

Duncan and Marjorie Phillips and America's First Museum of Modern Art

Dr. Pamela Carter-Birken

Foreword by
Dr. Steven A. Burr

Series on the History of Art



VERNON PRESS

Copyright © 2021 Vernon Press, an imprint of Vernon Art and Science Inc, on behalf of the author.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of Vernon Art and Science Inc.

www.vernonpress.com

In the Americas:
Vernon Press
1000 N West Street, Suite 1200
Wilmington, Delaware, 19801
United States

In the rest of the world:
Vernon Press
C/Sancti Espiritu 17,
Malaga, 29006
Spain

Series on the History of Art

Library of Congress Control Number: 2021931488

ISBN: 978-1-64889-212-7

Product and company names mentioned in this work are the trademarks of their respective owners. While every care has been taken in preparing this work, neither the authors nor Vernon Art and Science Inc. may be held responsible for any loss or damage caused or alleged to be caused directly or indirectly by the information contained in it.

Every effort has been made to trace all copyright holders, but if any have been inadvertently overlooked the publisher will be pleased to include any necessary credits in any subsequent reprint or edition.

Cover design by Vernon Press. Cover image: Duncan and Marjorie Phillips with son Laughlin, early 1930s. The Phillips Collection Archives. Background image designed by aopsan / Freepik.

Table of Contents

	List of Figures	vii
	Acknowledgments	xv
	Foreword by Steven A. Burr - In Dialogue with Art: The Phillips Collection as Interpretive Paradise	xvii
	Notes	xxii
	Introduction: Trusting the Viewer	xxiii
	Notes	xxxii
	 Part One: Foundations for Personal Art Encounters <hr/>	
Chapter 1	The Phillips Memorial Art Gallery Opens	3
	The 1920s: Meet, Marry, Start a Family and a Museum	9
	Notes	13
Chapter 2	Supporting Many Methods of Seeing and Painting	15
	Art Encounters for the Many	15
	Different Parts of the World and Different Periods of Time	16
	Return Inward	19
	Critic as well as Collector	20
	“Mr. Phillips is Doing a Great Deal to Awaken Interest in Art”	21
	Hiring Artists to Work for the Museum	23
	In-depth Collecting, Turnabout on Modernism, and Champion for Individual Thought	24
	Notes	27

Chapter 3	World War II Years: Broadening Endeavors	31
	Notes	40
Chapter 4	Marjorie Phillips: Artist and Executive	43
	Privilege or Merit?	43
	Determined to Paint	47
	Her Greatest Cheerleader	48
	Up from the Basement Rooms	50
	“She Turns Tiger”	54
	Notes	57

Part Two: Six Artists Through a Phillips
Collection Lens

Chapter 5	Pierre Bonnard: Unsettling Calmness	61
	Traditional Comparison of Bonnard to Matisse	64
	Connections to Earlier Eras in Art	65
	Romanticism without Forsaking Classicism	66
	Spurring Independence in Viewers	67
	A Prophet of the Modern	70
	Notes	71
Chapter 6	Arthur Dove: Close to the Soil and the Stars	73
	Reflections of Inner Consciousness	74
	Collecting and Supporting an Interpreter of America	75
	The Moon, the Sun, and America Singing	79
	Notes	82
Chapter 7	Georgia O’Keeffe: Courage	85
	Finding Something of Her Own	90
	Always an Individual	91
	Notes	93

Chapter 8	John Marin: A Strong and Bracing Wind	95
	“Let the Picture Happen to You”	98
	Setting the Stage for Conversations among Paintings	99
	Friend and Houseguest	100
	Engaging the Imaginations of Viewers	101
	Notes	104
Chapter 9	Jacob Lawrence: Despair, Hope, Relevance	107
	Harlem and Beyond	110
	“Superbly Shown in Washington”	115
	No Protection from Racism	117
	Long-standing Relationship with The Phillips Collection	118
	Notes	119
Chapter 10	Mark Rothko: A Catalyst for Introspection	121
	Minimal Guidance Aids Personal Reflection	124
	A Paradox	127
	Notes	129
	Conclusion - Return Inward: A Legacy Endures	131
	Notes	137
	Index	139

