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By

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WASHINGTON GALLERY OF MODERN ART

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Marilyn Montgomery, a friend from Oklahoma City who worked for Walter Hopps at the Washington Gallery of Modern Art and at the Corcoran, gave me the idea for my Thesis. It was her enthusiasm for the Gallery and its quest that sparked my interest in the project.

I am indebted to Gwen Goffe of the Corcoran Gallery of Art for allowing me access to the Washington Gallery of Modern Art Records in the Corcoran Archives and to Katherine Kovacs, Corcoran Archivist, for sending me reference material from the archive. The WGMA Records in the Corcoran Archives have a wealth of information for anyone interested in further researching the Washington Gallery of Modern Art. They contain exhibition information, letters from artists, grant requests,

minutes from Board meetings and much more. There is an index to the Records.

The Clippings File, Washingtonian Department of Martin Luther King Library, Washington, D.C., was the source for the vast majority of the newspaper articles in my bibliography, plus many which I did not include. The dates were sometimes sketchy but the wealth of information offered was immense. Senator David Boren's office, Washington, D.C., helped me greatly by locating information about people, places, and times. The staff at the Oklahoma Art Center were always helpful, and I appreciate having access to their files on the Washington Gallery of Modern Art permanent collection.

There were many people personally involved with the Washington Gallery of Modern Art who took time from their daily schedules to respond to my letters, telephone calls, and requests for personal interviews. For their time and effort, I am grateful.

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INTRODUCTION

An investigation of the Washington Gallery of Modern Art, Washington, D.C., is interesting from an art historical as well as a sociological viewpoint. From its founding in 1962, during John F. Kennedy's administration, to its demise in 1968, the WGMA mirrored the time in which it existed. In the early sixties, art patronage was considered an elitist avocation with "high culture" addressing itself only to the affluent. However, by the mid to late sixties, "high culture" had been assimilated into mass culture with both the advent of Pop and experimental art, and the sudden, mutual infatuation between artists and society.

The Washington Gallery of Modern Art's founding trustees and patrons were wealthy collectors, artistically sophisticated, and financially capable of infusing money, art, and energy into the fledgling institution. They believed that Washington, D.C., a city which represented the spirit and democracy of the United States as well as being home to hundreds of diplomats from around the world, should have a museum of contemporary art dedicated to collecting and displaying

the unfolding art of the twentieth century. Artists from around the world representing all media and styles would be exhibited. The Gallery's emphasis would be on new artistic developments, overlooked artists or movements, and the reinterpretation of well-known and respected modern artists.[1] A permanent collection consisting of work from living, modern artists would be developed, and an educational program would be initiated to support both the permanent collection and temporary exhibitions.[2]

Adelyn Breeskin, well connected with New York City gallery owners, East Coast collectors, and Abstract Expressionist artists, was hired in 1962 as the first director. For six years Breeskin and her three successors, Gerald Nordland, Charles Millard, and Walter Hopps, exhibited contemporary art of exceptional quality while also amassing an extensive permanent collection.

Financial problems were a continuing problem for the museum. Finally, in the spring of 1967, traditional patrons, weary of replenishing a perpetually inadequate budget, turned control of the museum over to a new, eager group of young supporters. At that time, in opposition

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[1]"Certificate of Incorporation of the Washington Gallery of Modern Art," 3 November 1961, Washington Gallery of Modern Art Records, Corcoran Gallery of Art Archives, Washington, D.C.

[2]Ibid.

to the elitist beginning of the Gallery and in the populist spirit of the late 1960s, Walter Hopps, the fourth and final director, attempted to introduce humanism and individualism to this previously traditional museum. The young people and Blacks of Washington, D.C. were given a chance to participate actively in the WGMA, where the artist and the artistic spirit were celebrated as much as the art. Attendance at the exhibitions and events increased dramatically. Despite this final energetic, eighteen-month, grass-roots campaign by the Director, the newly elected Board of Trustees, and a cadre of active volunteers, financial difficulties forced the Gallery to suspend operation.

In the fall of 1968, after extensive negotiations, the WGMA affiliated with the Corcoran Gallery of Art. The concept of the Washington Gallery and the staff was incorporated into the operation of the Corcoran; however, the permanent collection and research library were purchased by the Oklahoma Art Center, Oklahoma City.

The acquisition of the WGMA's permanent collection by the Oklahoma Art Center on 2 October 1968 was considered a "coup" for this small southwestern museum and marked an important milestone in the cultural history of Oklahoma City. As S. N. Goldman, President of

the Art Center's Board of Trustees, stated, "With this acquisition added to the nucleus of American art already owned by the Art Center, the Art Center now has one of the outstanding permanent collections of contemporary American art in the Southwest and earns a place among the significant collections of contemporary art in the entire nation."[3]

Although the cultural climate of Oklahoma was conservative by nature, this collection was accepted with great enthusiasm. Exhibited in its entirety to Art Center members as well as to the general public in early 1969, the collection was subsequently put into storage with only a few select works being shown sporadically over the next 20 years.

A renewed interest in the Washington Gallery of Modern Art collection on the part of the Oklahoma Art Center has resulted in the collection being photographed, with future plans for its cataloguing and conservation. It is in the spirit of this revival that I now present a history of the Washington Gallery of Modern Art, Washington, D.C.

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[3]"Art Center Lands Prize Collection," Daily Oklahoman, 8 October 1968, 1.

CHAPTER I

THE FORMATION OF THE WASHINGTON GALLERY OF MODERN ART

A small constituency of Washington, D.C. residents collaborated in 1961 to form the Washington Gallery of Modern Art, the capital's first museum dedicated to twentieth-century art. At that time there was no Hirshhorn Museum and Sculpture Garden, the Smithsonian's National Collection of Fine Arts exhibited only artists who had been dead for twenty years,[4] and there was no East Wing of the National Gallery. The Phillips Gallery, though one of the first institutions to collect and exhibit modern art in the United States, did not collect as prolifically as it once had, and offered temporary exhibitions only of those artists who were preferred by Duncan Phillips.[5] The Corcoran Gallery of

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[4]David Edward Finley, A Standard of Excellence, Andrew W. Mellon Founds the National Gallery of Art at Washington, (Washington, D.C.: Smithsonian Institute Press) 1973, 74.

[5]M. Leigh Bullard, interview with author, 9 May 1989.

Art had been dedicated to collecting the work of living artists from its inception in 1855; however, this interest rarely extended to avant-garde work of the twentieth century.[6] Commercial galleries like Jefferson Place, Franz Badder, and Gres Gallery made an attempt to fill the void, but most residents of Washington, D.C. had to travel to New York City to see the leading artists of the day.

It was in this environment that Dr. Julian Eisenstein, Helen Stern, Alice Denney, Lolli Lloyd, Lucius D. Battle, and Nicholas Satterly, founding members of the Washington Gallery of Modern Art, met on 24 October 1961 to officially execute that institution's Certificate of Incorporation. It was filed in the District of Columbia on 3 November 1961, mandating the legal existence of the Washington Gallery of Modern Art as a non-profit institution.[7] With Supreme Court Justice

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[6]Kathryn M. Kovacs "Biennials of the Past," January 18-April 3, 1983, Corcoran Gallery of Art, Washington, D.C.

[7]Washington Gallery of Modern Art, "Certificate of Incorporation of the Washington Gallery of Modern Art," 24 October 1961, filed District of Columbia, 3 November 1961, WGMA Records, Corcoran Gallery of Art Archives, Washington, D.C.

Abe Fortas as legal counsel, the WGMA in 1963 received non-profit status from both the Internal Revenue Service and the District government; however, it took an Act of Congress in 1965 to exempt the WGMA from payment of District real estate taxes.[8]

Previously, in the spring of 1961 these patrons, enthusiastic about the introduction of modern art to Washington, D.C., submitted a formal proposal to the Board of Trustees of the Corcoran Gallery in an attempt to work out a basis of cooperation for the display of contemporary art.[9] The proposal was rejected by the Corcoran Trustees who wished to remain detached from the currents of contemporary art, particularly the New York School, which had so recently changed the landscape of American Art.[10]

The founding members of the Washington Gallery of Modern Art worked diligently to transform their dream into a reality. Their hope was to open the museum to the

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[8]Dr. Julian Eisenstein, "Third Annual Report of the President to the Board of Trustees of The Washington Gallery of Modern Art," 5 October 1964, WGMA Records, Corcoran Gallery of Art Archives, Washington, D.C.

[9]Dr. Julian Eisenstein, "First Report of the President of the Board of Trustees of the Washington Gallery of Modern Art," 17 September 1962, WGMA Records, Corcoran Gallery of Art Archives, Washington, D.C.

[10]E. J. Applewhite, Washington Itself, An Informal Guide to the Capital of the United States, (New York: Alfred A. Knopf, 1981.)

public in the fall of 1962. There was still much work to be done.

A $100,000 grant from the Edgar Stern Family Fund[11] for initial funding for the Gallery was an appreciated gift which allowed the founders to continue with their plans. $40,000 of this amount was payable the first year of which $25,000 was to be paid outright while $15,000 was to be paid on a matching basis. An additional $30,000 would be available in each of the next two years.[12] In February 1962, the Eugene and Agnes E. Meyer Foundation granted the Gallery $50,000 to be spread over a three year period.[13] At the end of that year the Washington Post donated $15,000 to the museum.[14] These gifts were important to the Gallery not only in monetary terms, but as a demonstration of confidence in the idea that the capital of the United States should have its own museum of twentieth-century art.

Dr. Eisenstein was elected Chairman of the Board, while the six founding members became the original

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[11]Dr. Julian Eisenstein, "First Annual Report."

[12]Ibid.

[13]Dr. Julian Eisenstein, "Second Annual Report of the President of the Board of Trustees of the Washington Gallery of Modern Art." 16 October 1963, WGMA Records, Corcoran Gallery of Art Archives, Washington, D.C.

[14]Ibid.

trustees of the Gallery; within a year their number had expanded to fifteen. Other officers included: Vice President, Mrs. H. Gates Lloyd; Treasurer, Walter Louchheim, Jr.; and Secretary, James McTruitt. An Advisory Board of Honorary Trustees was appointed to help guide the Gallery through its initial years and bring national prominence to the infant organization. These trustees were Jacqueline Kennedy, wife of the President of the United States; Mrs. George Garrett, who with Mrs. Dwight Davis founded the Gallery of Modern Art in Washington, D.C. in 1937 under the auspices of New York City's Museum of Modern Art;[15] Thomas B. Hess, executive editor of Art News; Mrs. Albert Lasker, philanthropist and collector; and Mr. and Mrs. Duncan Phillips, benefactors of the Phillips Gallery. The Trustee and Advisory Boards, were made up of an elite corp of individuals capable of providing financing, works of art, publicity, and connections, not only in the art world but in government circles and on the social scene as well.

The first job of the Board was to find a director for their fledgling institution. As luck would have it, Adelyn Breeskin, Director of the Baltimore Museum of Art, had retired from her distinguished career after

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[15]Russell Lynes, Good Old Modern: An Intimate Portrait of the Museum of Modern Art (New York: Antheneum, 1973) 167.

having served that institution for over 30 years. She seemed the perfect choice.

Breeskin was definitely qualified. During her directorship at the Baltimore Museum of Art, she took it from an institution based largely on a collection of early American art to one of the finest contemporary art museums in the country.[16]

The WGMA trustees were interested in Breeskin and asked Lloyd, a Baltimore resident, to speak to her long-time friend on their behalf, asking her to become the first Director of the Washington Gallery of Modern Art.[17] A month later, on December 3, Breeskin visited with the executive committee, who were greatly impressed with her knowledge and experience, as well as with her personal charm.[18]

On 11 December 1961, the trustees offered Breeskin the position of director of the Washington

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[16]Having served on the Baltimore Museum staff for twelve years, Breeskin was named acting director in 1942. Finally, given the full title of Director in 1947, Breeskin was one of the first woman directors of a major museum. She remained in that position for another fifteen years during which time she was responsible for bringing the Cone Collection of early modernist works to Baltimore. She was also a leading scholar on Mary Cassatt. See Baltimore Museum of Art, News, "A Tribute to Adelyn Breeskin", Vol. XXV, No. 4, summer 1962.

[17]Dr. Eisenstein, "First Annual Report."

[18]Ibid.

Gallery of Modern Art. She accepted immediately. This appointment was quite fortunate for the young gallery, since having such an experienced, dedicated, and internationally respected director would surely portend its success.

At the same time the trustees appointed Breeskin's assistant director, an act which, with hindsight, had ill effects for the Gallery. The appointment went to Alice Denney, co-founder of the WGMA, owner of the Jefferson Place Gallery, and an unyielding advocate for contemporary art and artists. Denney resigned from the WGMA Board of Trustees to assume this new position which, as Dr. Eisenstein stated in the First Annual Report, ". . . is in a very real sense her creation."[19] As the person responsible for the concept of the WGMA--in fact the person who mentioned the idea of a contemporary museum to Dr. Eisenstein[20]--Denney was rewarded this position for her "hard work, effective and enthusiastic support in establishing the Gallery."[21] In retrospect it was a poorly conceived administrative decision. These two women, each accomplished and strong

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[19]Ibid.

[20]Alice Denney, personal interview with author, 25 June 1986; Dr. Eisenstein, "First Annual Report," 4.

[21]Dr. Julian Eisenstein, letter to author, 22 March 1987.

willed, were philosophically estranged and held diverse opinions concerning the operation of the Gallery. The conflict between them would eventually result in Adelyn Breeskin's resignation as director and Alice Denney's departure from any further involvement with the museum.

CHAPTER II

ADELYN BREESKIN, DIRECTOR, DECEMBER 1961-MAY 1964

First Exhibition and Opening of the Gallery

Breeskin inaugurated the new gallery in the fall of 1962--the original target date--with a Franz Kline retrospective exhibition. The show memorialized Kline, a leading Abstract Expressionist who had died in May of that year. It was his first important one-man show and was an ambitious undertaking for the Gallery as well as a major contribution to the documentation of contemporary art.[22] Breeskin accepted the challenge of this exhibition with integrity, energy, and taste, trademarks of her career.

Demonstrating confidence in Breeskin and expressing support for this center for modern art in the nation's capital, some sixty museums and collectors

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[22]The Kline exhibition traveled to Europe under the auspices of the Museum of Modern Art's International Council. It was one of a series of five one-man shows requested by museums in London, Brussels, Basel, Rome, and Amsterdam. Amelia Young "Black Tie Preview of Art", Washington Star, 31 October 1962. Clippings File, Washingtonian Department, Martin Luther King Library, Washington, D.C.

across the country loaned one hundred three paintings and twenty-one drawings to this exhibition which covered the artist's work from 1938 to 1961.[23] A catalogue published with the exhibit included an extensive chronology, a full bibliography, and an introductory essay by Kline's friend, Abstract Expressionist artist, Elaine de Kooning. This catalogue set the standard for many, well-produced publications initiated by the WGMA.

Three days of invitation-only, black-tie openings accompanied the inauguration ceremony and preceded the general opening of the Gallery scheduled for 1 November 1962. Artists and critics were invited to the first preview party to see the new museum and view the Kline exhibition. Among the artists present to honor their colleague Kline, their advocate Breeskin, and to show their support for the Gallery, were David Smith, Robert Motherwell, Mark Rothko, Helen Frankenthaler, and Barnett Newman.[24]

According to a newspaper article describing a second party honoring donors, directors and charter

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[23]Jean White, "Modern Art Gallery Prepares to Open," Washington Post, [October 1962] Clippings File, Washingtonian Department, Martin Luther King Library, Washington, D.C.

[24]Frank Gethlein, "Franz Kline Show Opens Modern Art Gallery", Washington Star, 30 October 1962. Clippings File, Washingtonian Department, Martin Luther King Library, Washington, D.C.

members, the paintings themselves were almost obscured by the people who came to see them and "at least a thousand guests must have crowded into the new . . . museum."[25] Art professionals and politicians alike attended the opening. Distinguished guests included René d'Harnoncourt of New York City's Museum of Modern Art; James Speyer from the Chicago Institute of Art; Seymour Knox of the recently completed Knox Gallery in Buffalo, New York; Defense Secretary Robert and Mrs. McNamara; Mrs. Arthur Goldberg, wife of the Supreme Court Justice; and former Governor and Mrs. Averell Harriman. Many people understood it was time that Washington, D.C. had its own museum of modern art and were willing to give initial support to the idea.[26]

A special showing and party on October 31 were given for individuals who had purchased $10.00 memberships and on the following day the museum opened its doors to the general public with an admission fee of $.50 per person. As the only publicly financed museum in Washington, D.C., the WGMA was the first to charge

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[25]Amelia Young, "Black Tie Preview of Art", Washington Star, 31 October 1962. Clippings File, Washingtonian Department, Martin Luther King Library, Washington, D.C.

