

americans 1963

THE MUSEUM OF MODERN ART, NEW YORK

RICHARD ANUSZKIEWICZ

LEE BONTECOU

CHRYSSA

SALLY HAZELET DRUMMOND

EDWARD HIGGINS

ROBERT INDIANA

GABRIEL KOHN

MICHAEL LEKAKIS

RICHARD LINDNER

MARISOL

CLAES THURE OLDENBURG

AD REINHARDT

JAMES ROSENQUIST

JASON SELEY

DAVID SIMPSON

americans 1963

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

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Foreword and Acknowledgment

Americans 1963 is another in a series of American group exhibitions of a special type which have been held at the Museum of Modern Art at intervals ever since its founding in 1929. The first of these exhibitions, *Paintings by Nineteen Living Americans*, 1929-30, established the pattern — a small number of artists, a sizable body of work by each — which has been followed in most of the Museum's American group shows since, with the exception of historical surveys such as *American Painting and Sculpture 1862-1932*, *Romantic Painting in America*, 1943, and *Abstract Painting and Sculpture in America*, 1951. The immediate predecessors of the present exhibition were *Sixteen Americans*, 1959-60, *Twelve Americans*, 1956, *Fifteen Americans*, 1952, *Fourteen Americans*, 1946, *American Realists and Magic Realists*, 1943, and *Americans 1942: Eighteen Artists from Nine States*.

This year, in *Americans 1963*, the work of fifteen artists is presented. For the first time the show is equally divided between painting and sculpture. As on preceding occasions strongly contrasting personalities and points of view have been brought together. The exhibition is not designed to illustrate a trend, make classifications or favor any age group. The artists have been selected simply as individuals — fifteen painters and sculptors of such consequence that they should, I believe, be more fully known to the Museum's public. Each has had at least one showing in New York galleries, but through this exhibition many thousands of museum visitors will see their work for the first time.

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On behalf of the Trustees of the Museum of Modern Art I wish first of all to thank the artists for their participation in the exhibition. I am deeply indebted to the lenders who have made so many key works of art available. For their contributions to the catalog I am grateful to the artists and to David Hayes, Katharine Kuh, Alfonso Ossorio, William Rubin and T. Henry Smith. Statements were written in 1963 for this catalog unless otherwise noted; the editors of *Art International*, *Art News* and *Pax* have permitted quotations from Ad Reinhardt's articles published in their pages. T. Henry Smith reserves all rights to publication of his poem about Robert Indiana. For special assistance with loans I am grateful to Richard Hirsch, Thomas M. Messer and Gordon M. Smith. I am indebted to the following for photographs of the artists: F. W. Drummond, Hollis Frampton, Evelyn Hofer, Paula Horn, H. Landshoff, Marvin P. Lazarus, Hans Namuth, O. E. Nelson, Giulia Niccolai, Irwin Charles Rapport, John Rawlings, Dick Weldon and Hall Winslow. Works of art illustrated were photographed by Oliver Baker Associates, Rudolph Burckhardt, Robert McElroy, Peter Moore, O. E. Nelson, R. Peter Petersen, Eric Pollitzer, Walter Rosenblum, Walter Russell, John D. Schiff, F. Wilbur Seiders, Soichi Sunami and Charles Uht.