List of Figures

- Image I. 1.** Marjorie Acker Phillips and Duncan Phillips, ca. 1922. They met and married in 1921, the year they opened America's first museum of modern art. The Phillips Collection Archives. xxiii
- Image I. 2.** Marjorie Phillips, Self-Portrait, 1963, Oil on canvas 16 x 12 in.; 40.64 x 30.48 cm. The Phillips Collection: Gift of the artist, 1984. Paintings, 1539, American. xxiv
- Image I. 3.** Marjorie Phillips, *Duncan Phillips with the Dogs C'Est Tout, Ami and Babette*, 1975, Oil on canvas 40 x 32 in.; 101.6 x 81.28 cm. The Phillips Collection: Gift of the artist, 1984. Paintings, 1497, American. xxvii
- Image I. 1.** Left to right: Duncan Phillips, Major D. C. Phillips, and James Phillips, ca. 1900. The Phillips Collection Archives. 4
- Image I. 2.** Duncan Phillips, ca. 1908. Duncan and his brother James graduated Yale University in 1908. The Phillips Collection Archives. 5
- Image I. 3.** Eliza Laughlin Phillips, undated. Called "Mother Phillips" by her daughter-in-law Marjorie Phillips, she was known in the society pages as Mrs. D. C. Phillips. The Phillips Collection Archives. 7
- Image I. 4.** The Phillips home at 1600 21st Street, N.W., Washington, D.C., shown ca. 1900, became the location for the Phillips Memorial Art Gallery, later known as The Phillips Collection. The building remains an integral part of the museum and is often referred to by staff and visitors as "the house." The Phillips Collection Archives. 8

- Image 1. 5.** A page from a journal belonging to Duncan Phillips (ca. 1922), shows his wish-list of acquisitions. At the top, he wrote *Dejeuner des Canotiers*, translated as *Luncheon of the Boating Party*. The Phillips Collection Archives. 10
- Image 1. 6.** Pierre-Auguste Renoir, *Luncheon of the Boating Party*, 1880-81, Oil on canvas 51 1/4 x 69 1/8 in.; 130.2 x 175.6 cm. The Phillips Collection: Acquired 1923. Paintings, 1637, French. 11
- Image 1. 7.** Honoré Daumier, *The Uprising*, 1848 or later, Oil on canvas 34 1/2 x 44 1/2 in.; 87.63 x 113.03 cm. The Phillips Collection: Acquired 1925, Paintings, 0384, French. 13
- Image 2. 1.** El Greco, *The Repentant St. Peter*, 1600-1605 or later, Oil on canvas 36 7/8 x 29 5/8 in.; 93.7 x 75.2 cm. The Phillips Collection: Acquired 1922. Paintings, 0851, Spanish. 17
- Image 2. 2.** Francisco José de Goya, *The Repentant St. Peter*, ca. 1820-ca. 1824, Oil on canvas 28 3/4 x 25 1/4 in.; 73.025 x 64.135 cm. The Phillips Collection: Acquired 1936. Paintings, 0806, Spanish. 18
- Image 2. 3.** Albert Pinkham Ryder, *Moonlit Cove*, 1880s, Oil on canvas 14 1/8 x 17 1/8 in.; 35.8775 x 43.4975 cm.; Framed: 21 3/8 in. x 24 1/2 in. x 3 in.; 54.29 cm x 62.23 cm. x 7.62 cm. The Phillips Collection: Acquired 1924. Paintings, 1708, American. 19
- Image 2. 4.** Arthur G. Dove, *Morning Sun*, 1935, Oil on canvas 20 x 28 in.; 50.8 x 71.12 cm.; Framed: 22 9/16 in x 30 3/8 in x 1 1/2 in.; 57.31 cm. x 77.15 cm. x 3.81 cm. The Phillips Collection: Acquired 1935. Paintings, 0560, American. 25
- Image 3. 1.** Marjorie Phillips, *Self-Portrait*, ca. 1940, Oil on canvas 20 1/2 x 16 1/2 in.; 52.07 x 41.91 cm. The Phillips Collection: Gift of the artist, 1985. Paintings, 1538, American. 31
- Image 3. 2.** Duncan Phillips on a transatlantic voyage prior to World War II. The Phillips Collection Archives. 32