[26]According to the First Annual Report, by June 30, 1962, 274 memberships to the WGMA had been purchased at $100 each and by the end of the year 1,052 people were on the membership roles. See Dr. Eisenstein, "First Annual Report."

admission, which, considering the precarious financial situation of the Gallery, was deemed necessary.

On the afternoon of October 30, the WGMA was officially opened with a ribbon-cutting ceremony attended only by the staff, trustees and a few friends. Mr. August Heckscher, Special Consultant on the Arts to President Kennedy, spoke to the assembled group, observing that he was there as a "symbol of the concern which the Government at the highest level feels for this new venture established in the heart of the nation's capital." Commenting on the importance of showing contemporary works of art, Mr. Heckscher stated that:

> "They are indeed examples of man's free spirit--and of other men's tolerance. But they have a deeper significance. They are the expressions of the vision which seeks to penetrate below the surface of modern life, to discern its inmost tendencies, to interpret what the newer movements in science and psychology, in theology and anthropology, mean for mankind."

He continued, saying, "The great contemporary painters are at the frontiers of human discovery. In ways we cannot always explain, they are the prophets of the modern age."[27]

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[27]August Heckscher, speech at Opening Ceremonies of WGMA, 30 October 1962, WGMA Records, Corcoran Gallery of Art Archives, Washington, D.C.

Exhibitions

Breeskin had a penchant for Abstract Expressionism, which, though in its waning days with the avant-garde, was just gaining acceptance by a broader public. She was committed to this movement and was interested in expanding the public's knowledge of Abstract Expressionism, which, for the first time, brought international acclaim to American art. It is, therefore, not surprising that many of Breeskin's exhibitions, and especially the first one, the Franz Kline retrospective, involved Abstract Expressionism.

Believing in historical reference as a basis for an educated understanding of contemporary art, Breeskin felt it was important that a cross section of art from the time of Cézanne, considered by many to be the father of contemporary art, be shown in the new Gallery. Addressing this issue, she stated "I don't think we can expect people to understand avant-garde art. You have to lead them to it by degrees."[28]

In the two years Breeskin was director of the WGMA, fourteen shows were exhibited. Eight were

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[28]Merlye Secrest, "Adelyn Breeskin Gives Art Chance to Speak for Itself: Good Artists Need Audience While They're Alive", Washington Post, 2 September 1962. Clippings File, Washingtonian Department, Martin Luther King Library, Washington, D.C.

initiated by Breeskin or her staff with accompanying catalogues and six were generated by the Whitney, the Museum of Modern Art, or the American Federation of Arts. This was indeed an impressive achievement. Most museums of comparable size would have been satisfied to install, yearly, two or three of their own shows complete with catalogues. The fact that the WGMA shared exhibits with the most prestigious art institutions in the nation is not to be overlooked. This was an outstanding achievement for the first year of the new institution and was attained because of the respect accorded their Director, Adelyn Breeskin.

During the Gallery's first year, Abstract Expressionist exhibitions included the "Kline Retrospective" and "Reuben Nakian Sculpture," both were initiated by Breeskin. Two shows produced outside the gallery were "Lyricism and Abstract Expressionism," organized by Dore Ashton and circulated by the American Federation of the Arts, and an "Arshile Gorky Retrospective," organized by the Museum of Modern Art.[29]

A variety of twentieth-century art was brought to the Gallery from the MOMA show entitled "United States Government Art Projects: Some Distinguished Alumni." The exhibit included artists Jackson Pollock, Mark Tobey,

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[29]See Appendix II for exhibitions and dates.

Ben Shahn, Jack Levine, Mark Rothko, Louise Nevelson, and David Smith, as well as others who had worked on WPA and other government projects in the 1930s.[30] "Sculptors of Our Time," organized by the WGMA, gave gallery visitors a cross section of twentieth century sculpture ranging from Arp, Brancusi, Calder and Giacometti to Marisol, Moore, Picasso, and Smith.[31]

"Formalists," organized by Breeskin, brought together artists who were variously described as neo-plasticists, precisionists, purists, and geometric painters. Joseph Albers, Stuart Davis, Jean Arp, Hans Hofmann, Robert Indiana, Ellsworth Kelly, Piet Mondrain, Larry Poons, Ad Reinhardt, Jules Olitski, and Frank Stella were part of this exhibition which included both established and aspiring artists. Although these painters used formal means as a way of expression, as denoted in the title, they were not confined by it. These artists, unlike abstract expressionists, showed a preference for order and simplicity, yet individuality was evident through both static and dynamic forms and in a heightened feeling of rhythm. "Formalists" provided Breeskin an opportunity to emphasize the importance of historical reference in current art by including the old

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[30]Dr. Julian Eisenstein, "Third Annual Report of the President to the Board of Trustees of the Washington Gallery of Modern Art," 5 October 1964, 3. WGMA Archives, Corcoran Gallery of Art, Washington, D.C.

guard as well as the new. It was an interesting contrast to her abstract expressionists exhibitions and the "Popular Image" show which preceded it.

"Popular Image" was curated by Assistant Director Alice Denney with the assistance of Alan Soloman, Director of the Jewish Museum, New York City. It was one of the earliest exhibitions of Pop Art in the country and was at the leading edge of the contemporary art movement. Twenty years later, in 1986, Washington Post art critic, Paul Richards, called this show "a sort of legend."[32] Commenting on the show to Richards, Denney said, "We got everyone, Oldenburg and Warhhol, Rosenquist and Johns. John Cage came to town. The Judson dancers danced. Oldenburg did a happening. So did Robert Rauschenberg--at the roller rink in Kalorama. He called it, nicely, 'Pelican.' He danced with parachutes, on roller skates."[33]

This exhibition generated excitement and enthusiasm at the WGMA; however, it departed from the direction Breeskin was developing for the Gallery. Both

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[31]Ibid.

[32]Paul Richards, "Shaking up the Art Scene with Flunky Flair, the WPA Surveys its First City Decade, Washington Post, 1 June 1986. G1.

[33]Ibid.

Breeskin and Denney were committed to contemporary art, but their philosophies were at opposite poles. Their differences corresponded to the critical debates of the time which pitted the formalist views of critic Clement Greenberg against a socially conscious experimental art mirroring our contemporary culture. Art emerging in the early sixties was created in response to abstract expressionism by artists who developed a new vernacular which liberated them from the past and allowed them to establish new cannons of beauty. As Nicolas Calas remarked, "The sculpture of Oldenberg and Lichtenstein are to the sophisticated paintings of Jackson Pollack and Kline what the poetry of Ginsberg is to Auden's."[34] To Denney, an advocate of experimental art, Breeskin's abstract exhibitions must have seemed thin, vacant, and outdated compared to the energy of the new young artists creating for the sixties.

These philosophical differences came to a head in the "Popular Image" exhibition when Breeskin removed two of Tom Wesselman's paintings from the show for being too anatomically explicit. Denney believed this act undermined her exhibition. The outcome, according to

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[34]Nicolas Calas and Elena Calas, Icons and Images of the Sixties (New York: E. P. Dutton & Co.), 1971, 19.

Board President Eisenstein, came in a "tense special meeting" during which the Board of Trustees decided "that it was the prerogative of the Director to decide what particular objects would be shown."[35]

Despite philosophical differences, the variety of exhibitions offered by the WGMA in its first year brought an impressive line-up of both established and emerging, if not controversial, artists. There can be no doubt that the Gallery presented Washington, D.C. museum visitors an interesting and varied sampling of contemporary art in 1962.

Exhibitions in the second year were just as ambitious, with shows as diverse as hard-edge artist Ellsworth Kelly, post-impressionist Vincent van Gogh, and the "Maremont Collection of 20th Century Art." Abstract Expressionists James Brooks and Jack Tworkov, through exhibits sponsored by the Whitney Museum, were shown at the WGMA, while Hans Hofmann had a one-man show organized and circulated by the Museum of Modern Art.

Breeskin made a proposal to the Board of Trustees for an exhibition of oil paintings and drawings by van Gogh from a collection made available by the

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[35]Dr. Eisenstein, letter to author.

artist's nephew whom Breeskin had met in Amsterdam. These van Goghs had previously been shown by Breeskin in Baltimore to record-breaking crowds; she believed this success could be repeated in Washington, D. C. Not only would a show by an artist of this caliber draw positive attention to the Gallery, but it would also help educate the public about the roots of modernism and, ultimately, lead to a finer appreciation of contemporary art.[36]

The fact that van Gogh was a nineteenth-century artist was of no concern to Breeskin, because, from an historical perspective, he was pertinent to her goals for the WGMA. Alice Denney and many trustees, however, believed it was inappropriate to exhibit van Gogh in a museum of contemporary art and were also apprehensive about the $20,000 price tag. The Gallery could potentially lose a great deal of money.[37]

Breeskin, however, prevailed and her judgment proved correct. The Washington, D.C. audience enthusiastically embraced the show. In forty-five days 75,000 people visited the Gallery, waiting patiently in long lines for an opportunity to see the work of this Post-Impressionist

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[36]Adelyn Breeskin, interview with author, 25 June 1986.

[37]Cordella Ruffin, "Gallery Director Feels Show Vindicates Her", Washington Daily News, 1 March 1964. Clippings File, Washingtonian Department, Martin Luther King Library, Washington, D.C.

master. By the close of the show the Gallery had received $63,226 from the $1.00 general admission charge. This is an astonishing figure considering the total receipts from Gallery visitors for the entire year were only $68,090.25.[38]

Another internal conflict developed concerning this show when Breeskin decided to exhibit van Gogh's drawings on the third floor, a space normally allotted to Denney's project, the Sales and Rental Gallery. This decision was countermanded by Board President Eisenstein on the advice of architects and trustees Nick Satterlee and John Safer. They pointed out that the staircase to the third floor was improperly supported and that it could possibly be unsafe to large numbers of people.[39] So much animosity had developed between the director and her assistant that Breeskin must have believed Denney was attempting to sabotage her show; but, in fact, the decision to cancel the drawings had nothing to do with Denney but was made for reasons of safety. Years later Breeskin had not forgotten the incident. In a 1986 interview with Michael Kernan she commented on the van Gogh exhibit, saying ". . . the board said Van Gogh was too old-fashioned and

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[38]Dr. Eisenstein, Third Annual Report."

[39]Dr. Eisenstein, letter.

only used the paintings. I had to send back stacks of his drawings, among his greatest things."[40]

This decision was offensive to, and probably taken personally by, Breeskin who subsequently resigned from her position, effective 1 June 1964, following the van Gogh show. Denney also resigned and discontinued any association with the Gallery. Breeskin, who felt constrained in the use of her own judgment because of the involvement of an active Board, and frustrated with an assistant at cross purposes to her, commented after resigning on her availability to consult with her successor: "I don't want to be in consultation with my successor. A successor worth his salt would not care to be in consultation. He should know what he wants to do without any consultation. That is part of the trouble that has not been realized. A director directs."[41] With this statement, the able Breeskin acknowledged why the WGMA lost one of the foremost museum directors in the country. As a reputable art scholar and museum professional, she could not, as Frank Gethlein stated,

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[40]Michael Kernan, "Adelyn Breeskin, Museum Alchemist; The Smithsonian's Gold Medal Winner," Washington Post, 4 January 1986, D1. In the summer of 1964 an I-beam was installed to support the WGMA's third floor.

[41]Washington Star, 12 February 1964, no title, no author, Clippings File, Washingtonian Department, Martin Luther King Library, Washington, D.C.

"endlessly endure the amateur meddling with which she was burdened almost from the start."[42]

Breeskin left the young institution the heritage of her experience, knowledge, and prestige, qualities for which she had been hired and upon which the WGMA would draw in the years to come. During her brief tenure, she left a legacy of excellence which would be the trademark of the Washington Gallery of Modern Art until its demise.

Education

Education, as a support for the permanent collection, for exhibitions, and for community interest and enjoyment, was an important priority for Breeskin, who established many programs which continued for the life of the Gallery. Lectures were offered by architectural critic Wolf von Eckhart, V. W. van Gogh, the artist's nephew, Professor Lane Faison, Williams College, and Sam Hunter, Director of the Rose Art Museum,

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[42]Frank Gethlein, "Trustee Medling Blamed in Art Museum Resignation, Washington Star, 17 January 1964, Clippings File, Washingtonian Department, Martin Luther King Library, Washington, D.C.; Adelyn Breeskin became curator at the National Museum of American Art, Washington, D.C. and remained there until her death in 1987. Alice Denney continued her dedication to the avant-garde by establishing the Washington Project for the Arts, an alternative space where experimental artists from all the arts--theater, video, painting, sculpture, photography and dance--could create, perform and interact under one roof.

Brandeis University. Catalogues or brochures, published for exhibitions initiated by the gallery, carried the highest professional standards and set an example for future publications. All exhibitions, whether produced in-house or borrowed, were accompanied by docent tours, with the guides trained by Breeskin herself.

Mr. and Mrs. Abe Fortas sponsored a viola concert by Walter Trampler, and the Education Committee of the Board of Trustees sponsored an architectural tour of the Southwest Washington redevelopment areas. Also offered by this committee were films on Vincent van Gogh, Milton Avery, Jack Tworkov, and Hans Hofmann, as well as a program of experimental films.[43] "Happenings" and events never before experienced in Washington, D.C., were organized by Denney during the "Popular Image" exhibition.[44] [See page 20.]

Permanent Collection

A small permanent collection of over thirty-six pieces was acquired by Breeskin to express not only the WGMS's dedication to contemporary art, but also to assure that the Gallery's walls would always be filled with fine examples of artists' work from around the world. The

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[43]Dr. Eisenstein, "Third Annual Report," 2, 3.

[44]Richards, "Shaking up the Art Scene."

Certificate of Incorporation, in fact, set as one of the purposes of the Washington Gallery to establish and maintain a collection of prints, sculpture, graphics, and other objects that the trustees might decide would contribute to the appreciation and interest in contemporary visual arts.[45] The criteria for the collection were simple: the artist must be living and the work contemporary.[46] Breeskin and the trustees wanted to establish an acquisitions endowment to help control the growth of the collection. In the meantime, however, the collection would have to grow at the discretion of the donors.[47] Grace Hartigan, a Baltimore artist and a friend of Breeskin, donated The Vendor to the WGMA which, according to Breeskin, was one of Hartigan's first and finest pieces.[48] It was the first acquisition in the permanent collection and the first of many works contributed by artists.[49] Sculptor David

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[45]Certificate of Incorporation.

[46]Breeskin, interview.

[47]For complete list of permanent collection and donors, see Appendix VI.

[48]Breeskin, interview.

[49]Painted in honor of Jackson Pollock, it carries in the bottom right-hand corner the initials I.M.J.P. (In Memory of Jackson Pollock). "Gallery of Modern Art Gets 1st Painting--It's a Hartigan", Washington Post, February 1962, Clippings File, Washingtonian Department, Martin Luther King Library, Washington, D.C.

Smith gave two drawings to the Gallery, named for and in honor of his daughters, Rebecca and Candida, and the Ford Foundation, in cooperation with the artists, provided work by Walter Murch, Jack Tworkov, and Esteban Vincente, among others.

Additional important pieces donated during the first two years of the Gallery were Seymour Lipton's sculpture, Spinner, and a collage-sculpture by Marcel Duchamp called Valise, Ellsworth Kelly's Red-Blue,[50] Morris Louis's collage, Distance of Time, as well as work by Rudolf Hoflehner, Lee Bontecou, Robert Goodnough, Theodore Stamos, and Kenzo Okada.

The Board of Trustees and Advisory Board of the WGMA were composed of prominent citizens from Washington, D.C. and other East Coast cities who were actively interested in contemporary art as connoisseurs and/or collectors.[51] It is therefore not surprising that the finest pieces in the collection were donated by these patrons. An independent spirit was expressed by these supporters through several donations, specifically, the works of Marcel Duchamp, Ellsworth Kelly and

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[50]According to Breeskin there was an inscription on the side of the frame of this work indicating that it was donated to the Gallery in her honor. Breeskin, interview; Inscription no longer exists.

