art, NY, 12 Americans, May 29-September 9, 1956, #95L, illus. p. 62. Collection of Richard Brown Baker
The Museum of Modern Art (International Council for Exhibitions), NY and traveled in Europe, The New American Painting, April 19, 1958- March 23, 1959, #39, illus. p. 44. Collection of Richard Brown Baker
WASH GALL 62, #62, illus. p. 31 (only Washington). Collection of Richard Brown Baker
ICE/MOMA 63, #32, illus. p. 72. Collection of Richard Brown Baker
Los Angeles County Museum of Art, LA, The New York School: The First Generation, #57, illus. p. 126. Collection of Richard Brown Baker, NY
WHITECHAPEL 94, #32, illus. p. 93. Collection of Yale University Art Gallery, New Haven. Lent by Richard Brown Baker

References:
Gaugh, Harry. "Franz Kline's Romantic Abstraction."

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Artforum (Summer 1975): illus. p. 33, cover, disc. p. 36.

O'Hara, Frank. "Franz Kline Talking." Evergreen Review Reader. New York: Grove Press, 1968: disc. p. 199.

O'Hara, Frank. "Franz Kline." Art Chronicles 1954-1966. New York: George Braziller, 1975: illus. and disc. p. 47.

Salisbury, Stephan. "An innovator who painted Pennsylvania." The Philadelphia Inquirer (June 22, 1986): disc. p. 13K.

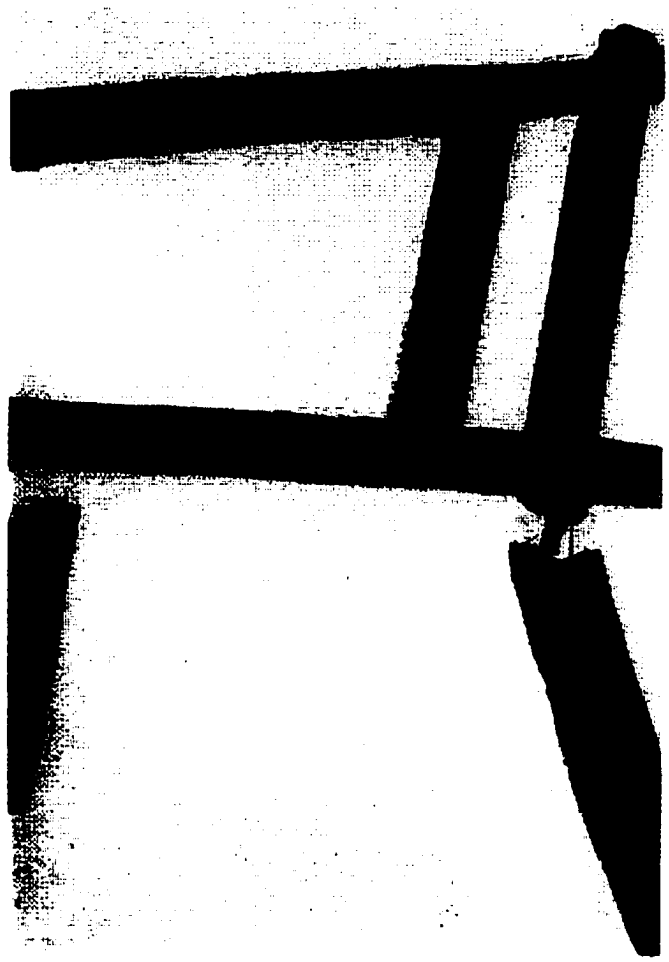
Tuchman, Maurice. New York School, The First Generation, Paintings of the 40s & 50s. Los Angeles: Los Angeles County Museum of Art, 1965: illus. p. 126.

Tuchman, Maurice. New York School: The First Generation. Greenwich, CT: New York Graphic Society Ltd.,1977, illus. p. 126.

Remarks:
Titled for the department store which occupied the block between 8th and 9th Streets between Broadway and Fourth Avenue. It burned to the ground in 1956, an event which Kline and many other artists with nearby studios watched. De Kooning, whose studio was on Broadway at 10th Street, apparently commemorated the event in his painting Time of the Fire.

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179.



(K456) WHITE FORMS

(1955)

Oil on canvas

74 x 50 in. (188.0 X 127.0 cm.)

Signed on reverse "Franz Kline"

Collection: The Museum of Modern Art, NY; gift of Philip Johnson

Exhibitions:
The Museum of Modern Art, NY, 12 Americans, May 29-September 9, 1956, #95L, illus. p. 60. Collection of Philip Johnson
WASH GALL 62, #69. Collection of Philip Johnson
ICE/MOMA 63, #30, illus. p. 68. Collection of Philip Johnson
The Metropolitan Museum of Art, NY, New York Painting and Sculpture 1940-1970, October 18, 1969-February 1, 1970, #222, illus. p. 213. Collection of Philip Johnson The Museum of Modern Art, NY, The New American Painting and Sculpture: The First Generation, June 18-October 5, 1969, #51. Checklist only. Promised gift of Philip Johnson
CINCINNATI 85, #58. Collection of The Museum of Modern Art,

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NY; gift of Philip Johnson. (S=74.375*50.25.)
MENIL 94, #36, illus. p. 77. Collection of The Museum of Modern Art, New York; gift of Philip Johnson

References:

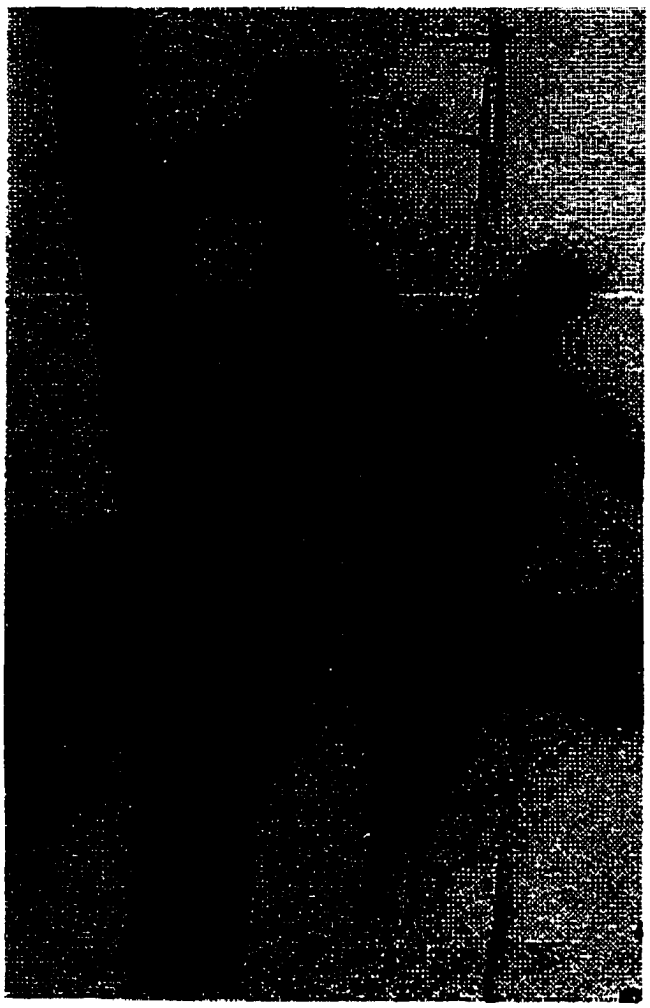
Gaugh, Harry. "Franz Kline's Romantic Abstraction." Artforum (Summer 1975): illus. p. 32, disc. p. 34.
O'Hara, Frank. "Franz Kline." Art Chronicles 1954-1966. New York: George Braziller, 1975: disc. p. 46.
Pleynet, Marcelin. "Franz Kline et la tentative post-cubiste." Tel Quel 19 (1964): disc. p. 104.
Sozanski, Edward J: "Abstractionism: Here, it takes on real dimensions." The Philadelphia Inquirer (June 29, 1986): disc. p. 12H.

Remarks:

The study for this painting includes a rare (at this point) passage of curvilinear calligraphy which was eliminated in the final painting.

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180.



(K507) Untitled

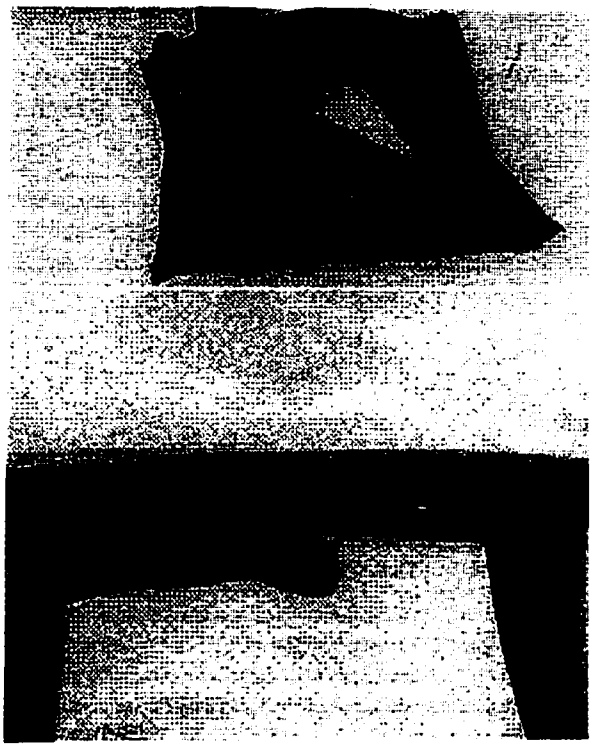
(1955)

Oil on canvas

31-1/4 x 20 in. (79.4 X 50.8 cm.)

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181.



(K1120) Untitled

(1955)

Ink on paper

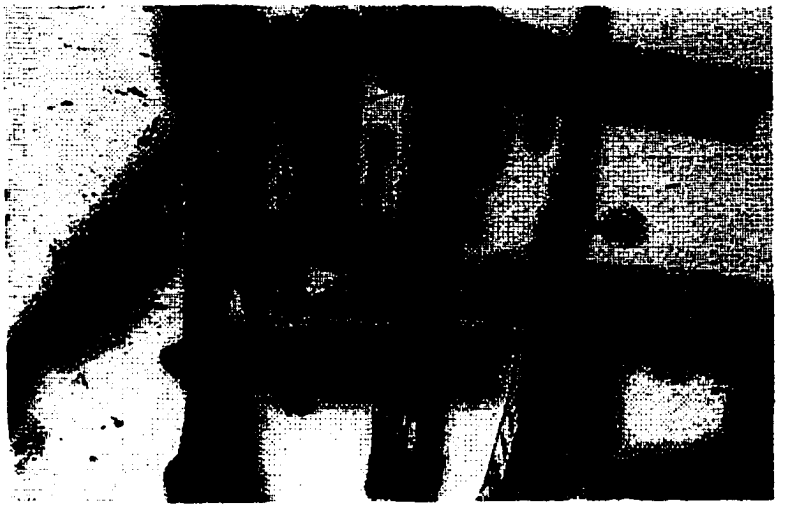
11 x 8-1/2 in. (27.9 X 21.6 cm.)

Signed on front lower left "Kline"

Exhibitions:
M-G GALL 67, #41, illus. p. 37. (M=O.)

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182.



(K1121) Untitled

1955

Oil on paper

11-1/8 x 18-1/4 in. (28.3 X 46.4 cm.)

Signed and dated on front lower left "Kline '55"

Exhibitions:
M-G GALL 67, #42, illus. p. 37

Remarks:
Appears to be a preliminary study for Shenandoah Wall, 1961. It bears certain crucial identifying elements that reappear in the final painting: the diagonal left side element; a strong central vertical flanked on either side by two squared off vertical apertures; and the piercing of a large open white area on the right by a diagonal thrust.

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183.



(K1534) (BLACK AND WHITE)

(1956)

Oil on paper

12-1/2 x 10 in. (31.8 X 25.4 cm.)

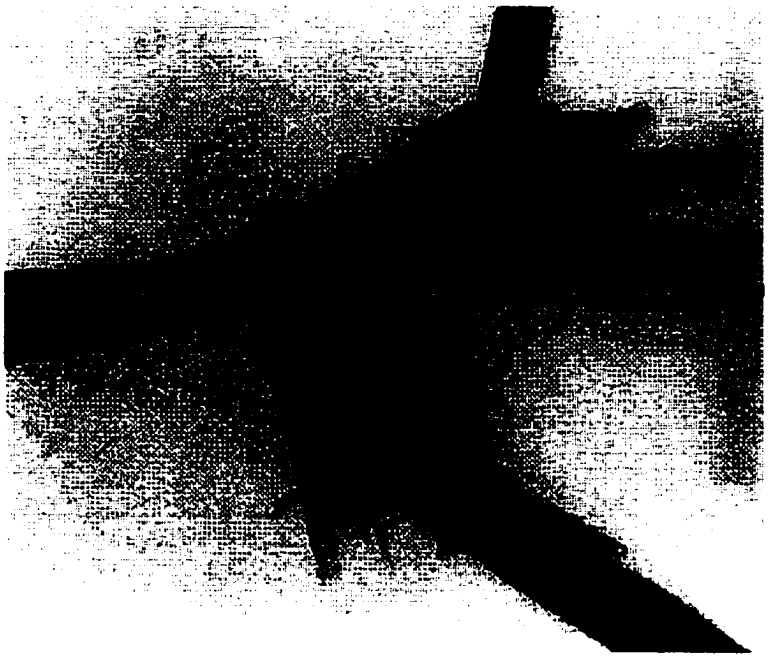
Signed on front lower right "KLINE"

Collection: Cleveland Museum of Art, Cleveland OH

Exhibitions:
VITAL GEST., #66, illus. p. 160, fig. 100 (Cincinnati, Philadelphia). Contemporary Collection of the Cleveland Museum of Art

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184.



(K82) BUTTRESS

(1956)

Oil on canvas

46-1/2 x 55-1/2 in. (118.1 X 141.0 cm.)

Collection: The Museum of Contemporary Art, Los Angeles. The Panza Collection

Exhibitions:
MENIL 94, #35, illus. p. 75 (not in exhibition). The Museum of Contemporary Art, Los Angeles; The Panza Collection

References:
Franz Kline, in Art of the Sixties and Seventies (The Panza Collection). New York: Rizzoli, 1988: illus. p. 157, disc. p. 264.

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185.



(K118) CROSS SECTION

(1956)

Oil on canvas

53-1/4 x 62-1/2 in. (135.3 X 158.8 cm.)

Exhibitions:
Sidney Janis Gallery, NY, Recent Paintings by 7 Americans, 1956, on left in installation photo.
Portland Art Museum, Portland, OR, "Contemporary American Art," November 1984, Collection of Mr. and Mrs. Bagley Wright

References:
Eliot, Alexander. Three Hundred Years of American Painting. New York: Time, Inc., 1957: illus. Collection of Mr. and Mrs. Bagley Wright

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186.



(K134) DE MEDICI

(1956)

Oil on canvas

6 ft. 10 in. x 9 ft. 7 1/4 in. (208.3 X 292.7 cm.)

Exhibitions:
JANIS 56, #19
JANIS 63, #8, illus: Collection of David Pincus
PHILLIPS 79, #3, illus. p. 51. Collection of David Pincus
CINCINNATI 85, #60. Collection of Mr. and Mrs. David Pincus

References:
Forgey, Benjamin. "Phillips brings out color abstractions of Franz Kline." The Washington Star (March 1, 1979): disc. p. B1.
Gaugh, Harry. "Franz Kline's Romantic Abstraction." Artforum (Summer 1975): illus. p. 33, disc. p. 37.
Gaugh, Harry. "Franz Kline: The Abstractions with Color." Mizue 896 (November 1979): illus. p. 86.
Hopkins, Budd. "Franz Kline's Color Abstractions: Remembering and Looking Afresh." Artforum (Summer 1979): illus. p. 38.
Kingsley, April. "Conflict In Color." Newsweek. (August 6, 1979): disc. p. 79.

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187.



(K157) FIGURE

1956

Oil on canvas

71 x 44-1/2 in. (180.3 X 113.0 cm.)

Signed and dated on reverse "Franz Kline/56"

Collection: DeCordova Museum and Sculpture Park, Anonymous gift in memory of Margaret Brown

Exhibitions:
David Herbert Gallery, New York, Initial Exhibition, 1959, #8. Collection of De Cordova & Dana Museum, Lincoln MA
CINCINNATI 85, #61. Collection of De Cordova Museum
WHITECHAPEL 94, #35, illus. p. 96. Collection of De Cordova Museum and Sculpture Park, Lincoln, MA

References:
Yard, Sally. "Franz Kline," Harper's Bazaar (January 1986): disc. p. 129.

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188.



(K159) Study for FIGURE

(ca. 1956)

Oil on paper

10 x 7-1/2 in. (25.4 X 19.1 cm.)

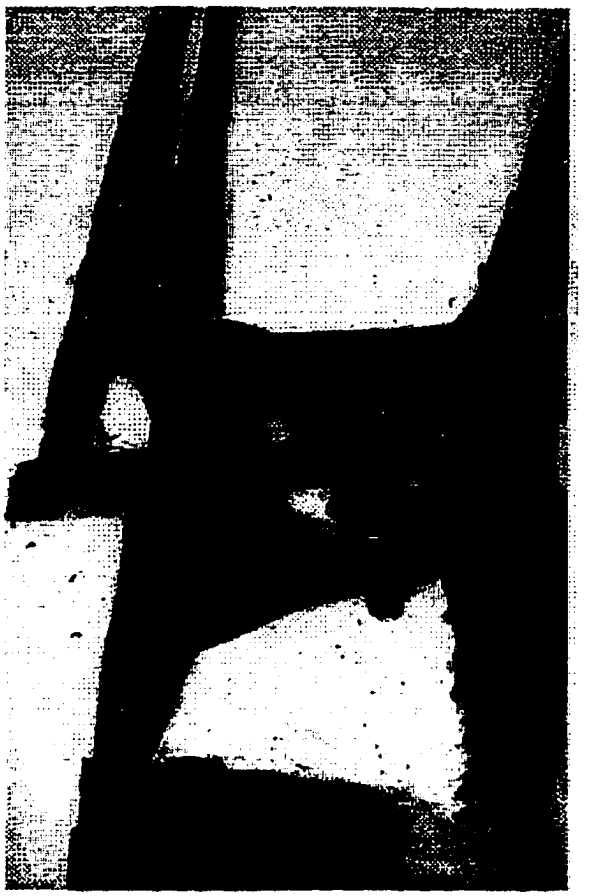
Signed on front lower left "Kline"

Exhibitions:
CINCINNATI 85, #67. Collection of Norman P. Joondeph, New Haven

References:
Yard, Sally. "Franz Kline." Harper's Bazaar. (January 1986): disc. p. 129.

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189.



(K165) FOUR-SQUARE

1956

Oil on canvas

78 x 50-1/2 in. (198.1 X 128.3 cm.)

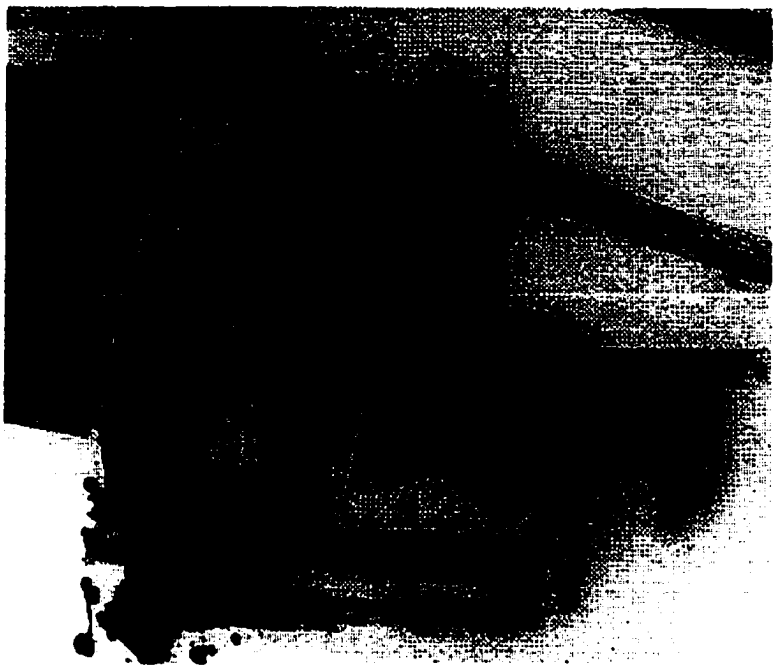
Signed and dated on reverse "Franz Kline/56"

Collection: National Gallery of Art, Washington D.C., Gift of Mr. and Mrs. Burton Tremaine

Exhibitions:
WASH GALL 62, #68 (only Washington). Collection of M/M Burton Tremaine. (T=Untitled; S=50.75*78.25.)
CINCINNATI 85, #62. Collection of National Gallery
WHITECHAPEL 94, #38, illus. p. 99. Collection of National Gallery of Art, Wash. D.C. Gift of M/M Burton Tremaine. (S=78.375*50.750.)

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190.



(K179) GREEN OBLIQUE - Study for DE MEDICI

1956

Oil, collage on paper

18-1/2 x 23-1/4 in. (47.0 X 59.1 cm.)

Signed and dated on front lower right "Kline 56"

Exhibitions:
CINCINNATI 85, #63. Collection of Genevieve Arnold.
(T=Study for De Medici; M=O/P; S=19.75*24.75.)

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191.



(K199) HEWN FORMS

1955-56

Oil on canvas

34 x 43 in. (86.4 X 109.2 cm.)

Signed and dated on reverse upper left "Franz Kline 55"; Signed and dated on reverse oriented horizontally upper right "FK/-56"

Exhibitions:
Stux/modern, NY, Abstract Expressionism: Studio 35 Downtown," 1990
WHITECHAPEL 94, #34, illus. p. 95. Private Collection. Courtesy Jason McCoy, Inc., NY. (S=34*43.75;P.)

References:
Wilson, Beth. Abstract Expressionists Studio 35/Downtown. New York: Stux Modern, 1990: illus. and disc. Private Collection. (D=1955-6; S=34 x 43 3/4'.)

Remarks:
The early date corresponds to a vertical orientation; the later date to the horizontal orientation it continues to have.

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192.



(K231)
LAURELINE

(1956)

Oil on canvas

57 x 81 in.
(144.8 X 205.7 cm.)

Exhibitions:
Whitney Museum of American Art, NYC, Nature in Abstraction, January 14 - March 16, 1958. Travelled to six other US museums, illus. p. 33, disc. p.13. Travelled to six other US museums. Collection of Sidney Janis Gallery
WASH GALL 62, #63. Collection of Dr. Isreal Rosen
JANIS 63, #9, illus: Collection of Dr. Isreal Rosen

References:
Fox, Ida. "Poets on Painting 2." Art News 56 (January 1958): illus. p. 43. Collection of Sidney Janis Gallery.
Rosen, Isreal M.D. "Toward a Definition of Abstract Expressionism." Baltimore Museum News 22 (February 1959): illus. p. 4. Isreal Rosen Collection.

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193.



(K236) LEHIGH

(1956)

Oil on canvas

6 ft. 8 in. x 9 ft. 4 in. (203.2 X 284.5 cm.)

Exhibitions:
JANIS 58, #1
WASH GALL 62, #64, illus. p. 28 (only Washington). Collection of Tremaine
ICE/MOMA 63, #34, illus. p. 74. Collection of Tremaine
MENIL 94, #40, illus. p. 83. Private Collection.

References:
O'Hara, Frank. "Franz Kline. "Art Chronicles 1954-1966 (New York: George Braziller, 1975): illus. p. 43, disc. pp. 42, 47.

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194.



(K251) MAHONING

(1956)

Oil and paper collage on canvas

6 ft. 8 in. x 8 ft. 4 in. (203.2 X 254.0 cm.)

Collection: Whitney Museum of American Art, NY. Purchase by Friends of Whitney Museum of American Art

Exhibitions:
JANIS 56, #14
The Museum of Modern Art, NY, 12 Americans, May 29-September 9, 1956, #95L. Collection of Janis
WASH GALL 62, #65, illus. p. 30 (only Washington). Collection of Whitney
WHITNEY 68, #58. Collection of Whitney
CINCINNATI 85, #64. Collection of Whitney
MENIL 94, #38, illus. p. 79. Collection of Whitney

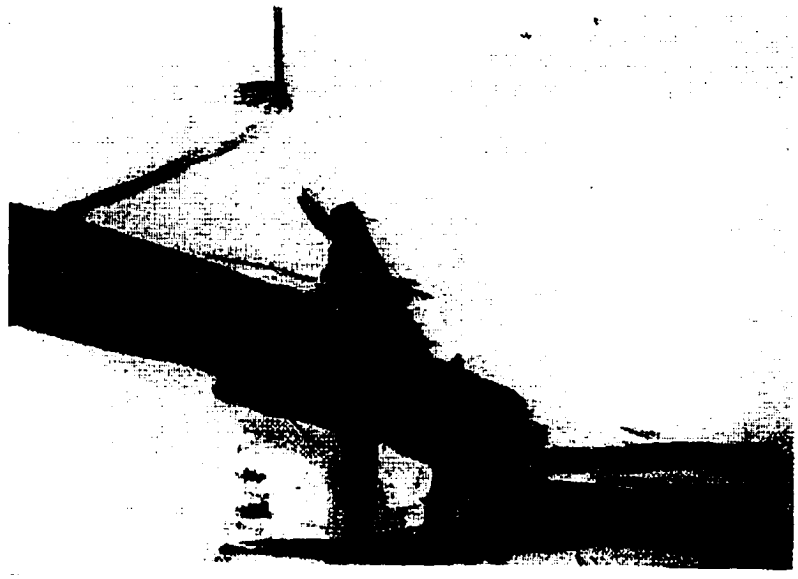
References:
Ashton,Dore. "[Art]." Arts & Architecture LXXIII no. 4 (April 1956); disc. p. 10.
Butler, Barbara. "Franz Kline." Arts Yearbook 3 (1959): disc. p. 128.
Gaugh, Harry. "Franz Kline's Romantic Abstraction." Artforum (Summer 1975): illus. p. 33, disc. p. 36.
Hess, Thomas B. "Great expectations, part 1." Art News 55 (Summer 1956): illus.
Kramer, Hilton. "Franz Kline: Turning Art into Academic History." The New York Times (October 6, 1968): illus. and disc. p. D35.
Read, Sir Herbert and H. Harvard Arnason. "Dialogue on modern U.S. painting." Art News, 59 (May 1960): illus. p. 32, disc. p. 34.
Rodman, Selden. "An Important Abstractionist."

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Cosmopolitan. February 1959: illus. p. 29.
Rosenthal, Mark. Abstraction in the Twentieth Century: Total Risk, Freedom, Discipline. New York: Harry N. Abrams, 1996: illus. and disc. p. 285. (M=Oil and paper collage on canvas.)
Sandler, Irving. "The Triumph of American Painting." New York/Praeger Publishers Inc., 1970: illus. p. 258.
Shirey, David L. "The American Scene." Newsweek October 21, 1968: illus. p. 114.
Steinberg, Leo. "Month in Review." Arts 30 (April 1956): illus.
Swenson, Gene. "Kline" in Art USA Now, ed. Lee Nordness. New York: Viking Press, 1963: illus. and disc. p. 192.

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195.



(K270) MONITOR

(1956)

Oil on canvas

6 ft. 6-1/2 in. x
9 ft. 2 in.
(199.4 X 279.4
cm.)

Collection: The Museum of Contemporary Art, Los Angeles. The Panza Collection

Exhibitions:
JANIS 58, #26. (S=78.5*116.)
MENIL 94, #37, illus. p. 78. The Museum of Contemporary Art, Los Angeles; The Panza Collection. (S=78.75*115.75.)

References:
"Franz Kline," Art of the Sixties and Seventies (The Panza Collection). New York: Rizzoli, 1988: illus. p. 156, disc. p. 264. Collection: The Museum of Contemporary Art, LA.
Gaugh, Harry. "Franz Kline's Romantic Abstraction." Artforum (Summer 1975): illus. p. 33, disc. p. 36.
Rand, Harry. "The 30's and Abstract Expressionism" in The Genius of American Painting, ed. John Wilmerding. New York: 1973: illus. p. 294. Collection of Guiseppe Panza di Biumo.
Trini, Tommaso. "At Home With Art: The Villa of Count Giuseppe Panza di Biumo." Art in America 58 (September 1970): illus. and disc. p. 104.

Remarks:
The spatial depth in this painting encourages a reading of the title as a reference to the metal-clad Union ship, the Monitor, which battled the Confederate Merrimack off the coast of Virginia during the Civil War.

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196.



(K335) [RED AND BLACK]

(1956)

Oil on paper, board

11 x 11 in. (27.9 X 27.9 cm.)

Exhibitions:
ICE/MOMA 63, #35, illus. p. 75. Collection of KE
PHILLIPS 79, #18, illus. p. 68. Collection of PC

Remarks:
A compositional throwback to Embedded Square, of 1948.

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197.



(K336) RED AND ORANGE

1956

Oil on paper

24 x 18-1/2 in. (61.0 X 47.0 cm.)