- Image 3. 3.** The National Gallery of Art's John Walker wrote to Duncan Phillips about a 1944 visit to the Phillips Memorial Gallery. The Phillip Collection Archives. 36
- Image 3. 4.** *Richard Diebenkorn in the United States Marine Corps, Camp Pendleton, California, 1945* © Richard Diebenkorn Foundation. Courtesy of Richard Diebenkorn Foundation. 37
- Image 3. 5.** The Music Room at the Phillips looks much the same today as it did to visitors during the early and mid-twentieth century. The Phillips Collection Archives. 39
- Image 4. 1.** Marjorie Phillips, *Morning Walk*, 1939, Oil on canvas 22 x 36 1/4 in.; 55.88 x 92.075 cm. The Phillips Collection: Acquired 1940s. Paintings, 1516, American. 45
- Image 4. 2.** Marjorie Phillips, *After the Snowfall*, 1922, Oil on canvas board 17 7/8 x 24 in.; 45.4025 x 60.96 cm. The Phillips Collection: Gift of the artist, 1984. Paintings, 1490, American. 45
- Image 4. 3.** Marjorie Phillips, *Rock Creek Park*, early 1920s, Oil on canvas 24 x 17 3/4 in.; 60.96 x 45.085 cm. The Phillips Collection: Gift of the artist, 1984. Paintings, 1534, American. 46
- Image 4. 4.** Marjorie Phillips, *Little Bouquet*, 1934, Oil on canvas 15 1/2 x 14 1/8 in.; 39.37 x 35.8775 cm. The Phillips Collection: Acquired by 1941 (?). Paintings, 1512, American. 47
- Image 4. 5.** Marjorie Phillips, *Night Baseball*, 1951, Oil on canvas 24 1/4 x 36 in.; 61.595 x 91.44 cm. The Phillips Collection: Gift of the artist, 1951 or 1952. Paintings, 1521, American. 50
- Image 4. 6.** Marjorie Phillips installing a traveling art exhibition at The Phillips Collection, 1969. The Phillips Collection Archives. 51

- Image 5. 1.** Pierre Bonnard, *The Open Window*, 1921, Oil on canvas 46 1/2 x 37 3/4 in.; 118.11 x 95.885 cm. The Phillips Collection: Acquired 1930; © 2015 Artists Rights Society (ARS), New York / ADAGP, Paris. Paintings, 0172, French. 64
- Image 5. 2.** Pierre Bonnard, *Woman with Dog*, 1922, Oil on canvas 27 1/4 x 15 3/8 in.; 69.215 x 39.0525 cm.; Framed: 33 in x 21 1/2 in x 2 3/4 in; 83.82 cm. x 54.61 cm. x 6.99 cm. The Phillips Collection: Acquired 1925; © 2015 Artists Rights Society (ARS), New York / ADAGP, Paris. Paintings, 0179, French. 69
- Image 6. 1.** Arthur G. Dove, *Red Sun*, 1935, Oil on canvas 20 1/4 x 28 in.; 51.435 x 71.12 cm.; Framed: 22 1/2 in x 30 3/8 in x 1 3/4 in.; 57.15 cm. x 77.15 cm. x 4.45 cm. The Phillips Collection: Acquired 1935. Paintings, 0569, American. 73
- Image 6. 2.** Arthur G. Dove, *Golden Storm*, 1925, Oil and metallic paint on plywood panel 18 9/16 x 20 1/2 in.; 47.14875 x 52.07 cm.; Framed: 19 1/2 in x 21 1/4 in x 1 3/8 in.; 49.53 cm. x 53.97 cm. x 3.49 cm. The Phillips Collection: Acquired 1926. Paintings, 0553, American. 77
- Image 6. 3.** Arthur G. Dove, *Me and the Moon*, 1937, Wax emulsion on canvas 18 x 26 in.; 45.72 x 66.04 cm. The Phillips Collection: Acquired 1939. Paintings, 0559, American. 80
- Image 6. 4.** Arthur G. Dove, *Waterfall*, 1925, Oil on hardboard 10 x 8 in.; 25.4 x 20.32 cm. The Phillips Collection: Acquired 1926. Paintings, 0586, American. 81
- Image 7. 1.** Georgia O'Keeffe wrote an impromptu note for Duncan Phillips on a Phillips Memorial Gallery envelope during a visit to the museum in 1936. The Phillips Collection Archives. 86
- Image 7. 2.** Alfred Stieglitz, *Georgia O'Keeffe - Exhibition at '291,'* 1917, Gelatin silver print 6 15/16 x 8 3/8 in.; 17.7 x 21.2 cm. Mount: 8 7/16 x 11 in.; 21.5 x 28 cm. Philadelphia Museum of Art: From the Collection of Dorothy Norman, 1997, 1997-146-73, American. 87