[51]Breeskin often shopped the New York galleries with trustee, Mrs. Frederick Hilles, who would purchase the Director's choice as a donation for the WGMA. Breeskin, interview.

Lee Bontecou, none of which reflected Breeskin's preference for Abstract Expressionism, the style which dominated the collection and exhibitions.

Breeskin acquired many fine works for the Gallery by eliciting the support of wealthy and influential individuals, who were not only willing to support contemporary art in Washington, D.C., but who exhibited great confidence in the direction of the young museum. There can be no doubt that the Washington Gallery of Modern Art was left richer in many ways because of Breeskin's knowledge, experience and dedication.

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[52]"Gallery of Modern Art Picks Los Angeles Dean," Washington Post, 8 March 1964, Clippings File, Washingtonian Department, Martin Luther King Library, Washington, D.C.

CHAPTER III

GERALD NORDLAND, DIRECTOR, JUNE 1964 - JULY 1966

Exhibitions

Confidence in the future of the Gallery never wavered as Gerald Nordland, former dean of the Chouinard Art School, Los Angeles, succeeded Adelyn Breeskin on 1 June 1964, as director of the Washington Gallery of Modern Art. After graduating from the University of Southern California School of Law, Nordland worked for a law firm in New Haven, Connecticut. While there, he utilized the Yale University Library to research American art of the 1920s and 1930s with an emphasis on sculptor Gaston Lachaise and the Dial Magazine circle.[52]

Nordland's exhibitions for the WGMA were notable for their quality, quantity and variety, and showed a remarkable amount of resourcefulness and energy on his part. During his two-year directorship Nordland installed twenty exhibitions, twelve of which were initiated by the

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[52]"Gallery of Modern Art Picks Los Angeles Dean," Washington Post, 8 March 1964, Clippings File, Washingtonian Department, Martin Luther King Library, Washington, D.C.

Gallery and had accompanying catalogues or brochures. He presented exhibitions from the art of the sixties which varied from the refinement of Anthony Caro and color field artists to the eccentricity of kinetic art and Zero. International movements and early modernists whose influence was felt in mid-century contemporary art were also exhibited.

Nordland's inaugural exhibition was the first museum retrospective for Armenian sculptor Roaul Hague and was in keeping with the WGMA's philosophy of exhibiting work by overlooked artists or movements. Hague's work was unusual in that he carved directly into wood rather than using the construction technique more prevalent in contemporary work. His massive rounded abstract forms display an impressive power and decisiveness. At a time when the use of welded metal dominated sculpture, it was appropriate that Nordland should honor this artist who created abstract forms from a traditional material.

English sculptor Anthony Caro[53] was given his first museum retrospective by Nordland, thus introducing

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[53]Nordland tells that the installation crew for the Caro show consisted of himself, the janitor, David Smith, Kenneth Noland, Tony Caro and Caro's son. Midday, a large, heavy sculpture now in the courtyard of the Museum of Modern Art, broke as the crew tried to move it. David Smith's quick reaction--jamming a large pedestal base under the sculpture--saved Midday from crashing through to the basement.

the Washington, D.C. audience to this important artist, who developed an individual approach to the application of metal in sculpture. Using prefabricated shapes, welded and bolted together, and painted a uniform color, Caro reduced the number of formal qualities in his sculptures, creating an ambiguous space which either compressed or sprawled, depending on the viewer's perspective. This exhibition was a perfect contrast to the weighty and textured abstract art of Raoul Hague.

In June 1965 Nordland organized the first exhibition of Washington, D.C. artists, Morris Louis, Kenneth Noland, Gene Davis, Thomas Downing, Howard Mehring, and Paul Reed. With this exhibition he coined the name "Washington Color Painters"[54] and documented these artists for the first time in an informative catalogue. Overt expression was avoided in the work of these artists who chose instead to stimulate sensitivity and feeling with the use of brilliantly-hued shapes and individual fields of color. Like Caro, it was not spontaneity, but rather a sense of order and refinement that they manifested in their work.

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[54]Gerald Nordland, telephone interview with author, 30 January 1987. This exhibit traveled to University of Texas, Austin; University of California, Santa Barbara; Brandeis University, Rose Art Museum; Walker Art Center, Minnesota. See Carlton Swift, "Fifth Annual Report of the President to the Board of Trustees of the Washington Gallery of Modern Art," September 1966, WGMA Records, Corcoran Gallery of Art Archives, Washington, D.C.

The Board of Trustees originally rejected this show, thinking that it was too regional.[55] However, Nordland, convinced that the works of these Washington, D.C. artists were more than just "regional," called on Art News editor, Thomas B. Hess, for his help in convincing the Board of their importance.[56] Nordland's judgment and perception proved accurate; the show and accompanying scholarship gained national recognition, and served to enhance the museum's reputation and credibility.

Aware that many important art trends of the sixties were conceived across the Atlantic, and again, in keeping with museum policy, Nordland offered Washington residents several exhibitions of European art. Two of these were "London: New Art Scene," organized by the Walker Art Center, Minneapolis, and "Group Zero," produced by the Institute of Contemporary Art, Philadelphia. "Group Zero" was a neo-Dadaist exhibition of European artists who united to express not a style or movement, but a point of view.[57] These artists used the products of our scientific age as both subject matter and material to express the beauty, or potential beauty, of their surroundings. "Zero," meaning zone of silence,

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[55] Ibid.

[56] Ibid.

[57] Institute of Contemporary Art, Zero, (Philadelphia: University of Pennsylvania), 1964.

referred not to a state of being, but to the state of becoming ". . . like that moment after the countdown before the rockets are started."[58] During the creative process these artists were more concerned with expressing an idea than in creating a work of art. In fact, "The exhibition as a whole, because all the work in it is somehow related, becomes an entity, or work of art itself,"[59] and therefore, more important than each work individually.

In this decade of pluralism, artistic freedom often meant breaking down rigid art historical traditions by obliterating the frame, by celebrating mundane objects, and by looking with fresh enthusiasm at possibilities offered by technology and industrialization. In the spirit of these evolving artistic developments, Nordland exhibited the Kinetic Art of Europeans Nicholas Schöffer and Jean Tinguely, organized by the Jewish Museum, New York City. Based on action, energy, and time-motion, this art placed a demand on the audience as well as the artist.[60] These noisy,

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[58]Ibid, forward [59]Ibid., forward

[60]This entertaining show was well received by the audience and the press. In fifty days 16,530 people visited the exhibition. Only the van Gogh show with 73,540 visitors in forty-five days exceeded it in attendance. See Dr. Julian Eisenstein, "Fourth Annual Report of the President to the Board of Trustees of the Washington Gallery of Modern Art," 1964-65, Washington Gallery of Modern Art Records, Corcoran Gallery of Art Archives, Washington, D. C. and Carlton Swift, "Report to Board of Trustees of Washington Gallery of Modern Art," 20 October 1966, Tab B, WGMA Records, Corcoran Gallery of Art Archives, Washington, D.C.

rattling, shaking assemblages were activated by Gallery visitors stepping on treadles. In their own way these suicide-committing constructions both celebrated the machines of industrialization while simultaneously ridiculing them. "Kinetic Art" and "Group Zero" both celebrated modern technology--one cerebrally and the other physically.

Along with promoting current trends in art, Nordland, like Breeskin, was committed to offering his audience the "classic" artists of the modern era.[61] Exhibitions of Piet Mondrian, Joseph Albers,[62] and Pablo Picasso[63] were curated, catalogued, and circulated to other museums by the WGMA. Not only did these exhibitions offer fine art by recognizable and respected artists, lending credibility to the Gallery, but they also served an educational function by enhancing the appreciation of all art shown in the museum.

As one of several exhibitions acknowledging inadequately-recognized American artists, Nordland

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[61]Nordland, interview.

[62]This exhibit was circulated to the Isaac Delgado Museum, New Orleans; the San Francisco Museum of Art; the University of California, Santa Barbara; and the Rose Museum of Art, Brandeis University, Waltham, Massachusetts. Swift, "Fifth Annual Report," 2.

[63]This was the third most well received show in the Gallery's history bringing in 15,717 people in fifty-nine days. Swift, "Report to Board," Tab B.

mounted a memorial exhibition for Earl Kerkam, which was that artist's first museum retrospective. The accompanying catalogue included a forward by Thomas B. Hess. Also exhibited in one-artist shows were Richard Diebenkorn,[64] Raymond Parker, and sculptor Philip Pavia.

In recognition of American collectors, a series of exhibitions honoring private collections from across the United States was mounted by Nordland. These included "20th Century Paintings from Private Collections in the State of Washington," from the Lillian H. Florsheim Foundation, and "20th Century Paintings from Private Collections in the State of Connecticut," organized by the Wadsworth Antheneum.[65]

Print shows, generally exhibited in the third floor galleries, included the collographs of George Miyasaki and the Hanga woodblock prints of Un'Ichi Hiratsuka.[66] Nicholas Krushenick's Tamarind lithographs,

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[64]The Diebenkorn retrospective was circulated to the Jewish Museum, New York City, and to the Pavilion Gallery in Newport Beach, California. Eisenstein, "Fourth Annual Report," 1.

[65]"Classic Chairs and Fabrics" which explored twentieth-century design, was organized by the Gallery's Junior Council. This exhibit, along with "Fifteen Canadian Painters," circulated by the International Council of the Museum of Modern Art, was exhibited during the summer of transition between Directors Breeskin and Nordland. Ibid.

[66]Both of these exhibits were produced in cooperation with the Washington Print Club.

selections from Washington and New York galleries, and "New York Ten," a portfolio of serigraphs by ten contemporary New York artists[67] completed the print shows for the WGMA through the summer of 1966.

Through Nordland, citizens and visitors to Washington, D.C. were introduced to photography and film-making, both important twentieth-century art forms. Edward Weston was given his first major museum show in twenty years by the Washington Gallery,[68] and Frederick Sommers and Peter Pettus also received one-person shows. Classic movies by Ingmar Bergman were shown at the WGMA, as well as films created by West Coast filmmakers and winners of Ford Foundation grants. British experimental and documentary films, films by Robert Breer, and those from local filmmakers completed the audience's exposure to cinematic techniques.

Nordland, in wanting to raise the consciousness level and sensitivity of the general public toward art, understood that a certain amount of popularization and public service was imperative. To stay in touch with his

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[67]This series consisted of work by Tom Wesselman, George Segal, Claes Oldenburg, Helen Frankenthaler, Jim Dine, Roy Lichtenstein, Nicholas Krushenick, Mon Levinson, Robert Kulicke and Richard Anuszkiewicz.

[68]The show was circulated to the University of Oregon and the University of Texas. Swift, "Fifth Annual Report," 3.

audience, as well as to compete for their attention with other Washington, D.C. institutions, Nordland produced exhibitions and events of a legitimate artistic nature yet geared to the general public.[69] For example, on the first anniversary of President John F. Kennedy's assassination, Nordland arranged for an exhibition of portraits of the late President by Elaine de Kooning.[70] This exhibit was well received and appreciated by the citizens of Washington, D.C. It brought in 5,765 visitors to the Gallery in just four days.[71]

Education

In conjunction with Nordland's exhibitions, an impressive and effective educational program was developed. The Gallery opened docent training lectures to its members and also offered receptions/lectures for university and secondary school art department faculty in order to acquaint them with the museum's programs.

During the sixties, critics became more overt in their attempt to explain and justify newly emerging artistic movements. Because of this expanding role of the critic in art, Nordland invited Douglas

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[69]Nordland interview.

[70]Ibid.

[71]Eisenstein, "Fourth Annual Report," 4.

McCagy, Michael Fried, and Martin Friedman, enlightened

McCagy, Michael Fried, and Martin Friedman, enlightened observers of the contemporary art scene, to discuss the work of "Group Zero," Anthony Caro, and "London: The New Scene," respectively. Other lecturers included Nordland, who spoke on the permanent collection, and artists Raoul Hague, Raymond Parker, and Gifford Phillips, who re-evaluated Abstract Expressionism for their audiences. Thomas Leavitt spoke on Mondrian, and Walter Hopps discussed the Sao Paulo Biennale he had recently curated for the United States.

Ad Reinhardt, artist/scholar and friend of Nordland, joined the WGMA as artist-in-resident in 1966 through a grant from the Ford Foundation and the American Federation of Arts Administration of Funds. Reinhardt, who had received little museum recognition, acknowledged that Nordland, by offering him a position as artist-in-resident, gave the only official recognition to his revolutionary ideas.[72] Reinhardt visited the Gallery several times to speak on "Art-as-Art-Past," "Art-as-Art--Present," "The Artist and Critic," and "The Academy versus the Market Place."[73] Reinhardt adhered to an impersonal style of painting absent of meaning, other

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[72]Nordland interview. The Jewish Museum, New York City, exhibited Reinhardt's "black" paintings, from November 23-January 15, 1967. Reinhardt died in 1967.

[73]Swift, "Fifth Annual Report," 3. These lectures were taped but I have been unable to locate them.

than that suggested by its own presence. With his hard-edge, flat-plane paintings, void of color by the mid-sixties, Reinhardt had reduced painting to the ultimate abstraction; and with his articulate, grandiose utterances he had introduced the national and international audience of Washington, D.C. to his controversial Art-as-Art philosophy. In conjunction with his tenure as artist-in-residence, a small exhibit of Reinhardt's paintings was organized by Nordland.

Architecture, a particularly strong feature of the artistic landscape of Washington, D.C., was, to Nordland's knowledge, never approached by other District museums.[74] If he could not get people to look at Anthony Caro or "Group Zero," he would get them to look at their city, knowing, even if they did not, that city architecture and art were all part of the same aesthetic package.[75] In this way Nordland used the city's architecture to help raise the artistic sensibility of Washington's population.

The program consisted of an excursion along the Potomac River where, during a three-hour cruise, speakers[76] discussed changes taking place on the

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[74]Nordland, interview.

[75]Ibid.

[76]Guest speakers were Charles Atherton of the Fine Arts Commission, urban planners George Marcou and Paul Spreiregen, architect and Washington Gallery of Modern Art trustee Nicholas Satterlee and Francis Lethbridge. "Architecture Series Scheduled", Washington Star, 28 August 1964. Clippings File, Washingtonian Department, Martin Luther King Library, Washington, D.C.

waterfront. There was also a tour of Dupont Circle and adjacent areas, which introduced the participants to architectural styles in the area since the Civil War. At a symposium on the Pennsylvania Avenue Plan, eight specialists analyzed President Johnson's proposal to revitalize the avenue.[77] Other architectural events offered by the Gallery included a walking tour of Lafayette Square and an excursion to Reston, Virginia. The architectural education program, popular with local residents, was oversubscribed for each event,[78] and became a positive force which helped bind the WGMA to its community.

Permanent Collection

Like his predecessor, Nordland believed a permanent collection was an essential component in the structure of a museum. Therefore, in spite of the fact money was never set aside for the purchase of art, Nordland, through gifts donated to the museum, carried on

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[77]Guest speakers were Nathaniel Owings, architect and chairman of the Pennsylvania Avenue Council; Dan Kiley, landscape and site architect; Frederick Gutheim, president of the Washington Center for Metropolitan Studies; Knox Banner, executive director of the National Capital Downtown Committee; architect John Warnecke; architect-critic Peter Blake; architectural critic Wolf von Eckhart and urban planner Morton Hoppenfeld. Washington Star, 28 August 1964. Clippings file, Washingtonian Department, Martin Luther King Library, Washington, D.C.

[78]Swift, "Fifth Annual Report," 5.

an active acquisition program in the spirit of Adelyn Breeskin. By the end of his first year, Nordland had added thirty-four works of art to the permanent collection and an additional twenty-one by the end of his second year.[79] The first comprehensive exhibition of the permanent collection, with a catalogue documenting the holdings to that date, was organized by Nordland in the spring of 1966.[80]

A willing and able Board of Trustees and Advisory Board were Nordland's greatest assets in developing a collection, just as they had been Breeskin's. These patrons were committed to contemporary art; therefore, many of their gifts to the museum corresponded to the artistic sensibilities of the early sixties. Their donations included the Pop Art of Robert Indiana, the California figurative style of Elmer Bishoff and David Park, the color field paintings of Gene Davis, Howard Mehring, Tom Downing, and Paul Reed, and work by Abstract Expressionist sculptor Seymour Lipton. The work of Marcel Duchamp, Juan Gris, Morris Louis[81] and Ilya

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[79]Dr. Eisenstein, "Fourth Annual Report," 7 and Swift, "Fifth Annual Report," 4.