Dorothy C. Miller

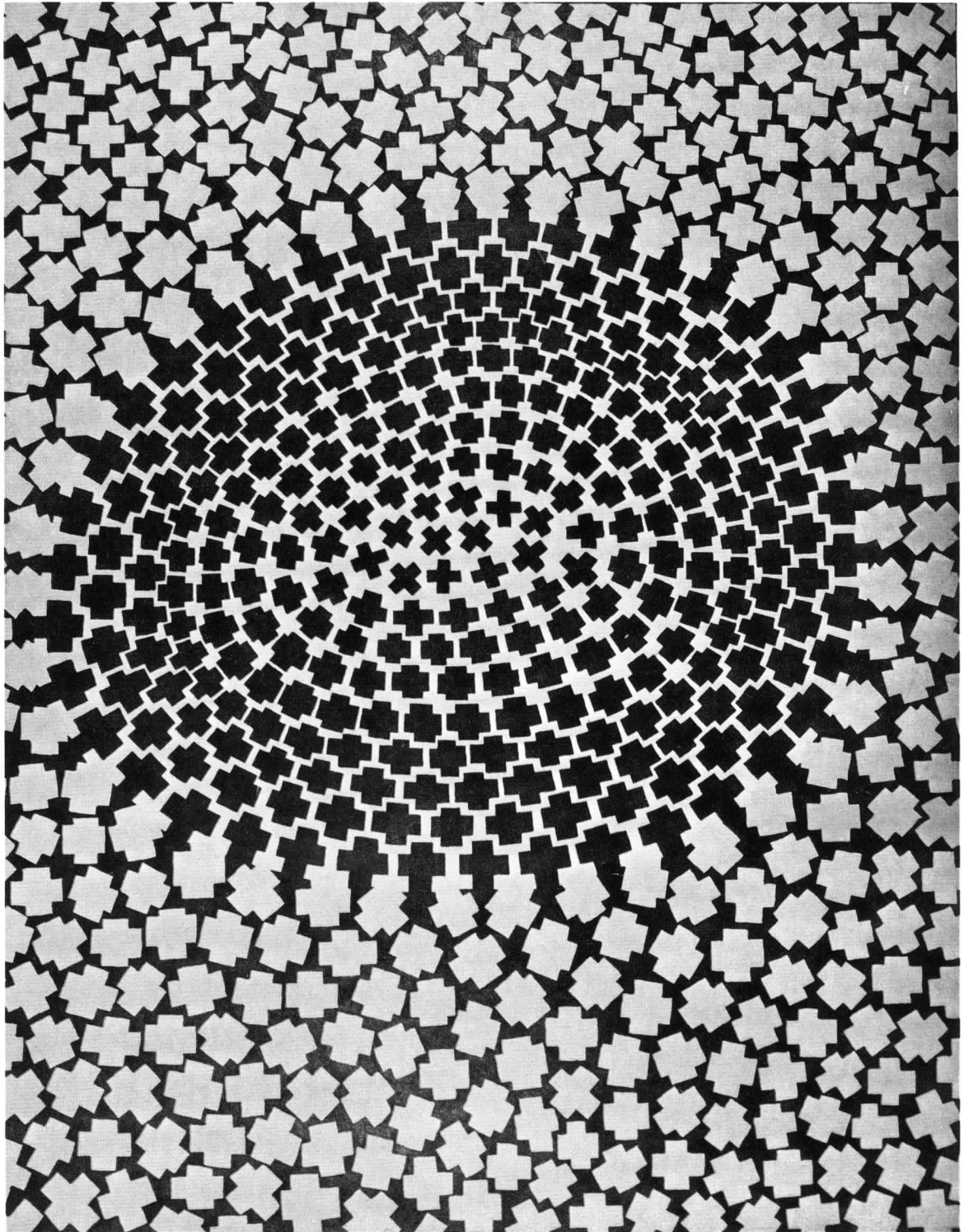
DIRECTOR OF THE EXHIBITION



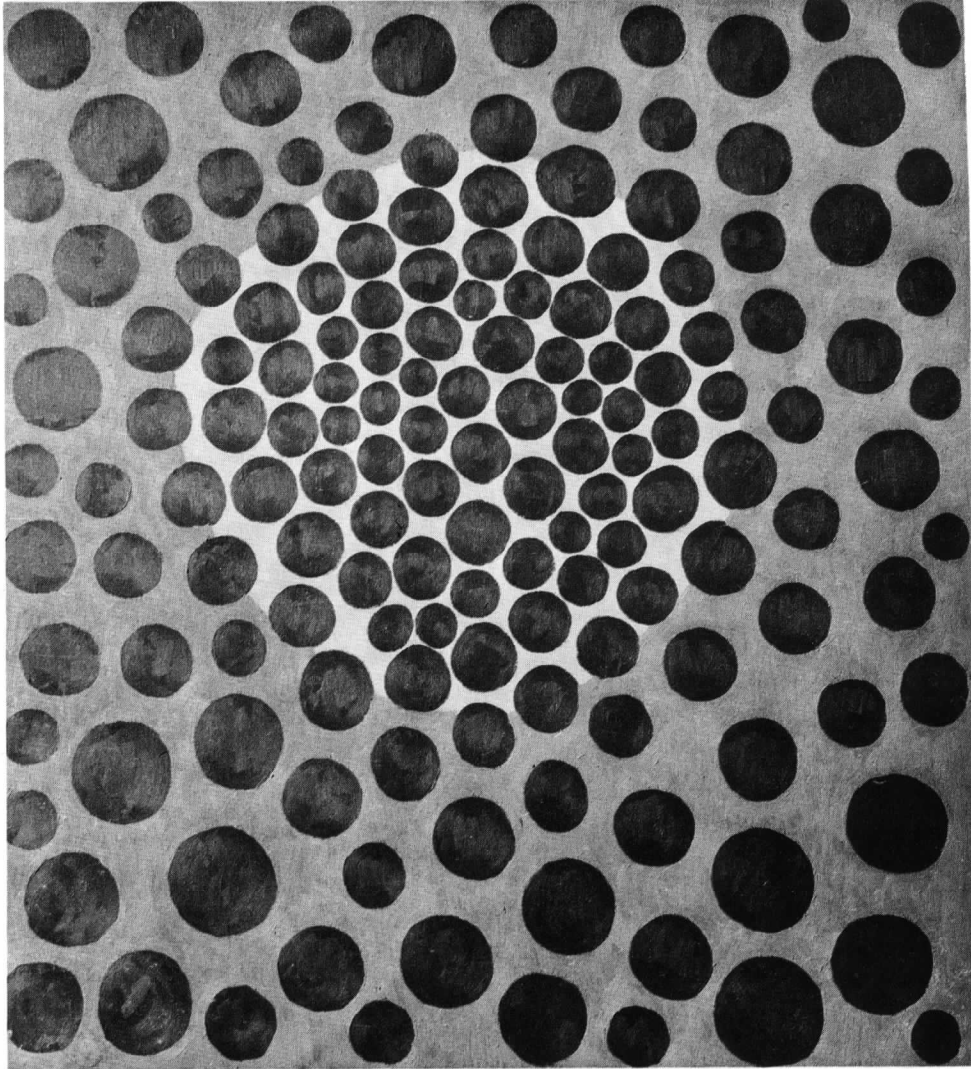
PHOTOGRAPH O. E. NELSON

Richard Anuszkiewicz

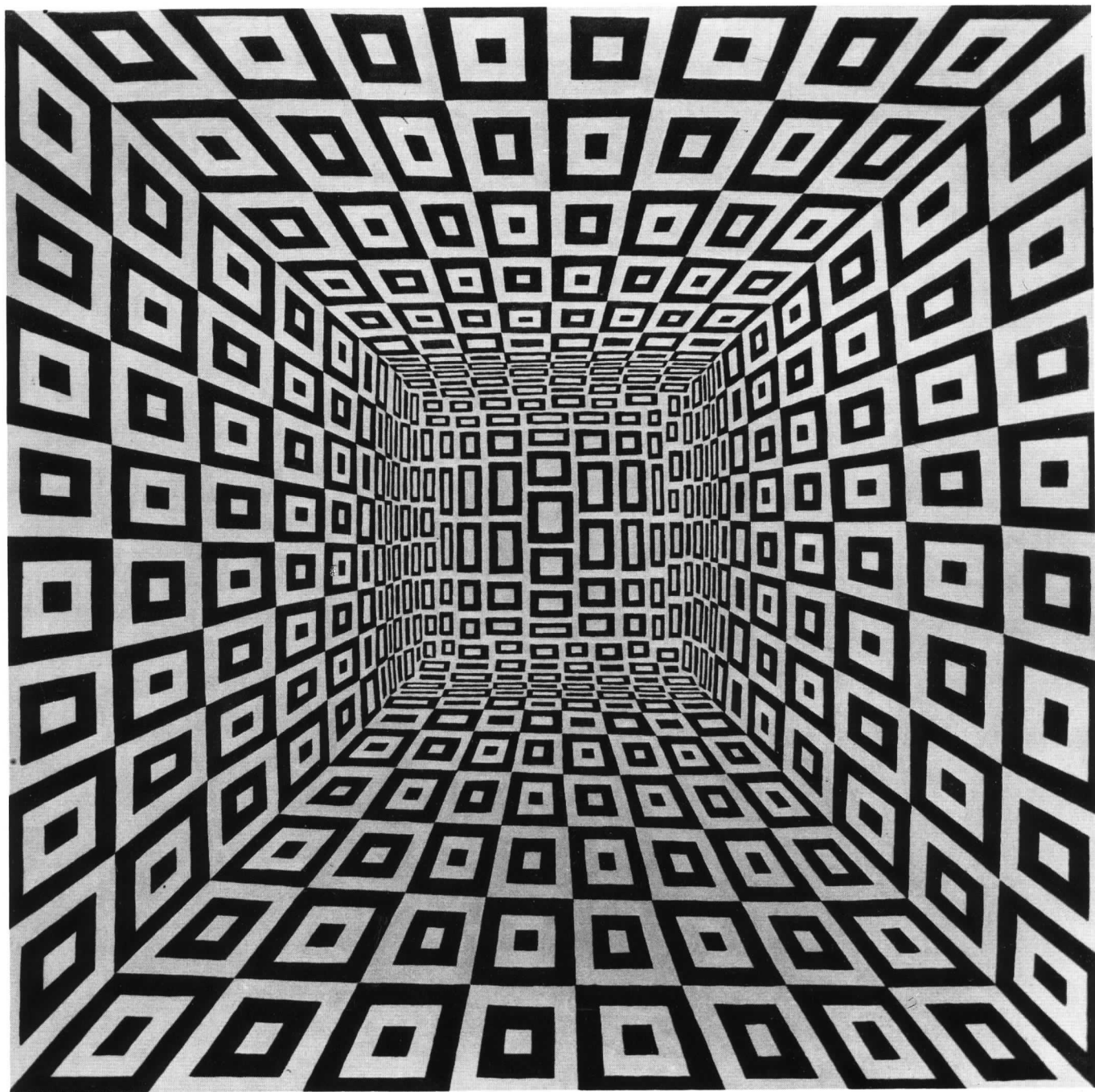
My work is of an experimental nature and has centered on an investigation into the effects of complementary colors of full intensity when juxtaposed and the optical changes that occur as a result. Also, a study of the dynamic effect of the whole under changing conditions of light, and the effect of light on color.