- Image 7. 3.** Alfred Stieglitz, *Georgia O'Keeffe*, 1918, Gelatin silver print 4 11/16 × 3 5/8 in.; 11.9 × 9.2 cm. Mount (secondary): 12 7/16 × 9 15/16 in.; 31.6 × 25.3 cm. Philadelphia Museum of Art: Purchased with the Lola Downin Peck Fund, 1978, American. 88
- Image 7. 4.** Georgia O'Keeffe, *Red Hills, Lake George*, 1927, Oil on canvas overall: 27 in x 32 in.; 68.58 cm. x 81.28 cm.; framed: 28 1/4 in. x 33 3/8 in. x 2 in.; 71.75 cm. x 84.77 cm. x 5.08 cm. The Phillips Collection: Acquired 1945; © 2008 The Georgia O'Keeffe Foundation/Artists Rights Society (ARS), New York. Paintings, 1450, American. 90
- Image 8. 1.** Alfred Stieglitz, *John Marin*, 1921, Gelatin silver print Image/Sheet/Mount: 9 1/4 × 7 in.; 23.5 × 17.8 cm. Mount (secondary): 10 5/8 × 8 1/2 in.; 27 × 21.6 cm. Philadelphia Museum of Art: From the Collection of Dorothy Norman, 1967, 1967-285-40, American. 96
- Image 8. 2.** Gallery B at the Phillips, ca. 1955, four works by John Marin. Left to right: *Grey Sea*, 1924; *Ship Fantasy*, 1928; *Franconia Range, White Mountains, No. 1*, 1927; and *Street Crossing, New York*, 1928. © 2020 Estate of John Marin / Artists Rights Society (ARS), New York. 98
- Image 9. 1.** Jacob Lawrence, *The Migration Series, Panel no. 21: Families arrived at the station very early. They did not wish to miss their trains north.*, between 1940 and 1941, Casein tempera on hardboard 12 x 18 in.; 30.48 x 45.72 cm. The Phillips Collection: Acquired 1942; © 2016 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York. Paintings, 1162, American. 109
- Image 9. 2.** Augusta Savage with her sculpture *Realization*, ca. 1938. Savage was one of Lawrence's teachers. She befriended him and his wife, artist Gwendolyn Knight, when the young couple lived in Harlem. Photo by Andrew Herman, Federal Art Project, Photographic Division collection, ca. 1920-1965. Archives of American Art, Smithsonian Institution. 110