[80]See Washington Gallery of Modern Art, Permanent Collection, (Washington D.C.: Washington Gallery of Modern Art, 1966).

[81]Morris Louis's Tumblers is one of only a few early collages by the artist. Three are at the Fort Worth Museum.

Bolotowsky was donated to the museum by this inner circle of supporters and patrons and added historical depth and interest to this growing collection.

Other than the art given by trustees and supporters, and even including some of their donations, the WGMA collection grew haphazardly. Many mediocre pieces by secondary artists were accessioned with a disproportionately large number of works given by artists or galleries. Surprisingly, only a small portion of the collection truly reflected the explosion of creative thoughts and ideas rampant in the world of art by the mid-sixties.

The vast majority of the collection is comprised of work from the Abstract Expressionist style. Some pieces are powerfully composed works reminiscent of the late forties and fifties, but too many lack inspiration, good design, and a cohesive spirit. Because abstract Expressionism was beginning to be accepted by the population-at-large, after the peak of the movement's vigor, it is not surprising that the majority of gifts to the Gallery were in this mode.

During the decade of the sixties, art became even more involved with the world of commerce and finance, as both the artist and his work were treated as commodities to be marketed and sold. To enhance the economic value of an artist's oeuvre, it was, therefore, advantageous

for the artist, his gallery, and his collectors to have art featured in the permanent collection of a museum. Consequently, galleries, artists, and collectors had a major influence on the constitution of many public collections.[82] After all, it was difficult for a museum to refuse the donation of works of art from altruistic individuals, who gave generously of their money or time. Of the many artists who gave work to the WGMA, those whose donations added particular distinction to the museum's collection were Joseph Albers, David Smith, Gene Davis, Sam Gilliam, Grace Hartigan, Richard Diebenkorn and Leon Berkowitz.

As the permanent collection grew, so did the dilemma of adequate storage. This problem was inherited by Nordland but had also been one for Breeskin who told of having to move a wall to get the large Ellsworth Kelly out of storage.[83] Therefore, with the Gallery rapidly outgrowing its accommodations due to the large number of acquisitions, and with expansion or moving out of the question because of finances, an aggressive lending program was initiated. Nordland sent art from the permanent collection to the Federal Aviation Agency, the Central Intelligence Agency, the State Department, and

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[82]Hugh Adams, Art of the Sixties, (Great Britain: Phaidon Press), 1978, 40.

[83]Breeskin, interview.

the White House. Works were also loaned to the Los Angeles County Museum, the Museum of Modern Art, the National Gallery of Art, and the Whitney Museum of Art.[84] Many pieces traveled in either Washington Gallery exhibitions or in those of other museums. These loans helped but did not eliminate the problem of storage.

Financial

Economic problems, which had plagued the museum from its inception, continued in 1965 as income consistently fell short of operating expenses by approximately twenty-five percent.[85] Budgeted expenses in fiscal 1963-1964 were nearly $100,000 and income[86] was $30,000 less than needed for a balanced budget.[87] An endowment of at least one million dollars was needed by the WGMA to insure long-range operational stability.[88] Therefore, appeals for financial support were made to several foundations; these efforts, however, failed to

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[84]Dr. Eisenstein, "Fourth Annual Report," 8.

[85]Swift, "Fifth Annual Report," 1.

[86]Income was derived from memberships, sales, rentals (both exhibitions and art work), admissions, and trustee contributions of approximately $1,500 each in 1965-1966. Ibid., Tab E.

[87]Dr. Eisenstein, "Third Annual Report," 1.

[88]Ibid.; the need for financial stability was actively addressed in all five annual reports.

produce positive monetary results for the Gallery.[89]

The year these grants were requested, 1964-1965, the WGMA had an operational deficit of $24,193 and a reserve fund of $55,000, which had slipped from $80,000 in less than a year.[90] The WGMA was in a dire financial position. Assets were listed by Jack Understein, Certified Public Accountant, in their 1966 audit at $355,610.40, including equity in the building, which had a mortgage of approximately $68,000, and an art collection appraised at $133,370.[91] The collection could not, however, under Gallery policy, be sold to meet operating expenses. By 1966-1967, disbursements had increased to $121,933 with receipts totaling only $90,000, leaving a deficit that year of $31,933.[92]

An active exhibition schedule was responsible for the major expenses at the Gallery. These exhibits,

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[89]Meyers Foundation, the Ford Foundation, the Rockefeller Foundation, and the Graham Foundation for Advanced Studies in the Fine Arts were approached for contributions. Eisenstein, "Fourth Annual Report," 4; The National Endowment for the Arts had not yet been established.

[90]Ibid., 3.

[91]Jack Understein, letter and audit to Board of Trustees, 14 September 1966, WGMA Records, Corcoran Gallery of Art Archives, Washington, D.C.

[92]Swift, "Report to Board," Tab E: Proposed Budget 1966-1967. This was the last annual report and the last certified financial report until the WGMA merged with the Corcoran in 1968.

whether organized in-house or circulated from another museum, were costly. Only a small skeletal staff was maintained by the museum due to the limited budget; therefore, to organize and execute shows of quality and quantity and to publish catalogues and brochures, called for an uncommon amount of passion and commitment from within the Gallery itself. In light of these observations, an interesting comparison can be made between the number of employees and the amount of money spent on the exhibitions in 1964 at the Corcoran Gallery of Art and the Washington Gallery of Modern Art.

> "The Corcoran spent $296,300 for salaries, social security and pensions whereas we spent $32,382. The Corcoran spent $14,200 for exhibitions as compared with our expenditure of $26,000. The Corcoran opened 17 exhibitions including 7 in its Washington Artists Series, a Corcoran faculty exhibition, 2 art rental exhibitions, a graphic arts exhibition and a drawing exhibition. Of the remaining five exhibitions, at least two were not organized by the Corcoran's staff. We presented 13 exhibitions, including 9 major ones, and about 2/3 of these were organized within the Gallery. On the other hand, the Corcoran received $93,500 in donations and memberships whereas we received only $46,300."[93]

Energy, enthusiasm, and a quest for quality were strong components in the makeup of the WGMA's staff; unfortunately, a broad-based, financial-support network was not in place to help sustain the energy. For, no

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[93]Dr. Eisenstein, "Fourth Annual Report," 4.

matter how important its exhibitions or how good its catalogues and educational programs, an institution cannot continue to exist indefinitely with an unbalanced budget.

Though frustrated with the financial difficulties of the Gallery, most of the original Board of Trustees were still actively involved with the museum in 1966. Of the fifteen original members, eight retained their positions on the Board while another five maintained their interest in a less active way on the Advisory Board.[94]

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[94] Carlton Swift, "Report to Board," 1. See Appendix I for Board of Trustees, Honorary Board, and Advisory Board.

CHAPTER IV

CHARLES MILLARD, DIRECTOR, AUGUST 1966 - JULY 1967

Gerald Nordland left the WGMA in late 1966 to assume the directorship of the San Francisco Museum of Art. His departure was acknowledged by Carlton Swift, the newly elected Chairman of the Board of Trustees,[95] by stating that Nordland's " . . . devotion to the objectives of the Gallery, his seemingly bottomless resources of energy, unstinting hard work and good judgment, both aesthetic and administrative, draw warm admiration from all of us."[96]

Nordland was succeeded by Charles W. Millard III who had received a B.A. from Princeton, an M.A. in Fine Arts from Harvard, and was assistant to the director of Dumbarton Oaks, Washington, D.C., before joining the WGMA. Millard and Walter Hopps assisted Michael Fried in 1964 with the exhibition "Three American Painters," which profiled the art of Frank Stella, Jules Olitski and

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[95]Dr. Julian Eisenstein requested that he not be a candidate for re-election in 1965, serving instead in the role of Vice President. Dr. Eisenstein, letter to author, 16 March 1988.

[96]Swift, "Fifth Annual Report," 1.

Kenneth Noland.[97] This exhibition of formalism was a preview of the style of art Millard would bring to the WGMA. His taste for the formal art championed by Clement Greenberg dove-tailed with the elitist aesthetic tastes of many on the Gallery's Board but was incompatible with changing artistic and social views of the sixties.[98] These turbulent years influenced the creative spirit of artists and the sensitivity of their audience. Minds were opening and the world of art rapidly changing to reflect the society it mirrored. Many at the Washington Gallery of Modern Art were not prepared for the change.

The WGMA had since 1961 successfully pioneered the role of contemporary visual art in Washington, D.C. The Gallery's innovations made it easier for other institutions in the years that followed to adjust to the many new trends assaulting the art world. It was now less threatening for local museums to exhibit contemporary art, and they could do so without reprisal from their boards or from their established audiences. In fact, the role originally held by the WGMA was being usurped by other institutions in Washington, D.C. These included: the well-financed Hirshhorn Museum and Sculpture Garden, chartered in 1965 by Congress under

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[97]Walter Hopps, interview with the author, 22 March 1988. This exhibition was shown at the Fogg Art Museum, Harvard and the Pasadena Museum of Art.

[98]Ibid.

President Johnson to house the twenty-five million dollar contemporary art collection of uranium tycoon Joseph Hirshhorn; the Corcoran Gallery of Art, which began instigating more contemporary exhibitions because of WGMA's initiative;[99] the Smithsonian's National Collection of Fine Art,[100] which, after years of conservatism, began exhibiting living artists; and the East Wing of the National Gallery, which was on the drawing board due to be completed in 1978 to house that museum's contemporary collection.

Museums were discovering that artists and audiences alike were changing; both were searching for freedom from conformity. Student activists of the early sixties, reacting against the tradition and boredom of the Eisenhower years, became political activists, protesting the escalation of the war in Vietnam and the violence of the Civil Rights struggle in the South. Artists, empathetic with social unrest and eager to emphasize their indifference to traditional perceptions of art as well as to the formalist's concept of art-for-art's-sake, declared their dissatisfaction through new and alternative forms of creativity. Yet, during

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[99]The Corcoran and the WGMA bid competitively on the David Smith exhibition in 1966. The WGMA got the show.

[100]Renamed the Museum of American Art.

Millard's directorship, unorthodox means of expression which challenged the idea of traditional beauty were absent from the Washington Gallery of Modern Art--the gallery which, by charter, was designed to bring Washington residents in contact with the newest ideas and thoughts of contemporary visual artists.

Permanent Collection

Millard's interest in building the permanent collection was considerably less than Nordland's or Breeskin's. Three works were donated by artists: Leon Berkowitz, Chausable #6, acrylic on canvas; Vivi Rankine, Damian, acrylic on canvas; and Alfred Halequa, untitled, dark hardwood sculpture. Jean Paul Riopelle Corall, oil on canvas, was donated by Board President Helen Stern, and a portfolio of five serigraphs was given by David Mirvish.[101]

Exhibitions

Millard's first exhibit brought to the Gallery the work of the well-known and recently deceased sculptor David Smith.[102] His subsequent exhibitions continued

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[101] A few other works were donated in 1966, but it is unclear if they were given to the Gallery under Nordland or Millard.

[102] Exhibition and catalogue were organized and circulated by the Fogg Art Museum, Harvard University.

continued to follow the Greenbergian philosophy of abstraction, "art-for-art's sake." This was evident in the wood block prints of Carole Summers, whose work, a reviewer stated, can "be read simply as the joyous surge of color,"[103] the circular canvases of District artist Mary P. Meyer, follower of the Washington Color School, and the cropped abstract compositions of photographer Aaron Suskind. The first posthumous one-man show for the stained canvases of the late Morris Louis was an appropriate and important exhibition for the Gallery under Millard's direction, as was the pioneering show, "The New Aesthetic."

Millard commissioned art critic Barbara Rose to organize "The New Aesthetic," write the catalogue, and moderate a symposium on this exhibition of minimalism, which included artists Ron Davis, Larry Bell, Dan Flavin, Donald Judd, Craig Kauffman, and John McCracken. This innovative exhibition was an important showcase for these artists who were experimenting with a new form of abstraction, while the symposium provided them an opportunity to express their ideas on both their art and this movement.[104] Also important to the times was the

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[103] Georgetowner, 2 February 1967, 3. Clippings File, Washingtonian Department, Martin Luther King Library, Washington, D.C.

[104] A transcript of the symposium, which consisted of a panel discussion by the artists in the show, is in the WGMA Records, Corcoran Gallery of Art, Washington, D.C.

fact that Millard asked Rose, a critic, to organize this show; an act which, in itself, made a statement concerning the increasingly important role of the critic in art.

Even though "The New Aesthetic" was a valuable exhibition, it came at a time when the visual arts were changing rapidly. The continual stream of formalist exhibitions at the WGMA in 1966 expressed a narrow vision. They dealt inadequately with the quick succession of newly evolving artistic and political trends and events which were assaulting society in the mid-sixties.[105] It is not, however, surprising that artists concerned with experimentation and controversy would have doors closed to them in a museum whose director was schooled in Greenbergian philosophy. Clement Greenberg expressed this philosophy by stating: "Things that purport to be art do not function, do not exist, as art until they are experienced through taste. Until then they exist only as empirical phenomena, as aesthetically arbitrary objects or facts."[106]

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[105]See Barbara Rose, "Remembering," 1967: At the Crossroads (Pennsylvania: Institute of Contemporary Art, University of Pennsylvania 1987).

[106]Clement Greenberg, "Avant-Garde Attitudes: New Art in the Sixties," Studio International, vol. 179, No. 192. April 1970, 142.

A New Direction

Monetary support for the WGMA rested on the shoulders of only a few throughout its history. Although appreciation for contemporary art was beginning to spread to the general public, little money could be expected from this new segment of the population who was recently drawn to current art trends. Average yearly membership at the WGMA was approximately 1,100[107] which brought in a small income, as did attendance, which averaged 4,060[108] per exhibition between 1962 and 1966. The attendance rate was certainly respectable for a small contemporary museum, but the money derived from the visitors, who paid at the door only if they were not members or students, was not sufficient to support an active, viable museum. Therefore, with liquid assets of $1,700 and accounts receivable of $1000,[109] and no conceivable way of generating more income, the trustees voted in the spring of 1967 to suspend Gallery operations.[110] The

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[107]Averaged from information in annual report.

[108]The van Gogh exhibition was eliminated from this average as its attendance of 73,540 would have misconstrued the figures.

[109]Carlton Swift, letter to the Board of Trustees regarding the closing of the WGMA, 22 June 1967. WGMA Records, Corcoran Gallery of Art Archives, Washington, D.C.

[110]Ibid.

doors were to be closed in June following "The New Aesthetic" exhibition, unless--and here a loophole was left open--"an alternate course is submitted and approved prior to that date."[111]

Helen Stern actively investigated alternative avenues for the Gallery, but only two seemed feasible: either a merger with the Corcoran Gallery of Art, which had been approached about exhibiting contemporary art in 1961 by the founders of the WGMA, or with the Watkins Gallery at the American University. Exploratory meetings were held with both institutions; however, an appropriate formula for merger did not surface during discussion with either one.

When these negotiations faltered, many supporters, particularly the Junior Council, an informal group of young friends and members of the WGMA, investigated other alternatives. They believed the Gallery needed to establish a new role for itself in the District of Columbia. This could be done, they reasoned, by creating a new environment for the city that would encourage experimentation and community involvement. The Junior Council wanted to attract that increasingly large percentage of the general population who were becoming

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[111] Ibid.

involved with the arts and who wanted to participate in the statement being made by visual artists.

To prove their point, on 27 May 1967, the Junior Council and students of artist Leon Berkowitz sponsored an "Arts Festival" to elicit grass-roots support for the Gallery.[112] This was done with zest and flourish in events which featured poetry readings by Will Inman and Andrew Hudson, a fashion show, a modern dance performance, flowers, pins, art, and balloons. These events and special effects, along with jazz, rock, and classical guitar music, set the stage for a lively and engaging tribute to the WGMA. Local artists Gene Davis, Sam Gilliam, and Leon Berkowitz each demonstrated their support for the Gallery by donating their own work to be sold at the Festival with the proceeds going to the museum.[113]

The festival was well attended by the general public and the formation of a new audience was beginning to emerge. This celebration of hope for a new beginning was a world apart from the Adelyn Breeskin's three-day, black-tie affair which had inaugurated the Gallery in

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[112]"Gallery To Get Up-Beat Aid," Washington Post, 26 May 1967. Clippings File, Washingtonian Department, Martin Luther King Library, Washington, D.C.