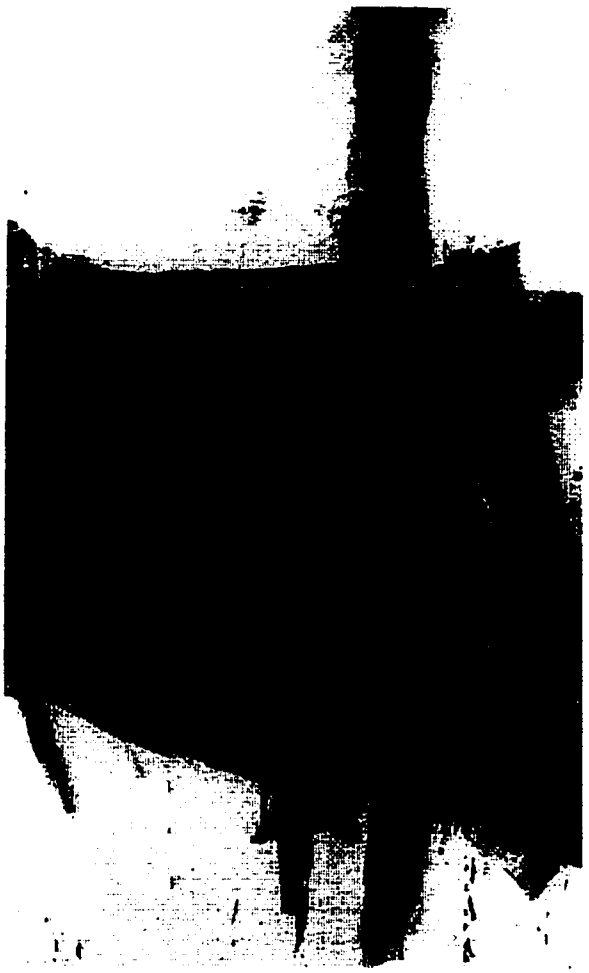
Signed and dated on front lower right "Kline 56"

Exhibitions:
PHILLIPS 79, #5, illus. p. 53. Courtesy David McKee Galery

References:
Hopkins, Budd. "Franz Kline's Color Abstractions: Remembering and Looking Afresh." Artforum (Summer 1979): illus. p. 40, disc. pp. 37, 40.

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198.



(K352) SABRO I

(1956)

Oil on canvas

78-3/4 x 47-1/2 in. (200.0 X 120.7 cm.)

Exhibitions:
CHICAGO 61, #3. Collection of Noah Goldowsky. (S=79*48.)
WHITECHAPEL 94, #36, illus. p. 97. Private Collection. Courtesy Galerie Beyeler, Basel

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199.



(K358) SASSOON

(1956)

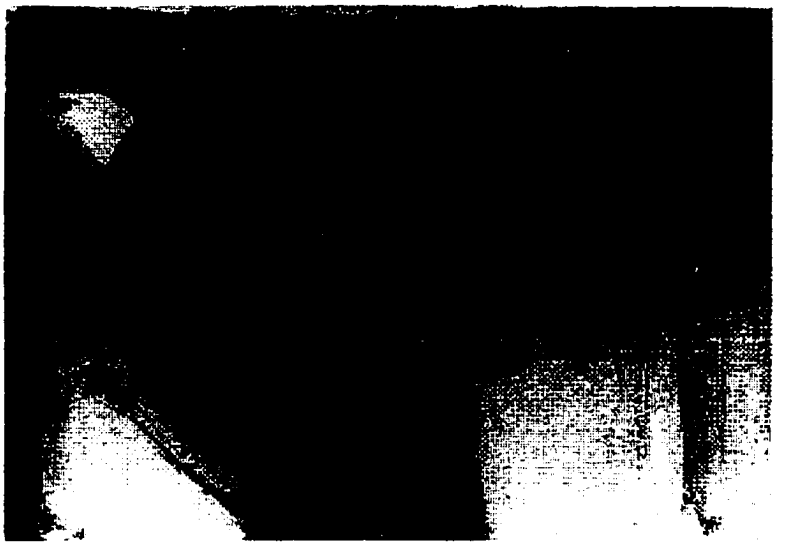
Oil on canvas

59 x 40 in. (149.9 X 101.6 cm.)

Exhibitions:
JANIS 56, #12

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200.



(K387) SHENANDOAH

(1956)

Oil on canvas

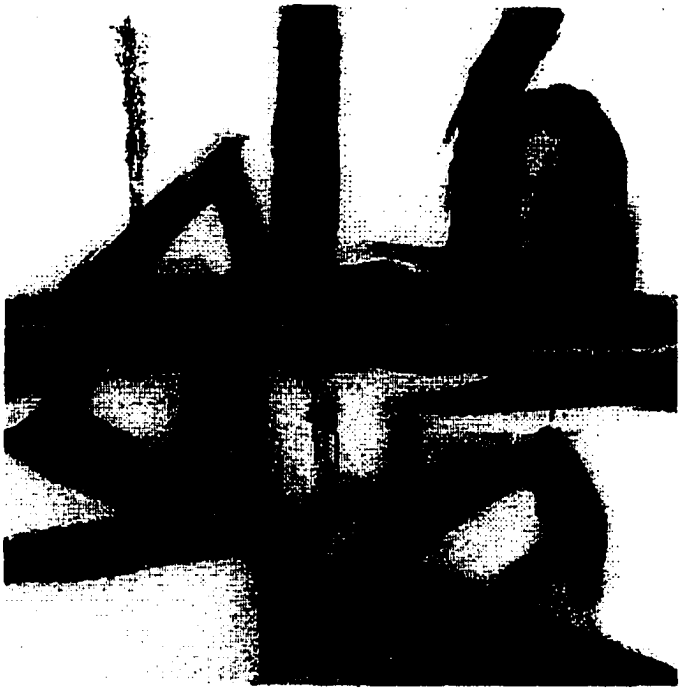
57 x 81 in.
(144.8 X 205.7
cm.)

Exhibitions:
WASH GALL 62, #66, illus. p. 29. Collection of Scull
ICE/MOMA 63, #33, illus. p. 73. Collection of Scull

References:
O'Hara, Frank. "Franz Kline," Art Chronicles 1954-1966. New York: George Braziller, 1975: disc. pp. 42, 46.

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201.



(K839) SPANIARD

1955

Oil on canvas

39 x 39 in. (99.1 X 99.1 cm.)

Signed and dated "Franz Kline '55"

Exhibitions:
JANIS 56, #13
WHITECHAPEL 94, #27, illus. p. 87. Collection of Aquavella Contemporary Art, NY & Richard Gray Gallery, Chicago. (T-Untitled.)

References:
Gennauer, Emily. "Critic Deplores New Art of Nothingness." New York Herald Tribune, March 11, 1956: illus. p. 10 Section 6. (T=Abstraction.)

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202.



(K402) The SPECTRE

(1956)

Oil on canvas

65 x 49-1/2 in. (165.1 X 125.7 cm.)

Collection: Worcester Art Museum, MA. Given in memory of Carter Chapin Higgins by his mother, Carter Chapin Higgins, 1962.

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203.



(K1041) Study for BUTTRESS

(1956)

Ink on paper

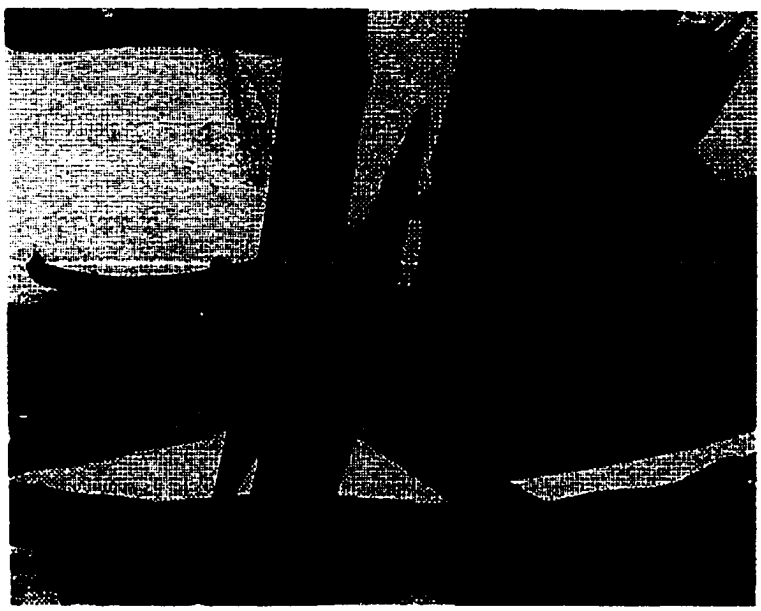
(0.0 X 0.0 cm.)

Signed on front lower left "Kline 58"

Remarks:
Apparently dated by artist in error. BUTTRESS was exhibited in 1956. Kline often worked from studies, even some from years earlier, but he was not known to make studies after paintings.

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204.



(K1117) Study for CROSS SECTION

(1956)

Ink on paper

(0.0 X 0.0 cm.)

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205.



(K473) YELLOW, BLUE, RED, GREEN

1956

Oil on paper

24 x 18-1/2 in. (61.0 X 47.0 cm.)

Signed and dated on front lower right "Kline 56"

Collection of The Baltimore Museum of Art. Edward Joseph Gallagher III Memorial Collection.

Exhibitions:
12 AMERICANS MOMA 56, #95L. Collection of Sidney Janis. (T=Yellow, Green and Red.)
WASH GALL 62, #70. Collection of Baltimore Museum of Art. (T=Yellow, Red, Green, Blue.)
PHILLIPS 79, #29, illus. p. 70

References:
Gaugh, Harry. "Franz Kline: The Abstractions with Color." Mizue 896 (November 1979): illus. p. 96.
Rosen, Isreal M.D.. "Toward a Definition of Abstract Expressionism." Baltimore Museum News, 22 (February 1959): illus. p. 5.

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206.



(K3) ACCENT AIGU

(1957)

Oil on canvas

79 x 49 in. (200.7 X 124.5 cm.)

Collection: Count Giuseppe Panza di Biumo, Milan

Exhibitions:
JANIS 58, #15
TARTARUGA 63, #4, illus: (S=129 x 220 cm but photo is vertical.)

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207.



(K8) ANDES

1957

Oil on canvas

6 ft. 9 in. x 8 ft. 7 in. (205.7 X 261.6 cm.)

Signed and dated on reverse "Franz Kline 57"

Collection: Oeffentliche Kunstsammlung Basel, Kunstmuseum, Basel

Exhibitions:
JANIS 58, #3
Whitney Museum of American Art, NY, Annual Exhibition: Sculpture, Painting, Watercolor, Drawing, November 19, 1958-January 4, 1959: #104, illus. p. 11. Collection of Sidney Janis Gallery

References:
Gaugh, Harry. "Franz Kline's Romantic Abstraction." Artforum (Summer 1975): illus. p. 33.

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208.



(K15) AUGUST DAY

(1957)

Oil on canvas

92 x 78 in. (233.7 X 198.1 cm.)

Exhibitions:
JANIS 58, #2
DWAN 63, #4, illus. p. 8. Collection of M/M Gifford Phillips
The Los Angeles County Museum of Art, LA, New York School: The First Generation Paintings of the 1940s and 1950s, Jult 16-August 1, 1965: #58, illus. p. 127. Collection of Mr. & Ms. Gifford Phillips, WA
MENIL 94, #44, illus. p. 87. Private Collection

References:
Ashton, Dore. "Art." Arts & Architecture 75 (July 1958): illus. p. 10.
Gaugh, Harry. "Franz Kline's Romantic Abstraction." Artforum (Summer 1975): illus. p. 33.
O'Hara, Frank. "Franz Kline Talking." Evergreen Review Reader New York: Grove Press, 1968: illus. p. 202.
O'Hara, Frank. "Franz Kline Talking," Evergreen Review. Autumn 1958: illus. p. 66.
Reif, Rita. "Warhol 'Red Marilyn' Sets Record at Christie's." The New York Times. (May 4, 1989): disc. C19.
Tuchman, Maurice. New York School: The First Generation Paintings of the 40s & 50s. Los Angeles: Los Angeles County Museum of Art, 1965: illus. p. 127.
Tuchman, Maurice. New York School: The First Generation. Greenwich, CT: New York Graphic Society Ltd., 1977: illus. p. 127.

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209.



(K20) BETSY

(ca. 1956-57)

Oil on canvas

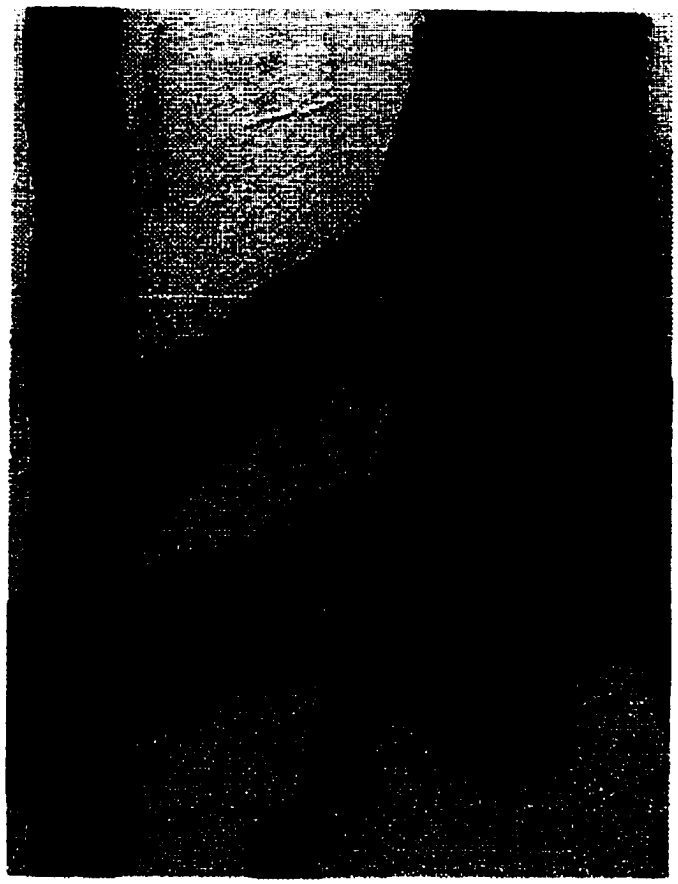
44-7/8 x 36-1/8 in. (114.0 X 91.8 cm.)

Exhibitions:
JANIS 58, #18. (D=57;S=45*36.)
ICE/MOMA 63, #38, illus. p. 78. Collection of ERZ
WHITNEY 68, #59. Collection of ERZ

References:
Weiss, Suzanne. "Terra turns to 20th Century for latest exhibit," Pioneer Press (July 29, 1982): illus. D3.

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210.



(K42) BLACK AND WHITE (DOUBLE H)

(1957)

Oil on canvas

32 x 24 in. (81.3 X 61.0 cm.)

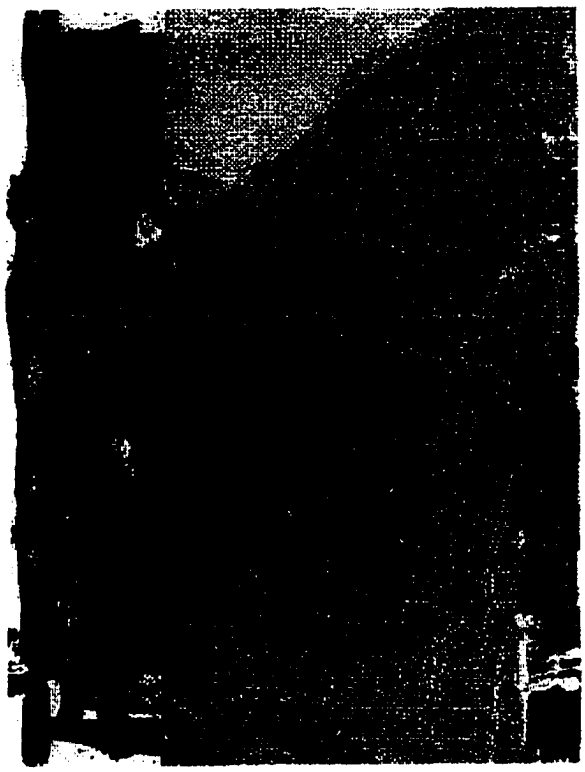
Collection: The Museum of Contemporary Art, Los Angeles. The Panza Collection

References:
Knight, Christopher, Art of the Sixties and Seventies (The Panza Collection) (New York: Rizzoli, 1988): illus. p. 157, disc. p. 264. Collection of MOCA.

Remarks:
Consigned to Sidney Janis Gallery in 1957 and sold December 6, 1957 to Guiseppi Panza. Actual execution more likely to have been around the time of the study for it, Double H, 1954, which it closely resembles. The paint handling is also more like that of 1954 than 1957.

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211.



(K1100) COAL VALLEY

1957

Oil, collage on paper mounted on board

15 x 11-1/2 in. (38.1 X 29.2 cm.)

Signed and dated on front lower right "Kline '57"

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212.



(K108) COLLAGE IN COLOR

1957

Oil, collage on canvas

14 x 16-3/4 in.
(35.6 X 42.5 cm.)

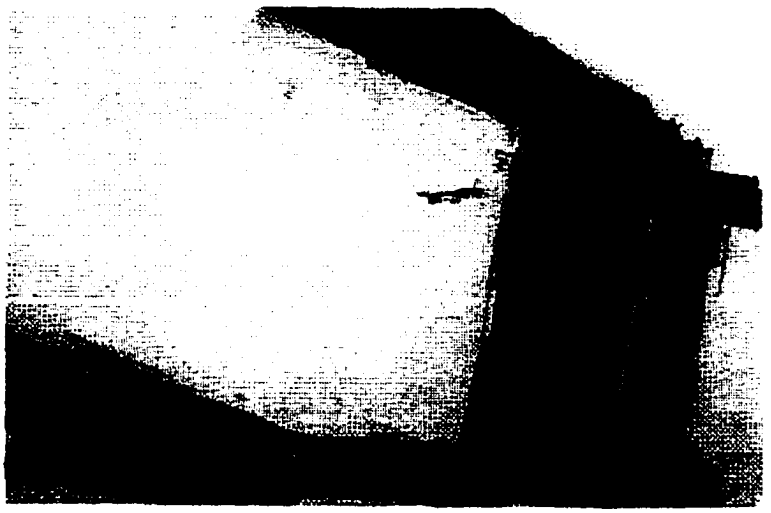
Signed and dated on front lower left

Exhibitions:
PHILLIPS 79, #53, illus. p. 78. Collection of Sidney Singer, Jr., Mamaroneck

References:
Zevi, Adachiara. Kline. Milan: Electa, 1987: illus. p. 27.

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213.



(K115) CORINTHIAN

(1957)

Oil on canvas

6 ft. 8 in. x 10 ft. (203.2 X 304.8 cm.)

Exhibitions:
JANIS 58, #13

References:
Ashton, Dore. "Art." Arts & Architecture 75 (July 1958): disc. p. 11.
Ashton, Dore. "Franz Kline." Cimaise 8/no. 53 (May/June 1961): illus. p. 77, disc. pp. 75, 82. Collection of Nelson A. Rockefeller, NY.
Gaugh, Harry. "Franz Kline's Romantic Abstraction." Artforum (Summer 1975): illus. p. 33, disc. p. 36.
O'Hara, Frank. "Franz Kline Talking." Evergreen Review. Autumn 1958: illus. p. 67.
Robbins, Daniel & Eugenia. "Franz Kline: Rough impulsive gesture." Studio 167 no.853 (May 1964): illus. p. 187. (Owner given as Guggenheim Museum in error.)
Sawyer, Kenneth B: Forward to Venice Biennale brochure reprinted in Franz Kline (Atlanta, GE: New Arts Gallery, April 16 - May 26, 1961): illus. front cover.

Remarks: Destroyed by fire, Governor's Mansion, Albany, New York, March 2, 1961.

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214.



(K171) GARCIA

(1957)

Oil on canvas

94-1/2 x 80 in. (240.0 X 203.2 cm.)

Exhibitions:
The Museum of Modern Art, NY and traveled in Europe (International Council for Exhibitions), The New American Painting, April 19, 1958-March 23, 1959: #40. Collection of Sidney Janis Gallery
DWAN 61, #3. (S=95*80.)
DWAN 63, #5. Collection of M/M Vadim P Kondratief. (S=95*79.375.)
MENIL 94, #42, illus. p. 85 (Houston and New York only). Collection of Candace Perich. (S=95*79.625.)

References:
Alloway, Lawrence. "The New American Painting." Art International 3 (1959): illus. p. 21, disc. p. 22.
New York Herald Tribune. (July 10, 1960): illus. and disc. p. 7.
Langsner, Jules. "Franz Kline, Calligraphy and Information Theory." Art International. VII/no.3 (March 1963): illus. p. 29.

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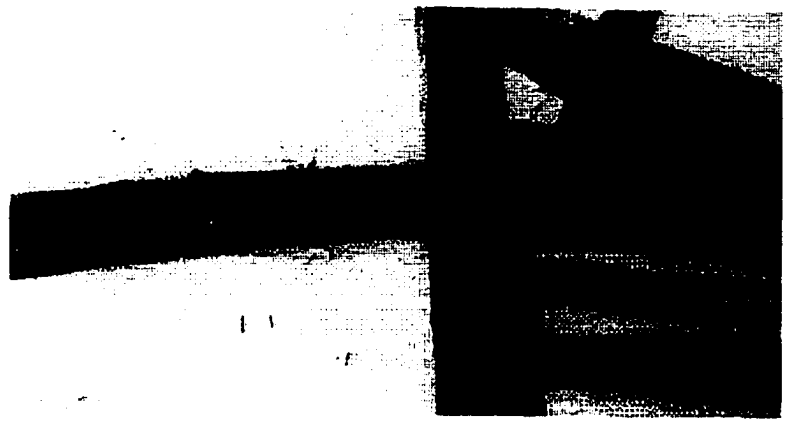
215.

(K191) HAZELTON

(1957)

Oil on canvas

40-3/4 x 77-1/2 in. (103.5 X 196.9 cm.)



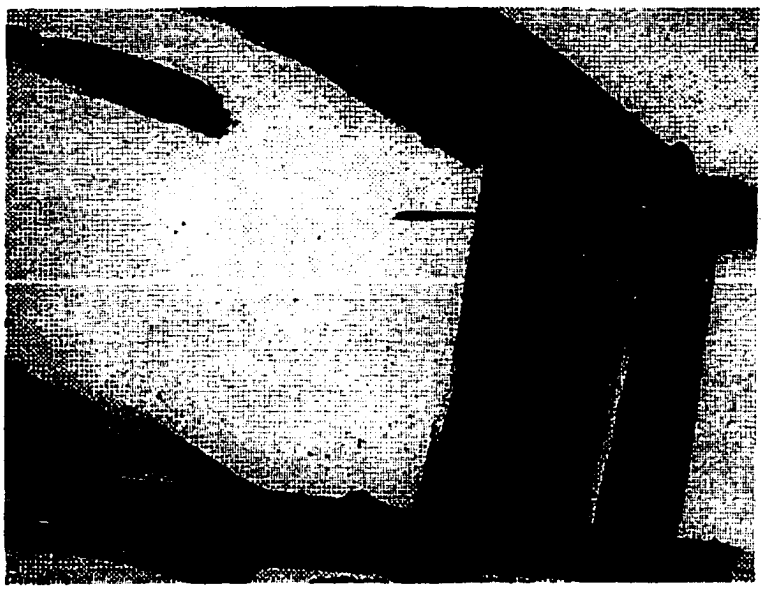
Collection: The Museum of Contemporary Art, Los Angeles. The Panza Collection

Exhibitions:
ICE/MOMA 63, #39, illus. p. 79. Collection of Panza
WHITECHAPEL 94, #39, illus. p. 95. The Museum of Contemporary Art, L.A. The Panza Collection. (S=41.250*78.)

References:
"Franz Kline." Art of the Sixties and Seventies (The Panza Collection). New York: Rizzoli, 1988: illus. p. 157, disc. p. 264. Collection of MOCA.
Gaugh, Harry. "Franz Kline's Romantic Abstraction." Artforum (Summer 1975): illus. p. 33, disc. p. 36.
Hopkins, Budd. "Franz Kline's Color Abstractions: Remembering and Looking Afresh." Artforum (Summer 1979): illus. p. 41.
O'Hara, Frank. "Franz Kline." in Art Chronicles 1954-1966. New York: George Braziller, 1975: disc. p. 42.
Salisbury, Stephan. "An innovator who painted Pennsylvania." The Philadelphia Inquirer (June 22, 1986): disc. p. 13K.

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216.



(K114) Final Study for CORINTHIAN (I)

1957

Oil on paper mounted on canvas

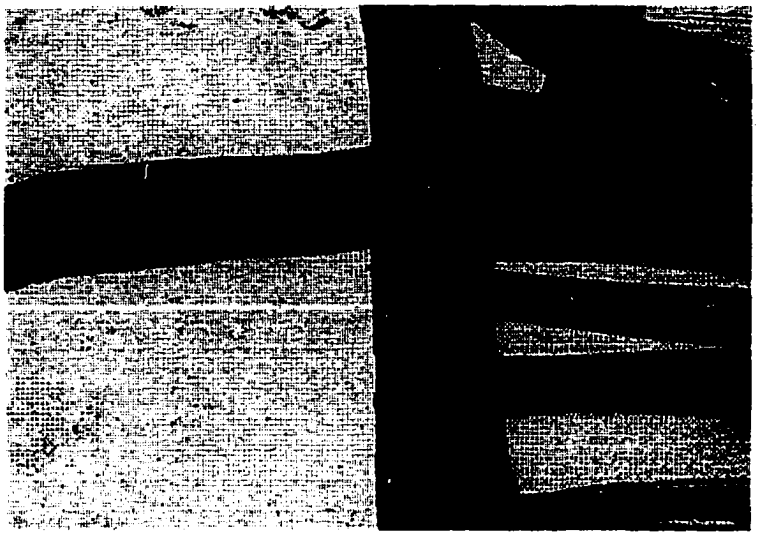
14-1/4 x 19-1/4 in. (36.2 X 48.9 cm.)

Signed and dated on front lower left "Kline '57"

Exhibitions:
ICE/MOMA 63, #36, illus. p. 76
M-G GALL 67, #47, illus. p. 37
Museum of Contemporary Art, LA, Individuals: A Selected History of Contemporary Art, December 10, 1987-January 8, 1988
WHITECHAPEL 94, #43, illus. p. 105. Courtesy Robert Miller Gallery. (S=15*20.)

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217.



(K670) Study for HAZELTON

1957

Ink, oil on paper

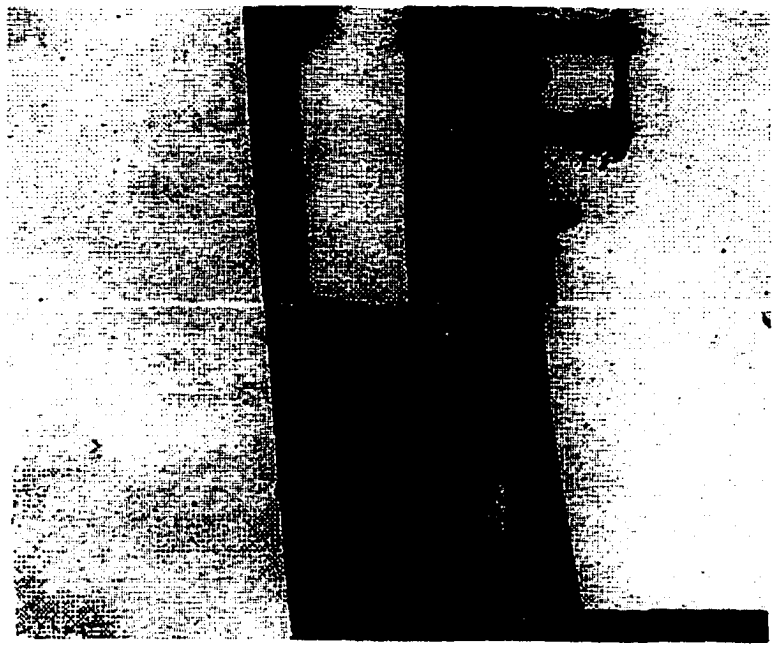
6 x 8-1/8 in.
(15.2 X 20.6 cm.)

Signed and dated on front lower center "Kline '57"

Remarks:
Formerly titled Untitled IV.

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218.



(K1083) Study for SABRO II

(1957)

Oil on paper

(0.0 X 0.0 cm.)

Signed on front lower left "Kline"

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219.



(K472) YELLOW AND RUST

1957

Oil, collage on canvas

19-1/2 x 14-1/4 in. (49.5 X 36.2 cm.)

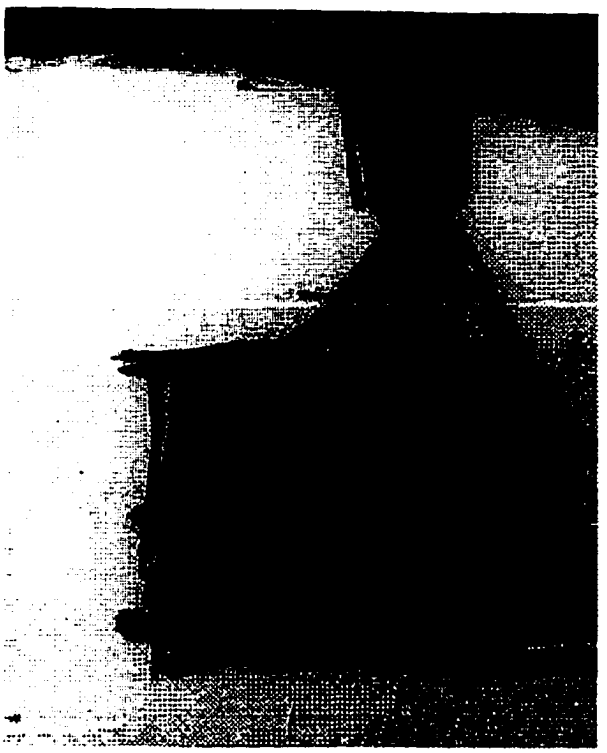
Signed and dated on front lower right "57 Kline"

Exhibitions:
M-G GALL 67, #4, illus. p. 15. (S=19.5*14.5.)