- Image 9. 3.** Jacob Lawrence, *The Migration Series, Panel no. 57: The female workers were the last to arrive north.*, between 1940 and 1941, Casein tempera on hardboard 18 x 12 in.; 45.72 x 30.48 cm. The Phillips Collection: Acquired 1942; © 2016 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York. Paintings, 1180, American. 114
- Image 9. 4.** Jacob Lawrence aboard the USS *Sea Cloud* during World War II. Photograph from the Joseph C. Jenkins scrapbook, U.S. Coast Guard Heritage Asset Collection. 117
- Image 10. 1.** Henry Elkan. *Mark Rothko*, 1954. Rudi Blesh papers, circa 1900-1983. Archives of American Art, Smithsonian Institution. 122
- Image 10. 2.** Mark Rothko, *Green and Maroon*, 1953, Oil on canvas 91 1/8 x 54 7/8 in.; 231.4575 x 139.3825 cm. The Phillips Collection: Acquired 1957; © 1998 Kate Rothko Prizel & Christopher Rothko/Artists Rights Society (ARS), New York. Paintings, 1664, American. 126
- Image C. 1.** *Portrait of Sam Gilliam*, 1969. Photo by Paul Feinberg ©. Courtesy of the David Kordansky Gallery, Los Angeles. 134
- Image C. 2.** Sam Gilliam, *Red Petals*, 1967, Acrylic on canvas 88 x 93 in.; 223.52 x 236.22 cm. The Phillips Collection: Acquired 1967. Paintings, 0789, American. Courtesy of the artist and the David Kordansky Gallery, Los Angeles. 135
- Image C. 3.** Richard Diebenkorn, *Girl with Plant*, 1960, Oil on canvas 80 x 69 1/2 in.; 203.2 x 176.53 cm. The Phillips Collection: Acquired 1961; © Richard Diebenkorn Foundation. Paintings, 0519, American. Courtesy of Richard Diebenkorn Foundation. 137

For Mum and Dad

Acknowledgments

Thanks to all who helped this book become reality, through knowledge and support.

At The Phillips Collection: Karen Schneider, Michele DeShazo, Vivian Djen, Elsa Smithgall, and Hayley Barton. Karen and Michele, it would not have been possible without your expertise. At Vernon Press: Ellisa Anslow, Victoria Echegaray, Marianna Pascariello, Javier Rodriguez, and Argiris Legatos.

Staff at: National Gallery of Art, Archives of American Art, Smithsonian American Art Museum, Schomburg Center for Research in Black Culture, Amistad Research Center, Fisk University, Philadelphia Museum of Art, Museum of Modern Art, Metropolitan Museum of Art, Art Institute of Chicago, Whitney Museum of American Art, Tate Modern, Baltimore Museum of Art, Century Club, David Kordansky Gallery, Artists Rights Society, and Library of Congress.

Thanks also to: Michael J. Collins, Percy North, Anne Ridder, Kate Hooten, Lynne Henson, Lyn Kukral, Jill Bartholomew, Judy Johnston, James W. Hill, Kenneth J. Wolfe, Marsha Semmel, Rakia Faber, Carole Sargent, Suzanne Wright, Paul Richard, and Sam Gilliam.

A special note of appreciation to my family for their encouragement: Rick, Billie, Don, Kathy, Marty, Mark, Dawn, Greg, Chris, Jordan, and Nova. My husband, fiction writer Richard Birken, inspired me with the quality of his own work. He creates worlds so vivid that readers are left wondering about his characters long after the stories end.

Foreword by Steven A. Burr - In Dialogue with Art: The Phillips Collection as Interpretive Paradise

“If the world were clear, art would not exist.”¹ With this claim, from his 1942 essay *Le myth de sisyphé*, Albert Camus contends that art is necessary for us, at least in part, precisely for its capacity to allow us to better understand the world and our place therein. Because human existence in the world is characterized by its absurdity, there is no absolute way in which finite human beings can ever attain ultimate certainty or truth in the world or realize an enduring reconciliation with the world. Yet through art, Camus contends, the individual can achieve some measure of understanding, meaning, and harmony in the world. Art acknowledges the meaning that is absent in an absurd world, while depicting that world in a new way which, although not necessarily a present or future reality, still stands as a real and meaningful *possibility*. Thus the unity that art is intended to portray, although not presented as a Truth, is no less meaningful by being ‘merely’ a possibility. As Camus explains, art must hold at its center a recognition of the world as it is and as it is experienced, without illusion. Yet at the same time, art must likewise propose aspects of existence which, although not necessary or inevitable, are also not necessarily precluded from being so. Thus, in his 1951 essay *L’homme révolté*, Camus concludes that “art, in a sense, is a revolt against everything fleeting and unfinished in the world.”²