[113]"Festival is Held to Support Gallery," Clippings File, Washingtonian Department, Martin Luther King Library, Washington, D.C.

1962. The enthusiasm and cause had not changed, only the audience and the art.

On 28 June 1967, the Board of Trustees met once again to decide the final fate of the WGMA.[114] During this highly charged and emotional meeting, Mrs. Averell (Marie) Harriman tapped her cane loudly on the floor to overcome the ruckus and said, "OH! Shut Up! Let him have his say,"[115] when Robert Porter, spokesperson for the Junior Council, proposed an innovative and alternate course of action for the museum.

Porter's proposal from the Junior Council was two-fold: 1) to raise $15,000 within two weeks and then $50,000 within six months, and 2) to demonstrate, unequivocally, widespread support for the WGMA by greatly increasing membership. This was possible, they believed, because of the public outcry and ground swell of support which had been demonstrated since the announcement that the WGMA must close. A core of volunteers already assembled were willing to work hard to save the Gallery.[116]

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[114]"Modern Art Gallery Stays in the Picture," Washington Daily News, 28 June 1967. Clippings File, Washingtonian Department, Martin Luther King Library, Washington, D.C.

[115]Robert Porter, interview with author, 24 June 1986.

[116]Washington Gallery of Modern Art, "Crisis Fact Sheet," 1967, WGMA Records, Corcoran Gallery of Art Archives, Washington, D.C.

The trustees were confronted with making a decision either to change the direction of the Gallery in order to build a new and broader base of support, or to close it completely. Reliance on traditional money was out of the question.[117] Many trustees, who for five years had been the life blood of the Gallery, were tired and in general unwilling to keep it going. After a heated debate, the Board voted to give the Junior Council and Helen Stern, who was a founding member, financial supporter, and activist for a new direction, approval to try to salvage the museum by forging a new course for its future activity.[118]

The old guard wanted no part of the openness envisioned by the new proponents of the WGMA who were willing to undertake the responsibility of finding the museum's proper place in the artistic community of Washington, D.C. Therefore, the old Board resigned and a new one was appointed with Helen Stern elected as chairman. Six members of the Junior Council became trustees: Robert Porter, vice president; Donald P. Kahn, treasurer; E. Lewis Reed, secretary; Hugh Jacobsen; Robert Elliot; and Stan Tempchin.

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[117]"Modern Art Gallery Will Have to Close," Washington Daily News, 19 April 1967. Clippings File, Washingtonian Department, Martin Luther King Library, Washington, D.C.

[118]Ibid.

These were only the first of many changes initiated at the Gallery as it struggled for a new life, while support from the public, both financial and moral, poured forth. In three weeks approximately $20,000 in pledges was raised and membership was increased by forty percent.[119] Clearly, the new Board saw that there was an audience for the WGMA and that its programs and exhibits must be expanded to serve a broader public.

The concept under which the Gallery was originally conceived would not change, for contemporary art would still be the focus; rather, it was the means to the end that would change. In the early sixties it was accepted procedure to hang two-dimensional paintings on the walls of traditional museums, but by 1966 the art world had changed radically. During this period of upheaval, artists had become interested in closing the gap between art and life; the same philosophy was held by the new Board and staff at the WGMA.

In its early years the WGMA had been the private domain of a few; however, in its new life, the WGMA would reach out to people and the Gallery as a social institution would take on new meaning. It would redefine what an art gallery is and to whom it belongs, and would

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[119]Paul Richards, "Gallery of Modern Art Eyes New Role," Washington Post, 4 July 1967. Clippings File, Washingtonian Department, Martin Luther King Library, Washington, D.C.

reach people in the community who never attended museums by taking art and artists to them. It would broaden people's concept of the aesthetic object by helping them to understand that everything in their environment--mailboxes, signs and trees--can be works of art.[120]

In the late summer of 1967, Walter Hopps joined the Washington Gallery of Modern Art as its director and Charles Millard returned to Harvard to continue his studies. Millard offered an important and innovative exhibition with "The New Aesthetic," and the David Smith and Morris Louis exhibitions were significant assets to the cultural atmosphere of the city. However, because Millard and his Board were not in tune with the evolving artistic climate of the mid-sixties and the expanding audience in the District, his many shows emphasizing formalism only accentuated the distance between his interest and that of the public to be served.

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[120]Washington Gallery of Modern Art, Request for Support from the Meyer Foundation, September 1967, WGMA Archives, Corcoran Museum of Art, Washington, D.C.

CHAPTER V

WALTER HOPPS (AUGUST 1967 - SEPTEMBER 1968)

In 1967 Walter Hopps was on a fellowship at the Institute for Policy Study, a liberal think tank in Washington, D.C. directed by Marcus Raskin. Hopps's intuitive knowledge of what was new and exciting and his ardent concern for artists and their work allowed him to offer the IPS a unique insight from the vantage point of the arts. He had previously been co-director of the avant-garde Ferus Gallery in Los Angeles with Edward Kienholz, and director of the Pasadena Museum of Art. Hopps, a highly respected anomaly in the world of art, was the only person outside the Museum of Modern Art staff invited to help organize that institution's 1969-70 exhibition of thirty years of New York art.[121]

In light of his background, Hopps was well qualified to address Raskin's question following the announcement of the possible closing of the WGMA: What are your ideas on the Washington Gallery of Modern Art?[122] In response, Hopps developed a position paper

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[121]"Corcoran Future: 'Variety' in Hopps," Paul Richards, Washington Post, 28 April 1970, B1.

[122]Hopps, Interview.

with three possible options for the floundering museum.[123] First, it could become an exhibition hall in the tradition of the Institute of Contemporary Art in Boston or the Museum of Contemporary Art in Chicago. This concept was just beginning to emerge across the country and Hopps's idea was to form a coalition of three to five exhibition halls. Each institution would remain autonomous but would generate a percentage of the exhibitions to be circulated among the members, while fundraising and governmental functions would be united in one official body.[124] Secondly, Hopps proposed to sell the museum to a major university, preferably one in the Midwest which did not have access to a large urban center. The University of Illinois, Michigan, or Ohio, Hopps entertained, would be an ideal refuge for the museum which could then be staffed and programmed by the most capable faculty and graduate students. The third idea--and the most conservative--was to incorporate the Washington Gallery of Modern Art with an existing institution in the Washington, D.C. area with

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[123] Ibid.

[124] This idea has subsequently been adopted in San Francisco and Santa Fe by joining several museums under one umbrella.

preference being given to the Corcoran or the Phillips Gallery.

Hopps's fellowship at the Institute for Policy Study brought him in contact with Phillip Stern, IPS Board member and husband of Helen Stern. Consequently, Hopps became involved with the informal discussions or "populist gatherings"[125] organized by Helen Stern during the spring and summer of 1967 to question the future of the WGMA. These lively forums consisted of a disparate group of individuals ranging from artists and collectors to journalists and members of the Black power movement.[126] Some of the relevant questions addressed were: What are we doing? Should the Gallery be saved? Can it be saved? For whom is it intended?"[127] Many ideas were addressed at these sessions and Helen Stern, persuaded by what she heard, decided to give the Gallery one last chance. So, rather than move or merge, she resolved that the WGMA could and should be saved and that Walter Hopps, based on his ideas and observations, was the one to lead this modern gallery in it new mission.

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[125]Hopps, interview.

[126]Ibid.

[127]Washington Gallery of Modern Art, "Request for support from the Meyer Foundation," September 1967, WGMA Records, Corcoran Gallery of Art Archives, Washington, D.C.

So, in September 1967, when the Washington Gallery of Modern Art had less than $10,000 in the bank, not enough to guarantee an administrator's salary,[128] Walter Hopps became its fourth director. Stern, euphoric about the future possibilities for the Gallery and armed with a new Board of Trustees, assured Hopps that money for his exciting and innovative new enterprises would be forthcoming.[129]

Hopps was well aware that America in 1967 was at a crossroads, changing rapidly and drastically in both the cultural and political arenas. He also understood that a museum, in order to be viable and serve the community, must grow out of the needs of its particular historic time.[130] Therefore, Hopps intended to take the WGMA in a new direction by using it as a bridge in a new American arts movement. It would be a catalyst for relating art and artists to the community in ways that had not previously been viewed as a function of a museum; it would be committed to "the here and now."[131] Hopps would open the doors of the Gallery to Blacks, young people, and the disenfranchised artists who needed and

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[128]Hopps, interview.

[129]Ibid.

[130]Ibid.

[131]Ibid.

wanted support for their creativity. With a thorough and sensitive understanding of what makes art exciting, he blurred the lines between art and exhibition, injecting Washington, D.C. with the fast-paced, constantly shifting world of contemporary art of the late sixties.

Workshop

Hopps began his tenure by establishing fellowships in a Workshop program based loosely on the Bauhaus tradition of pre-fascist Germany.[132] An initial $50,000 grant funding the Workshop came in January 1968, from the Stern Family Fund.[133] $5,000 was given to each of five artists with the other $25,000 being used to establish and operate the Workshop for a year.[134] In fact, one-third of the Gallery budget was earmarked for the Workshop. "It was wild, maybe even a little reckless, but of vital importance to the working artists of Washington, D.C."[135]

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[132]Ibid.

[133]Washington Gallery of Modern Art, Workshop Program, Operating Budget, March 1968-February 1969, WGMA Records, Corcoran Gallery of Art Archives, Washington, D.C.

[134]Ibid.

[135]Hopps, Interview.

Hopps offered a slate of five visual artists to be approved by the Board of Trustees. They were Sam Gilliam, one of the best Black painters from the younger generation, sculptor and laser artist Rockne Krebs, photographer Joseph Cameron, graphic designer and architect Doug Michels, and architect Robert Feild. With their $5,000 grant each, they began their fellowships in March, 1968.

The generosity of the Stern Fund provided not only the $5,000 stipends per artist but also money for studio space and supplies, allowing these artists to concentrate on their art full time. Gilliam was able to quit his teaching job and focus on experimenting with large canvases in the three-story studio he shared with Krebs at 1737 Johnson Ave. N.W.[136] Krebs, because of the Workshop Program, was able to buy a laser for experimental purposes from which he created in 1968 the first three-dimensional laser work.[137] Krebs and Gilliam, free to do with this space as they pleased, opted to bring other emerging artists into the program by providing studio space for them at their Johnson Avenue

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[136]Sam Gilliam, telephone interview with author, 3 August, 1988. According to Rockne Krebs, this studio was located in a ghetto area where, during the riots of 1968, buildings were burning around them. Rockne Krebs, telephone interview with author, 3 August 1988.

[137]Krebs, interview.

location. The Workshop program placed no stipulations on the artists; it allowed them to work and experiment in their own field under their own direction. It also offered artists of different media the opportunity to interact and share ideas in a natural yet professional environment. This sort of personal and artistic freedom, offered by Hopps, the WGMA, and generously provided by the Sterns as both grantors and collectors, is seldom experienced by aspiring artists and had a profound effect on their art and lives.[138]

Cameron, Michels and Feild were in a workshop facility at 1928 Calvert St. N.W.[139] They offered studio space to artist-critic Andrew Hudson, sculptor Anne Truitt, a furniture craftsman and designer, and various photographers including John Gossage and Mark Power.[140] The photography program under Cameron was quite successful, with four to five people working regularly at the studio and having shows throughout the Washington community.[141]

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[138]Joseph Cameron, telephone interview with author, 3 August 1988.

[139]WGMA, Workshop Program.

[140]Cameron, interview.

[141]Ibid.

Michels' and Feild's first project for the Architecture and Graphic Workshop was to study the Georgetown Waterfront. This theme was Hopps's first exhibition at the WGMA and was curated by these architect-fellows. The architectural program lasted only a year as it was difficult for some Board members to justify supporting graduates from architecture school--artists, yes; but architects, no.[142]

By presenting the public with the living art of its time in the process of creation, Hopps and the WGMA Board believed, aside from the obvious intrinsic and practical benefits to Washington, D.C. and the Gallery, that the art world at large would benefit from the Workshop. As a pilot program it was a valuable model for forward-looking institutions and gained national recognition from professional art and educational circles. It was an exciting new concept in patronage and the fact that the Gallery was doing it--and that it was happening in Washington, D.C.--was important.[143]

Permanent Collection

Hopps was not interested in the permanent collection of the WGMA because it did not fit into his

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[142]Hopps, interview; Krebs, interview.

[143]Hopps, interview.

plans for a re-vitalized museum. During his tenure only two pieces were acquired for the collection, Ron Davis's, untitled, pearlescent and acrylic on shaped canvas in two parts, donated by Hopps, and Howard Mehring's Umber, a gift of Dr. and Mrs. Julian Eisenstein.

Exhibitions

Hopps organized three anchor exhibitions for the Gallery featuring Edward Kienholz, Frank Stella, and Lloyd McNeill. These three diverse exhibitions spaced throughout the first year would allow him to show important contemporary art in the representational, abstract, and multi-dimensional modes. This trio of exhibits was designed to reflect artistic expression from both coasts as well as from Washington, D.C.[144]

West Coast artist Edward Kienholz's full-size, descriptive assemblages dealing with current social issues constituted Hopps's first anchor exhibit. Highlighted in the show were Kienholz's work from the sixties including his important piece, State Hospital. Kienholz's creations of social imagery, which placed human-like figures in environmental spaces, were at the frontier of representational art and formally at the opposite pole from the Washington Color School which had

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[144]Ibid.

attained a popular following in the District. As Walter Hopps said, " . . . it's fair to say that it [Kienholz's exhibition] was a major art event for the whole city . . ., on the leading edge and seriously done."[145]

Hopps contrasted Kienholz's work with the abstract art of Frank Stella, an East Coast artist of international acclaim who was a powerful figure in the center of current American art.[146] Stella's clean lines and formal approach represented an excellent visual and intellectual balance to Kienholz's disconcerting social statements. Because Stella's approach to formalism was different from that of the Washington Color School, this exhibit also gave visitors a broader perspective of current abstract art.

For Hopps's third major show he wanted an artist from the District's predominately Black population.[147] He chose Lloyd McNeil, an artist, poet, and musician, who

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[145]Hopps, interview. This exhibit indirectly led to important developments in Kienholz's career. In Washington he studied the city's monuments and, though not an on-the-line activist in the anti-war movement, he was interested in the current issues surrounding it. Kienholz became particularly fascinated with the Iwo Jima monument and began collecting objects found in the District and in northern Virginia. Out of these activities and experiences came perhaps his most important work, Portable War Memorial, which is owned by the Ludwig Collection in Cologne.

[146]Hopps, interview.

[147]Ibid.

had previously expressed an interest in composing an experiment in multi-media participatory art. He would now get his chance.[148]

McNeill rejected the white establishment names of "Happenings" or "Environment," titling his 152-hour continuous composition of light, sound, and graphic imagery "Intercourse."[149] The Board unanimously and outrageously objected to the name which McNeill believed adequately expressed human intercourse and exchanges of all kinds.[150] He stood firm on the proposed name even though he knew he was jeopardizing his first opportunity to exhibit in an important white cultural institution.[151] The Board, after an extensive discussion, agreed to the controversial name when Helen Stern at last acquiesced to McNeill's hard line stand.[152] "Intercourse" was an unqualified success which brought a new and mixed audience of young and old, Black and White to the WGMA.

McNeill incorporated into his three-week exhibition both prearranged and improvisational elements which were drawn from his experiences in contemporary visual and musical arts.[153] A galaxy of optical and

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[148]Ibid.

[149]Ibid.

[150]Ibid.

[151]Ibid.

[152]Ibid.

[153]Walter Hopps, Intercourse (Washington, D.C.: The Washington Gallery of Modern Art, 1968).

auditory stimulation comprised the exhibition "Intercourse" which was spread throughout the three floors of the Gallery.

The first level provided for the active participation of the audience and was "spectator controlled."[154] It included polaroid cameras, backdrop paper for painting, lights with control switches, musical and sound instruments[155] complete with horns, clickers, Slinkys attached to a microphone, gongs hit with rubber darts, marbles dropped on bass drums and popcorn crunched underfoot.[156]

The second level called for "spectator/performer collaboration, intercourse, interaction, etc."[157] Here, movies, light and slide shows were projected on a sculptured wall of junk around which artists, dancers, and musicians used their specific instruments of expression for experimentation and interaction with the audience.[158]

The third floor offered a static exhibition with passive participation on the part of the spectator. The space was filled with taped musical compositions, eight

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[154]Ibid. [155]Ibid.