References:
Fabri, Ralph. "Franz Kline Retrospective." Today's Art (October 1968): disc. p. 9.

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220.



(K510) Untitled

(1957)

Oil on canvas

72 x 57 in. (182.9 X 144.8 cm.)

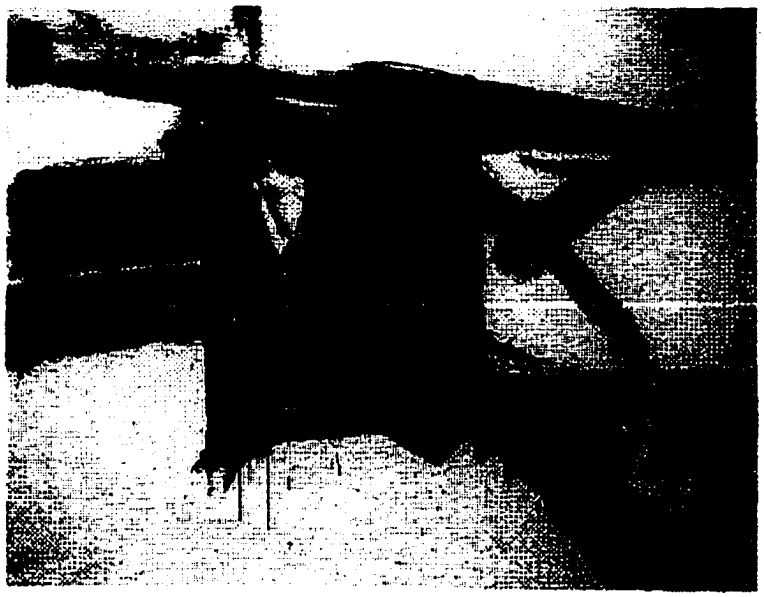
Signed on reverse

Exhibitions:
M-G GALL 67, #5, illus. p. 16

Remarks:
K1507 is the study for this painting.

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221.



(K511) UNTITLED

(1957)

Oil on canvas

6 ft. 7 in. x 8 ft. 7 in. (200.7 X 261.6 cm.)

Exhibitions:
MENIL 94, #39, illus. p. 82. Private Collection.

Remarks:
Reproduced with Rodin's Iris in Mrs. Culver Orswell's Pomfret Center, Connecticut living room sometime in the 1960s or '70s. The gestural forms of the two works echoed each other.

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222.



(K1454) UNTITLED

(1957)

Oil on canvas

6 ft. 7 in. x 9 ft. 4 1/8 in. (200.7 X 284.8 cm.)

Exhibitions:
TARTARUGA 63, #5, illus: Detail reproduced on cover: (S=195 x 280cm.)
MENIL 94, #43, illus. p. 86. Collection of David Geffen. (S=79*112.125.)

References:
Zevi, Adachiara. Kline. Milan: Electa, 1987: illus. p. 26. (S=200.6 x 284.5cm.)

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223.



(K581) UNTITLED

(ca. 1957)

Oil on paper

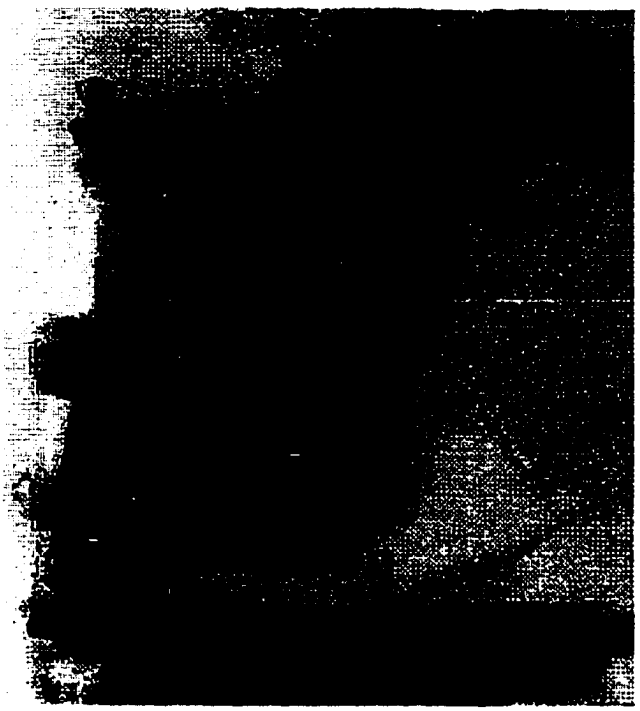
8 7/8 x 7 in. (22.5 X 17.8 cm.)

Signed on front lower left "Kline"

Exhibitions:
MAYOR 77, #10, illus.
PHILLIPS 79, #34, illus. p. 77. Collection of Mayor Gallery, London

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224.



(K6) ALVA

(1958)

Oil on canvas

40 x 36 in. (101.6 X 91.4 cm.)

Collection: The Museum of Contemporary Art, Los Angeles. The Panza Collection

References:

"Franz Kline." Art of the Sixties and Seventies (The Panza Collection). New York: Rizzoli, 1988: illus. p. 158, disc. p. 264. Collection of MOCA.

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225.



(K1104) (BLACK AND WHITE)

(1958)

Oil, watercolor, collage on paper

10-5/8 x 11-13/16 in. (27.0 X 30.0 cm.)

Signed lower right "Franz Kline"

Collection: Williams College Museum of Art, Williamstown, MA

Exhibitions:
M-G GALL 67, #50

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226.



(K85) C & O

1958

Oil on canvas

6 ft. 5 in. x 9 ft. 2 in. (195.6 X 279.4 cm.)

Collection: The National Gallery of Art, Washington D.C.

Exhibitions:
JANIS 58, #8. (S=77*110.5.)
Albright-Knox Gallery, Buffalo, NY, Abstract Expressionism: The Critical Developments 87, #23, illus. p. 190. Collection of National Gallery of Art, Wash. D.C.

References:
Auping, Michael. Abstract Expressionism: The Critical Developments. New York: Harry N. Abrams, Inc., 1987: illus. p. 190, disc. p. 113.
O'Hara, Frank. "Franz Kline Talking." in Evergreen Review Reader. New York: Grove Press, 1968: disc. p. 199.
Rosenberg, Harold. "Tenth Street: A Geography of Modern Art." Art News Annual 1959 57/7 (November 1957): illus. p. 141.
Salisbury, Stephan. "An innovator who painted Pennsylvania." The Philadelphia Inquirer (June 22, 1986): disc. p. 13K.

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227.



(K101) The CITY

(1958)

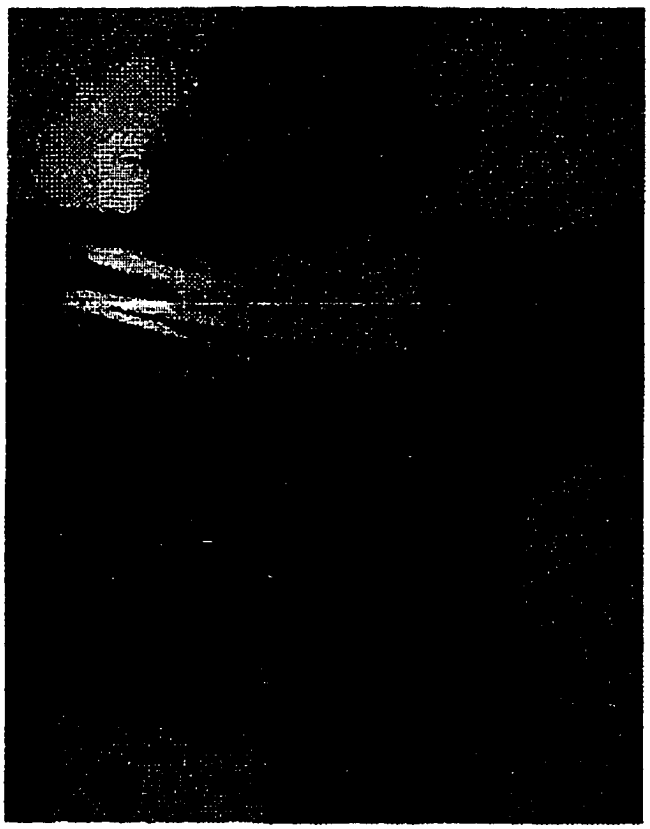
Oil on board

11-1/4 x 9-1/4 in. (28.6 X 23.5 cm.)

Exhibitions:
JANIS 60, #19, illus.
JANIS 63, #11, illus: Collection of M H Grossman.
(S=9.25*11.)

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228.



(K181) GREEN VERTICAL

(1958)

Oil on canvas

78-1/2 x 69-1/2 in.
(199.4 X 176.5 cm.)

References:
Zevi, Adachiara. Kline. Milan: Electa, 1987: illus. p. 36.
(D=nd.)

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229.



(K123) CROW DANCER

(1958)

Oil on canvas

78 x 69 in. (198.1 X 175.3 cm.)

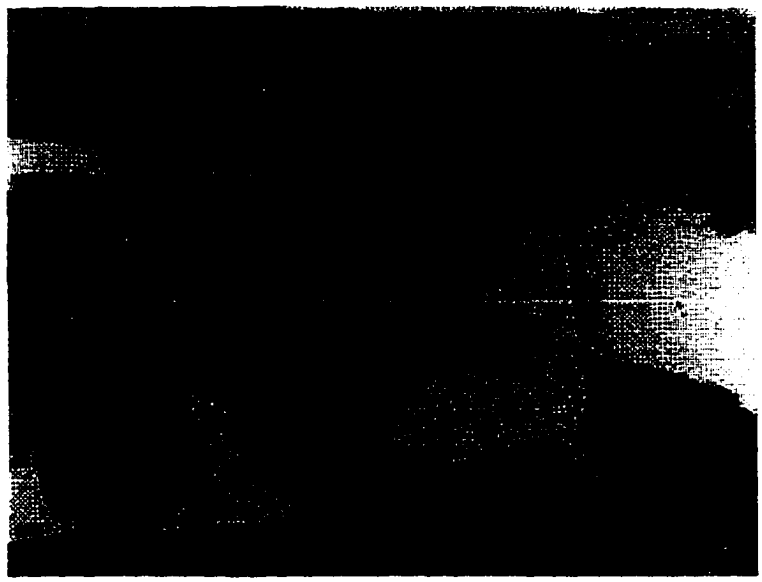
Exhibitions:
JANIS 58, #12

References:
Gaugh, Harry F. The Vital Gesture: Franz Kline. Cincinnati: Cincinnati Art Museum/New York: Abbeville Press, 1985: disc. p. 107, 109.
Hunter, Sam. "Abstract Expressionism Then and Now." Canadian Art, 31 no.93 (September/October 1964): illus. p. 267.

Remarks:
Painting formerly a horizontal according to Gaugh, Vital Gesture p. 107. It takes on figural presence as a vertical.

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230.



(K133) DELAWARE GAP

(1958)

Oil on canvas

6 ft. 6 in. x 8 ft. 10 in. (198.1 X 269.2 cm.)

Collection: The Joseph H. Hirshhorn Museum and Sculpture Garden, The Smithsonian Institution, Wash. D.C.

Exhibitions:
JANIS 63, #15, illus. Hirshhorn Collection.

References:
Ashton, Dore. "Art." Arts & Architecture 76 (March 1959): illus. p. 8, disc. p. 29.
Butler, Barbara. "Franz Kline." Arts Yearbook 3 (1959): disc. p. 128.
Tillim, Sidney. "The New Avant-Garde." Arts 38 no.5 (February 1964): illus. p. 19, disc. p. 20.

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231.



(K151) ELIZABETH

(1958)

Oil on canvas

68 x 72 in.
(172.7 X 182.9 cm.)

Exhibitions:
JANIS 58, #7
JANIS 63, #14, illus.

References:
Butler, Barbara. "Franz Kline." Arts Yearbook 3 (1959): illus. p. 129.
Gaugh, Harry. "Franz Kline's Romantic Abstraction." Artforum (Summer 1975): illus. p. 35. Collection of A. Alfred Taubman.
O'Hara, Frank. "Franz Kline Talking." Evergreen Review Reader. New York: Grove Press, 1968: illus. p. 203, disc. p. 199. (D=1957.)

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232.



(K196) HEAUME

(1958)

Oil on canvas

68-1/2 x 81 in.
(174.0 X 205.7
cm.)

Exhibitions:
JANIS 58, #6
JANIS 63, #10, illus: Collection of Donald Blinken
WHITNEY 68, #60, illus. p. 47, fig. 43 (only Whitney).
Collection of Donald Blinken

References:
Ashton, Dore. "New York Report." Kunstwerk, 17 (January 1964): illus.
Gaugh, Harry. "Franz Kline's Romantic Abstraction." Artforum (Summer 1975): illus. p. 35, disc. p. 37.

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233.



(K227) KING OLIVER

(1958)

Oil on canvas

99 x 77-1/2 in. (251.5 X 196.9 cm.)

Exhibitions:
JANIS 58, #24
JANIS 63, #12, illus. Collection of I. D. Grossman
Los Angeles County Museum of Art, LA, New York School: The First Generation, Paintings of the 1940s and 1950s, July 16-August 1,1965:, #59, illus. p. 128. Collection of Mr. & Ms. I. Donald Grossman, NY

References:
Hess, Thomas B: "Reviews and Previews." Art News 57 (Summer 1958): illus. and disc. p. 14.
Kingsley, April. "The Vital Gesture: Franz Kline." The Burlington Magazine 127 (997) (April 1986): disc. p. 300.
Leider, Philip. "The New York School in Los Angeles." Artforum IV/1 (September 1965): illus.
S., M. "Franz Kline." Arts Magazine. 32 (September 1958): disc. p. 57-58.
Sandler, Irving. The Triumph of American Painting. New York: Praeger Publishers Inc., 1970: illus. p. 254, disc. p. 257.
Sawyer, Kenneth. "U.S.Collectors of Modern Art: The Grossman Collection." Studio 69 (February 1965).

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Tuchman, Maurice. New York School, The First Generation, Paintings of the 40s & 50s. Los Angeles: Los Angeles County Museum of Art, 1965: illus. p. 128.
Tuchman, Maurice. New York School: The First Generation. Greenwich, CT: New York Graphic Society Ltd., 1977: Detail reproduced on cover, illus. p. 128.

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234.



(K272) MYCENAE

(1958)

Oil on canvas

8 ft. 4-1/2 in. x 6 ft. 4-1/2 in. (255.3 X 194.3 cm.)

Exhibitions:
JANIS 58, #23. (S=76.5*100.5.)
ICE/MOMA 63, #41, illus. p. 81
M-G GALL 67, #8, illus. p. 18. (S=77*100.)
PHILLIPS 79, #9, illus. p. 58. Collection of Galerie Maeght

References:
Gaugh, Harry. "Franz Kline: The Abstractions with Color." Mizue 896 (November 1979): illus. p. 88.
Hopkins, Budd. "Franz Kline's Color Abstractions: Remembering and Looking Afresh." Artforum (Summer 1979): illus. Cover, disc. pp. 39, 40.
Kingsley, April. "Conflict In Color." Newsweek (August 6, 1979): illus. and disc. p. 79.
King, Pamela J. "Color him Franz Kline." Los Angeles Herald Examiner (July 20, 1979): disc. p. E4.
O'Hara, Frank. "Franz Kline." Art Chronicles 1954-1966. New York: George Braziller, 1975: disc. p. 46.
"Despite The Smog And Heat, L.A. Does Have Fine Art Museums." The San Diego Union (August 10, 1979): disc. p. C4.

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235.



(K309) PITTSTON

(1958)

Oil on canvas

77-3/4 x 71 in. (197.5 X 180.3 cm.)

Exhibitions:
DWAN 63, #6, illus. p. 10. Private Collection
MENIL 94, #51, illus. p. 98. Collection of A. Alfred Taubman. (S=67*72.)

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236.



(K349) ROSE, PURPLE AND BLACK

1958

Oil on canvas

45 x 36 in. (114.3 X 91.4 cm.)

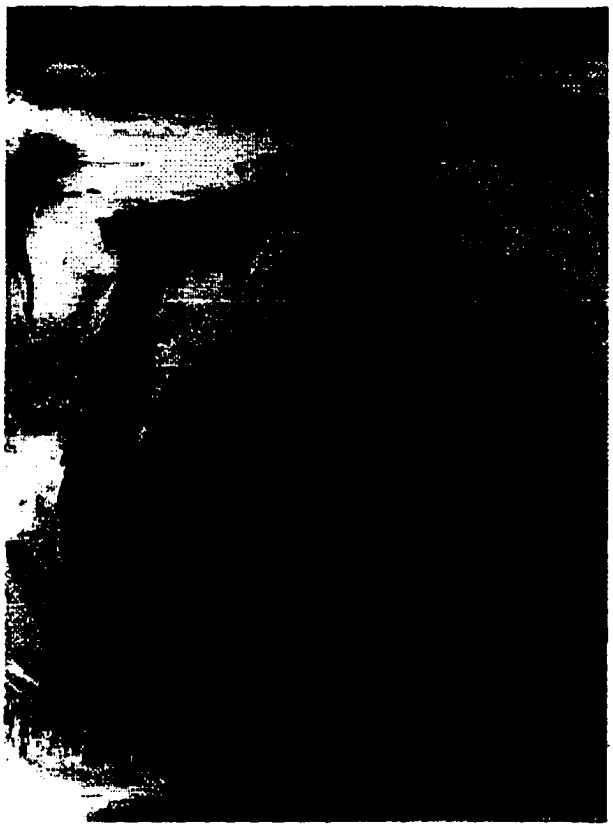
Signed and dated on reverse "Franz Kline '58"

Collection: Smith College Museum of Art, Northampton MA, Gift of Mr. and Mrs. Sigmund Kunstadter

Exhibitions:
ICE/MOMA 63, #40, illus. p. 80
19th & 20th Century Painting from the Collection of the Smith College Museum of Art, AFA traveling exhibition, June 69 - October 1972. Collection of Smith College Museum of Art, Northampton MA

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237.



(K344) REQUIEM

1958

Oil on canvas

8 ft. 5 1/2 in. x 6 ft. 3-1/2 in. (257.8 X 191.8 cm.)

Signed on reverse "Franz Kline 58"

Collection: Albright-Knox Art Gallery, Buffalo NY. Gift of Seymour H. Knox

Exhibitions:
JANIS 58, #11
WHITNEY 68, #61, illus. p. 40, fig. 36 (only Whitney). Collection of Albright-Knox
CINCINNATI 85, #69. Collection of Albright-Knox
Albright-Knox Art Gallery, Buffalo, NY, Abstract Expressionism: The Critical Developments, September-December 1987: #24, illus. p. 191. Collection of Albright-Knox Art Gallery, Buffalo
MENIL 94, #49, illus. p. 93 (not in exhibition). Collection of Albright-Knox Art Gallery, Buffalo, NY; Gift of Seymour H. Knox. (S=101.50*75'.)

References:
Ashton, Dore. "Art," Arts & Architecture 75 (July 1958): disc. p. 11.
Auping, Michael. Abstract Expressionism: The Critical Developments (New York: Harry N. Abrams, Incorporated, 1987): illus. p. 191. Collection of Albright-Knox Art

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Gallery, Buffalo.
Berkson, Bill. "Kline's True Colors," Art in America (October 1986): illus. p. 143.
Brenson, Michael. "Franz Kline--A Legacy In Black And White," The New York Times (January 19, 1986): disc. p. H30.
Danto, Arthur C. "The Vital Gesture: Franz Kline in Retrospect," The Nation (September 6, 1986): disc. p. 187.
Gaugh, Harry F. "Fielding Dawson: An Emotional Memoir of Franz Kline," Art Journal 28 (1) (January 1968): disc. p. 125.
S[awin], M[artica]. "Franz Kline." Arts Magazine 32 (September 1958): disc. p. 58.

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238.



(K392) SIEGFRIED

(1958)

Oil on canvas

8 ft. 7 in. x 6 ft. 9 in.
(261.6 X 205.7 cm.)

Collection: The Carnegie Museum of Art, Pittsburgh PA. Gift of the Friends of the Museum, 1959

Exhibitions:
JANIS 58, #9
Whitney Museum of American Art, NY, The Museum and It's Friends: 18 Living American Artists, March 5-April 12, 1959
WASH GALL 62, #73, illus. p. 32. Collection of Carnegie Institute
National Museum of Modern Art, Tokyo, Two Decades of American Painting, 1966. Collection of Carneigie Institute
WHITNEY 68, #62, illus. p. 45, fig. 41. Collection of Carnegie Institute
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., Painting in New York in the Fifties, 1980: #54, illus. p. 97. Collection of Museum of Art, Carnegie Institute. (S=102 7/8 x 81 1/4".)
CINCINNATI 85, #70. Collection of Carnegie Institute
MENIL 94, #48, illus. p. 91 (not in exhibition). Collection of The Carnegie Museum of Art; Gift of Friends of the

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Museum

Solomon R. Guggenheim Museum, NY, Abstraction in the 20th Century: Total Risk, Freedom, Discipline, February 9 - May 12, 96, illus. p. 105. Collection of The Carnegie Museum of Art, Gift of the Friends of the Museum, 1959

References:

Alloway, Lawrence. "Sign and Surface: Notes on Black and White Painting in New York." Quadrum, 9 (1960): disc. p. 56.

Ashton, Dore. "The American Section of the Venice Biennale." XXe Siecle, 14 (June 1960): illus. p. 119.

Ashton, Dore. "Franz Kline," Cimaise, 8/no. 53 (May/June 1961): illus. p. 78, disc. p. 82.

Berkson, Bill. "Kline's True Colors." Art in America (October 1986): illus. p. 142, disc. p. 143.

Brenson, Michael. "Franz Kline--A Legacy In Black And White." The New York Times (January 19, 1986): disc. p. H30.

Butler, Barbara. "Franz Kline in Retrospect." Arts 37 (4) (January 1963): illus. p. 33.

Danto, Arthur C. "The Vital Gesture: Franz Kline in Retrospect." The Nation. September 6, 1986: disc. p. 187.

Dypreau, Jean. "Franz Kline." XXeme Siecle no. 26 (May 1964): disc. p. 114.

Gaugh, Harry F. "Fielding Dawson: An Emotional Memoir of Franz Kline." Art Journal 28 no.1 (January 1968): disc. p. 125.

Gaugh, Harry. "Franz Kline's Romantic Abstraction." Artforum (Summer 1975): illus. p. 35, disc. p. 37.

Gaugh, Harry. "Franz Kline: The Man." Art News 84 no. 10 (December 1985): illus. p. 62, disc. pp. 62, 63.

Hamill, Pete. "Beyond the Vital Gesture." Art & Antiques (May 1990): disc. p. 116.

Hunter, Sam. Introduction: American Art Since 1950. Seattle: Seattle World's Fair, 1962: illus. p. 35.

Kramer, Hilton. "Report on the Carnegie International." Arts, 33 (January 1959): illus. and disc. p. 33.

O'Hara, Frank. "Franz Kline Talking," Evergreen Review Reader. New York: Grove Press, 1968.:1968, disc. p. 199.

Rand, Harry. "The 30's and Abstract Expressionism." Wilmerding, John, ed: The Genius of American Painting. New York, 1973: illus. p. 297.

Rosenthal, Mark. Abstraction in the Twentieth Century: Total Risk, Freedom, Discipline. New York: Solomon R. Guggenheim Museum, 1996: illus. p. 105.

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Rosenzweig, Phyllis. The Fifties: Aspects of Painting in New York. Washington, DC: Hirshhorn Museum & Sculpture Garden, 1980: illus. p. 97. (S=102 7/8 x 81 1/4'.)

Rubin, William S. "Pittsburgh: The Carnegie International." Art International 3 (1959): disc. p. 20.

S[awin], M[artica]. "Franz Kline." Arts 32 (September 1958): disc. p. 58.

Sandler, Irving. The Triumph of American Painting. New York: Praeger Publishers Inc., 1970: illus. p. 259, disc. p. 257.

Zevi, Adachiara. Kline. Milan: Electa, 1987: illus. p. 30.

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239.



(K394)
SISKIND

1958

Oil on canvas

6 ft. 8 in. x
9 ft. 3 in.
(203.2 X
281.9 cm.)

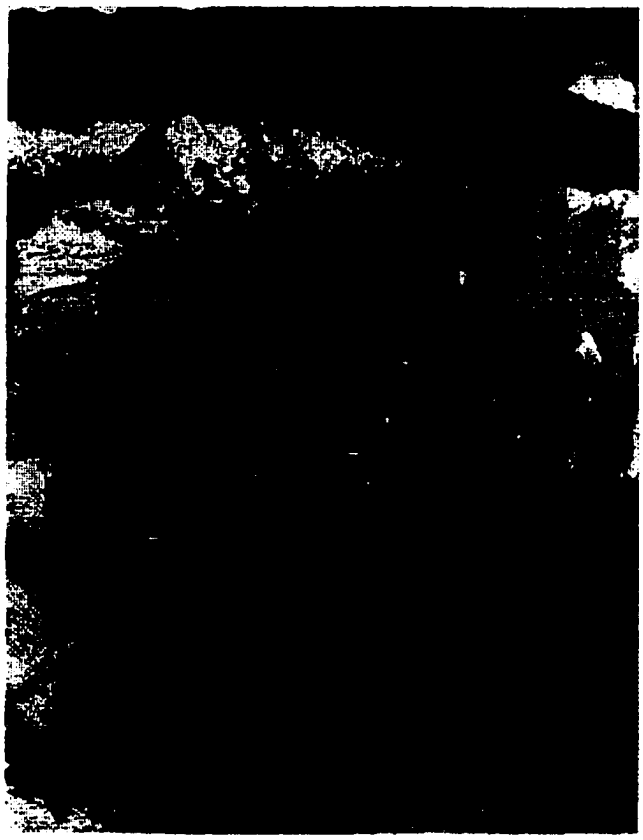
Collection: Detroit Institute of the Arts, Detroit

Exhibitions:
JANIS 58, #10. (S=103*81.)
WHITECHAPEL 94, #44. Founder's Society Purchase. W. Hawkins Ferry Fund. Collection of The Detroit Institute of the Arts, Detroit, MI.

Remarks:
Titled for his friend Aaron Siskind, the photographer.

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240.



(K343) Study for REQUIEM

(1958)

Ink on Japanese paper mounted on Bristol board

11 x 8-1/2 in. (27.9 X 21.6 cm.)

Collection: Baltimore Museum of Art, Baltimore, MD. Purchase, Sadie A. May Bequest Fund

Exhibitions:
CHICAGO 61, #27. Collection of Janis Gallery
WASH GALL 62, #74. Collection of Baltimore Museum
MENIL 94, #46, illus. p. 89. Collection of The Baltimore Museum of Art; Sadie A. May Bequest Fund

References:
Kingsley, April. "Conflict In Color." Newsweek (August 6, 1979): disc. p. 79.

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241.



(K513) Untitled

1958

Oil on canvas

79 x 51 in. (200.7 X 129.5 cm.)

Signed and dated

Exhibitions:
WASH GALL 62, #75. Collection of Bollt. (S=78.5*51.)
M-G GALL 67, #9, illus. p. 19. (S=79*51.25.)

References:
Gaugh, Harry. "Franz Kline's Romantic Abstraction," Artforum (Summer 1975): illus. p. 35.

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242.



(K68) BLACK, WHITE AND BLUE

(1959)

Oil

79 x 64 in. (200.7 X 162.6 cm.)

Exhibitions:
JANIS 60, #26, illus.

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243.



(K72) BLACK, WHITE AND GREY

1959

Oil on canvas

8 ft. 9 in. x 6 ft. 6 in. (266.7 X 198.1 cm.)

Signed and dated on reverse "FRANZ KLINE/59"

Collection: Metropolitan Museum of Art, NYC. George A Hearn Fund

Exhibitions:
JANIS 60, #6, illus. (not in exhibition)
Metropolitan Museum of Art, Three Centuries of American Painting, 1965
WHITNEY 68, #65 (only Whitney). Collection of Metropolitan Museum of Art, George A. Hearn Fund

References:
Rand, Harry. "The 30's and Abstract Expressionism," in The Genius of American Painting, by Wilmerding, John, ed: New York, 1973: illus. p. 292.

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244.



(K78) BRASS AND RED

1959

Oil on canvas

68 x 39 in. (172.7 X 99.1 cm.)

Signed and dated on reverse

Exhibitions:
M-G GALL 67, #13, illus. p. 25. titled here Red and Brass. (T=Red and Brass.)

References:
Alloway, Lawrence. "Kline's Estate," Arts Magazine, XLI, no. 6 (April 1967). titled here Red and Brass, illus. p. 43. titled here Red and Brass. (T=Red and Brass.)