Camus’ contention that art, both as an endeavor and as an object to be engaged, may be rightly understood as a particular manner of engaging the world toward a greater understanding of its reality and meaning, was neither new nor original in the middle of the twentieth century. Variations of this way of thinking, although perhaps without Camus’ unique Absurdist perspective, can be seen throughout the history of Western thought. In his Socratic dialogue *Phaedrus* (ca. 370 BCE), Plato suggested that the experience of particular beauty, more than the experience of any other kind of quality, most nearly approaches the experience of Absolute Beauty in that, in order for any particular entity to be beautiful, it must possess some degree of absolute beauty; the beauty of any particular object is illuminated by the radiance of Absolute Beauty which it possesses; thus, in contemplating a beautiful object, one thereby approaches through contemplation the “higher” reality (the Truth) of Absolute Beauty. Plato was not here suggesting that, through the beauty of art, one could fully know the Truth of Absolute Beauty; as finite beings who are fundamentally limited by the physical aspects of our existence, such knowledge is not possible. However, what

the encounter with the beauty of art *can* reveal is the *possibility* of the existence of such Truth. As Hans-Georg Gadamer explains:

The important message that [Plato] has to teach is that...however unexpected our encounter with art may be, it gives us an assurance that the truth does not lie far off and inaccessible to us, but can be encountered in the disorder of reality with all its imperfections, evils, errors, extremes, and fateful confusions. The ontological function of the beautiful is to bridge the chasm between the ideal and the real.³

It is through the experience of beauty that one is able to most fully glimpse Beauty as an Absolute (and thus as Truth) and perhaps finally achieve a union (or even a re-union) with the Absolute (Truth). Art is, in this light, the most suitable means for a human engagement with the Eternal and the Divine. In Gadamer's terms, it is the *hermeneutic experience* with art, a particular manner of engagement that is constituted in and as a dialogical question and answer between the viewer and the work of art, which allows the viewer to embark upon the path toward the realization of the Truth of art. Through the hermeneutic experience, an open dialogue is formed and perpetuated in the reciprocity of question and answer as both the individual engaging in the act of interpretation and the 'object' to be interpreted address each other in question and in response.⁴ Surely Marjorie and Duncan Phillips shared the preceding understanding of art's capacity to contain profound meanings, as well as the necessity of a certain way of viewing art—as a dialogical endeavor, an ongoing *conversation*—to allow for the full emergence of these meanings. Whether either Marjorie or Duncan would have articulated this understanding in exactly these terms, the fact remains that, through their creation of The Phillips Collection in Washington, D.C., in 1921, they established the perfect environment for exactly this manner of hermeneutic engagement with specific works of art.

* * *

Dr. Carter-Birken emphasizes throughout the present work that, with the establishment of the collection, Duncan and Marjorie were driven by their desire to foster the optimal conditions for the personal exploration of art. As Carter-Birken explains, Duncan's job—his ultimate *mission*—was to "continually present his collection with the maximum potential for meaningful encounters by members of the public." With this intention, Duncan and Marjorie were guided by the fundamental presumption that what matters most in the experience with art is the manner in which each individual viewer relates to each individual work, and vice-versa. Citing his 1931 text *The Artist Sees Differently*, Carter-Birken notes Duncan's contention that the experience of

beauty is necessarily subjective. Yes, the artist may have a specific idea or sense that she wishes to create with any particular work of art, and yes, that particular idea *may* be received by the viewer in more or less the way in which the artist intended. But this is not to say that this is the *only* manner in which meaning may be transmitted, from artist to viewer, through the work of art. In fact, not only is this very often *not* how the transmission of meaning occurs, there is perhaps greater value in a different manner of engagement, one which depends as much on the viewer as on the work itself. The individual *conversation* with a work of art—the give and take fostered wholly through the viewer’s openness to experiencing the work and the reciprocal openness of the work itself to be interpreted in different, perhaps unintended ways—this is precisely the experience with art that Marjorie and Duncan Phillips sought to create; what’s more, as Dr. Carter-Birken so aptly and ably demonstrates over the pages that follow and as the enduring legacy of The Phillips Collection attests, they were wildly successful in this effort.