[156]Paul Richards, "Art Show Demands: Stop, Look and Listen." The Washington Post, 24 January 1968.

[157]Hopps, Intercourse.

[158]Ibid.

television sets tuned in to local stations,[159] and a microphone recording the cadence of sounds from the street below, all playing continuously and simultaneously.[160]

The Gallery was alive with the music of local and nationally known musicians including Herbie Hancock, Andrew White, the Archie Shepp Quintet, the New Percussion Quartet, the Time Machine, and the Urch Perch.[161] Classical musicians also participated. For example, the percussionists of the Buffalo Academy[162] worked out an experiment where an overture of simple notes was played by a band of wind-up toys.[163] This multifaceted exhibit, attended by thousands of people in the Washington D.C. area, presented sounds and visual images ranging from the most simple to the most complex and sophisticated.

Lloyd McNeill's exhibition, "Intercourse," represented a conscious attempt by Hopps to break down

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[159]Ibid.

[160]Hopps, interview.

[161]See Intercourse for individual musicians in each group.

[162]Lucas Foss, Conductor.

[163]Hopps, interview.

the racial barriers existing between the Black and Whites in Washington, D.C.[164] He believed a museum existed to serve the community and in a city that was seventy percent black, he deemed it important to find meaningful ways to address this segment of his audience.[165]

Although Kienholz was Hopps's first anchor exhibition, it was not his first show at the WGMA. An exhibit of children's art held in conjunction with the Adams-Morgan Festival of the Arts in August 1967 was the inaugurating exhibition. Approximately 130 works of art created by children who had participated in the Adams-Morgan Community Council's Summer Arts Program were displayed throughout the Gallery. An entire wall was covered with photographs taken by four teen-agers and copies of the newsletter and literary magazine produced in the Communication Workshop were available for visitors. Presentations were given twice daily of the short plays and African and modern dances which had been developed in the Dance and Drama Workshop. People understood that this work was not in the Gallery because of its greatness, but because it was the creative work of Washington's children. Over a thousand people, both adults and children, saw the exhibit in a five-day

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[164] Ibid. [165] Ibid.

period. No admission was charged for this show; it was a gift from the Gallery to the community.[166]

The "Study of the Georgetown Waterfront" curated by architect fellows Doug Michels and Robert Feild ran concurrently with "Joe Moss: Recent Sculpture." The "Waterfront" exhibit was implemented to lead people into thinking of art as something more than pictures on a wall or sculptures on pedestals, but to think of it as relating to their daily lives.[167] Michels and Feild, both recent graduates from Yale School of Architecture, set up their work tables in the Gallery and conducted continuous discussions on their ideas for the Georgetown Waterfront. It was their intention to help people see the Waterfront in a new context by erasing preconceived notions. Visitors soon acknowledged the existence of strong sculptural elements and interesting complex shapes along the Waterfront and began to see possibilities of turning it into a viable city space.[168] This was an interesting departure from, yet similar to the architectural program initiated by Gerald Nordland. Both directors, in their own ways, used architecture as a tool to reach out into the community to help people experience art.

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[166]WGMA Request for Support from the Meyer Foundation, September 1967. WGMA Records, Corcoran Gallery of Art Archives, Washington, D.C.

[167]Ibid.

[168]Ibid.

Joe Moss, a University of West Virginia art instructor, exhibited participatory sculptures of large black shapes. These sculptures emanated a fascinating variety of sounds when a heavy ball was dropped on them and traversed their hidden labyrinths. This exhibition delighted and amazed children of all ages.[169]

"Art for Embassies" featured the important collection of Ambassador and Mrs. Robert Forbes Woodward and was intended to appeal to the mainstream Washington, D.C. audience.[170] It ran simultaneously with the photographs of C. J. Presna, Director of the photo workshop at Antioch College, Ohio.[171] Ancillary to Presna and as an historical reference, Hopps borrowed the work of photographer Walker Evans from the Library of Congress to exhibit "as sort of a visual footnote to Presna."[172]

Hopps, who liked "to experiment with polarities,"[173] chose to develop small auxiliary shows to

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[169]Ibid.

[170]Ibid.

[171]Presna had helped Hopps clarify his own ideas about the WGMA Workshop program. Ibid.

[172]Ibid.

[173]Paul Richards, "Gallery of Modern Art Here Finds Formula for Success," The Washington Post, 21 April 1968.

contrast with or complement exhibitions rather than to rely on the permanent collection, which he felt was simply an inexpensive way to program.[174] Therefore, supplementing Kienholz was a small exhibit of eight collage assemblages each by a different artist.[175] Ancillary to Frank Stella were the works on paper of Frank Kupka, an historical modernist from Czechoslovakia, whose formalist abstractions prefigured much of Stella's work.[176]

"Canadian Painters" was a show from the Montreal School of hard-edge, abstract, optical art of which Molinare was the best known of the exhibiting artists. A Gene Davis exhibition followed the "Canadian Painters" and presented an interesting comparison between his Washington Color School hard-edge art and the contemporaneous Montreal School of Optical Art.

Debris and wreckage left after the Watts riot in Los Angeles was the material used by artists, most of whom were Black, in the exhibition "66 Signs of Neon". Goya-like captions accompanied these collages to describe

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[174]Hopps, interview.

[175]Ibid. I know of no existing list of these artists, but according to Walter Hopps, Bruce Connor was one of them.

[176]Hopps, Interview.

the social and emotional consequences of the riot. This exhibit was another conscious attempt by Hopps to relate to the majority Black population of Washington, D.C.[177] It was co-scheduled with Frank Bruno's imagistic, non-abstract fantasies. Bruno's apocalyptic religious views and uniquely personal vision represented the antithesis to the harsh reality of shattered glass and burned dolls of which the "66 Signs of Neon" assemblages were constructed.

By the summer of 1968 funds at the WGMA were all but non-existent, challenging Hopps to produce an exhibition on a zero budget. He decided to exhibit representational figurative art and told his staff, specifically Curator Renato Denese, to scour the area for whatever could be found. Hopps wanted as many local artists as possible involved. Consequently, the works of over a hundred artists covered the Gallery walls in the nineteenth-century French Salon manner.[178] Hopps acknowledged that "Not everything was of the highest order but the show raised spirits and it was a way to go out with fun and involvement."[179] Hopps knew that exhibitions at the Washington Gallery of Modern Art would soon end permanently.

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[177] Ibid.

[178] Ibid.

[179] Ibid.

CHAPTER VI

WGMA MERGER WITH THE CORCORAN GALLERY OF ART

By late July 1968, a solution to the ever increasing financial problems of the WGMA was being seriously considered by the trustees in the form of a merger with the Corcoran Gallery of Art. A year earlier on 11 May 1967, when the WGMA trustees were examining several alternatives for the Gallery's future, representatives of the Corcoran and the WGMA[180] met to see "what our mutual needs might be."[181] WGMA trustees discovered that many of the same obstacles that clouded the 1961 discussions with the Corcoran continued to persist in 1967. George Hamilton, President of the Corcoran Board of Trustees, explained "that under the Corcoran's Deed of Gift and under the restrictive charter of its Act of Congress, the Corcoran finds itself in

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[180]Representatives from the WGMA were Board President Helen Stern, Ed Applewhite, and John Safer, and from the Corcoran were Director Hermann Warner Williams, Assistant Director James Harithas, and Board President George Hamilton.

[181]Helen Stern, Letter to WGMA Board of Trustees. Included Ed Applewhite's notes of the 11 May 1967 merger meeting, 3 May 1967. WGMA Records, Corcoran Gallery of Art Archives, Washington, D.C.

'sort of a straight jacket' when it comes to this kind of negotiations."[182] He pointed out that under law the Corcoran is unable to increase the number of its nine member Board and that a breech of the Deed of Gift would result in the collection reverting to the heirs of the Corcoran family.[183] He also acknowledged that successor trustees of the Corcoran had traditionally represented heirs of the original founder, W. W. Corcoran.[184] Because of these restrictions and traditions it would be impossible to expand the Corcoran Board to include WGMA trustees. However, the Corcoran representatives expressed a willingness to find a formula whereby the WGMA trustees would serve on an auxiliary Board with the Corcoran trustees who would, nevertheless, continue to retain policy control.[185]

Corcoran Director Hermann Warner Williams acknowledged at this meeting that he would welcome the involvement of the WGMA trustees and that the Corcoran had much to gain from an involvement with the Washington Gallery of Modern Art.[186] Indeed, the WGMA had an active and enthusiastic Board, staff, and members, a permanent

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[182] Ibid. [183] Ibid.

[184] Ibid. For example, Corcoran Board member David Finley was married to a direct decedent of W. W. Corcoran.

[185] Ibid. [186] Ibid.

collection valued at over $100,000, equity in a building of $150,000, and, the most valuable asset of all, its ideology.[187] As much autonomy as possible was certainly desired by the WGMA trustees if a merger were to take place; however, they were most concerned that the principles to which the Gallery had been dedicated, namely, the commitment to new art, be preserved.[188] This initial meeting ended with an invitation from Hamilton on behalf of the Corcoran Board for the trustees of the WGMA to submit in writing a statement of their minimum requirements for control and autonomy in a proposed merger with the Corcoran Gallery of Art.[189]

Following the meeting, attempts to merge were put aside, however, because Walter Hopps in August 1967 became director of the WGMA, and a new focus and enthusiasm were injected into the Gallery. Unfortunately, despite the profusion of excellent exhibitions and involvement of the general public, money was not forthcoming to sustain the perpetually deficit budget. Therefore, in the early summer of 1968 merger negotiations with the Corcoran began again in earnest.

By this time it had become clear to many Corcoran trustees that their institution also was in need of

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[187] Ibid. [188] Ibid.

[189] Ibid.

revamping if it were to move smoothly and with financial security into the future. All of the large traditional museums in Washington, D.C. with which the Corcoran competed for an audience--the National Collection of Fine Art, the National Gallery (just completing its multi-million dollar wing) and the soon-to-be-completed Hirshhorn Museum and Sculpture Garden--received government subsidies. Although organized through an Act of Congress, the Corcoran was privately endowed and therefore received no government funding. Unfortunately, this endowment was insufficient to properly maintain the museum; therefore, it was important for the trustees to determine new avenues of support and interest.

When Williams, who had been director of the Corcoran for twenty-five years, retired in 1967, the trustees hired Aldus Chapin as Chief Executive Officer of the Corcoran Museum and Art School. Chapin, a member of the Washington, D.C. establishment, was a young, energetic executive who agreed to take the job only if the merger with the WGMA was certain.[190] This merger, Chapin believed, would express the desire of his administration to encourage contemporary art and highlight Washington, D.C. artists while continuing to

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[190]Aldus Chapin, telephone interview with author, 22 November 1988.

emphasize the Corcoran's important permanent collection.[191] Chapin knew the Corcoran must offer Washington, D.C. more than just another large ponderous museum. He knew he had to serve the black majority population of the city as well as traditional visitors and planned to do so by offering them a museum that touched their lives in meaningful ways and that actively encouraged the creation of art and artists.[192]

Hiring Chapin as the new CEO and James Harithas as the new director were not the only changes made at the Corcoran. A thirty-member Board of Governors was also established to supplement the chartered nine-man Board of Trustees, which would continue to set policy and have fiduciary responsibility. Trustees from the WGMA would be included on this new Board of Governors which would have broad community representation and serve an active role in a combined museum. With this new outlook at the Corcoran, a merger satisfactory to both parties looked promising.

Each institution had much to gain by a union and, as Paul Richard of The Washington Post stated, the combined Corcoran-WGMA promised to be "sufficiently

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[191] Ibid. [192] Ibid.

greater than the sum of its parts."[193] The WGMA, Washington's newest private art museum, would benefit greatly from the shelter of the somewhat more financially secure Corcoran, while the Corcoran, the city's oldest private museum, could be significantly revived with an infusion of vitality and local activity inherent to the WGMA. The merger agreement assured that WGMA members would be transferred to the Corcoran membership roles, and Gallery staff would be hired by the Corcoran.[194] Hopps's Workshop program would continue under the obligations of the Meyers' grant until March 1969 and would then be re-evaluated by the Corcoran Board of Trustees.[195]

As the merger negotiations progressed, it became clear that the liabilities of the Washington Gallery were more than the WGMA trustees were willing to undertake personally. It had been made quite clear in a counter-

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[193]Paul Richard, "Merger of Two Galleries Proposed", The Washington Post, 8 September 1968. Clippings File, Washingtonian Department, Martin Luther King Library, Washington, D.C.

[194]Walter Hopps became Director of Special Projects and then in 1970 Director of the Corcoran when Harithas resigned. Also hired by the Corcoran were Marilyn Montgomery and Francis Fralin, who is presently their curator of photography.

[195]The Artists' Workshop was eventually directed by Lou Stovall and moved to the Dupont Center. Stovall maintained it very successfully for several years.

offer to Helen Stern from the Corcoran Board that the Corcoran would be unwilling to assume the full liabilities of the WGMA.

> "The Corcoran Gallery, upon receipt of a deed conveying the real estate owned by the Washington Gallery, subject to the encumbrance, and a bill of sale covering the objects of art listed on the enclosure in your letter of July 25th, agrees to assume the liabilities of the Washington Gallery provided said liabilities do not exceed $45,000.00 and provided that you and such other of your Trustees as may wish to join you will guarantee to pay any of the liabilities in excess of $45,000.00. The liabilities would include the expenses of running the Gallery along the present lines through September of this year, and to continue your workshop projects until their expiration in April 1969, at which time the Corcoran will consider the question of the continuance of the workshop."[196]

The WGMA budget of 18 September 1968, which was reviewed by the Trustees of both institutions, showed an income of $30,000 with liabilities of $93,074.[197] It was apparent that some of the Washington Gallery assets, either the facility or the collection, would have to be sold to cover the deficit budget. The consensus of opinion of the WGMA Board, and certainly that of Walter

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[196]George Hamilton, President of Board of the Corcoran Gallery of Art, letter to Mrs. Philip Stern concerning Corcoran merger. 8 August 1968. WGMA Records, Corcoran Gallery of Art Archives, Washington, D.C.

[197]"WGMA Budget 1968-1969", WGMA Records,

Hopps[198] and Aldus Chapin,[199] was that in order to preserve the ideology of the WGMA it was more important to retain the building and the activity within rather than keep the permanent collection, which did not adequately express the new vision of the Gallery. With this decision made, the merger was completed and the WGMA became fused to the Corcoran.

The building was renamed the Corcoran Dupont Center and would continue to house exhibitions of new art which could or would not be shown in the main Corcoran facility. Walter Hopps, as Director of Special Projects, would be free to pursue controversial and experimental exhibitions at the Dupont Center and thus perpetuate the initial concept of the Washington Gallery: to expose the people of Washington, D.C. to contemporary art.

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[198]Hopps, interview.

[199]Chapin, interview.

CHAPTER VII

PURCHASE OF THE WASHINGTON GALLERY OF MODERN ART'S PERMANENT COLLECTION BY THE OKLAHOMA ART CENTER

Even though George Hamilton had stated at the merger exploration meeting in May 1967 that he had been told the WGMA's permanent collection would fill certain gaps at the Corcoran,[200] his Board did not place a priority on acquiring it. There were pieces from this collection the Corcoran would have been pleased to acquire--the Richard Diebenkorn, Ellsworth Kelley, Robert Indiana, Morris Louis, and the Washington Color School works, to name a few. However, many of the works by European and American artists would have added little depth or breadth to the Corcoran's collection. In any case, WGMA trustees would never have considered dividing their collection because they felt it was an important part of the heritage of the Gallery and of Washington, D.C. as well.[201]

When it became obvious, that, in order to clear the Gallery's debts, its permanent collection would be

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[200]Helen Stern (Mrs. Philip M.), Letter to trustees concerning initial merger exploration, 23 May 1967, WGMA Records, Corcoran Gallery of Art Archives, Washington, D.C.