Remarks:
Red predominates, but titled Brass and Red in Janis Estate inventory (#8544), so that is presumably the artist's title. In addition the painting contains discrete amounts of purple, orange, green, three blues, white yellow, black, pink, and gray.

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245.



(K89) CALUMET CITY

(1959)

Oil on canvas

15-1/4 x 14 in. (38.7 X 35.6 cm.)

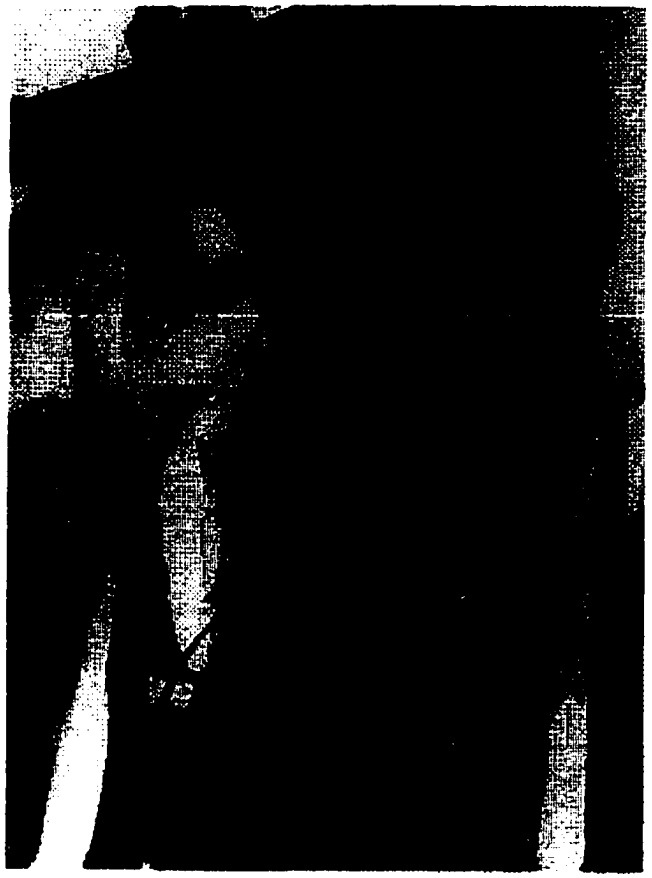
Exhibitions:
JANIS 60, #17, illus.
DWAN 61, #4
WASH GALL 62, #77. Collection of Felix Landau G. (M=O/B.)

References:
VITAL GESTURE., disc. p. 25

Remarks:
Title refers to a city near Chicago which Kline visited in 1957 with Philip Guston and Aaron Siskind for an "all night spree," as Guston put it, when they were jurors for the "Exhibition Momentum '57, Chicago."

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246.



(K94) CHARCOAL BLACK AND TAN

(1959)

Oil on canvas

9 ft. 4 in. x 6 ft. 10-1/2 in. (284.5 X 209.6 cm.)

Signed on reverse

Collection: Empire State Plaza Art Collection, Albany NY

Exhibitions:
CHICAGO 61, #17. Collection of Janis Gallery (S=112*82.)
ICE/MOMA 63, #53, illus. p. 95
M-G GALL 67, #10, illus. p. 20
WHITNEY 68, #66, illus. p. 49, fig. 45. Collection of M-G G

References:
Fabri, Ralph. "Franz Kline Retrospective," Today's Art (October 1968): disc. p. 9.
McDarrah, Fred. Looking Back at Kline, The Village Voice (October 17, 1968): illus. p. 19.
O'Dell, Kathy. "Franz Kline," in The Empire State Collection: Art for the Public. New York: Harry N. Abrams, Inc., 1987: illus. p. 91, disc. p. 90.
Schuyler, James. "As American as Franz Kline," Art News 67 (October 1968): illus. p. 33.

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247.



(K214) INITIAL

(1959)

Oil on canvas

8 ft. 4-1/2 in. x 6 ft. 5-1/2 in. in. (255.3 X 196.9 cm.)

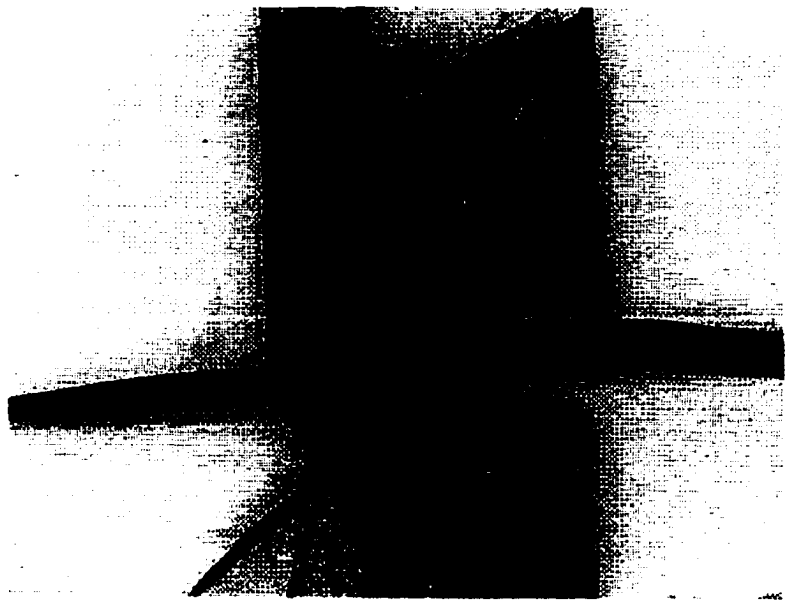
Exhibitions:
JANIS 60, #2, illus.
WHITNEY 68, #69 (only Whitney). Collection of Edward Albee. (T=Initional.)

References:
Gaugh, Harry. "Franz Kline's Romantic Abstraction." Artforum (Summer 1975): illus. p. 35, disc. p. 36. (T=Initional.)
Genauer. Emily. "Early-Barroom Period of Avant-Garde Master." New York Herald Tribune (February 12, 1961): illus. p. 20. Collection of Robert C. Scull, Great Neck.
"Franz Joseph Kline Dead; Top Expressionist Painter." New York Herald Tribune (May 15, 1962): illus. p. 22.
Schuyler, James. "Reviews and previews." Art News 59 (February 1961): disc. p. 10.

Remarks:
Error in title occurred in 1968 Whitney catalogue and has been perpetuated since in some publications. Title was "Initial" in JANIS 60 catalogue, and on Janis's 1960 sales report, both of which were during the artist's life and presumably more accurate.

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248.



(K245) LINE THROUGH WHITE OBLONG

1959

Oil on canvas

60-1/4 x 80-3/8 in. (153.0 X 204.2 cm.)

Signed and dated on reverse "Franz Kline '59"

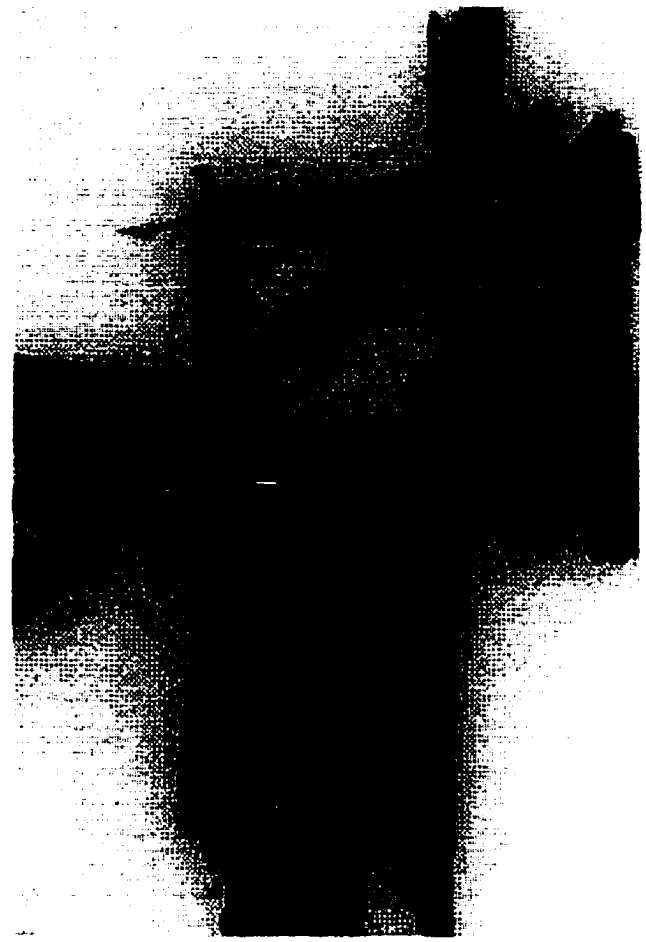
Collection: The Museum of Contemporary Art, Los Angeles. The Panza Collection

Exhibitions:
Museum of Contemporary Art, LA, The Panza Collection, February 13-September 19, 1985: illus.
Museum of Contemporary Art, LA, Individuals: A Selected History of Contemporary Art, December 10, 1987-January 8, 1988.

References:
"Franz Kline - American," Art International 4, no. 7 (September 1960): illus. p. 41.
Art of the Sixties & Seventies: The Panza Collection. New York: Rizzoli, 1988: illus. p. 158, disc. p. 264. Collection of MOCA.
Ashton, Dore. "Franz Kline," Cimaise 8, no. 53 (May/June 1961): illus. p. 79. Collection of Count Giuseppi Panza di Biumo, Milan.

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249.



(K260) MARS BLACK AND WHITE

1959

Oil on canvas

82 x 54-3/4 in. (208.3 X 139.1 cm.)

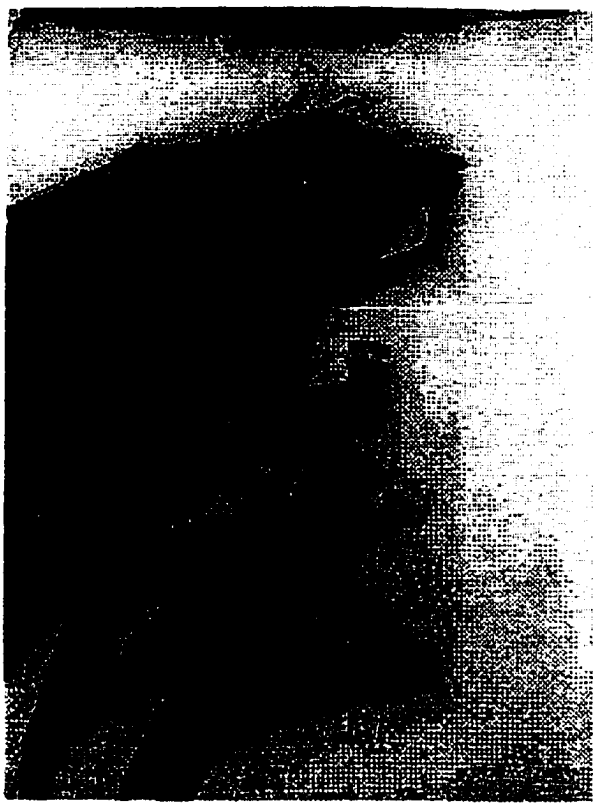
Signed and dated on reverse "Kline 59"; "Mars Black and White" inscribed on stretcher

Exhibitions:
JANIS 63, #18, illus: upside down. Collection of Mrs Leon Mnuchin
DEL RE 84, #8, illus. p. 16

References:
Degener, Patricia. "Kline's Paintings Are Still Strong," St. Louis Post-Dispatch (September 19, 1984): illus. p. 4C
Reif, Rita. "Auctions: Postwar art in 3 sales," The New York Times (May 6, 1983), illus. p. C26.
Zevi, Adachiara. Kline, in. Milan: Electa, 1987, illus. p. 25. (D=nd; T= Mars White and Black (Mars bianco e nero).)

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250.



(K293) ORLEANS

1959

Oil on canvas

91-1/2 x 76-1/2 in.
(232.4 X 194.3 cm.)

Signed and dated on
reverse "Franz Kline '59"

Collection: The Museum of Contemporary Art, Los Angeles.
The Panza Collection, Los Angeles

Exhibitions:
JANIS 60, #11, illus: (S=79*60.)
ICE/MOMA 63, #51, illus. p. 91. Collection of Panza
The Museum of Contemporary Art, LA, The Panza Collection, February 13-September 29, 1985: illus.
The Museum of Contemporary Art, LA, Individuals: A Selected History of Contemporary Art, December 10, 1987-January 8, 1988

References:
"Franz Kline - American." Art International 4, no. 6 (June 1960): illus. p. 56.
VITAL GESTURE. disc. p. 125.
Kingsley, April. "Franz Kline in Provincetown." Provincetown Arts 1, no. 1 (August 1985): disc. p. 7.
O'Hara, Frank. "Franz Kline." Art Chronicles 1954-1966. New York: George Braziller, 1975: disc. p. 48.
Art of the Sixties & Seventies: The Panza Collection.

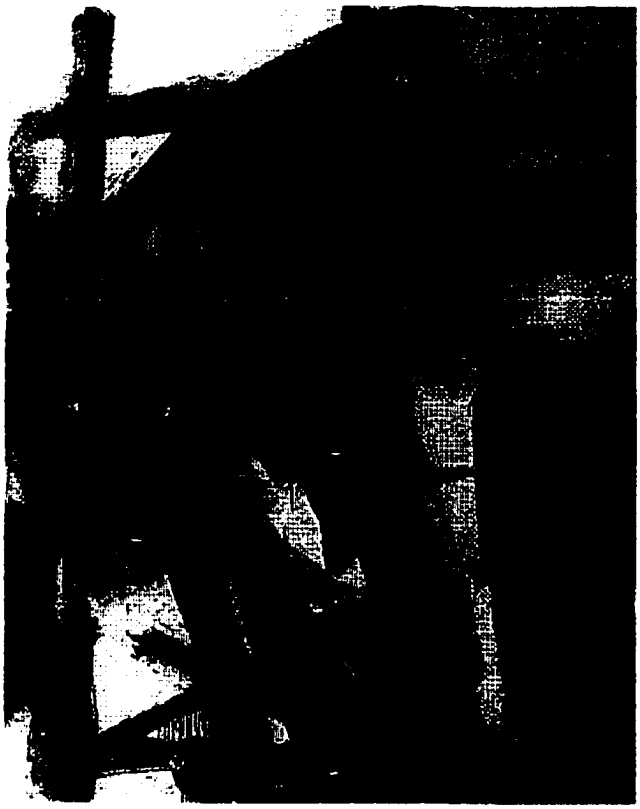
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New York: Rizzoli, 1988: illus. p. 157.
Pleynet, Marcelin. "Franz Kline et la tentative post-cubiste." Tel Quel 19 (1964): disc. pp. 102, 104.
Schuyler, James. "Reviews and previews," Art News 59 (February 1961): disc. p. 10, illus. p. 104.
Trini, Tommaso. "At Home With Art: The Villa of Count Giuseppe Panza di Biumo." Art in America 58 (September 1970): illus. and disc. p. 104.

Remarks:
Title may refer to Orleans, Massachusetts, on Cape Cod. There the land elbows around to the lower Cape and Provincetown where Kline had a summer studio.

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251.



(K351) RUE

1959

Oil on canvas

8 ft. 6 in. x 6 ft. 7 in. (259.1 X 200.7 cm.)

Signed and dated "Franz Kline '59"

Exhibitions:
JANIS 60, #5, illus.
CHICAGO 61, #16. Collection of Janis Gallery
ICE/MOMA 63, #50, illus. p. 90. Collection of KE
SUNY BINGHAMTON 77, #103, illus. p. 79. Collection of KE
WHITECHAPEL 94, #55, illus. p. 121. Private Collection.

References:
O'Hara, Frank. "Franz Kline," in Art Chronicles 1954-1966. New York: George Braziller, 1975: disc. p. 47.
Zevi, Adachiara. Kline. Milan: Electa, 1987: illus. p. 31.

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252.



(K360) SAWYER

(1959)

Oil on canvas

82 x 66-1/2 in.
(208.3 X 168.9 cm.)

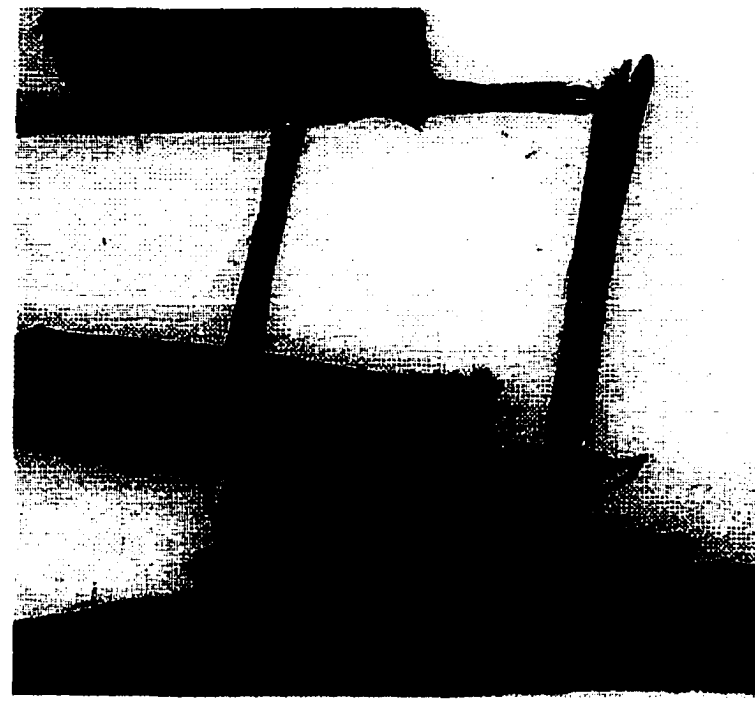
Exhibitions:
JANIS 60, #3, illus.
M-G GALL 67, #12, illus. p. 23
WHITNEY 68, #72, illus. p. 60, fig. 57 (only Whitney).
Collection of Richard Hodgson, New Canaan CT

References:
Alloway, Lawrence. "Kline's Estate," Arts Magazine, 41 (6) (April 1967): illus. p. 42.
Goldwater, Robert. "Franz Kline: Darkness Made Visible," Art News 66 (March 1967): illus. p. 42.
Kingsley, April. "Franz Kline in Provincetown," Provincetown Arts 1 (1) (August 1985): illus. and disc. p. 7.

Remarks:
Title may refer to Kenneth Sawyer, an art critic who wrote an essay on Kline's work for the 1960 Venice Biennale catalogue, Helen Sawyer, or Tom Sawyer, Provincetown friends. Tom Sawyer helped him renovate his Cottage Street studio/house around the time he was painting this work.

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253.



(K384) SEPIA, BLACK AND GREEN

(1959)

Oil on canvas

72-1/2 x 79-3/4 in. (184.2 X 202.6 cm.)

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254.



(K774) Study for INITIAL

(1959)

Ink on paper

9-1/2 x 8 in. (24.1 X 20.3 cm.)

Signed on front lower left "KLINE"

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255.



(K234) Study for LE GROS

(1959)

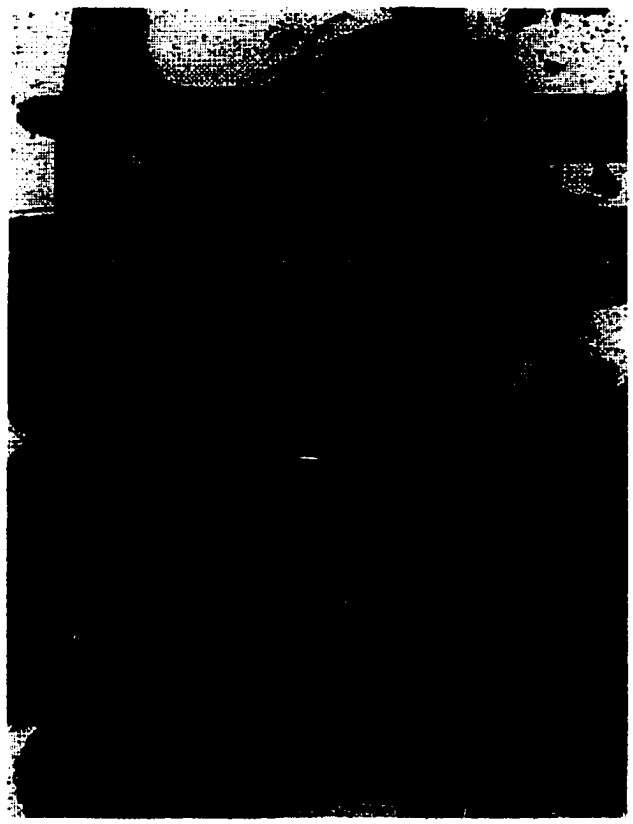
Ink on paper

8 x 9 in. (20.3 X 22.9 cm.)

Exhibitions:
MCKEE 75, #25, illus.

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256.



(K350) Study for RUE

(1959)

Ink on paper

10-3/4 x 8-7/8 in. (27.3 X 22.5 cm.)

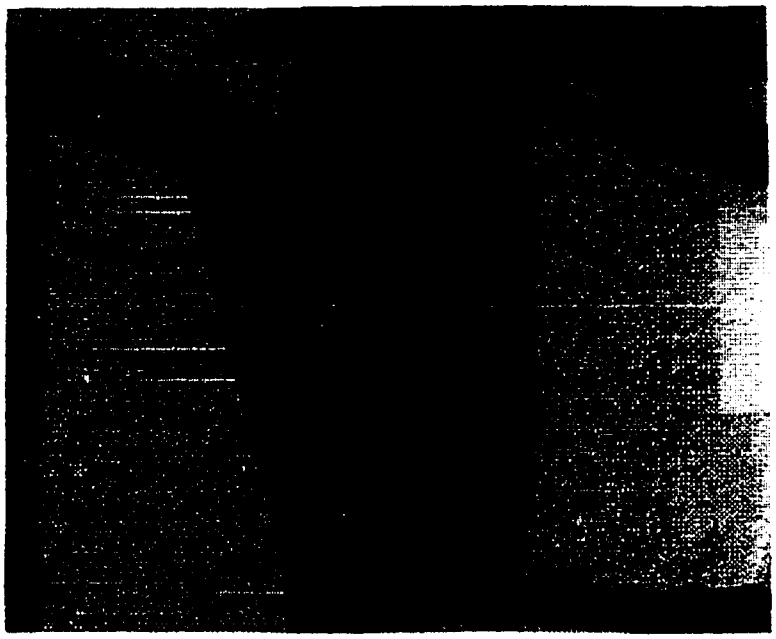
Signed on front lower right "Kline"

Exhibitions:
M-G GALL 67, #54, illus. p. 38

References:
Villeneuve, Paquerette. "Franz Kline," Aujourd'hui 6 (June 1962), (T=Peinture, D=1957-58.)

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257.



(K428) Study for TORRES

(ca. 1959)

Ink on paper

8 x 10 in. (20.3 X 25.4 cm.)

Exhibitions:
MCKEE 75, #33, illus.

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258.



(K1271) Study for TORRES

(1959)

Ink on paper

8 x 10 in. (20.3 X 25.4 cm.)

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259.



(K433) TURBIN

1959

Oil on canvas

9 ft. 4-1/2 in. x 6 ft. 6 in. (285.8 X 198.1 cm.)

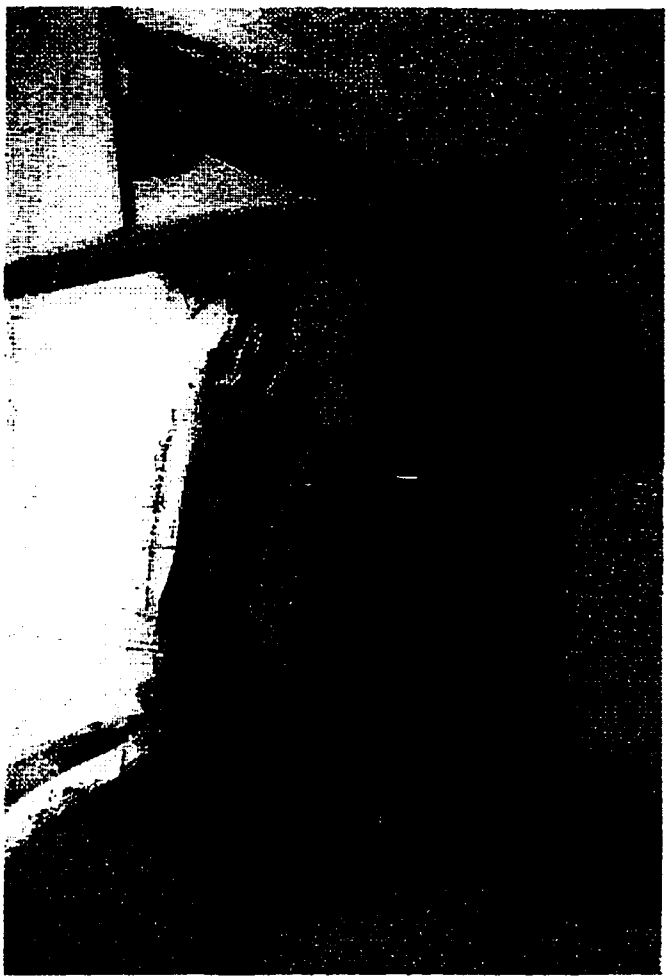
Signed and dated on reverse "Franz Kline - 59"

Exhibitions:
JANIS 60, #8, illus.
Sidney Janis Gallery, NY, Nine American Painters, April 11=23. 1960, #3, illus.
Galerie Beyeler, Basel, XXX Basle, June 22-August 1971

References:
"Franz Kline - American," Art International 4, no. 7 (September 1960): illus. p. 41.
Sawyer, Kenneth. "U.S. Collectors of Modern Art: The Grossman Collection," Studio 69 (February 1965): illus. p. 87.

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260.



(K475) YELLOW ORANGE AND PURPLE

(1959)

Oil on canvas

75 x 51-1/2 in. (190.5 X 130.8 cm.)

Exhibitions:
PHILLIPS 79, #4, illus. p. 52. upside down. The Leonard Brown Family Collection
WHITECHAPEL 94, #54, illus. p. 120. Collection of Audrey and Sidney Irmas, Los Angeles, CA.

References:
Hopkins, Budd. "Franz Kline's Color Abstractions: Remembering and Looking Afresh," Artforum (Summer 1979): illus. p. 39, disc. p. 40.
King, Pamela J: "Color him Franz Kline," Los Angeles Herald Examiner (July 20, 1979): disc. p. E4.

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261.



(K1502) UNTITLED [COLLAGE PAINTING]

(1959)

Oil, collage on paper mounted on board

18-1/2 x 22-1/2 in. (47.0 X 57.2 cm.)

Signed on front lower right "Kline"

Remarks:
Only records are Allan Stone Gallery transparency and B&W.

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262.



(K515) UNTITLED

(1959)

Oil on canvas

32 x 36 in. (81.3 X 91.4 cm.)

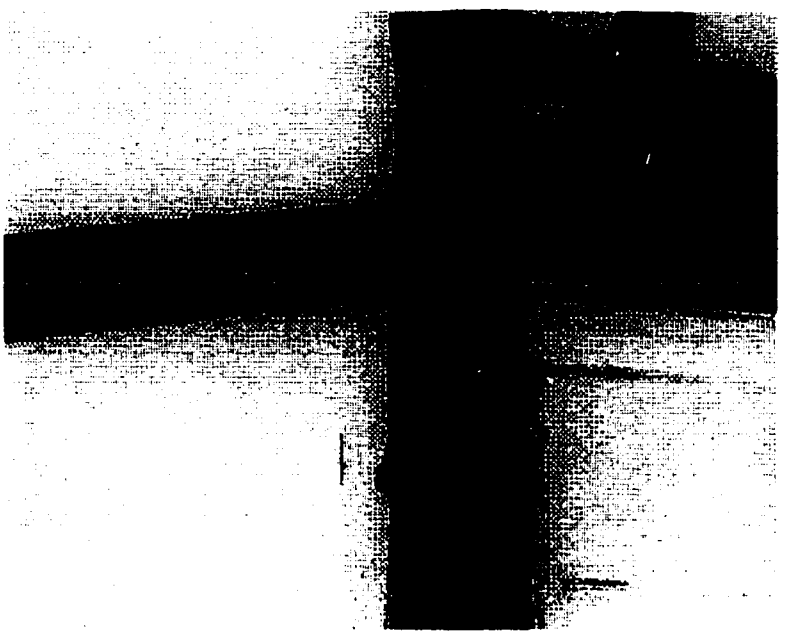
Exhibitions:
CINCINNATI 85, #77. Private Collection, London.
(S=31.5*35.5.)

References:
VITAL GESTURE., illus. p. 112

Remarks:
An unusual configuration, with vaguely figural overtones, apparently painted very coarsely in many layers.

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263.



(K19) BETHLEHEM

1959-60

Oil on canvas

62 x 76 in.
(157.5 X 193.0
cm.)