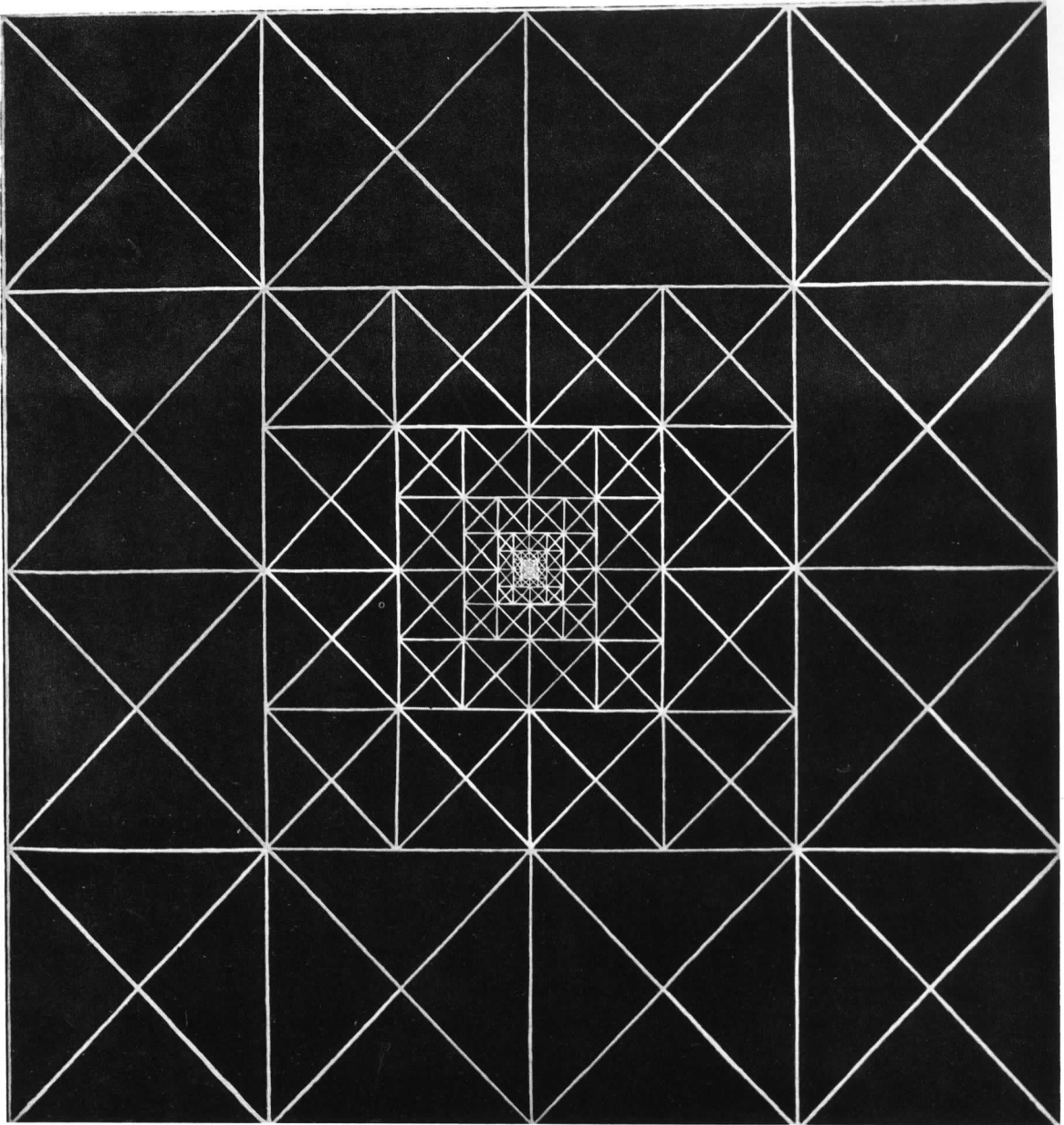
Richard Anuszkiewicz: *Plus Reversed*. 1960. Oil, 6'2½" x 58¼". The James A. Michener Foundation Collection, Allentown Art Museum.