[201]Porter, interview.

sold to an outside institution, WGMA trustee, Robert Porter, contacted his friend in Oklahoma City, T. Winston Eason, art collector and treasurer of the Oklahoma Art Center Board of Trustees.[202] Eason was enthusiastic about the prospect that the OAC would have an opportunity to purchase this collection of outstanding East and West coast artists. He knew it could be the cornerstone of a contemporary art collection unrivaled in the Southwest.[203]

Oklahoma Art Center Director Patric Shannon, who had heard of the WGMA-Corcoran affiliation from Adelyn Breeskin, former director of the Washington Gallery, was equally excited about the possibility of this acquisition for Oklahoma City.[204] In the early fall of 1968, Shannon and Art Center trustee Tom Sorey, Jr. traveled to Washington, D.C. to view the collection and to meet with the committee legally responsible for dispersing it.[205]

On their return Sorey and Shannon recommended to Eason and the OAC Board of Trustees that they proceed with the purchase. Therefore, with Eason's encouragement, the trustees eagerly approved the sale[206] and raised the money to finance the purchase.

On 2 October 1968, Robert Elliot notified Aldus Chapin that he had received an oral agreement from Eason and the Oklahoma Art Center Board of Trustees approving

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[202]Ibid.

[203]Ibid.

[204]Patric Shannon, letter to author, 19 June 1987.

[205]Ibid.

[206]Ibid.

the purchase and agreeing to the price of $110,000, less crating expenses and needed restoration.[207] The Washington Gallery's net proceeds would be approximately $100,000.[208] After all liabilities were cleared, the remaining money would transfer to the Corcoran to help finance the Corcoran Gallery Dupont Center, the legacy to the Washington Gallery.[209]

In this swift transaction, which took only a few weeks, and for a very reasonable amount of money, the Oklahoma Art Center acquired 154 pieces of contemporary art and the WGMA cleared its debt and kept its permanent collection intact. Only two pieces were not obtained by the Art Center. Bruce Kirk, the son of Earl Kerkham, had not finalized the donation of his father's oil on cardboard, Composition with Forms of the Head, and preferred that it stay in Washington, D.C., his father's birthplace. Howard Mehring's oil on canvas, Harvest, on extended loan with the Gallery, was returned to Mr. and Mrs. Horton Telford. Included in the sale transaction was the WGMA's research library with over 200 books and

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[207]Robert Elliot, letter to Aldus Chapin concerning sale of permanent collection to the Oklahoma Art Center, 2 October 1968, WGMA Records, Corcoran Gallery of Art Archives, Washington, D.C.

[208]An audit in 1966 by Jack Understein appraised the collection at $133,370. Jack Understein, letter and audit to the WGMA Board of Trustees, 14 September 1966, WGMA Records, Corcoran Gallery of Art Archives, Washington, D.C.

[209]Elliot, letter to Aldus Chapin.

450 catalogues dealing primarily with the art of this century, particularly since 1945.[210]

Overnight, the Oklahoma Art Center became a regional center for contemporary art and the custodian of the legend of the Washington Gallery of Modern Art. Helen Stern, in her final letter to the members of the Washington Gallery, optimistically reported:

> "Our Permanent Collection has been sold to the Oklahoma Art Center in the hopes that the initial 'catalytic' function of our Gallery may be perpetuated, by exposing outstanding examples of contemporary art to those who otherwise might not have a chance to see them. The Oklahoma Art Center will be able to display the Collection more frequently than we were able to, and intends to share it with other galleries."[211]

The legacy of the Washington Gallery of Modern Art continued, not only in the Southwest at the Oklahoma Art Center, but also in Washington, D.C. Although the exhibition of contemporary art was not able to be continued at the Washington Gallery of Modern Art, it was not lost to our nation's capital. In 1961, the initial goal of the founding members was to make current art from around the world available to the citizenry and visitors of Washington, D.C. If that goal could not be fulfilled by the Washington Gallery it would be by other institutions. The WGMA had opened the doors of

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[210]Third Annual Report, p. 7. The nucleus of the library was donated by James Hopkins Smith, a former trustee, and Dr. Marjorie Lewisohn.

[211]Helen Stern, letter to the members of the WGMA concerning WGMA merger with the Corcoran, September 1968 WGMA Records, Corcoran Gallery of Art, Washington, D.C.

Washington, D.C. to contemporary art and artists. The courage and foresight of its founding members, who knew the current creative spirit had a valid role to play in the cultural program of Washington, D.C., are to be applauded. Today, the heritage of the Washington Gallery of Modern Art can be experienced in museums, galleries, and experimental programs around the city which continue to support the development of contemporary art and artists.

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APPENDIX I

TRUSTEES OF WASHINGTON GALLERY OF MODERN ART*

Mrs. Dean G. Acheson

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Mrs. Carlton B. Swift, Jr.

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*This list is complete through the "Fifth Annual Report" of September 1966 and includes the new Board of Trustees of 1967-1968.

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*See "Fifth Annual Report," and flyer distributed by Gallery to advertise programs and exhibitions, 1963. WGMA Records, Corcoran Gallery of Art Archives, Washington, D.C.

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*This list is complete through the Fifth Annual Report of September 1966.

APPENDIX II

EXHIBITIONS AT THE WASHINGTON GALLERY OF MODERN ART

1962-1963

Oct. 31 - Dec. 27, 1962	Franz Kline *
Jan. 9 - Feb. 18, 1963	Reuben Nakian *
Feb. 24 - March 18, 1963	Lyricism and Abstract Art (circulated by the American Federation of Arts)
March 24 - April 13, 1963	Arshile Gorky (Catalogue published by Museum of Modern Art)
April 19 - June 22, 1963	Popular Image *
June 7 - July 7, 1963	Formalists *
July 10 - Aug. 31, 1963	WPA Art Project (Catalogue published by Museum of Modern Art)
Sept. 18 - Oct. 31, 1963	Sculptors of Our time *
Nov. 2 - Dec. 8, 1963	James Brooks (Catalogue published by Whitney)
Dec. 12, 1963-Jan. 26, 1964	Ellsworth Kelly *

1964

Feb. 3 - March 19, 1964	Vincent van Gogh (out of print)
April 2 - May 3, 1964	The Maremont Collection of 20th Century Art
May 9 - June 21, 1964	Jack Tworkov (Catalogue published by Whitney)
June 24 - July 21, 1964	Hans Hofmann (Catalogue published by Museum of Modern Art)
July 20 - Sept. 6, 1964	Classic Chairs and Fabrics
July 25 - Sept. 6, 1964	Fifteen Canadian Painters (Catalogue published by Museum of Modern Art)
Sept. 19 - Oct. 17, 1964	Raoul Hague *
Oct. 29 - Nov. 1, 1964	John F. Kennedy Portraits by Elaine de Kooning
Nov. 7 - Dec. 31, 1964	Richard Diebenkorn *

1965

Jan. 10 - Feb. 16, 1965	Group Zero (Catalogue published by Institute of Contemporary Art, Philadelphia)

Feb. 25 - March 28, 1965	Anthony Caro *
Feb. 25 - March 28, 1965	Frederick Sommer Photographs
April 1 - May 2, 1965	London: The New Scene (Catalogue published by Walker Art Center)
May 8 - June 20, 1965	Piet Mondrian (Catalogue published by Santa Barbara Museum)
June 26 - Sept. 2, 1965	Washington Color Painters
Sept. 18 - Oct. 24, 1965	20th Century Paintings and Sculpture from Private Collections in the State of Connecticut
Oct. 30 - Dec. 31, 1965	Josef Albers: The American Years *

1966

Jan. 15 - March 13, 1966	Two Kinetic Sculptors: Nicholas Schoffer and Jean Tinguely (Catalogue published by Jewish Museum)
Jan. 15 - March 13, 1966	Japanese Show
March 18 - May 8, 1966	Permanent Collection *
May 14 - June 26, 1966	Earl Kerkam *
May 14 - June 26, 1966	Edward Weston Photographs *
July 1 - Sept. 4, 1966	Lillian H. Florsheim Foundation for Fine Arts
Sept. 17 - Oct. 30, 1966	20th Century Painting from Private Collections in the State of Washington
Nov. 5 - Dec. 29, 1966	Raymond Parker *
Nov. 5 - Dec. 29, 1966	Phillip Pavia *

1967

Jan. 7 - Feb. 26, 1967	David Smith (Catalogue published by Fogg Museum)
Jan. 7 - Feb. 26, 1967	Carole Summers
March 3 - April 30, 1967	Morris Louis
March 4 - April 26, 1967	Mary Meyer
April 1 - April 30, 1967	Aaron Siskind
May 6 - June 26, 1967	A New Aesthetic *
July 5 - August 27, 1967	Permanent Collection and Picasso's "Blue Boy"
August 30 - Sept. 3, 1967	Festival of the Arts (Adam Morgan)
Sept. 10 - Sept. 24, 1967	Study of Georgetown Waterfront
Sept. 7 - Sept. 24, 1967	Joe Moss: Recent Sculpture
Sept. 29 - Nov. 5, 1967	Art for Embassies, C. J. Presna
Nov. 22 - Jan. 7, 1968	Edward Kienholz: Work from the 1960's *

1968

Jan. 15, 1968	Hank Leland - Photo Now
Jan. 24 - Feb. 11, 1968	Lloyd McNeill's "Intercourse"*
Feb. 28 - March 31, 1968	Frank Stella: Recent Paintings and Drawings *
Feb. 28 - March 31, 1968	Frank Kupha
April 12 - May 5, 1968	Joffre Clark
April 9 - May 5, 1968	Canadian Painters *
May 18 - June 7, 1968	66 Signs of Neon *
May 21 - June 9, 1968	Frank Bruno
June 11 - July 14, 1968	Gene Davis *
July 23 - Aug. 31, 1968	All Kinds of People

The following exhibitions were held at the Corcoran Gallery Dupont Center, formerly, the Washington Gallery of Modern Art:

1968

Oct. 18 - Nov. 18, 1968	Recent Graphics from Prague *
Nov. 19 - Dec. 7, 1968	Photography Now
Dec. 18, 1968	Scott Slbodian - Photo Now
Dec. 10, 1968 - Jan. 4, 1969	Vienna School of Fantastic Realism *

1969

Jan. 8 - Feb. 2, 1969	Paul Sarkisian *
Feb 8 - Feb. 28, 1969	This Thing Called Jazz *
Feb. 8, 9, 1968	Harold Clayten - concert
Feb. 12 - March 16, 1969	Bob Stark - Photos
March 5 - , 1969	Bengston Exhibitions *
March 19 - April 13, 1969	Cameron Gossage - Photo Now
March 22 & 23, 1969	Harold Clayten - concert
April 16 - May 11, 1969	Harry Who
May 20, 1969	Comix Exhibition
May 21, 1969	Bill Dutterer
June 14 - July 26, 1969	Workshop Photo Classes*
June 14, 1969	Gaston Neal Concert
June, 1968	Liberty House
July 16 - Aug., 1969	Cybernetic Serendipity *

*Catalogue or Brochure

APPENDIX III

PUBLICATIONS OF THE WASHINGTON GALLERY OF MODERN ART*

Josef Albers: The American Years, 1965, 48 pp., 27 illustrations, 3 screen prints.

Richard Diebenkorn, 1964, 58 pp., 35 plates, 6 color plates.

Formalists, 1963, 16 pp., 3 illustrations.

Raoul Hague, 1964, 28 pp., 22 illustrations.

Ellsworth Kelly, Paintings, Sculpture & Drawings, 1963, 16 pp., 6 illustrations.

Franz Kline Memorial Exhibition, 1962, 60 pp., 38 illustrations, 1 color plate.

The Maremont Collection, 1964, 36 pp., 42 illustrations.

Reuben Nakian Sculpture, 1962, 16 pp., 11 illustrations.

The Popular Image, 1963, 24 pp. 24 illustrations.

Sculptors of Our Time, 1963, 24 pp., 24 illustration.

Vincent van Gogh, 1964, 64 pp., 27 color plates (with the Solomon R. Guggenheim Museum, N.Y.)

The Washington Color Painters, 1965, 52 pp. 6 illustrations, 6 color plates.

Brochures published in connection with Washington Gallery of Modern Art exhibitions

Anthony Caro Sculpture, 1964

John F. Kennedy Portraits by Elaine de Kooning 1964

Piet Mondrain, checklist, 1965

Frederick Sommer, Photographs, 1965

20th Century Painting and Sculpture, 1965

*Corcoran archivist, Katherine Kovacks, has advised me that the catalogues and brochures are in the archives.

APPENDIX IV

PERMANENT COLLECTION

ALBERS, Josef. German.
Duo K, 1962, inkless intaglio, 15" X 22 1/2".
Gift of Mr. and Mrs. Hugh Gee.
Homage au Carre, 1965, Portfolio of 12 silkscreen prints for Galerie Denise Rene, printed by Ives-Sillman, 11" x 11"
Gift of Artist.
Homage to the Square: Soft Edge Hard Edge, 1965. Portfolio of 10 silkscreen prints printed by Ivew-Sillman, No. 104, 11" x 11"
Gift of Mr. Robert H. Chase in honor of Mr. Walter S. Goodhue.

AMOROTICO, Joseph. American.
Number 53, 1965. Oil on canvas, 30 1/4" x 25".
Gift of Mr. Lawrence Heller.

ANUSZKIEWICZ, Richard. American.
Diamond Chroma, 1965. Serigraph, New York Ten Portfolio, published by Tanglewood Press, 20" x 15", 50/200.
Gift of Mrs. John Ohly.

BAERTLING, Olle. Swedish.
Triangles, 1961.
Serigraph, 15" x 29"
Gift of Mr. and Mrs. Bjorn Ahlander.

BARRAGAN, Luis. Argentinian.
Untitled, (date unknown)
Oil on canvas, 23 1/2" x 20".
Gift of Mr. and Mrs. C. McKenzie Lewis.

BASKIN, Leonard. American.
Angel of Death, 1959.
Drawing, ink on paper, 39 1/2" x 25 1/4"
Anonymous gift.

BERKOWITZ, Leon.
Chausable #6 (of a series of 7), 1965.
70" x 84" acrylic of canvas
Gift of Artist.

BERTOIA, Harry. American.
Composition No. 8, (date unknown).
Monoprint on paper, 40 1/4" x 29 1/4"
Gift of Mr. and Mrs. Burton Tremaine.

BISCHOFF, Elmer. American.
Two Figures in the Garden, 1958.
Oil on canvas, 57" x 57 1/2".
Gift of Dr. and Mrs. Julian Eisenstein.

BOLOTOWSKY, Ilya. Russian.
Perpendiculars and Diagonals, 1946.
Oil on canvas, 18" x 22"
Gift of Mr. and Mrs. Burton Tremaine.

BONTECOU, Lee. American.
Untitled, 1962.
Construction in wire and canvas, 31" x 24 1/4" x 13 3/4".
Gift of Mrs. Clive DuVal, II.

BORDAUS, PAUL-EMILE. Canadian.
Hesitation, 1956.
23 1/2" x 19 1/4" oil on canvas.
Gift of Mrs. Philip Stern.

BRANDT, Warren. American.
Mayflower 123, 1962.
Oil on canvas, 61 1/2" x 69 1/2"
Anonymous gift.

BUSH, Jack. Canadian.
Portfolio of 5 serigraphs, 1966,
on paper 26" x 20 1/2"
Gift of David Mirvish.

CALCAGNO, Lawrence. American.
Earthbound, 1962.
Oil on canvas, 60" x 68".
Gift of Mrs. Martha Jackson.

CARONE, Nicolas. American, 1917.
Untitled, (date unknown).
Oil on masonite, 20" x 27 1/2"
Gift of Dr. Marjorie Lewisohn.

CORBETT, Edward. American.
Number 52, Washington, D.C., 1965.
Oil on canvas, 60" x 50"
Gift of Mrs. Edward Corbett.

DAVIS, Gene. American.
Autumn Largo, 1963.
Acrylic on canvas, 96" x 120".
Gift of the artist.

Cool Staccato, 1964.
Acrylic on canvas, 91" x 119".
Gift of Mr. Vincent Melzac.

DAVIS, Ron. American.
Untitled, 1966.
Pearlescent acrylic on canvas
shaped canvas in two parts, 65" x 50" x 4"
Gift of Walter Hopps.

DIEBENKORN, Richard. American.
Albuquerque, 1951.
Oil on canvas, 40 1/2" x 50 1/4".
Gift of the artist.

DINE, Jim. American.
Self-Portrait (Zinc and Acid), 1965.
Etching, New York Ten Portfolio, published by
Tanglewood Press, 17 1/2" x 14", 50/200.
Gift of Mrs. John Ohly.