Signed and dated on reverse "Kline'59, '60"; "Bethlehem" on stretcher

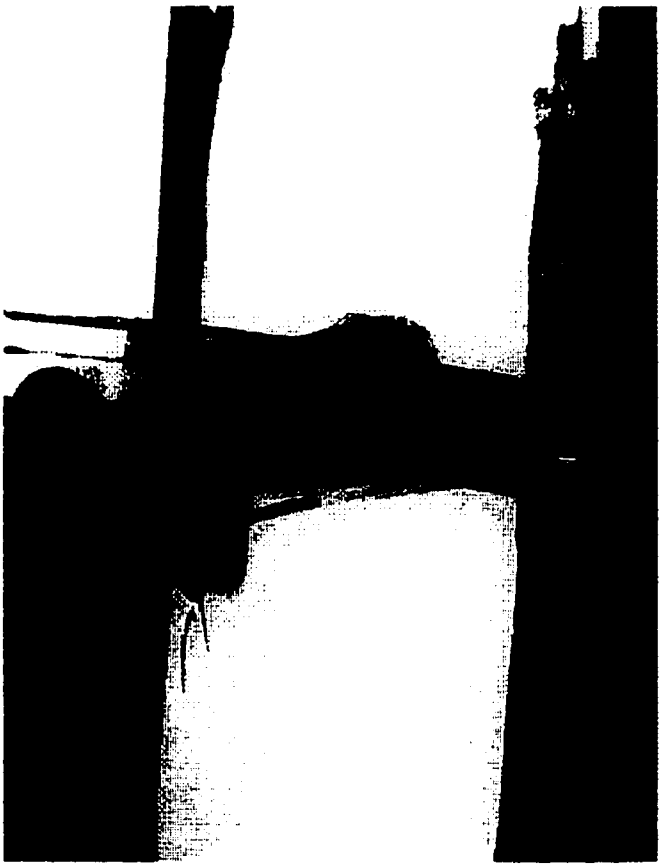
Exhibitions:
JANIS 60, #1, illus.

References:
"Franz Kline - American." Art International 4/6 (June 1960): illus. p. 57.
Gaugh, Harry. "Franz Kline's Romantic Abstraction." Artforum (Summer 1975): illus. p. 35, disc. p. 36.
VITAL GESTURE. disc. pp. 63, 98.
Schuyler, James. "Reviews and previews." Art News 59 (February 1961): disc. p. 10.

Remarks:
Title refers to the city in Pennsylvania, though a Christian implication cannot be ruled out.

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264.



(K56) BLACK AND WHITE No. 2

(1960)

Oil on canvas

80-3/4 x 61 in. (205.1 X 154.9 cm.)

Collection: Archer M. Huntington Art Gallery, University of Texas, Austin TX. The James and Mari Michener Collection

Exhibitions:
The Solomon R. Guggenheim Museum, 1961
WASH GALL 62, #85, illus. p. 35 (only Washington). Collection of Michener Fdtn. Allentown Art Museum. (S=81*62.)
University of Texas at Austin, Abstract Expressionists and Imagists: A Retrospective View, February 1-March 28, 1975
CINCINNATI 85, #82. Collection of University of Texas at Austin, Michener Coll. (S=89.5*60.75.) Pennsylvania Academy, Philadelphia PA, 1986
Albright-Knox Art Gallery. Buffalo, NY, Abstract Expressionism: The Critical Developments, September 19-November 29, 1987: #28, illus. p. 193. Collection of Huntington Gallery, University of Tx, Austin. (S=89.5*60.75.)

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References:

Arnason, H. H: Introduction, American Abstract Expressionists and Imagists. New York: Solomon Guggenheim Museum, Oct. 13 - Dec. 31, 1961: illus. p. 55, disc. p. 28. Collection of Michener Foundation, Pipersville PA.

Ashton, Dore. "Art USA - 1962," The Studio, 163 (March 1962): illus. Collection of James A. Michener Art Center, PA.

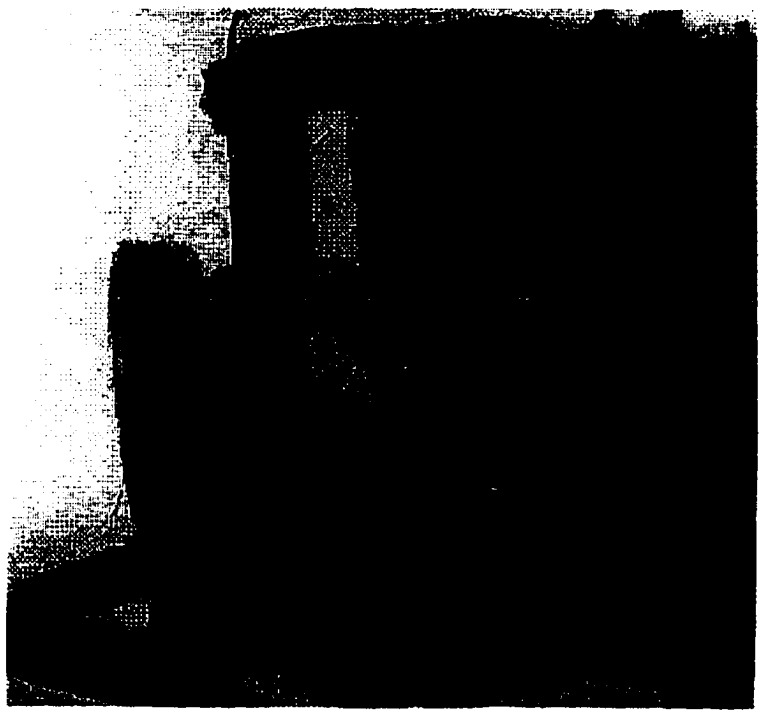
Auping, Michael. Abstract Expressionism: The Critical Developments. New York: Harry N. Abrams, Incorporated, 1987, illus. p. 193. On loan to the Archer M. Huntington Art Gallery, University of Texas, Austin.

Kroll, Jack. "American painting and the convertible spiral," Art News 60 (November 1961): illus. p. 34. Collection of Michener Foundation, Pipersville PA.

VITAL GESTURE, #82, illus. p. 23 and disc. p. 143.

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265.



(K57) BLACK AND WHITE #3

1960

Oil on canvas

72-3/4 x 80-3/4 in. (184.8 X 205.1 cm.)

Signed and dated on reverse

Exhibitions:
M-G GALL 67, #17, illus. p. 24. (T=Black and White No. 60; S=80.75*72.75.)

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266.



(K65) BLACK SIENNA

(1960)

Oil on canvas

92 x 67 in. (233.7 X 170.2 cm.)

Exhibitions:
DWAN 61, #1, illus.
WASH GALL 62, #86. Collection of Dwan
DWAN 63, #9, illus. p. 13
Marisa del Re Gallery, NY, Nine Contemporary Masters, September 29-October 22, 1983 (S=92.25*68.)
DEL RE 84, #10, illus. p. 20
MENIL 94, #56, illus. p. 104. Collection of Louise and Bernard Lamarre, Montreal. (P; S=92.250*68.)

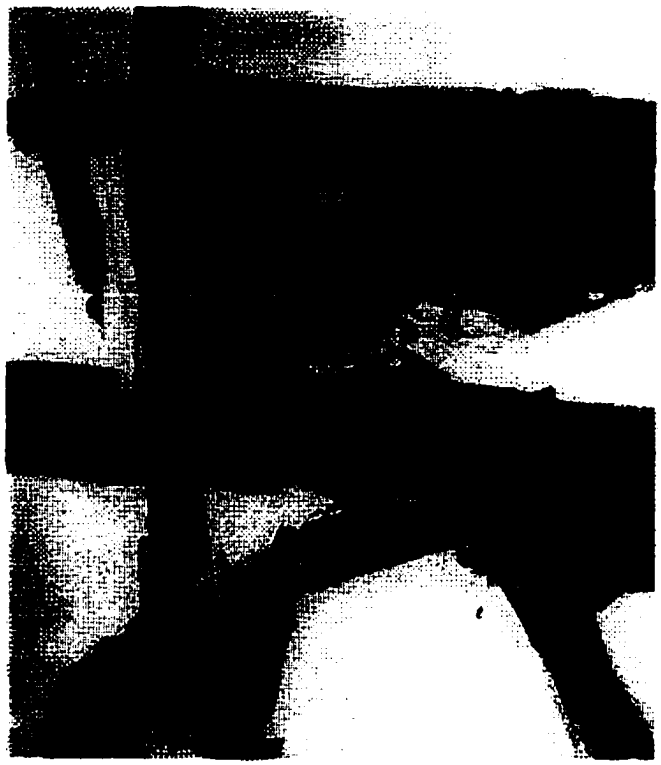
References:
Alvard, Julien. "Franz Kline," Aujourd'hui 4 (October 1964): illus. p. 8 disc. p. 10.
F., D. "Franz Kline, Dwan Gallery," Artforum 1, no. 12 (1963): disc. p. 10.
Ferger, Kim. "Noteworthy Kline Show at Greenberg Gallery," West End Word (September 21, 1984): disc. p. 21.
Langnser, Jules. "Los Angeles Letter," Art International 5 (June-August 1961): illus. and disc. p. 64. Collection of Dwan Gallery, Los Angeles.
Russell, John. "Art: The Paintings of Franz Kline in

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Exhibition at Marisa del Re," The New York Times (May 11, 1984): illus. and disc. p. 21.

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267.



(K112) CONTRADA

1960

Oil on canvas

92 x 79-1/4 in. (233.7 X 201.3 cm.)

Signed and dated on reverse "FRANZ KLINE/60"; "Contrada" on stretcher

Exhibitions:
Sidney Janis Gallery, NY, Ten American Painters, May 8-June 3, 1961: #6, illus. (S=92*67.)
DWAN 63, #8, illus. p. 12. (S=92*79.)

References:
Langsner, Jules. "Franz Kline, Calligraphy and Information Theory," Art International 7, no. 3 (March 1963): illus. p. 27, disc. pp. 26, 27, 28.
Marchis, Giorgi. Kline, Art International 8, no. 1 (January 1964): illus. p. 55.

Remarks:
Title is Italian for road or country. Kline did quite a bit of traveling around the Italian countryside by car on his 1960 trip to Venice.

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268.



(K126) CUPOLA

1958-60

Oil on canvas

6 ft. 6 in. x 8 ft. 11 in. (198.1 X 271.8 cm.)

Signed and dated on reverse "Franz Kline "58-'60"

Collection: Art Gallery of Ontario, Toronto. Gift from the Women's Committee Fund

Exhibitions:
JANIS 61, #2, illus.
WASH GALL 62, #81, illus. p. 33. Collection of Art Gallery of Toronto, Gift from the Women's Committee Fund. (S=78*106.25.)
ICE/MOMA 63, #49, illus. p. 89. Art Gallery of Ontario,
WHITNEY 68, #73. Art Gallery of Ontario
CINCINNATI 85, #73. Art Gallery of Ontario. (S=78*106.25.)
Albright-Knox Art Gallery, Buffalo, NY, Abstract Expressionism: The Critical Developments, September-December 1987: #25 illus. p. 191. Art Gallery of Ontario (S=78*106.25.)
WHITECHAPEL 94, #56, illus. p. 123. Art Gallery of Ontario
MENIL 94, #47, illus. p. 90 (not in exhibition). Art Gallery of Ontario (S=78*106.250.)

References:
Auping, Michael. Abstract Expressionism: The Critical Developments. New York: Harry N. Abrams, Inc., 1987: illus. p. 191. Collection of Art Gallery of Ontario, Toronto.
Brenson, Michael. "Franz Kline--A Legacy In Black And White." The New York Times (January 19, 1986): disc. p. H30.
de Kooning, Elaine. "Franz Kline: Painter of his own life."

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Art News 61 (November 1962): illus. p. 29 behind artist in studio photo by Fred McDarrah. (D=1958.)

Dypreau, Jean. "Franz Kline." XXeme Siecle no. 26 (May 1964): illus. p. 114.

Gaugh, Harry. "Franz Kline's Romantic Abstraction." Artforum (Summer 1975): illus. p. 36.

J[udd], D[onald]. "New York Exhibitions: In the Galleries, Franz Kline." Arts 36 (February 1962): disc. p. 44.

"A Fitting Tribute," Newsweek. November 5, 1962: illus. p. 104 behind artist in studio photo by Fred McDarrah.

Oeri, Georgine. "Notes on Franz Kline." Quadrum, 12 (1961): illus. p. 102, disc. p. 100.

Zevi, Adachiara. Kline. Milan: Electa, 1987: illus. p. 19.

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269.



(K136) DIAMOND

1960

Oil on canvas

64-1/2 x 79-1/4 in. (163.8 X 201.3 cm.)

Signed and dated on reverse "Kline 60"

Exhibitions:
JANIS 63, #24, illus.
CINCINNATI 85, #81. Collection of M/M Gilbert Kinney

References:
Gaugh, Harry. "Franz Kline's Romantic Abstraction," Artforum (Summer 1975): illus. p. 36.
VITAL GESTURE, 57-58.

Remarks:
Though abstract, it looks like an old style train with a cowcatcher. Its title may or may not refer to Black Diamond, the streamlined, cowcatcherless train Kline drew on a manilla envelope in 1949 or 1950 as Gaugh (VG 57-58) asserts.

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270.



(K189) HARLEMAN

(1960)

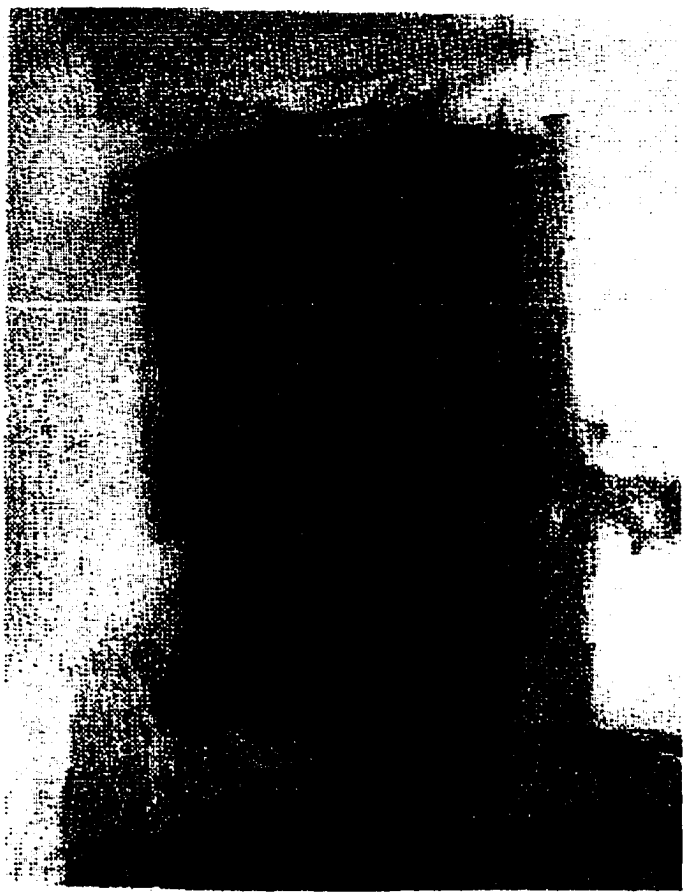
Oil on canvas

4 ft. 5 in. x 8 ft. 6 in. (134.6 X 259.1 cm.)

Exhibitions:
DWAN 61, #2
DWAN 63, #7, illus: Collection of M/M Melvin Hirsh

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271.



(K190) HARLEY RED

(1959-60)

Oil on canvas

82 x 67 in. (208.3 X 170.2 cm.)

Exhibitions:
ICE/MOMA 63, #54, illus. p. 96. Collection of Daniel Weitzman
WHITNEY 68, #74, illus. p. 52, fig. 48 (only Whitney). Collection of M/M Robert Kardon
PHILLIPS 79, #15, illus. p. 65. Collection of M/M Robert Kardon
CINCINNATI 85, #78. Collection of M/M Robert Kardon

References:
"Kline and Smith." Art International 4/4 (May 1960): disc. p. 67.
Brenson, Michael. "Franz Kline--A Legacy In Black And White." The New York Times (January 19, 1986): disc. p. H30. (T=Harley Two Red.)
B[utler], B[arbara]. "Franz Kline," Arts 34 (April 1960): disc. p. 55.
Forgey, Benjamin. "Phillips brings out color abstractions of Franz Kline." The Washington Star (March 1, 1979): disc. p. B3.

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Gaugh, Harry. "Franz Kline: The Abstractions with Color." Mizue, 896 (November 1979): illus. p. 96.
VITAL GESTURE., illus. p. 115, disc. p. 114
Hopkins, Budd. "Franz Kline's Color Abstractions: Remembering and Looking Afresh." Artforum (Summer 1979): disc. p. 40.
Kingsley, April. "Conflict In Color." Newsweek. (August 6, 1979): disc. p. 79.
King, Pamela J: "Color him Franz Kline." Los Angeles Herald Examiner (July 20, 1979): disc. p. E4.
Schuyler, James. "Reviews and previews." Art News 59 (February 1961): disc. p. 10.
Sozanski, Edward J. "Abstractionism: Here, it takes on real dimensions." The Philadelphia Inquirer (June 29, 1986): disc. p. 12H

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272.



(K198) HENRY H

(1959-60)

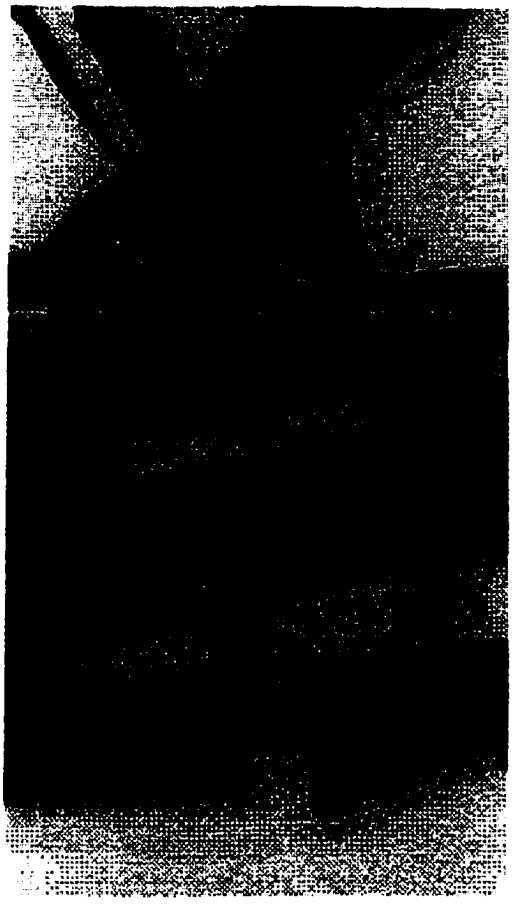
Oil on canvas

79-1/2 x 60 in. (201.9 X 152.4 cm.)

Reference:
Kingsley, April. "Franz Kline in Provincetown," Provincetown Arts 1, no. 1 (August 1985): disc, p. 7.

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273.



(K208) HORIZONTAL RUST

1960

Oil on canvas

86-1/2 x 49 in. (219.7 X 124.5 cm.)

Signed and dated on reverse "Franz Kline - 60"

Collection: Cincinnati Art Museum, Cincinnati OH

Exhibitions:
WASH GALL 62, #87, illus. p. 34. Collection of Mrs. Albert Lasker
JANIS 63, #22, illus: Collection of Mrs. Albert Lasker
WHITNEY 68, #75, illus. p. 51, fig. 47. Collection of Mrs. Albert Lasker
CINCINNATI 85, #82. Collection of Cincinnati Museum (S=86.75*49.)

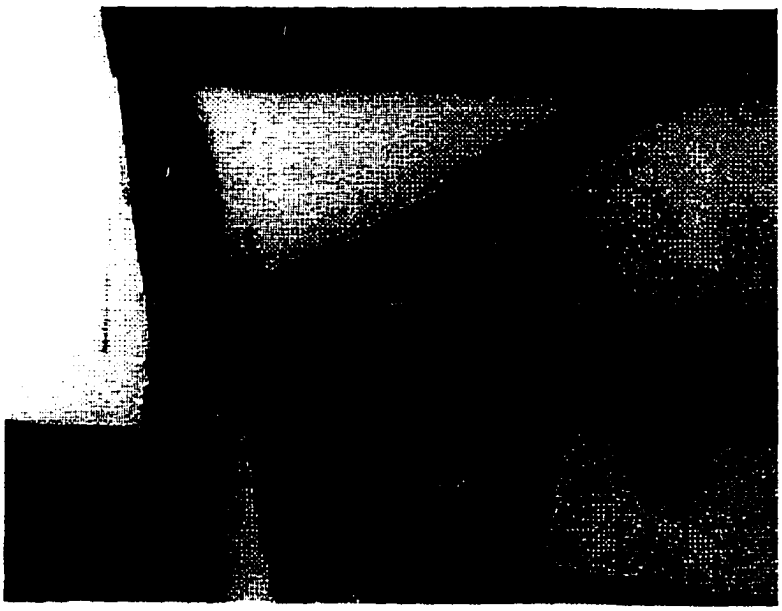
References:
Gaugh, Harry. "Franz Kline's Romantic Abstraction," Artforum (Summer 1975): illus. p. 35.
Hamill, Pete. "Beyond the Vital Gesture," Art & Antiques (May 1990): illus. p. 117, disc. p. 116.
"Franz Kline Remembered," Horizon, 29/3 (April 1986): illus. p. 14.
Kozloff, Max. "Kline," Art International 8, no. 1 (January

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1964), illus. p. 45.
McDarrah, Fred. Looking Back at Kline, The Village Voice (October 17, 1968): illus. p. 19.
Sozanski, Edward J: "Abstractionism: Here, it takes on real dimensions," The Philadelphia Inquirer (June 29, 1986): illus. p. 12H.

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274.



(K239) LEHIGH V SPAN

1959-60

Oil on canvas

60-1/4 x 80 in. (153.0 X 203.2 cm.)

Signed and dated on reverse upper center "Franz Kline 59-60"; on stretcher "Lehigh V Span"

Collection: San Francisco Museum of Modern Art, San Francisco, January. Gift of the Hamilton-Wells Collection, 1984

Exhibitions:

San Francisco Museum of Modern Art, Modern Masters in West Coast Collections, October 18-November 27, 1960 (T=Lehigh V. Span)

M. H. de Young Museum, Berkeley, CA, The San Francisco Collector, September 21-October 17, 1965: #130, illus.

University Art Museum, Berkeley, CA, Excellence: Art from the University Community, September 1970: #457. (T=Lehigh Valley Span)

San Francisco Museum of Modern Art, Collectors Collecting, April-June 1977: #28. (T=Lehigh V Span)

CINCINNATI 85, #79. Collection of SFMMA, gift of Hamilton-Wells Collection

Albright-Knox Art Gallery. Buffalo, NY, Abstract Expressionism: The Critical Developments, September 19-November 29, 1987: #27, illus. p. 192. Collection of San Francisco Museum of Modern Art. Gift of the Hamilton-Wells Collection

WHITECHAPEL 94, #57, illus. p. 125. Collection of San Francisco Museum of Modern Art; Gift of the Hamilton-Wells Coll.

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References:

Auping, Michael. Abstract Expressionism: The Critical Developments. New York: Harry N. Abrams, Incorporated, 1987: illus. p. 192. Collection of San Francisco Museum of Modern Art.

Brenson, Michael. "Franz Kline -- A Legacy In Black And White," The New York Times (January 19, 1986): illus. H29.

Gaugh, Harry. "Franz Kline's Romantic Abstraction," Artforum (Summer 1975): illus. p. 35, disc. p. 36.

VITAL GESTURE, illus. p. 123, disc. p. 124. fig. #119.

"Franz Kline Remembered," Horizon 29, no. 3 (April 1986): illus. p. 15.

Salisbury, Stephan. "An innovator who painted Pennsylvania," The Philadelphia Inquirer (June 22, 1986): disc. p. 13K.

Remarks:

The title appears to refer to the Lehigh Valley in Pennsylvania where Kline grew up. However, the following information came on the SFMMA archive sheet: "In conversation with Garna Muller on 10/19/84, Frank Hamilton stated that the artist changed the title of the work from Lehigh Valley Span to Leigh V (five) Span, as inscribed, and that Mason Wells bought the painting directly from the artist in 1960.

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275.



(K248) LUDGEVANDE

(1959-60)

Oil on canvas

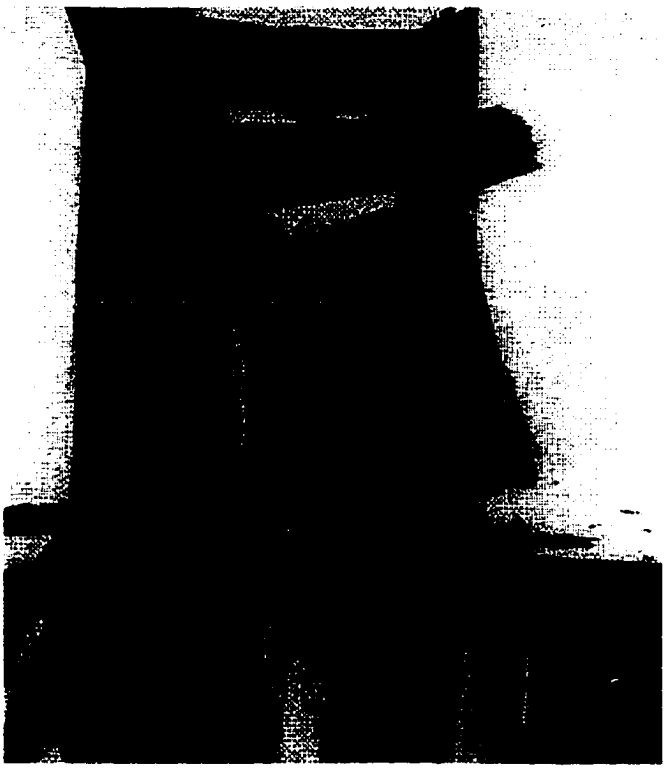
79-1/2 x 57 in. (201.9 X 144.8 cm.)

Exhibitions:
The John and Mable Ringling Museum of Art, Sarasota, FL, The Sidney Janis Paintings, April 8, 1961-May 7, 1961
JANIS 63, #19, illus: Collection of Mr. and Mrs. Carlo Grossman

Remarks:
A comparison with the 1951 brushed ink on telephone book paper drawing (K1035) which was used as a study for this painting shows a close transcription of the gestures. However Kline altered the proportions radically. The upper rectangular area occupies over a third of the surface in the study, but only about a quarter of the height of the painting. The support for this rectangle is thus dramatically lengthened in the painting giving it a grace and elegance that is lacking in the chunkier, more blunt and forceful study. Drips running down the internal whitespaces in the painting (not present in the study) reinforce this. Kline also opened up three airspaces in the black pigment of the painting which were not present in the study except as scattered dots of spattered white.

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276.



(K265) MERYON

1960

Oil on canvas

93 x 77 in. (236.2 X 195.6 cm.)

Signed and dated on reverse

Collection: Tate Gallery, London

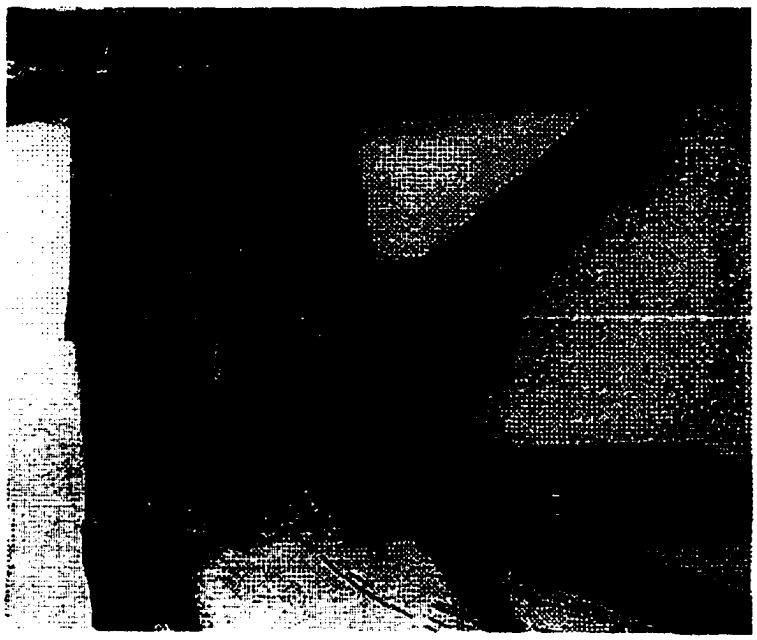
Exhibitions:
NEW ARTS 61, (S=93.5*77.)
JANIS 61, #10, illus: (D=61.)
M-G GALL 67, #16, illus. p. 22
CINCINNATI 85, #83. Collection of Tate G
WHITECHAPEL 94, #62, illus. p. 131. Collection of Tate Gallery, London. Purchase

References:
VITAL GESTURE, 128-29.

Remarks:
Gaugh (VG 128-29) suggests that Kline based the painting on an 1852 etching by Charles Meryon, The Clock Tower in the National Gallery of Art, Washington, D.C.

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277.



(K313) POLIZE

(1960)

Oil on canvas

51-1/2 x 62-1/2 in. (130.8 X 158.8 cm.)