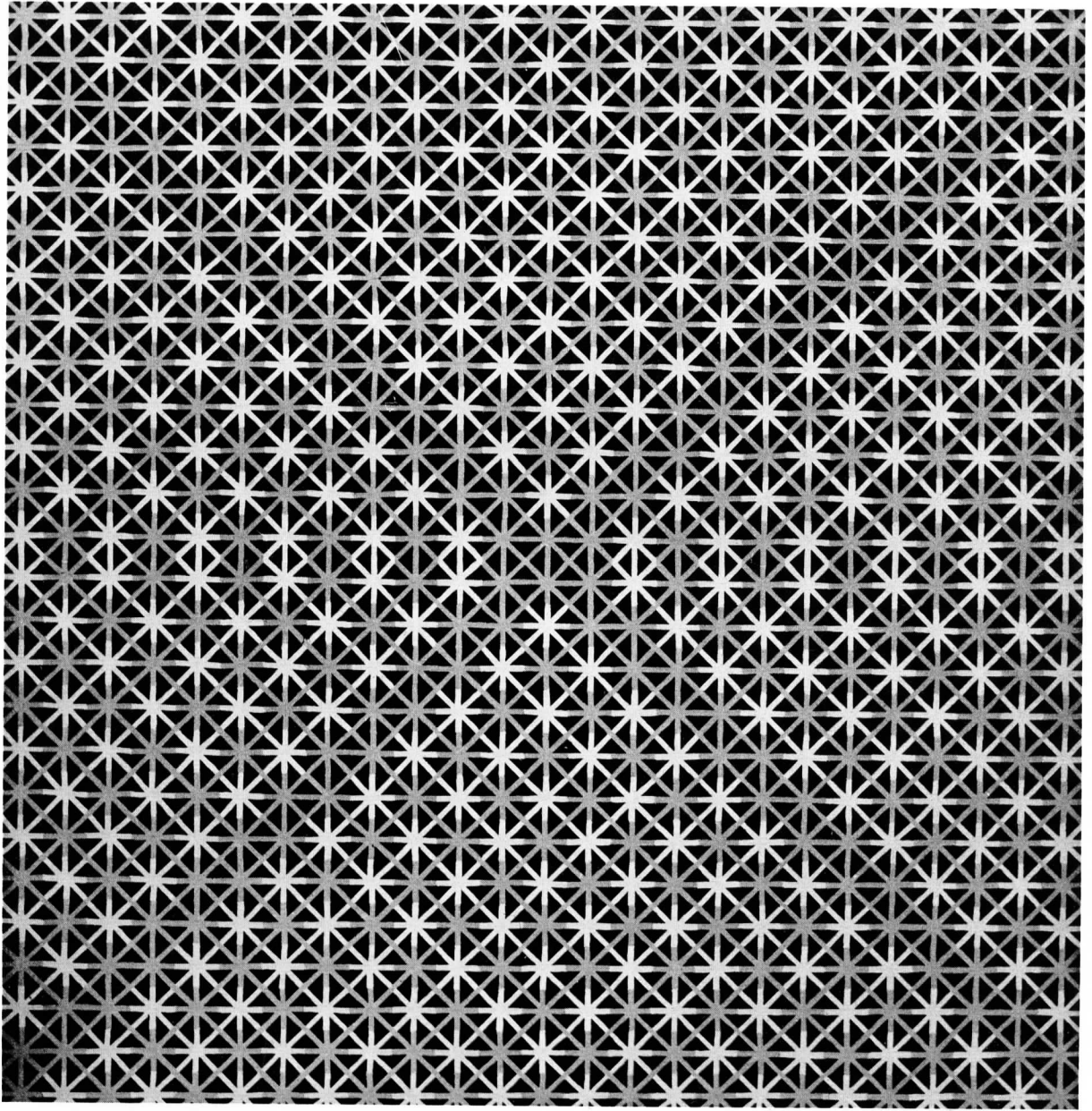
Richard Anuszkiewicz: *Fluorescent Complement*. 1960. Oil, 36x32¼". The Museum of Modern Art, Larry Aldrich Foundation Fund.