DONATI, Enrico. Italian.
Somebody and its Shadow: Sargon Series, 1958.
Oil on canvas, 60" x 50".
Gift of Dr. and Mrs. Julian Eisenstein.

DOWNING, Tom. American.
Shamrock, 1964.
Acrylic on canvas, 86" x 86".
Gift of Mr. Vincent Melzac.

Blue Electric, 1962.
Acrylic on canvas, 90" x 90"
Gift of Mr. and Mrs. Sam Golden.

DUCHAMP, Marcel. French.
Valise, 1938.
One of 300 "portable museums," 16" x 14 1/2" x 3 1/2".
Gift of Mrs. H. Gates Lloyd.

EVERTS, Connor. American.
Execution, 1960.
Lithograph, 35 1/2" x 24 1/2".
Gift of the artist.

FARFA. Italian.
Untitled, 1959.
Crayon on cardboard with plastic and domino collage, 27" x 27".
Gift of Mr. and Mrs. Burton Tremaine.

FEILER, Paul. English.
Red Rocks, 1953.
Oil on board, 23" x 26".
Gift of Mr. and Mrs. Burton Tremaine.

FERREN, John. American.
A Rose for Everyone, 1962.
Oil on canvas, 60" x 72".
Gift of the artist through the Ford Foundation Purchase Program.

FRANKENTHALER, Helen. American.
Air Frame, 1965.
Serigraph, New York Ten Portfolio, published by Tanglewood Press, 22" x 17", 50/200.
Gift of Mrs. John Ohly.

GAMBONE, Bruno. Italian.
Untitled, 1964.
Oil on canvas, 60" x 41".
Gift of the artist through Henri Gallery, Alexandria, Virginia.

GATES, Robert.
Chair, 1959.
Oil on canvas 52" x 48"
Donor unknown.

GEORGE, Thomas. American.
27 1962
Pastel, 23 1/2" x 29 1/2"
Gift of artist through the Ford Foundation Purchase Program.

GILLIAM, Sam. American.
Khufu, 1965.
Oil on canvas, 72" x 72".
Gift of the artist.

GOODNOUGH, Robert. American.
The Flood, 1958.
Oil on canvas, 61" x 69".
Gift of Mr. James I. Merrill.

GRIS, Juan. Spanish.
Jean le Musicien, 1921.
Lithograph, 14" x 11 1/2"
Gift of Mr. and Mrs. C. McKenzie Lewis.

Marcella la Blonde, 1921.
Lithograph 14" x 11 1/2".
Gift of Mr. and Mrs. C. McKenzie Lewis.

GROSS, Sidney. American.
Archimage on Yellow, Number 2, 1962.
Oil on canvas, 66" x 84".
Gift of Miss Ruth Berstein.

GUINO, Michel. French.
Mystic Leaves.
Metal sculpture, 22" x 41 1/2" x 11".
Gift of Mr. and Mrs. Alan Wurtzburger.

HALEGUA, Alfredo.
Untitled, date unknown.
Dark hardwood. 30 1/2" x 16 1/2" x 13 1/2"
Gift of the artist.

HIRATSUKA, Unichi. Japanese.
Full Moon on the Fifteenth Night, 1957.
Wordcut 10/30, 25" x 29 3/4"
Gift of Washington Print Club

HOFLEHNER, Rudolf. Austrian.
Figure, date unknown.
Bronze, 60" x 10 1/4" x 13".
Gift of Mr. and Mrs. David Lloyd Kreeger.

HOLLEGHA, Wolfgang. Austrian.
Bird, C. 1960.
Oil on canvas, 79 1/2" x 89 1/2"
Gift of Mr. G. David Thompson.

HOPKINS, Budd. American.
July First, 1963.
Oil on canvas, 113" x 81".
Gift of Mr. Leonard Bocour.

INDIANA, Robert. American.
New York City. 1962.
Oil on canvas, 60" x 48".
Gift of Dr. and Mrs. Julian Eisenstein.

ISHAM, Sheila. American.
Sound of Texture, 1962.
Lithograph, 29" x 20".
Gift of the artist.

Suspended City, date unkonwn.
Etching, 36" x 27".
Gift of the artist.

JAQUEMON, Pierre. French.
Jardin, 1963.
Oil on board, 3 1/2" x 11 1/2"
Gift of Mr. and Mrs. C. McKenzie Lewis.

KANEMITSU, Matsumi. American.
April Fool, 1965.
Liquitex on canvas, 30" x 30".
Anonymous gift.

KELLY, Ellsworth. American.
Red - Blue, 1963.
Oil on canvas, 90" x 69 1/2".
Gift of Mrs. H. Gates Lloyd in honor of
Adelyn D. Breeskin.

KENT, Adaline. American.
Night Flight, date unknown.
Bronze, one of six, 29" x 24" x 13".
Gift of Betty Parsons Gallery, New York City.

KINLEY, Peter. English.
Horizontal Movement, 1953.
Oil on canvas, 10" x 16".
Gift of Mr. and Mrs. Burton Tremaine.

KRUSCHENICK, Nicholas. American.
Silver Hispano Suiza, 1965.
Lithograph, 29" x 21 1/2".
Gift of Mr. And Mrs. Frank W. McCullouch.

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KULICKE, Robert. American.
Dum-Dum Roses, 1965.
Serigraph, hand varnished, New York Ten Portfolio, published by Tanglewood Press, 8 1/2" x 11", 50/200.
Gift of Mrs. John Ohly.

LATHAM, John. English, 1921.
Window with an Observer, 1962.
Construction, 68" x 63".
Gift of Mr. Walter Goodhue.

LAZZARI, Pietro. American.
Horse, 1962.
Ink drawing, 22 1/2" x 28 1/2"
Gift of Mrs. Felix Cohen.

LEVEE, John. American.
A Preface and Four Seasons, 1959.
Portfolio of five lithographs, 17" x 15".
Gift of Andre Emmerich Gallery, New York.

LEVINSON, Mon. American.
Untitled No. 1, 1964.
Serigraph, New York Ten Portfolio, published by Tanglewood Press, 15 1/2" x 13", 50/200.
Gift of Mrs. John Ohly.

LIBERMAN, Alexander. American.
Great Mysteries I, 1962.
Oil on canvas, 112" x 80".
Anonymous gift.

LICHTENSTEIN, Roy. American.
Seascape, 1965.
Serigraph on laminated paper, New York Ten Portfolio, published by Tanglewood Press, 17" x 22", 50/200.
Gift of Mrs. John Ohly.

LIGHT, Alvin.
Cone #1, 1960.
Wood, 62 1/4" x 45" x 32 1/2"
Gift of Staemphli Gallery, New York City.

LIPTON, Seymour. American.
Spinner, 1960.
Nickel and silver on monel metal, 27" x 15" x 11".
Gift of Mrs. Frederick Hilles.

LOBERG, Robert. American.
Untitled, 1961.
Oil and collage on plywood, 72 3/8" x 72 3/8"
Donor unknown.

"LORA." Dominican.
Untitled, 1960.
Oil on canvas, 28 3/4" x 45 1/2"
Gift of Mr. and Mrs. Burton Tremaine.

LOUIS, Morris. American.
Distance of Time, 1962.
Oil on canvas, 40" x 32".
Gift of Dr. and Mrs. Jacob J. Weinstein.

Tumblers, c. 1953.
Gouche and oil collage of fabric and paper on paper, 20 1/2" x 29 1/2".
Gift of Mr. and Mrs. Lawrence Heller.

MANACHER, Francis. American.
Family, 1963.
Oil on canvas, 60" x 48"
Gift of Heller Brothers Foundation.

MARTIN, Phillip. English.
Ritual at the Secret Shrine, 1961.
Oil on canvas, 25 3/4" x 31 3/4".
Gift of Mr. Richard Feigen.

McNEIL, George. American.
Gilead, 1960.
Oil on masonite, 88" x 80".
Gift of the artist through the Ford Foundation Purchase Program.

MEHRING, Howard. American.
Umber, 1960.
Acrylic on canvas, 80" x 67".
Gift of Dr. and Mrs. Julian Eisenstein.

Double Black, 1964.
Acrylic on canvas, 75 1/2" x 73".
Gift of Mr. Vincent Melzac.

MILAN, Raul. Cuban.
Untitled, 1960.
Watercolor and ink, 15" x 12".
Gift of Mr. Emilio del Junco.

MILLSAPS, Daniel. American.
The Alamo, 1952.
Watercolor on paper, 22" x 28 1/2".
Gift of Mrs. Dorothea C. Ward.

MORSE, Brenton.
Screaming Eagle, date unknown.
Acrylic on canvas, 60" x 48".
Gift of the artist.

MURCH, Walter. Canadian.
Wood, Stone and Metal, date unknown.
Oil on canvas, 14 1/2" x 21".
Gift of the artist through the Ford Foundation Purchase Program.

NAKIAN, Reuben. American.
Europa, 1960.
Bronze, 36".
Gift of Mr. and Mrs. Philip M. Stern.

NEAL, Reginald. American.
Circles and Squares, 1964.
Silkscreen print, 12" x 12 1/2".
Gift of the artist.

Red Circle Moire, Number 2, 1965.
Silkscreen print, 11 1/2" x 12".
Gift of the artist.

NESBIT, Lowell. American.
Untitled, 1962.
Lithograph with pencil, 24 1/2" x 29".
Gift of Mrs. Jean Chisholm Lindsay.

NIELSEN, Knud. American.
Two Lizards, 1961.
Pencil drawing, 30" x 21".
Gift of the artist through the Ford Foundation Purchase Program.

OKADA, Kenzo. Japanese.
Ledge, 1957.
Oil on canvas, 50" x 40".
Gift of Mrs. Richard Weil.

OLDENBURG, Claes. American.
Pizza, 1964.
Lithograph, New York Ten Portfolio, published by Tanglewood Press, 17" x 22", 50/200.
Gift of Mrs. John Ohly.

PARK, David. American.
Double Portrait, 1959.
Oil on canvas, 44" x 50".
Gift of Dr. and Mrs. Julian Eisenstein.

PAVIA, Philip. American.
Cannonball, 1965. 37". Portuguese and Seravezza marbles.
(Received in trade for Giorgio DeChirico, Untitled, oil on canvas, 1935, 20 1/2" x 26 1/2"
Gift of Mr. and Mrs. Burton Tremaine.)

PEREIRA, Irene Rice. American, 1907.
Rug. Date unknown.
Wool on canvas support, 48" x 72".
Gift of Gloria Finn.

Study for a Rug
Watercolor and ink on illustration board, 16" x 24".
Gift of Mrs. Gloria Finn.

RANKINE, Vivi. American.
Damian, 1966.
Acrylic on canvas, 90" x 50".
Gift of Mrs. Paul Rankin.

REED, Paul. American.
Number 17, 1964.
Acrylic on canvas, 67" x 67".
Gift of Mr. Vincent Melzac.

RIOPELLE, Jean Paul.
Corall, 1959.
Oil on canvas, 25 1/2" x 12"
Gift of Mrs. Philip Stern.

RONALD, William. Canadian.
Slow Sun, c. 1960.
Oil on canvas, 65" x 45".
Gift of Mr. G. David Thompson.

ROSENBORG, Ralph M. American.
A Day in Spring, 1961.
Watercolor, 12 1/2" x 18 1/2".
Gift of Mr. and Mrs. C. McKenzie Lewis.

Ancient Floral Forms, 1957.
Oil on canvas, 21" x 32".
Gift of Mr. and Mrs. C. McKenzie Lewis.

Endless Sea, 1960.
Watercolor, 9"x 14".
Gift of Mr. and Mrs. C. McKenzie Lewis.

Flower Garden Fragment, 1959.
Watercolor, 6 1/2" x 10 1/2".
Gift of Mr. and Mrs. C. McKenzie Lewis.

Harmonious Landscape, 1961.
Watercolor, 13" x 18".
Gift of Mr. and Mrs. C. McKenzie Lewis.

Island and Surrounding Sea, 1960.
Oil on canvas, 16" x 32".
Gift of Mr. and Mrs. C. McKenzie Lewis.

Land and Vast Sky, 1961.
Watercolor, 12" x 17".
Gift of Mr. and Mrs. C. McKenzie Lewis.

Leaf and Young Tree, 1959.
Oil on canvas, 26"x 29 1/2".
Gift of Mr. and Mrs. C. McKenzie Lewis.

Moonlight and Hills, 1960.
Oil on canvas, 20" x 31".
Gift of Mr. and Mrs. C. McKenzie Lewis.

Oregon Landscape, 1951.
Oil and watercolor on handmade linen paper, 11" x 14".
Gift of Mr. and Mrs. C. McKenzie Lewis.

Sea and Dark Blue Sky, 1961.
Watercolor, 12 1/2" x 19".
Gift of Mr. and Mrs. C. McKenzie Lewis.

A Summer Day in the Country, 1959.
Watercolor, 6 1/2" x 11 1/2".
Gift of Mr. and Mrs. C. McKenzie Lewis.

RUBEN, Richard.
Untitled, 1959.
Oil on paper mounted on masonite 20" x 26".
Gift of Mrs. Gifford Phillips.

SAURA, Antonio. Spanish.
Rosa, 1957.
Oil on canvas, 51 1/2" x 38 1/2".
Gift of Mr. and Mrs. Michael Blankfort.

SEGAL, George. American.
Woman Brushing her Hair, 1965.
Serigraph, New York Ten Portfolio, published by Tanglewood Press, 22" x 27", 50/200.
Gift of Mrs. John Ohly.

SMITH, David. American.
Untitled, 1959.
Ink on paper, 31 1/2" x 44 1/2".
Gift of the artist in the name of his first daughter.

Untitled, 1960.
Brush drawing, 27" x 39 1/4".
Gift of the artist in the name of his second daughter.

STAMOS, Theodoros. American.
Homage to William Cullen Bryant, 1952.
Gouache, 16 1/2" x 13".
Gift of Mrs. Jean Chisholm Lindsay.

Raft III, 1951.
Oil on masonite, 7 3/4" x 48".
Gift of Mr. and Mrs. Burton Tremaine.

STREETER, Tal. American.
Prairal II, c. late 1962.
Metal sculpture, 27" x 15" x 21"
Gift of the artist.

STUCK, Jack. American.
Self-Portrait - Perspective, 1961.
Oil on canvas, 72" x 49".
Gift of Mr. and Mrs. Robert Comora.

SUGAI, Kumi. Japanese
Amagumo, 1960.
Oil on canvas, 38" x 77".
Gift of Mr. and Mrs. Samuel M. Kootz.

TUMARKIN, Igael. Israeli.
Untitled, 1963
Drawing, crayon and watercolor on cardboard, 20 1/4" x 26 1/4".
Gift of Mr. Bernard H. Barnett.

TWITTY, James. American, 1916.
Untitled, date unknown.
Oil on canvas with sand, 46" x 48".
Gift of Dr. and Mrs. Norman Horwitz.

TWORKOV, Jack. American.
ACD No. 4, 1962.
Charcoal and pencil on paper, 26" x 20".
Gift of the artist through the Ford Foundation Purchase Program.

VINCENTE, Esteban. American.
Comstock, 1962.
Charcoal and ink drawing, 15 1/2" x 20 1/2".
Gift of the artist through the Ford Foundation Purchase Program.

VIOLA, Manuel. Spanish, 1919.
Untitled, 1916.
Oil on canvas, 79" x 58 1/2"
Gift of Mr. Marc H. Moyens in memory of Mr. Walter Goodhue.

VOLLMER, Ruth. German.
Ovoloid, date unknown.
Bronze sculpture, 7 3/6"
Anonymous gift.

WEJMAN, Mieczyslav. Polish.
Untitled, 1962. Paste on paper, 24" x 34".
Gift of Mr. Joseph A. Patterson.

WESSELMANN, Tom. American.
Still Life, 1965.
Embossed print with pencil drawing, New York Ten Portfolio, published by Tanglewood Press, 15 1/2" x 21 1/4", 50/200.
Gift of Mrs. John Ohly.

WOELFFER, Emerson. American.
Untitled, 1961.
Lithograph, 30" x 22 1/4".
Gift of the artist.

YAMAGUCHI, Takeo. Japanese.
Imitated Form, 1960.
Oil on board, 72" x 72".
Gift of Mr. Stuart C. Davidson.

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