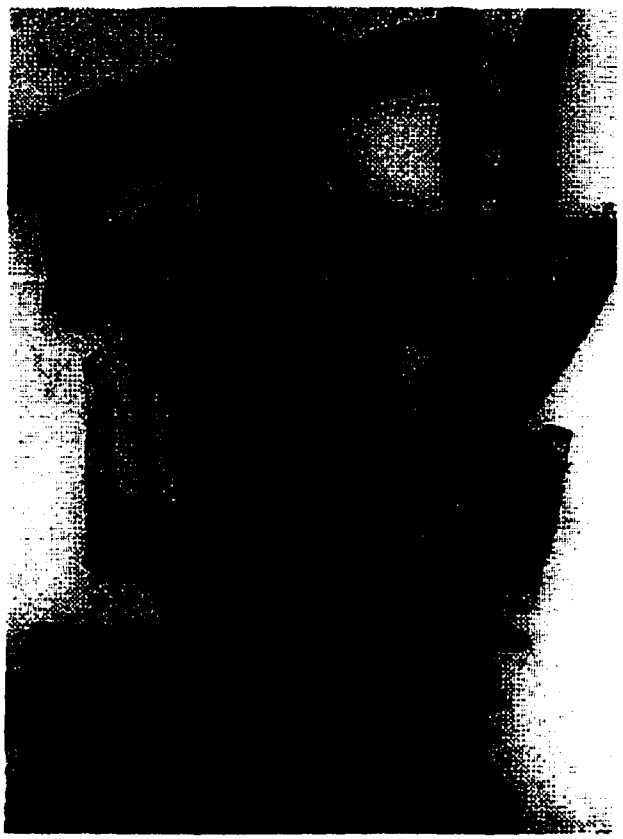
Collection: Count Giuseppe Panza di Biumo, Milan

Exhibitions:
JANIS 61, #18, illus.

Remarks:
Image closely related to LEHIGH V SPAN, 1959-60.

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278.



(K320) PROBST I

1960

(Oil on canvas)

8 ft. 11 in. x 6 ft. 7-5/8 in. (271.8 X 202.2 cm.)

Collection: Whitney Museum of American Art, NY

Exhibitions:
WASH GALL 62, #88, illus. p. 37. Collection of Mrs. Susan Morse Hilles
WHITNEY 68, #77 (only Whitney). Collection of Mrs. Susan Morse Hilles

References:
de Kooning, Elaine. "Franz Kline: Painter of his own life.," Art News 61 (November 1962): disc. p. 69.
Robbins, Daniel. "Continuity and Change at Hartford," Art International, 6/8 (October 1962): illus. p. 60, disc. p. 59.

Remarks:
Joachim Probst was a Greenwich Village denizen who was an acquaintance of Kline's. He painted dark, oppressively overwrought canvases in the manner of Rembrandt and Rouault subverted by Moreau. Walleyed, and redbearded, he dressed in flowing robes, claimed to sleep in a coffin at night, and proclaimed himself the high priest of art.

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279.



(K275) **NEW YEAR'S EVE NIGHT WALL**

1960

Oil on homosote

10 ft. x 16 ft. (304.8 X 487.7 cm.)

Collection: Bayer Staatsgemaldesammlungen, Staatsgalerie Moderner Kunst, Munich

Exhibitions:
JANIS 60, #12, illus: (T=1960 New Year Wall: Night; S=120*192.)
WHITNEY 68, #76, illus. p. 50, fig. 46 (only Whitney). Collection of Hess. (T=1960 New Year Wall: Night; S=120*192 (4 panels).)
MENIL 94, #53, illus. p. 100 (not in exhibition). Collection of Bayer Staatsgemaldsammlungen, Staatsgalerie moderner Kunst, Munich. (T=New Year Wall: Night.)

References:
Alloway, Lawrence. "Sign and Surface: Notes on Black and White Painting in New York," Quadrum, 9 (1960): illus. p. 58. (T=1960 New Year Wall: Night.)
"Kline and Smith," Art International, 4 no.4 (May 1960): illus. and disc. p. 67. (T=New Year Wall, Night 1960.)
B[utler], B[arbara]. "Franz Kline," Arts, 34 (April 1960): illus. and disc. p. 55. (T=New Year Wall: Night.)
Butler, Barbara. "Franz Kline in Retrospect.," Arts 37, no. 4 (January 1963): disc. p. 33. (T=New Year Wall, Night.)
Canaday, John. "At the National Gallery, Modern Americans: Sort of a Landmark?," The New York Times (November 4, 1973): illus. and disc. (T=New Year Wall: Night.)
Courthion, Pierre. "Franz Kline et la peinture gestuelle," XXeme Siecle 40 (June 1973): illus. p. 92, disc. p.

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94. Collection of Mr. and Mrs. Thomas B. Hess, NY. (T=1960 New Year Wall: Night.)

de Kooning, Elaine. "Franz Kline: Painter of his own life.," Art News, 61 (November 1962): illus. p. 31. Collection of Art Institute, Chicago. (T=New Year Wall, Night.)

Gaugh, Harry. "Franz Kline: The Man," Art News 84/10 (December 1985): illus. and disc. p. 67. (T=New Year Wall: Night.)

Goldwater, Robert. "Masters of the New," Partisan Review (Summer 1962), disc. p. 419.

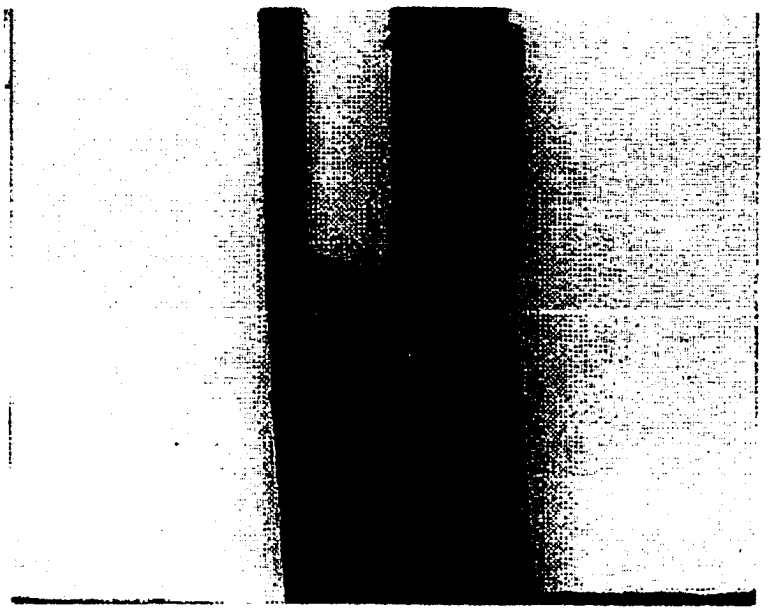
McDarrah, Fred. Looking Back at Kline, The Village Voice (October 17, 1968): illus. p. 19.

S[iegel], J[eanne]. "Franz Kline," Art News 59 (February 1961), disc. p. 10.

Remarks:
Painted all in one New Year's eve on impulse directly on his Homosote "painting wall," according to Elisabeth Zogbaum who was with him at the time. He had decided not to go out to celebrate, but didn't have canvas to paint on, so he used the wall. (In a conversation with April Kingsley, November 1989.)

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280.



(K353) SABRO II

1959-60

Oil on canvas

62 x 78-1/2 in.
(157.5 X 199.4
cm.)

Signed and dated on reverse "Franz Kline '59-60"

Collection: The Museum of Contemporary Art, Los Angeles.
The Panza Collection

Exhibitions:
The Museum of Contemporary Art, LA, The Panza Collection, February 13-September 29, 1985
The Museum of Contemporary Art, LA, Individuals: A Selected History of Contemporary Art, December 10, 1987-January 8, 1988

References:
Gaugh, Harry. "Franz Kline's Romantic Abstraction," Artforum (Summer 1975): illus. and disc. p. 36.
Art of the Sixties & Seventies: The Panza Collection. New York: Rizzoli, 1988: illus. p. 158, disc. p. 264.

Remarks:
Titles in the Sabro series refer to Sabro Hasegawa, a noted Japanese artist who was Kline's friend.

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281.



(K354) SABRO III

(1960)

Oil on canvas

78 x 49-1/2 in.
(198.1 X 125.7
cm.)

Exhibitions:
JANIS 61, #3, illus: (D=61; S=107*80.)
David & Alfred Smart Gallery, University of Chicago, Photographs by Aaron Siskind in Homage to Franz Kline, October 9-November 11, 1975. Collection Robert B. Mayer Family

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282.



(K363) SCRANTON

(1960)

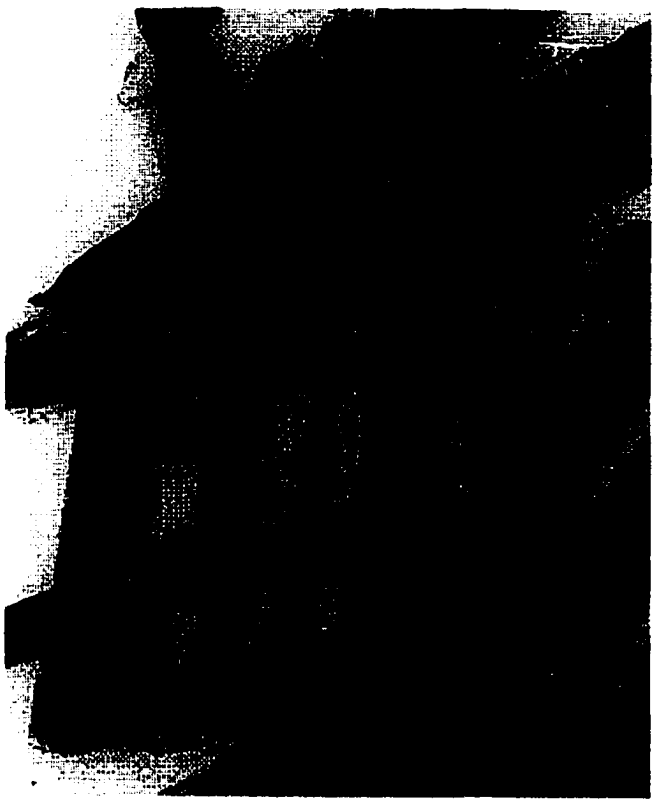
Oil on canvas

70 x 50 in. (177.8 X 127.0 cm.)

Exhibitions:
WASH GALL 62, #89, illus. p. 39. Collection of Max Monarch, Altoona, PA

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283.



(K404) STEEPLE-CHASE

(1960)

Oil on canvas

80 x 65 in. (203.2 X 165.1 cm.)

Exhibitions:
JANIS 60, #10, illus.
WASH GALL 62, #84, illus. p. 38 (only Washington). Collection of Massie. (T=Steeplechase.)
JANIS 63, #23, illus: (T=Steeplechase.)

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284.



(K21) Study for BIGARD

(ca. 1960)

Oil, collage on paper

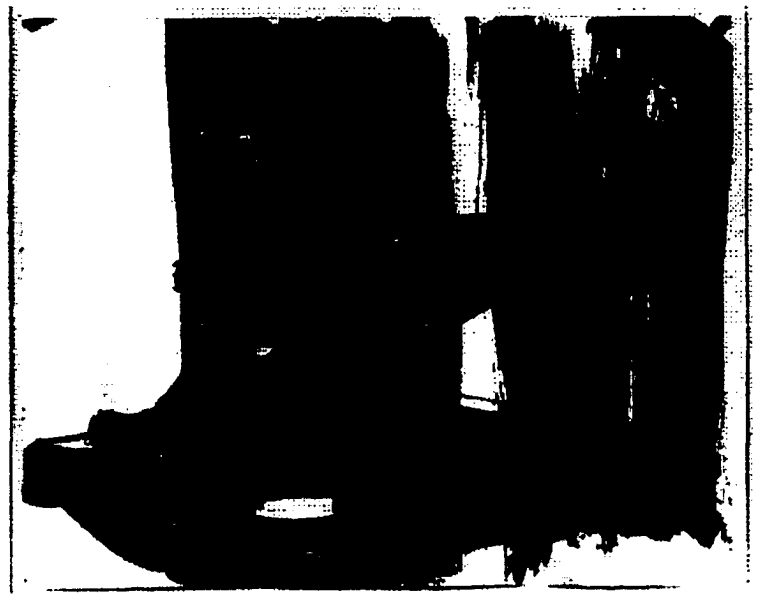
9-1/2 x 7-1/2 in.
(24.1 X 19.1 cm.)

Signed on front lower center "Kline"

Exhibitions:
M-G GALL 67, #59, illus. p. 39

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285.



(K634) Untitled (Study for BLACK AND WHITE #3)

(ca. 1960)

Ink on paper

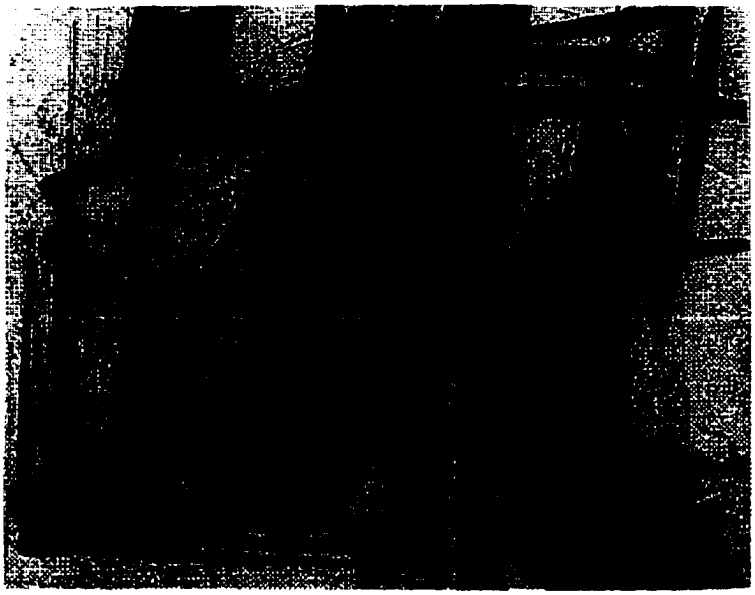
11 x 14 in. (27.9 X 35.6 cm.)

Exhibitions:
MCKEE 75, #29
MAYOR 77, #16, illus: (S=10 3/4 x 13 7/8")

Remarks:
Paper is heavy. Image related to Diamond, 1960, and Caboose, 1961.

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286.



(K124) Study for CUPOLA

1960

Ink on paper

10-3/4 x 14 in.
(27.3 X 35.6 cm.)

Signed and dated on front lower left "Kline 60"

Exhibitions:
CHICAGO 61, #28. Collection of Janis Gallery
WHITNEY 68, #78. Collection of M-G G
MENIL 94, #45, illus. p. 88. Collection of The Williams Companies Art Collection, Inc., Tulsa OK:
(S=10.625*14.125.)

References:
Zevi, Adachiara. Kline. Milan: Electa, 1987: illus. p. 18.

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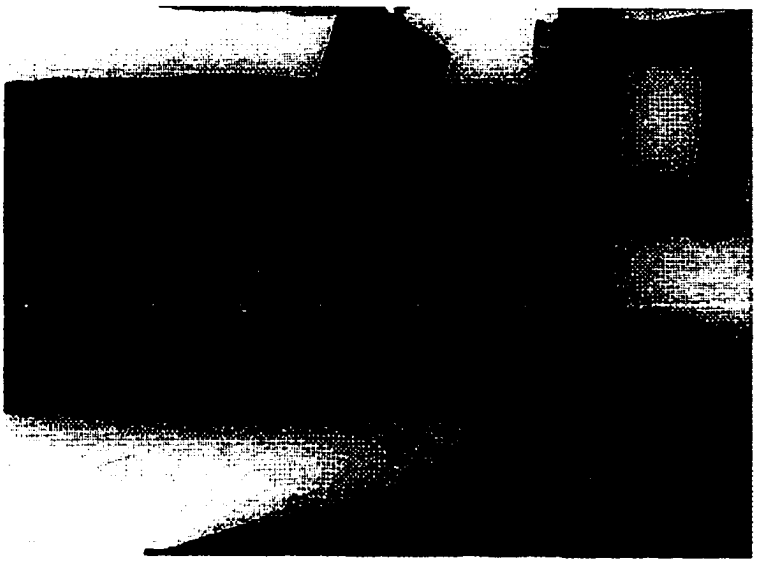
287.

(K310) Study for PLACIDIA

(1960)

Oil on paper?

8-3/4 x 11-1/2 in.
(22.2 X 29.2 cm.)



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288.



(K386) Study for SHENANDOAH WALL

1960

Ink on paper

10-1/2 x 25 in.
(26.7 X 63.5 cm.)

Signed and dated on front lower left "Kline 60"

Collection: Sheldon Memorial Art Gallery, University of Nebraska, Lincoln

Exhibitions:
CHICAGO 61, #32. Collection of Janis Gallery
CINCINNATI 85, #85. Collection of Sheldon Gallery
MENIL 94, #54, illus. p. 102. Collection of Sheldon Memorial Art Gallery, University of Nebraska, Lincoln

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289.



(K1520) Study for UNTITLED (K519)

1960

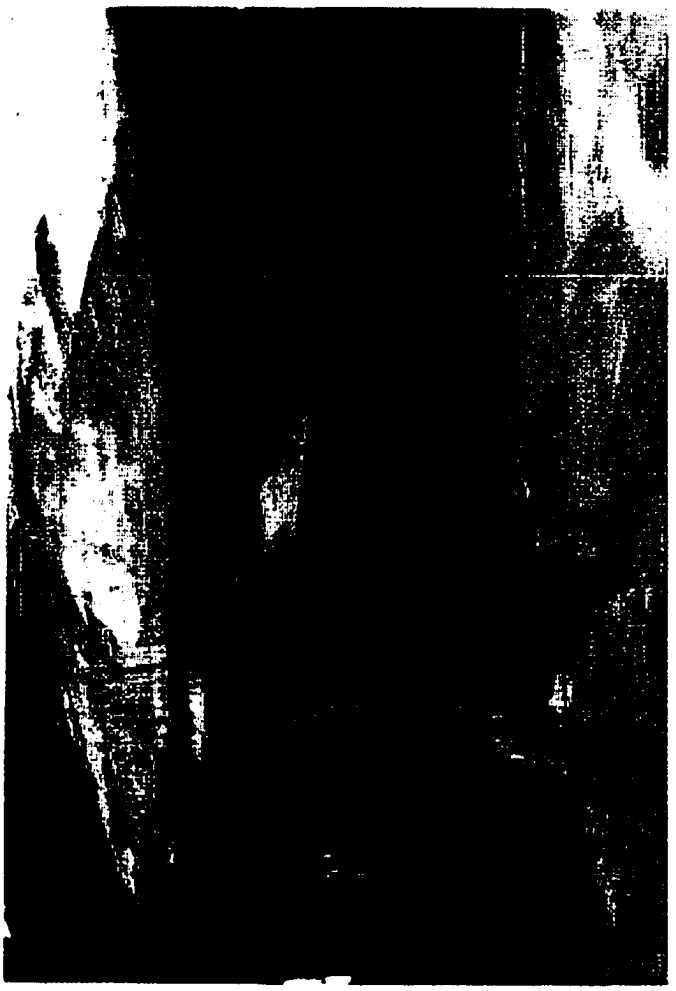
Ink on paper

(0.0 X 0.0 cm.)

Remarks:
ZD97 in Estate inventory.

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290.



(K427) TORCH'S MAUVE/ TORCHES MAUVE

(1960)

Oil on canvas

10 ft. x 6 ft. 9-1/2 in. (304.8 X 207.0 cm.)

Collection: Philadelphia Museum of Art, PA

Exhibitions:
CHICAGO 61, #19. Collection of Janis G. (S=120*81.)
WASH GALL 62, #90, illus. p. 41 (only Washington, Baltimore). Collection of Philadelphia Museum of Art. (S=120*81.5; T=Torches Mauve.)
WHITNEY 68, #80 (only Whitney). Collection of Philadelphia Museum of Art
WHITECHAPEL 94, #427, illus. p. 128. Collection of Philadelphia Museum of Art; given anonymously

References:
Alloway, Lawrence. "Kline's Estate," Arts Magazine 41/6 (April 1967): disc. p. 40.
de Kooning, Elaine. "Franz Kline: Painter of his own life," Art News 61 (November 1962): illus. p. 65, behind

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artist in studio photo by Fred McDarrah.

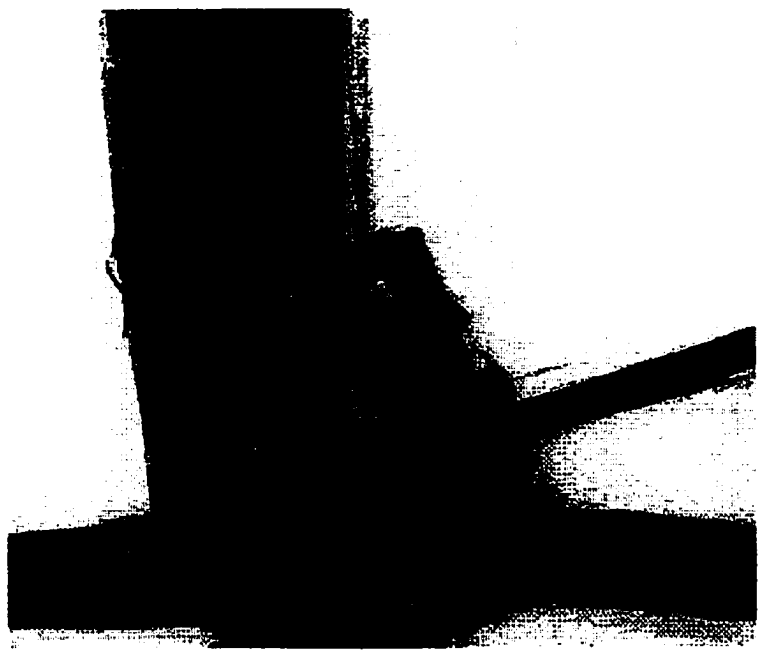
Kingsley, April. "The Vital Gesture: Franz Kline." The Burlington Magazine 127 (997) (April 1986): disc. p. 300.

"A Fitting Tribute," Newsweek. November 5, 1962: illus. p. 104, behind artist in studio photo by Fred Mc Darrah.

Remarks:
Kline's art materials supplier was named Joseph Torch. Torch's shop was across from Kline's studio on 14th street.

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291.



(K778) TORRES

(1959-60)

Oil on canvas

40-1/2 x 47 in.
(102.9 X 119.4
cm.)

Exhibitions:
DWAN 63, #10, illus. p. 14. Collection of M/M Philip Gersh

References:
F[ielding] D[awson] "Franz Kline, Dwan Gallery," Artforum 1, no. 12 (1963): disc. p. 10.

Remarks:
This is the orientation of the painting in the Dwan catalogue. It is not the same as a Janis photograph marked so that the left side here is the top, making it a vertical which doesn't jibe with the dimensions.

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292.



(K434) TURIN

1960

Oil on canvas

80 x 95 in. (203.2 X 241.3 cm.)

Signed and dated on reverse "Franz Kline 1960"

Collection: Nelson-Atkins Museum of Art, Kansas City MO, Gift of Mrs. Alfred B. Clark through the Friends of Art

Exhibitions:
WASH GALL 62, #91, illus. p. 40 (only Washington). Collection of Nelson Gallery, Kansas City MO
JANIS 63, #20. Collection of Nelson G of Art
CINCINNATI 85, #86. Collection of Nelson-Atkins M

References:
Ashton, Dore. "Franz Kline," Cimaise 8, no. 53 (May/June 1961), illus: p. 80. Collection of Nelson-Atkins Museum of Art, KC, MO.
Ashton, Dore. "Franz Kline," Cimaise, 8/53 (May/June 1961): illus. p. 80.
Findsen, Owen. "Master or Splashy Painter?," The Cincinnati Enquirer (November 24, 1985): illus. F2.
Getlein, Frank. "Franz Kline Show Opens Modern Art Gallery," Washington Evening Star (October 30, 1062): illus.

Remarks:
Title refers to the Italian city, though it was not one he visited on his trip to Venice for the Biennale in the summer of 1960.

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293.



(K22) BIGARD

1961

Oil on canvas

92 x 68 in. (233.7 X 172.7 cm.)

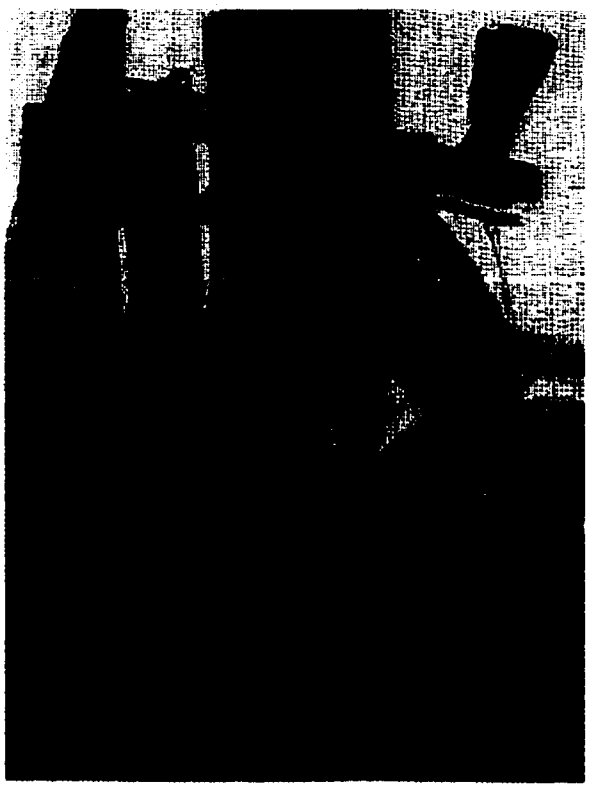
Signed and dated on reverse

Exhibitions:
JANIS 61, #6, illus.
JANIS 63, #30, illus: Collection of KE
M-G GALL 67, #18, illus. p. 26
University of St. Thomas, Houston TX, Six Painters, February-April 1967

References:
Henning, E.B: "Franz Kline, Accent Grave," Cleveland Museum Bulletin, 56 (February 1969): disc. p. 68.
"Kline: A Firm Point of American Painting," Metro, no. 4-5 (May 1962): illus. p. 135.

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294.



(K61) BLACK IRIS

(1961)

Oil on canvas

9 ft. 2 in. x 6 ft. 7 in.
(279.4 X 200.7 cm.)

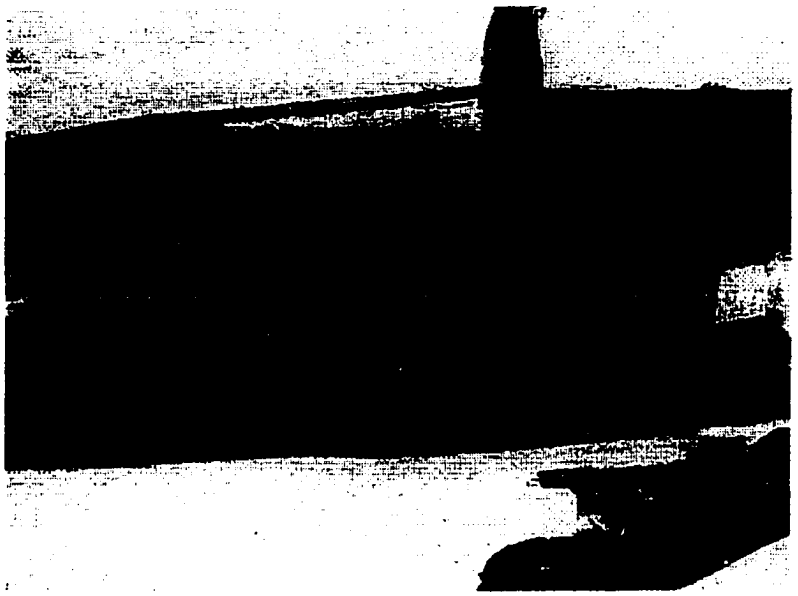
Collection: The Museum of Contemporary Art, Los Angeles.
The Panza Collection

Exhibitions:
NEW ARTS 61, illus: (S=108*80.)
JANIS 61, #19, illus.

References:
Art of the Sixties and Seventies (The Panza Collection). New York: Rizzoli, 1988: illus. p. 157, disc. p. 264. Collection of MOCA.

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295.



(K80) BRUHO

(1961)

Oil on canvas

37-1/2 x 52 in. (95.3 X 132.1 cm.)

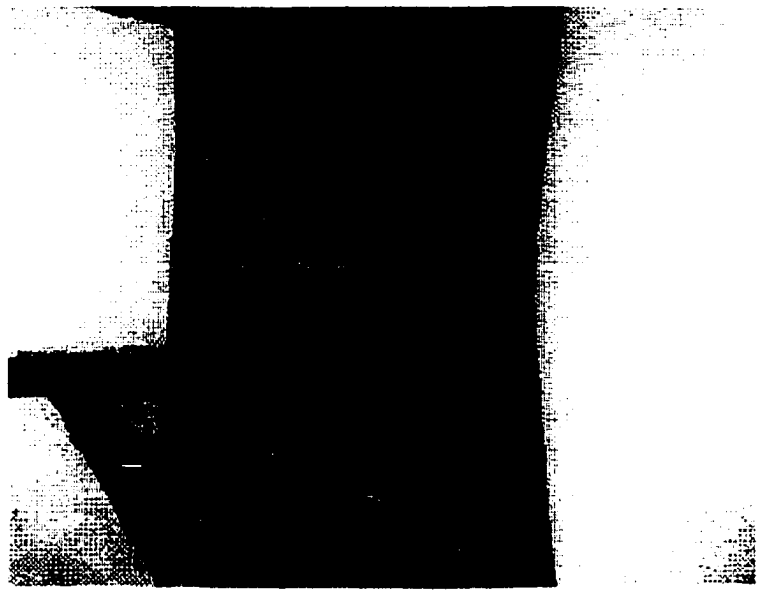
Signed on reverse

Exhibitions:
M-G GALL 67, #21, illus. p. 29. (S=37*52.)