Richard Anuszkiewicz: *Knowledge and Disappearance*. 1961. Oil, 50x49". Collection Warren D. Benedek.



Richard Anuszkiewicz: *The Burning Glass*. 1961. Oil, 54 $\frac{1}{4}$ x50 $\frac{1}{8}$ ". The Contemporaries.



Richard Anuszkiewicz: *Union of the Four*. 1961. Oil, 52 $\frac{1}{4}$ x50". The Contemporaries.

BIOGRAPHIES OF THE ARTISTS AND LIST OF WORKS OF ART

An asterisk preceding the title indicates that the work is illustrated. In the dimensions, height precedes width. Lenders to the exhibition are listed on page 4.

RICHARD ANUSZKIEWICZ

Born in Erie, Pennsylvania, May 23, 1930. Studied at Cleveland Institute of Art, Cleveland, Ohio, 1948-53; Yale University, 1953-55; Kent State University, Kent, Ohio, 1955-56. Pulitzer Traveling Scholarship, National Academy of Design, 1953. Traveled in Europe and North Africa, 1958. Lives in Port Washington, New York. One-man shows: Butler Art Institute, Youngstown, Ohio, 1955; The Contemporaries, New York, 1960, 1961, 1963. In collections of Akron Art Institute, Akron, Ohio; Cleveland Museum of Art, Cleveland, Ohio; The Museum of Modern Art, New York; Butler Art Institute, Youngstown, Ohio.

**Fluorescent Complement*. 1960. Oil on canvas, 36x32¼". The Museum of Modern Art, New York, Larry Aldrich Foundation Fund. Ill. p. 8.

**Plus Reversed*. 1960. Oil on canvas, 74½x58¼". The James A. Michener Foundation Collection, Allentown Art Museum, Allentown, Pennsylvania. Ill. p. 7.

**The Burning Glass*. 1961. Oil on canvas, 54¼x50⅞". The Contemporaries, New York. Ill. p. 10.

**Union of the Four*. 1961. Oil on canvas, 52¼x50". The Contemporaries, New York. Ill. p. 11.

**Knowledge and Disappearance*. 1961. Oil on canvas, 50x49". Warren D. Benedek, New York. Ill. p. 9.

The Harpist and the Nine Muses. 1963. Oil on canvas, 42¼x42¼". Mr. and Mrs. George D. Revington, West Lafayette, Indiana.

Moon and Sun Furnaces. 1963. Oil on masonite, 48x48". The Contemporaries, New York.

The Symbolic City as Center of the Earth. 1963. Oil on canvas, 60x60". The Contemporaries, New York.

Wedding of the Moon and the Sun. 1963. Oil on canvas, 8x8'. The Contemporaries, New York.

LEE BONTECOU

Born in Providence, Rhode Island, January 15, 1931. Grew up chiefly in Nova Scotia. Studied at Art Students League, New York, 1952-55, with William Zorach and John Hovannes. Fulbright fellowships to Rome, 1957 and 1958; traveled in Greece and Italy.