References:
Ashton, Dore. "New York," Studio International 173 (May 1967): illus. p. 263.

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296.



(K86) CABOOSE

1961

Oil on canvas

6 ft. 7-3/4 in. x
8 ft. 11 in.
(202.6 X 271.8
cm.)

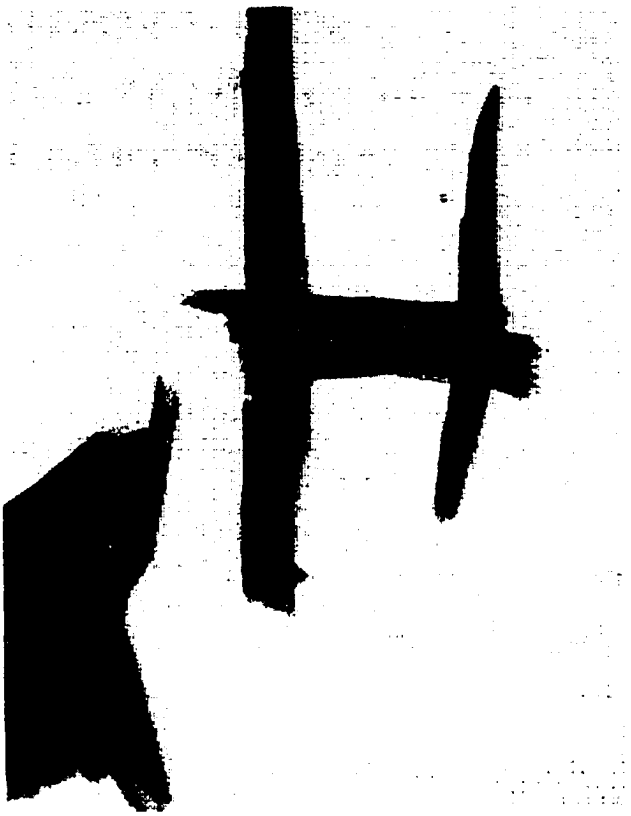
Signed and dated on reverse

Exhibitions:
LAWRENCE 62
M-G GALL 67, #22, illus. p. 30
WHITNEY 68, #83, illus. p. 55, fig. 52. Collection of M-G G

References:
de Kooning, Elaine. "Franz Kline: Painter of his own life." Art News 61 (November 1962): disc. p. 69.
VITAL GESTURE: disc. p. 125.
Sandler, Irving. The Triumph of American Painting. New York: Praeger Publishers Inc., 1970: disc. p. 256.
Mitchell, Fred, and Albert Boime. Franz Kline: The Early Works as Signals. Binghamton, NY: University Art Gallery SUNY, 1977: illus. p. 19 (fig.m).

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297.



(K128) CURVINAL

(1961)

Oil on canvas

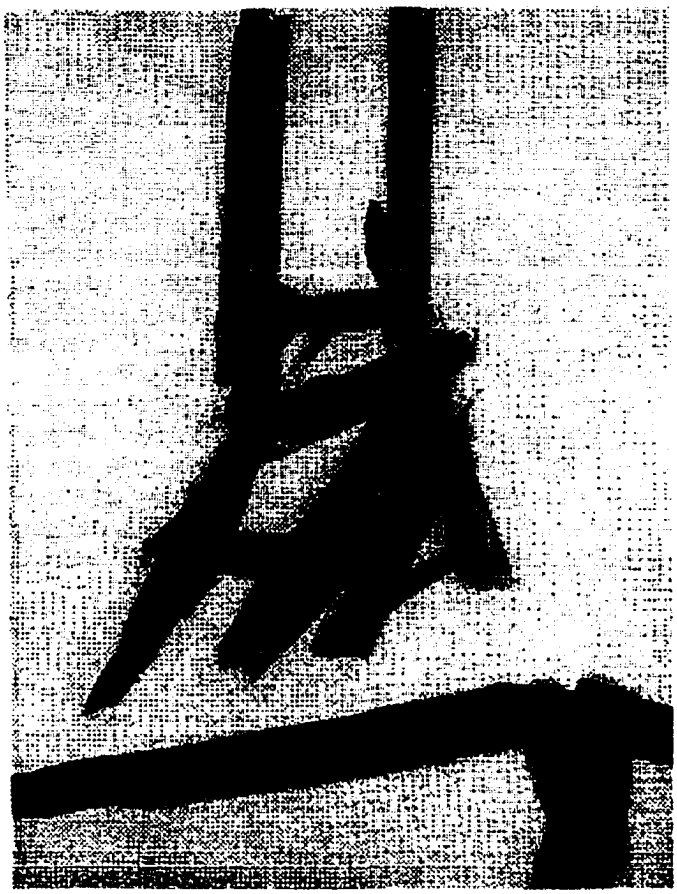
79 x 59 in. (200.7 X 149.9 cm.)

Exhibitions:
JANIS 61, #15, illus.

References:
J[udd], D[onald]. "New York Exhibitions: In the Galleries, Franz Kline," Arts 36 (February 1962), disc. p. 44.

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298.



(K152) ELIZABETH

(1961)

Oil on canvas

79 x 59 in. (200.7 X 149.9 cm.)

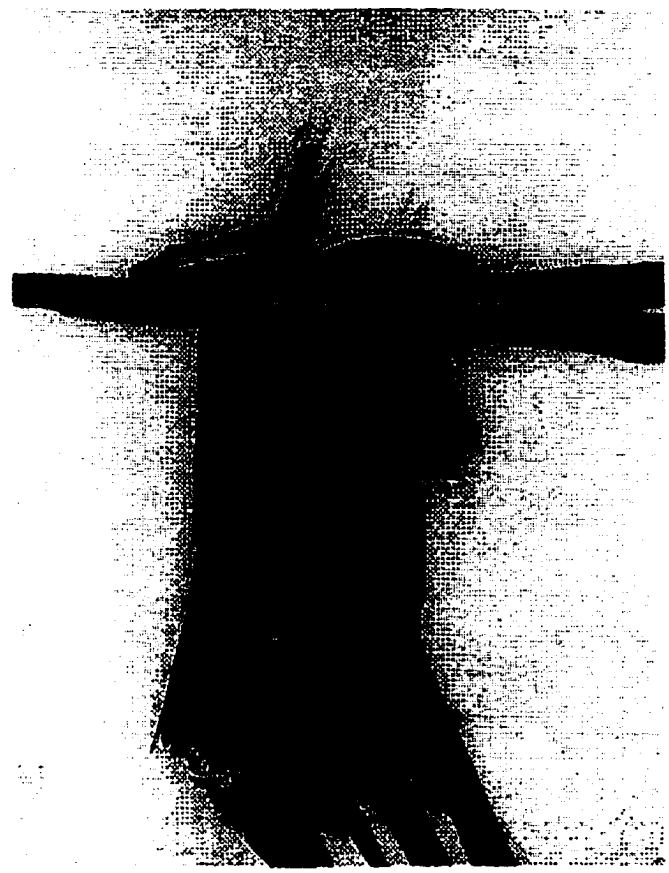
Exhibitions:
JANIS 61, #13, illus.

References:
J[udd], D[onald]. "New York Exhibitions: In the Galleries, Franz Kline," Arts 36 (February 1962): disc. p. 44.
O'Doherty, Brian. "Works of Franz Kline at the Janis Gallery," The New York Times (December 7, 1961): illus. Collection of A.I.Scherr, NY.
Oeri, Georgine. "Notes on Franz Kline," Quadrum, 12 (1961): illus. and disc. p. 100. Collection of A.I. Scherr, NY.

Remarks:
Title refers to the artist's wife, who was released from Central Islip State Hospital in 1960.

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299.



(K160) FLANDERS

1961

Oil on canvas

79 x 59 in. (200.7 X 149.9 cm.)

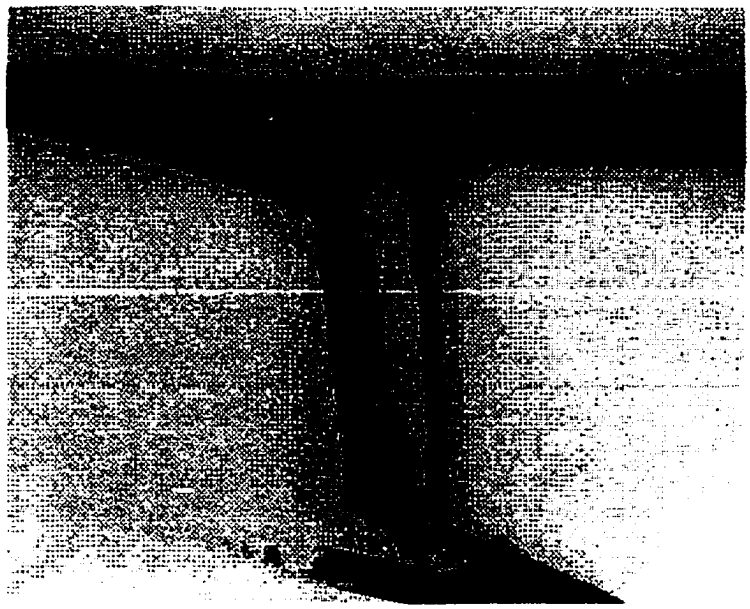
Signed and dated on reverse, inscribed "Flanders"

Exhibitions:
JANIS 61, #16, illus.
M-G GALL 67, #19, illus. p. 27
MENIL 94, #57, illus. p. 105. Collection of Mr. and Mrs. Morris Bergreen, New York

References:
J[udd], D[onald]. "New York Exhibitions: In the Galleries, Franz Kline," Arts 36 (February 1962): disc. p. 44.
"Kline: A Firm Point of American Painting," Metro 4-5 (May 1962): illus. p. 134-35.
Olson, Roberta J.M: "Franz Kline," Arts 48 (May 1974): disc. p. 64.

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300.



(K235) LE GROS

1961

Oil on canvas

41-1/2 x 52-3/4 in. (105.4 X 134.0 cm.)

Signed and dated on reverse "Franz Kline 61"

Collection: Museum of Modern Art, NYC. Gift. The Sidney and Harriet Janis Collection

Exhibitions:
JANIS 61, #31, illus. (cover)
JANIS 63, #26, illus. (upsidedown):
The Museum of Modern Art, NY, The New American Painting and Sculpture: The First Generation, June 18-October 5, 1969, #52. Checklist only.
CINCINNATI 85, #91. Collection of MOMA, NYC. (S=41.375*52.625.)

References:
Gaugh, Harry. "Franz Kline's Romantic Abstraction," Artforum (Summer 1975): illus. p. 37, disc. p. 36.
Gaugh, Harry. "Franz Kline: The Man," Art News 84, no. 10 (December 1985): illus. and disc. p. 62.
McDarrah, Fred. "Looking Back at Kline," The Village Voice (October 17, 1968): illus. p. 19.
Sylvester, David. "Franz Kline 1910-1962, an Interview with D.S.," Living Arts, #1 (1963): illus. p. 12.

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301.



(K253) MAHONING I [WALL PANELS 1 & 2]

(ca. 1961)

Oil on Homosote

10 ft. in. x 8 ft.
(304.8 X 243.8 cm.)

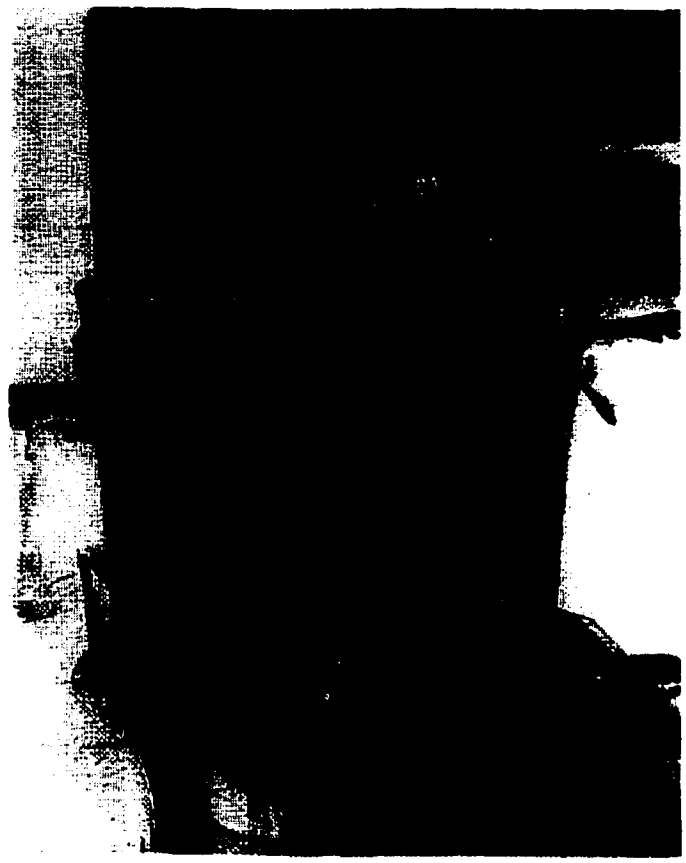
Exhibitions:
CHICAGO 61, #20. Collection of Janis Gallery
M-G GALL 67, #26, illus. p. 34.
WHITNEY 68, #85, illus. p. 58, fig. 55. Collection of M-G G.
(S=two panels each 120*48; M=O/composition board.)
MCKEE 75, #34, illus: (M=O/homosote (2 panels).)

References:
Fabri, Ralph. "Franz Kline Retrospective," Today's Art (October 1968). Both left panels of diptych, illus. p. 8.

Remarks:
Diptych with MAHONING II [WALL PANELS 3 &4] (K254).

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302.



(K254) MAHONING II [WALL PANELS 3 & 4]

(ca. 1961)

Oil on Homosote

10 ft. x 8 ft. (304.8 X 243.8 cm.) (in 2 panels, each 10 x 4")

Exhibitions:
CHICAGO 61, #21. Collection of Janis Gallery. (T=Mahoning Panel, II.)
M-G GALL 67, #27, illus. p. 35
WHITNEY 68, #86, illus. p. 59, fig. 56. Collection of M-G G. (M=O/composition board.)
MCKEE 75, #1, illus.
MENIL 94, #60, illus. p. 109. Collection of Larry Gagosian

References:
Fabri, Ralph. "Franz Kline Retrospective," Today's Art (October 1968): Right panel of dipytch, illus. p. 8.

Remarks:
With Mahoning I, Mahoning II can be considered to complete a diptych, each half of which is comprised of two panels. However, the two panel sets (Mahoning I & II) are usually exhibited separately from each other. (This not the case with the two panels that comprise each set; they are not independent units.) Apparently the artist never intended the two parts of the diptych (all four panels) to be shown together as one work.

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303.



(K264) MERCE C

(1961)

Oil on canvas

93 x 74.625 in. (236.2 X 189.7 cm.)

Collection: National Museum of American Art, Washington DC,

Exhibitions:
NEW ARTS 61, Reproduced on announcement: (S=93.5*73.)
JANIS 61, #11, illus.
WHITECHAPEL 94, #65, illus. p. 135. Collection of National Museum of American Art, Smithsonian Institution

References:
Butler, Barbara. "Franz Kline in Retrospect.," Arts 37 (4) January 1963): illus. p. 31. Collection of Sidney Janis Gallery.
de Kooning, Elaine. "Franz Kline: Painter of his own life," Art News 61 (November 1962): disc. p. 69.
Swenson, Gene. "Kline," Art USA Now, Lee Nordness, ed. (New York: Viking Press, 1963): illus. p. 193, disc. p. 192. Collection of Lee Nordness Gallery, NY.

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304.



(K303) PALLADIO

1961

Oil on canvas

8 ft. 8-3/4 in. x 6 ft. 4-1/4 in. (266.1 X 193.7 cm.)

Signed and dated on reverse "Franz Kline/'61"

Collection: Hirshhorn Museum and Sculpture Garden, The Smithsonian Institution, Washington DC

Exhibitions:
JANIS 61, #1, illus: Collection of Dotremont
CINCINNATI 85, #92. (S=104.375*75.875.)
WHITECHAPEL 94, #67, illus. p. 137. Collection of Hirshhorn Mus & Sculp Garden, Smithsonian; Gift of J. Hirshhorn Foundation
MENIL 94, #55, illus. p. 103 (not in exhibition). Collection of Hirshhorn Museum and Sculpture Garden, Smithsonian Institution. (S=104.375*75.)

References:
Berkson, Bill. "Kline's True Colors," Art in America (October 1986): illus. p. 136, disc. p. 144.
Jacobs, Jay. "Collector Joseph H. Hirshhorn," Art in America 57 (July 1969): illus. and disc. p. 63.

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VITAL GESTURE, #92, illus. p.24 and disc. p. 98, 126-27, 180.

Kaeppelin, Olivier. "Franz Kline Palladio, 1961," Art Press (February 1988): illus. p. 89, disc. p. 88.

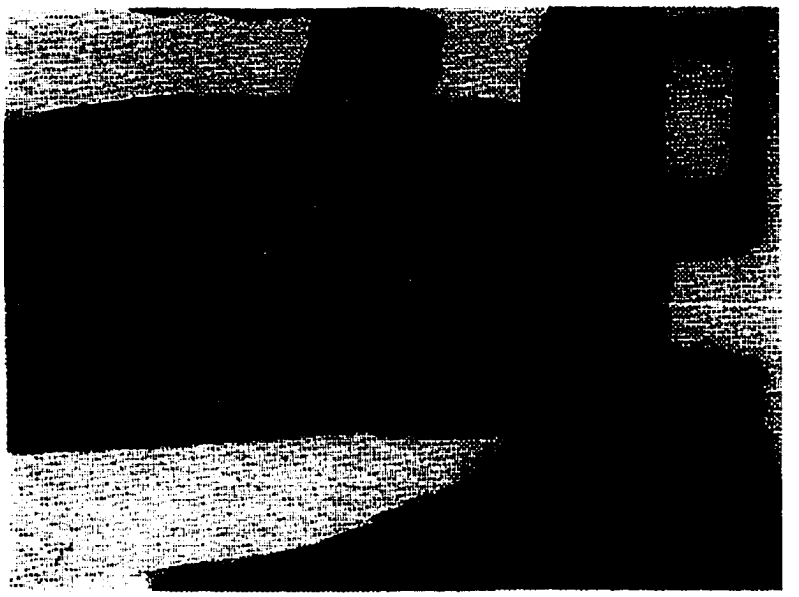
Collection of Hirshhorn Museum & Sculpture Garden

Remarks:

Kline admired Andrea Palladio's architecture sufficiently to make a trip to see the Villa Malcontenta outside of Venice (Gaugh, VG, 180). Aspects of this painting resemble the facade of Palladio's San Giorgio Maggiore in Venice, which he probably also saw while he was there for the 1960 Biennale.

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305.



(K311) PLACIDIA

(1961)

Oil on canvas

68 x 92 in.
(172.7 X 233.7 cm.)

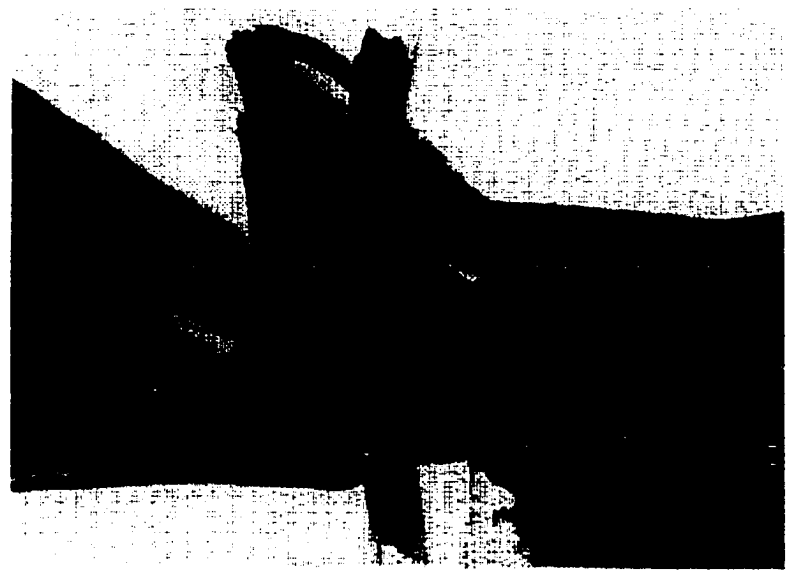
Exhibitions:
JANIS 61, #21, illus.
LAWRENCE 62

References:
L, J-J. Franz Kline, Aujourd'hui, 36 (April 1962): illus. p. 49.
"Kline: A Firm Point of American Painting," Metro 4-5 (May 1962): illus. p. 134.

Remarks:
Titled for the Tomb of Galla Placidia in Ravenna, which Kline visited in 1960.

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306.



(K330) RAVENNA

(1961)

Oil on canvas

38 x 51 in. (96.5 X 129.5 cm.)

Collection: Yale University Art Gallery, New Haven CT

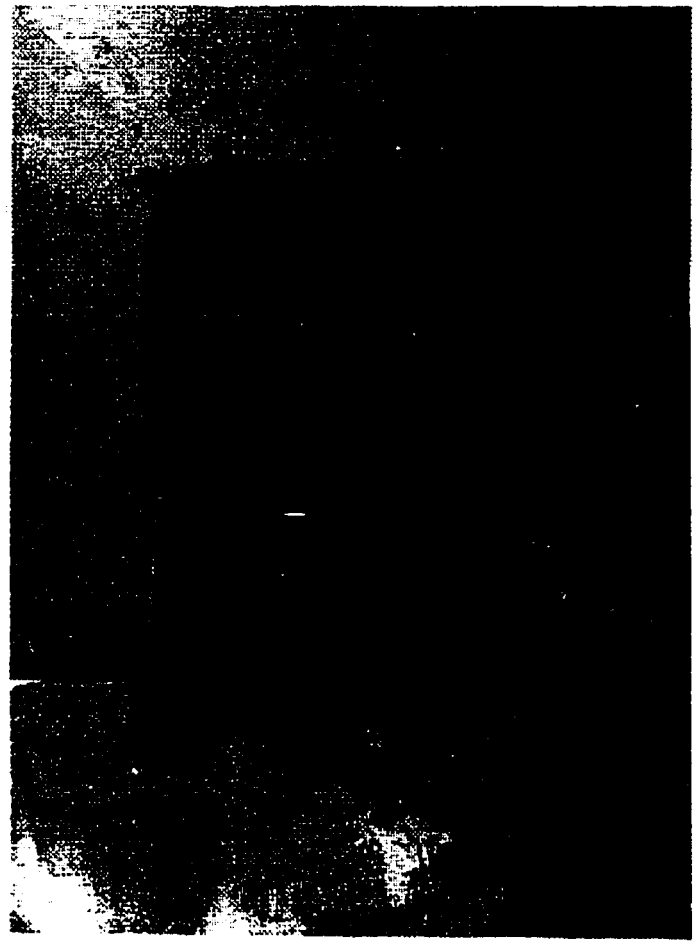
Exhibitions:
JANIS 61, #20, illus.
WASH GALL 62, #95, illus. p. 46. Collection of Woodward Fdn
CINCINNATI 85, #93. Collection of Yale University Art Gallery. (S=37.5*51.5.)

References:
"Franz Kline Remembered," Horizon 29, no. 3 (April 1986): illus. p. 16. (T=Ravenna.)

Remarks:
Named for the Italian town Kline visited in 1960 with many Byzantine monuments, including the Tomb of Galla Placidia, after which he titled various paintings.

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307.



(K340) RED PAINTING

(1961)

Oil on canvas

9 ft. 2 in. x 6 ft. 6-1/4 in. (279.4 X 198.8 cm.)

Exhibitions:
M-G GALL 67, #25, illus. p. 33
WHITNEY 68, #87, illus. p. 44, fig. 40. Collection of M-G G
PHILLIPS 79, #13, illus. p. 62
WHITECHAPEL 94, #69, illus. p. 139. Collection of Sidney Janis Gallery, NY.

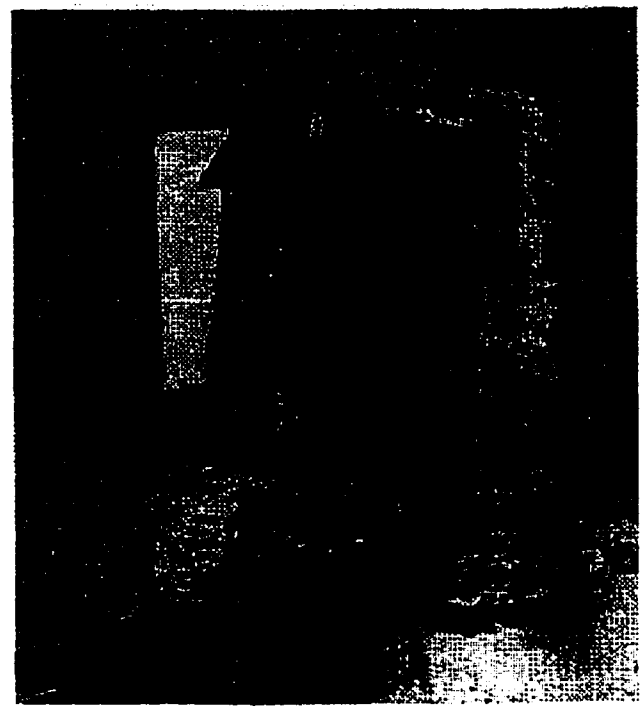
References:
Crossley, Mimi. "Black and white, and color," Houston Post (May 13, 1979): disc. p. 1AA.
Goldwater, Robert. "Franz Kline: Darkness Made Visible," Art News, 66 (March 1967): illus. p. 43. (Reproduced upside down.)
Hamill, Pete. "Beyond the Vital Gesture," Art & Antiques (May 1990): illus. p. 117.
Hopkins, Budd. "Franz Kline's Color Abstractions: Remembering and Looking Afresh," Artforum (Summer 1979): disc. pp. 38, 40.
Reif, Rita. "Auctions," The New York Times (April 28,

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1989): illus. and disc. p. C36.
Reif, Rita. "Pollock Prices Among Records at Southeby's," The New York Times (May 3, 1989): disc. p. C34.
Siegel, Jeanne. "Franz Kline," Arts 41 (5) (March 1967): disc. p. 56.
Sozanski, Edward J. "Abstractionism: Here, it takes on real dimensions," The Philadelphia Inquirer (June 29, 1986): disc. p. 12H.
Tillim, Sidney. "The New Avant-Garde," Arts 38 (5) (February 1964): disc. p. 20.
"Painstaking Slapdash," Time (October 11, 1968): illus.
Wilson, William. "Franz Kline: Color Adds Another Dimension," Los Angeles Times (August 5, 1979).
Yard, Sally. "Franz Kline," Harper's Bazaar (January 1986): disc. p. 162.
Zevi, Adachiara. Kline (Milan: Electa, 1987): illus. p. 33. (T=Quadro Rosso (Red Square))

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308.



(K342) REDS OVER BLACK

(1961)

Oil, collage on paper

21 x 18-1/2 in. (53.3 X 47.0 cm.)

Exhibitions:
JANIS 61, #30, illus.
WASH GALL 62, #96, illus. p. 44. Collection of M/M A. I. Sherr NY. (M=O/C; T=Reds over Blacks.)
ICE/MOMA 63, #61, illus. p. 103. Collection of Scherr
WHITNEY 68, #88, illus. p. 43, fig. 39 (only Whitney). Collection of Scherr

References:
Hess, Thomas B., Art News, 59 (1960): illus. p. 46.
Robbins, Daniel & Eugenia. "Franz Kline: Rough impulsive gesture," Studio, 167 no.853 (May 1964): illus. p. 189. Collection of Mr. & Mrs. A.I. Scherr, NY
Schuyler, James. "As American as Franz Kline," Art News 67 (October 1968): illus. and disc. p. 32.

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309.

(K346) RIVER BED / RIVERBED

1961

Oil on canvas

6 ft. 7 in. x 9 ft. 1-1/2 in. (200.7 X 278.1 cm.)



Signed and dated on reverse

Exhibitions:
ICE/MOMA 63, #60, illus. p. 102. (T=Riverbed.)
M-G GALL 67, #23, illus. p. 31. (T=Riverbed.)
WHITNEY 68, #89, illus. p. 54, fig. 57. Collection of M-G G
Metropolitan Museum of Art, NY, New York Painting and Sculpture: 1940-1970, October 18, 1969-January 1, 1970: #225, illus. p. 214. Collection of William M. White Jr. NY

References:
Alloway, Lawrence. "Kline's Estate," Arts Magazine 41, no. 6 (April 1967): disc. p. 40.
Ashton, Dore. "New York," Studio International 173 (May 1967): disc. p. 263.
Courthion, Pierre. "Franz Kline et la peinture gestuelle," XXeme Siecle, 40 (June 1973): illus. p. 95.
Gaugh, Harry. "Franz Kline's Romantic Abstraction," Artforum (Summer 1975): illus. p. 37.
Kramer, Hilton. "Franz Kline: Turning Art into Academic History," The New York Times (October 6, 1968): illus. p. D35.
McDarrah, Fred. Looking Back at Kline, The Village Voice (October 17, 1968): illus. p. 19.
Pleynet, Marcelin. "Franz Kline et la tentative post-cubiste," Tel Quel 19 (1964): disc. p. 105.

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310.



(K355) SABRO IV

(1961)

Oil on canvas

8 ft. 11 in. x 6 ft. 8 in. (271.8 X 203.2 cm.)

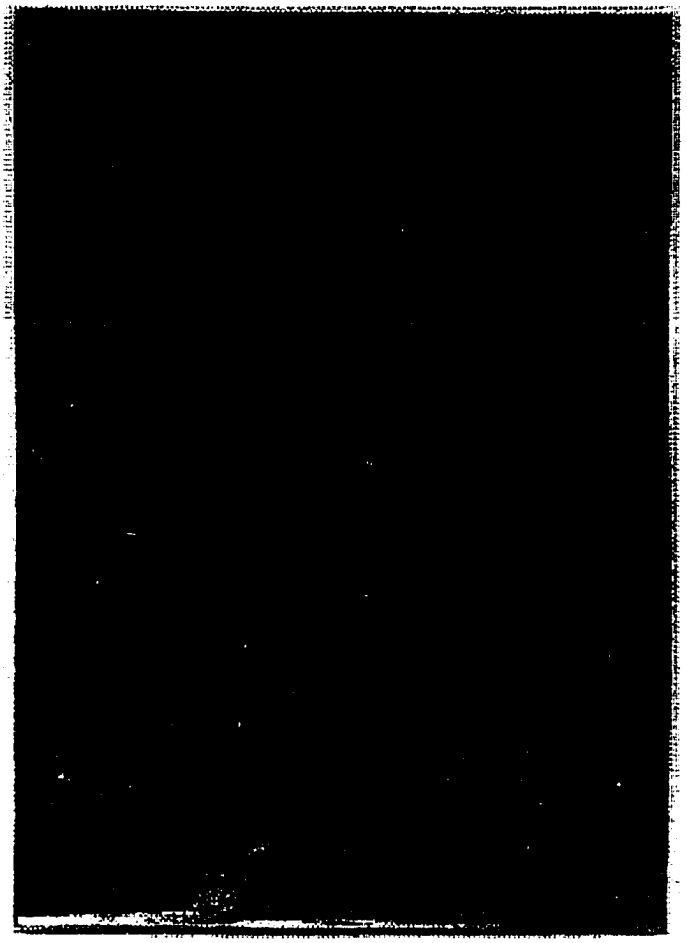
Exhibitions:
JANIS 61, #3 illus. (T=Sabro III)
WASH GALL 62, #94, illus. p. 43. Collection of Scull. (T=Sabro III.)
JANIS 63, #29, illus: Collection of Scull
WHITNEY 68, #90. Collection of Scull

References:
Kingsley, April. "The Vital Gesture: Franz Kline.," The Burlington Magazine 127 (997) (April 1986): disc. p. 300.
"Kline: A Firm Point of American Painting," Metro 4-5 (May 1962): illus. p. 134. (Titled Cupola in error.)
Oeri, Georgine. "Notes on Franz Kline," Quadrum, 12 (1961): illus. p. 97. Collection of M/M Robert C. Scull.

Remarks:
Formerly confused with Sabro III (K0354) because image so labeled in 1961 Janis catalogue.

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311.



(K364) SCUDERA

1961

Oil on canvas

9 ft. 2 1/2 in. x 6 ft. 6-1/4 in. (280.7 X 198.8 cm.)

Signed and dated on reverse "Franz Kline - 61"; titled on stretcher "Scudera"

Exhibitions:
WASH GALL 62, #103, illus. p. 48. Collection of Dr. and Mrs. Edward Massie. (S=110.5*78.)
Sidney Janis Gallery, NY, 10 American Painters, May 7-June 2, 1962
City Art Museum, St. Louis, MO, April-May 1964, #59. Collection of Dr. and Mrs. Edward Massie
PHILLIPS 79, #13A, illus. p. 63
CINCINNATI 85, #94. Collection of Dr. and Mrs. Edward Massie

References:
Brenson, Michael. "Franz Kline -- A Legacy In Black And White," The New York Times (January 19, 1986), disc. p. H30.
Dawson, Fielding. "On Scudera, Franz Kline's Last Painting," Arts (March 1989): illus. p. 56, disc. p. 57.

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Forgey, Benjamin. "Phillips brings out color abstractions of Franz Kline," The Washington Star (March 1, 1979): disc. p. B3.

Gaugh, Harry. "Franz Kline: The Abstractions with Color," Mizue 896 (November 1979): illus. p. 97.

Gaugh, Harry. "Franz Kline: The Man," Art News, 84 no. 10 (December 1985): illus. p. 63, disc. p. 62.

Hamill, Pete. "Beyond the Vital Gesture," Art & Antiques (May 1990): illus. p. 110, disc. p. 116.

Hess, Thomas B. "Franz Kline, 1910-1962," Art News 61 (Summer 1962): illus. p. 23.

"Franz Kline Remembered," Horizon 29 (3) (April 1986): illus. p. 15, disc. pp. 13, 15.

Kingsley, April. "Conflict In Color," Newsweek (August 6, 1979): disc. p. 79.

Kuh, Katharine. "The Big Bold Brush of Franz Kline," Saturday Review. January 26, 1963: 34-35.

Reif, Rita. "Auctions," The New York Times (April 28, 1989): illus. and disc. p. C36.

Reif, Rita. "Warhol 'Red Marilyn' Sets Record at Christie's," The New York Times (May 4, 1989): disc. p. C1.

Sozanski, Edward J. "Abstractionism: Here, it takes on real dimensions," The Philadelphia Inquirer (June 29, 1986): disc. p. 12H.

Yard, Sally. "Franz Kline," Harper's Bazaar (January 1986): illus. p. 128-29, disc. p. 162.

Zevi, Adachiara. Kline (Milan: Electa, 1987): illus. p. 32.

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312.



(K388)
SHENANDOAH WALL

1961

Oil on canvas

6 ft. 8-3/4 in. x 14 ft. 3 in. (205.1 X 434.3 cm.)

Exhibitions:
JANIS 61, #12, illus.
WASH GALL 62, #97, illus. p. 45. Collection of Janis
ICE/MOMA 63, #65, illus. p. 111. Collection of Janis
Art Museum of the University of Texas, Austin, TX, Painting as Painting, February 18-April 1, 1968, #40, illus. p. 5 and on front, back and inside back covers. Collection of Charles Egan
Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY, Inaugural Exhibition, May 23-July 1, 1973, Charles Egan
MENIL 94, #61, illus. p. 110-111 (not in exhibition). Private Collection

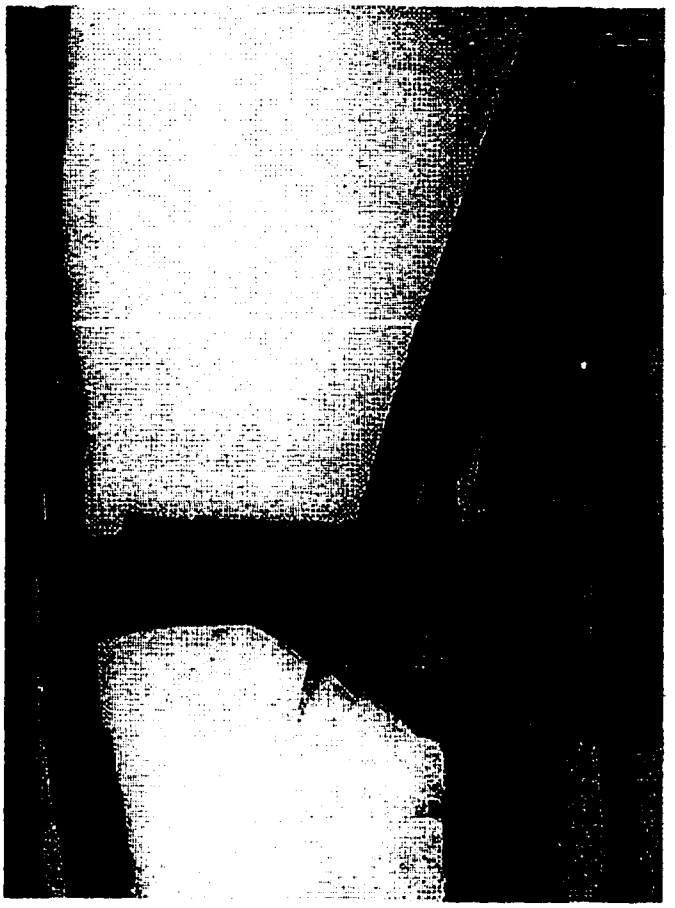
References:
Gaugh, Harry. "Franz Kline: The Abstractions with Color," Mizue 896 (November 1979), illus. p. 20, disc. p. 10.
VITAL GESTURE, disc. pp. 64, 65, 132.
Hamill, Pete. "Beyond the Vital Gesture," Art & Antiques (May 1990), disc. p. 116.
J[udd], D[onald]. "New York Exhibitions: In the Galleries, Franz Kline," Arts 36 (February 1962), disc. p. 44.
Kingsley, April. "The Vital Gesture: Franz Kline," The Burlington Magazine 127 (997) (April 1986), disc. p. 300.
N., R. "American Artists Photographed by Arnold Newman," Art in America 53 (June 1965). Painting visible behind artist, illus. p. 108.
O'Hara, Frank. "Franz Kline," in Art Chronicles 1954-1966 (New York: George Braziller, 1975), illus. p. 49, disc. p. 48. Collection of Allan Stone Gallery.
Pleynet, Marcelin. "Franz Kline et la tentative

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post-cubiste," Tel Quel 19 (1964), disc. p. 104.
Salisbury, Stephan. "An innovator who painted Pennsylvania," The Philadelphia Inquirer (June 22, 1986), disc. p. 13K.

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313.



(K396) SLATE CROSS

1961

Oil on canvas

9 ft. 3 in. x 6 ft. 7 in. (281.9 X 200.7 cm.)

Signed and dated on reverse

Collection: Dallas Museum of Art. Gift of Mr. and Mrs. Alger H. Meadows

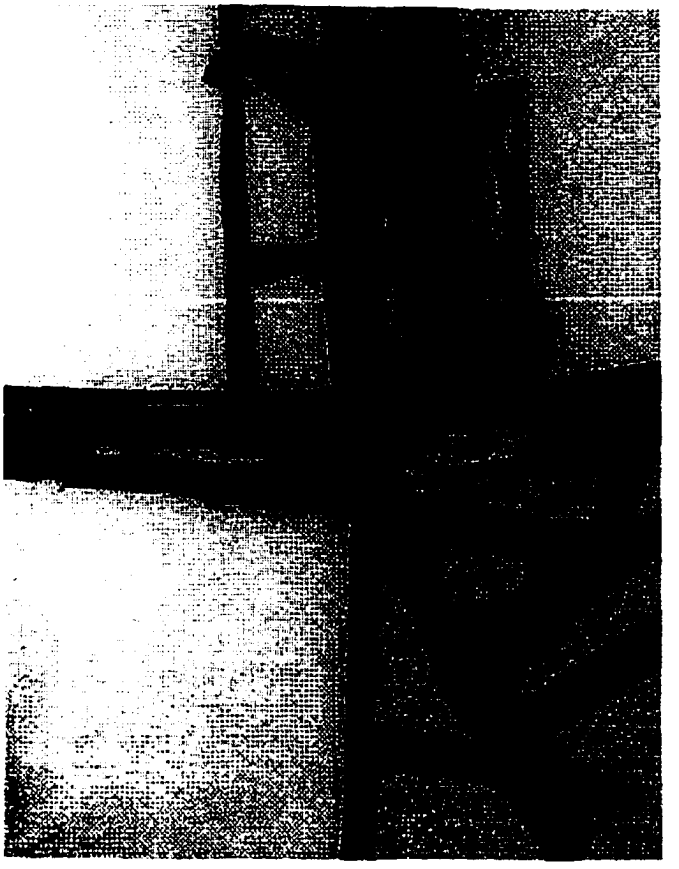
Exhibitions:
JANIS 61, #9, illus.
ICE/MOMA 63, #67, illus. p. 113. Collection of KE
M-G GALL 67, #24, illus. p. 32. (S=111.25*79.)
CINCINNATI 85, #95. Collection of Dallas M. (S=111.25*79.)
MENIL 94, #59, illus. p. 108. Collection of Dallas Museum of Art; gift of M/M Alger H. Meadows. (S=111.250*79.)

References:
O'Hara, Frank. "Franz Kline," in Art Chronicles 1954-1966. New York: George Braziller, 1975: disc. p. 48.
Siegel, Jeanne. "Franz Kline," Arts 41, no. 5 (March 1967): disc. p. 56.

Remarks:
The last in a series of "H" configurations begun in 1956 with Four Square and including the 1960 painting Black and White #2.

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314.



(K401) SPAGNA

1961

Oil on canvas

79 x 59 in. (200.7 X 149.9 cm.)

Signed and dated on reverse

Exhibitions:
JANIS 61, #14, illus.
ICE/MOMA 63, #66, illus. p. 112. Collection of KE
M-G GALL 67, #20, illus. p. 28
WHITECHAPEL 94, #66, illus. p. 136. Collection of M/M Eli M. Goldberg, Rye, NY.

References:
Kozloff, Max. "New York Letter: Franz Kline," Art International (February 1962): illus. p. 71.
Oeri, Georgine. "Notes on Franz Kline," Quadrum, 12 (1961): illus. p. 98, disc. p. 100. Collection of Sidney Janis Gallery

Remarks:
Like Bruho, this title sounds Italian but there is no corresponding word or place. Spagnolo is the Italian word for a Spanish man.

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315.



(K1088) Study for MERCE C

1961

Ink on paper

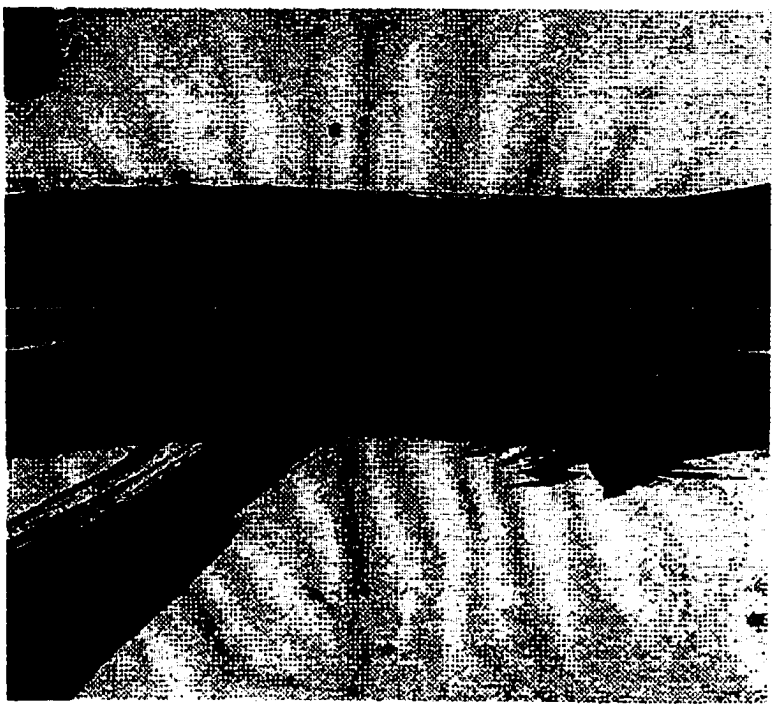
13-1/8 x 9-7/8 in.
(33.3 X 25.1 cm.)

Signed and dated on front lower left "Kline '61"

Exhibitions:
WHITECHAPEL 94, illus. p. 132. Private Collection

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316.



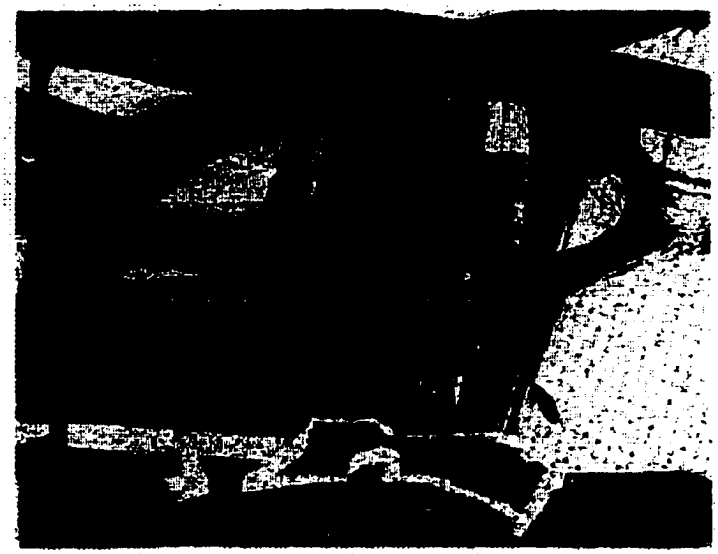
(K1274) Study for RIVERBED

(ca. 1961)

Ink on paper

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317.



(K564) Untitled Study / Study for Untitled (K521)

(1961)

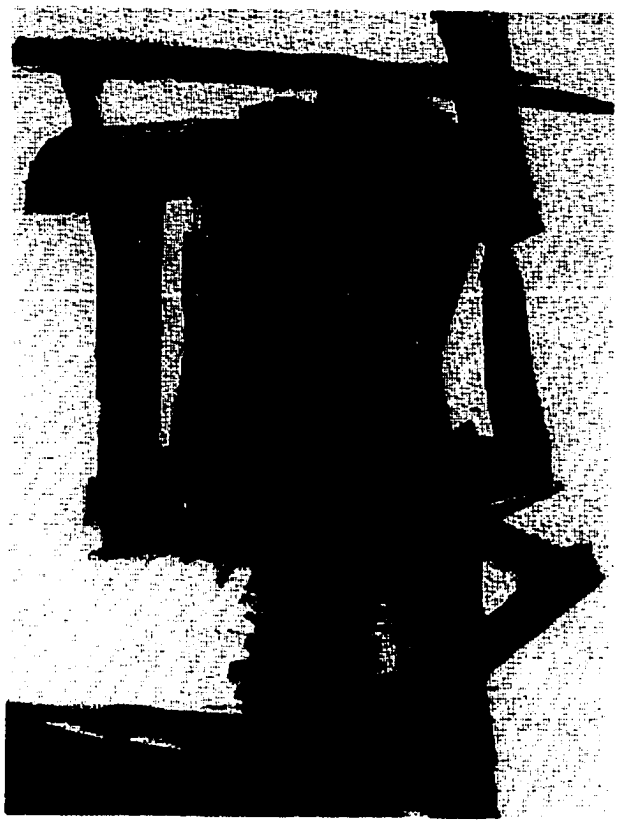
Watercolor, collage on paper

11-1/2 x 15 in. (29.2 X 38.1 cm.)

Exhibitions:
WASH GALL 62, #100. Collection of Robert Bollt. (M=collage; T=Untitled Study.)
ICE/MOMA 63, #59, illus. p. 101. Collection of Robert Bollt
WHITNEY 68, #91, illus. p. 57, fig. 54. Collection of Robert Bollt

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318.



(K419) SUN CARRIER

1961

Oil on canvas

92 x 67 in. (233.7 X 170.2 cm.)

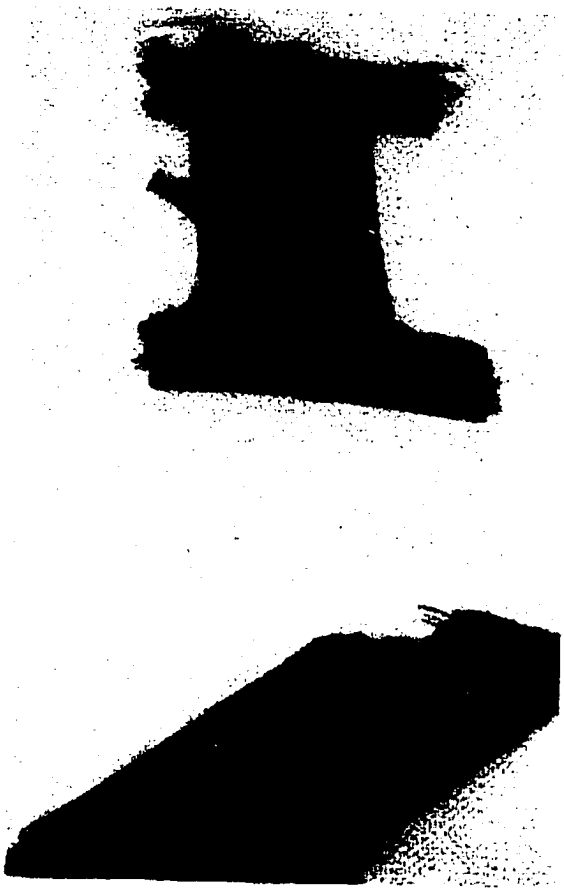
Collection: Museum of Fine Arts, Houston

Exhibitions:
NEW ARTS 61, illus: (S=92.5*68.)
JANIS 61, #22, illus.

References:
Sylvester, David. "Franz Kline 1910-1962, an Interview with D.S.," Living Arts 1 (1963): illus. p. 10.

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319.



(K421) THEODOSIA

(1960-61)

Oil on canvas

79-3/4 x 49-1/2 in. (202.6 X 125.7 cm.)

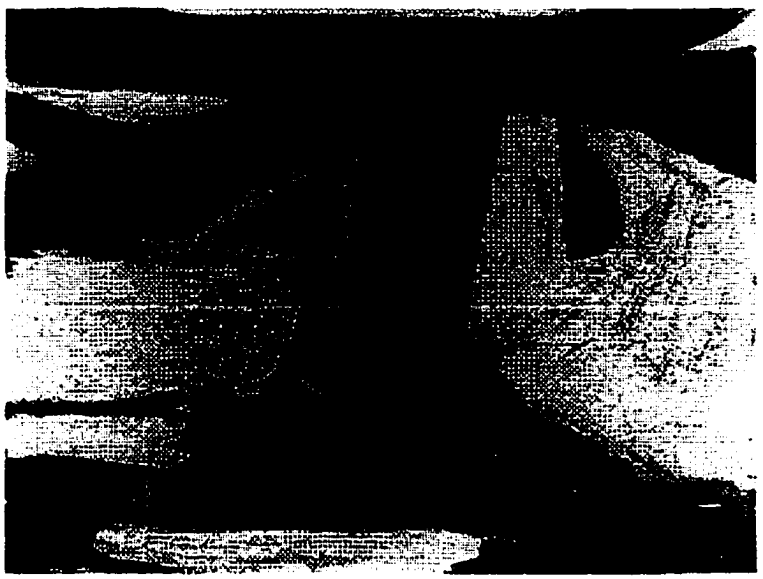
Exhibitions:
JANIS 63, #25, illus.

References:
C[ampbell], L[awrence]. "Kline," Art News, 62 (January 1964), illus. p. 11.

Remarks:
One of a group of paintings including Nijinsky, Curvinal, and Waxwing with dance-like imagery. Title may be a combination of the Byzantine Empress Theodora and Emporer Theodosius. He had visited Ravenna's Byzantine monuments on his trip to Italy for the Biennale in 1960.

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320.



(K1533) TO WIN

(1961)

Oil on cardboard mounted on Masonite

30 x 40 in. (76.2 X 101.6 cm.)

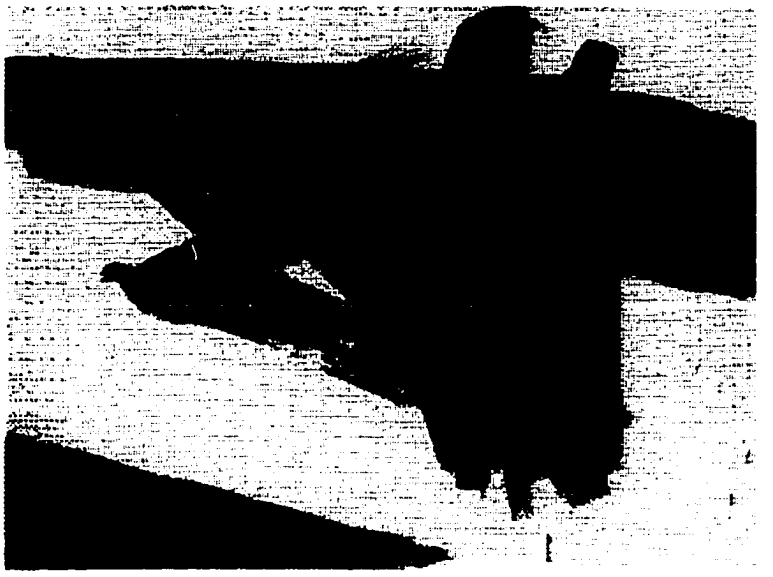
Signed on reverse "To Win / Franz Kline"

Exhibitions:
WHITECHAPEL 94, #64, illus. p. 133

Remarks:
Win is Dr. Winston Price, who cared for Kline during his illness.

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321.



(K453) WAXWING

(1961)

Oil on canvas

38 x 51 in. (96.5 X 129.5 cm.)

Exhibitions:
JANIS 61, #23, illus.
WASH GALL 62, #101, illus. p. 46. Collection of Mrs. Horatio Gates Lloyd, Wash. DC (S=38*58.)
CINCINNATI 85, #101. Collection of PC. (S=38*52.)

References:
Oeri, Georgine. "Notes on Franz Kline," Quadrum, 12 (1961), illus. p. 96. Collection of Mrs. Horatio Gates-Llyod

Remarks:
As one word, the title is the name of a fruit eating bird, but wax wings also suggest the tragedy of Icarus. The soaring quality can also be associated with dance movement.

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322.



(K480) ZINC DOOR

1961

Oil on canvas

92 x 67-3/4 in. (233.7 X 172.1 cm.)

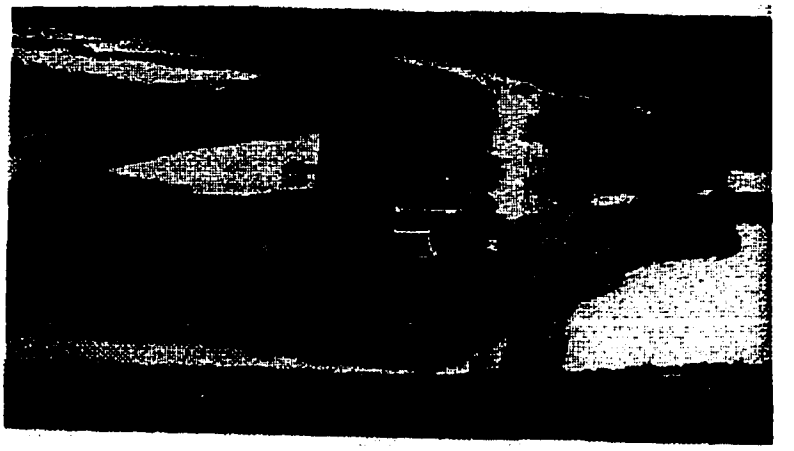
Collection: International Minerals and Chemical Corp., Skokie IL

Exhibitions:
JANIS 61, #8, illus.
WASH GALL 62, #102, illus. p. 47. Collection of Intl Minerals
ICE/MOMA 63, #63, illus. p. 107. Collection of Intl Minerals
CINCINNATI 85, #102. Collection of Intl Minerals. (S=92.5*67.75.)

References:
Butler, Barbara. "Franz Kline in Retrospect," Arts Magazine 37 (4) (January 1963): disc. p. 32.
O'Hara, Frank. "Franz Kline," Art Chronicles 1954-1966, (New York: George Braziller, 1975): disc. p. 48.
Zevi, Adachiara. Kline (Milan: Electa, 1987): illus. p. 17.

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323.



(K521) UNTITLED

(1961)

Oil on canvas

6 ft. 8 in. x 12 ft. 5-1/2 in. (203.2 X 379.7 cm.)

Exhibitions:
WASH GALL 62, #99, illus. p. 42. Collection of Robert Bollt
ICE/MOMA 63, #58, illus. p. 100. Collection of Robert Bollt
WHITNEY 68, #92, illus. p. 56, fig. 53. Collection of Robert Bollt

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324.



(K587) UNTITLED

1961

Oil on paper

18-1/4 x 18 in. (46.4 X 45.7 cm.)

Signed and dated on front upper right "Kline '61"

Exhibitions:
MCKEE 75, #30, illus.
PHILLIPS 79, #38, illus. p. 74. Coll. Lang
CINCINNATI 85, #99. Collection of Lang
Loew Art Museum, University of Miami, Coral Gables FL, Abstract Expressionism: Other Dimensions, October 26-December 3, 1989: #58, illus. p. 74, fig. 56. Collection of Richard E Lang & Jane Lang Davis

References:
Russell, John. "Kline's 'Effulgent Abstractions,'" The New York Times (March 18, 1979): illus. p. 31.
Wechsler, Jeffrey. "An introduction to small scale painterly abstraction US 1940-1965," Abstract Expressionism: Other Dimensions. New Brunswick NJ: Jane Vorhees Zimmerli Art Museum, 1989: illus. p. 74. Coll. Richard E. Lang & Jane Davis Lang.

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