To fully demonstrate the depth and breadth of this success, Dr. Carter-Birken chooses here to focus on six specific artists who were key to the foundation and structure of the collection: Pierre Bonnard, Arthur Dove, Georgia O’Keeffe, John Marin, Jacob Lawrence, and Mark Rothko. With a full chapter devoted to each artist, Carter-Birken situates each artist both historically and thematically and provides a comprehensive account of how each came to be associated with the collection and with Marjorie and Duncan themselves; these accounts, which often reveal the immense overlap in sentiment and sensibility between the artists and the collection founders, beautifully reveal precisely why each artist, and her or his specific works, resonated so profoundly with Marjorie and Duncan. To augment these accounts, Dr. Carter-Birken also includes sensitive, evocative descriptions of several of the artists’ works; at times, these descriptions attain the status of poetry, of art itself. Each description is itself an encounter with a work of art, engaged by and expressed from an individual, subjective experience. In this manner, Dr. Carter-Birken presents unique encounters with the work of art, of precisely the same style and quality that Marjorie and Duncan hoped to foster with their creation of the collection; just as the collection was intended to inspire contemplation, conversation, and collaboration between the work and the viewer, here we see, through each moving description, a perfect example of this dialogical relationship in action. This, then, is the twofold value and profundity of the present text—it clearly and concisely articulates the artistic principles held by Marjorie and Duncan Phillips which would ultimately inform and structure the collection, while simultaneously, and *beautifully*, demonstrating the kinds of encounters with art that the collection was intended to foster. Imperative to the collection was the generosity that Marjorie and Duncan showed, welcoming and engaging artist, artwork, and viewer. In the same fashion, the present text is a similar act

of generosity, equally engaging the collection (and its creators), the artists, the works, and the viewer-reader.

* * *

Duncan Phillips' work *The Artist Sees Differently* shares many of the same principles as John Dewey's landmark text *Art as Experience*, the publication of which followed Phillips' text by three years. As Dr. Carter-Birken notes (see Chapter 1, p. xxvi), in Phillips' own copy of Dewey's work, the following line was both underlined and recopied by Phillips: "For to perceive, a beholder must create his own experience." And although Phillips would have encountered these exact words more than a decade after the opening of the collection, there is perhaps no better way to describe the motivations and means which guided Duncan and Marjorie. To initiate the experience, Marjorie and Duncan selected examples of Modern works of art which they believed had something urgent and profound, if also ambiguous, to say to the viewer. At the same time, however, they did not limit the works on display to just these works of Modern art; to create a broader context for engagement, pre-Modern art was also included and highlighted in the collection, borne of the Phillips' desire to demonstrate the links traversing the history of art to the Modern, to provide a ground to inform the conversation between viewer and artwork and from which the conversation between the two could grow (see, e.g., Chapter Two, p. 15-27). Yet, although Marjorie and Duncan felt it important to establish such historical threads and influences to better elucidate the meanings of the Modern works (or rather, to better allow the Modern works to present their meanings), they intentionally avoided definitive explanations of the works they chose to display; just as the presence of historical precursors could potentially inspire new directions of conversation, so this avoidance of 'sanctioned' interpretation would better allow each viewer to engage the work on its terms and on one's *own* terms, toward an individual, *personal* determination of the meaning of the work for oneself. Here again, we see the Phillips' intentional commitment to creating the perfect conditions for a unique engagement between an individual viewer and a work of art, as equals, in a *relationship* toward the determination of meaning.

Underlying the experience of meaningful, reciprocal dialogue in general, and the dialogical relationship envisioned and established by the collection, is the fundamental commitment to *openness*. In 1931, Duncan contended that the "collector or critic who adventures in modern art is wise if he...simply advocates tolerance and respectful study of the many different ways of seeing and painting" (see Chapter 3, p. 15). The manner in which specific works were presented as part of the collection, in the presence of precursor works but without explicit, prescribed interpretation, as discussed above, was only the first step in fostering the kind of openness to experiencing art which would ultimately define The

Phillips Collection and set it apart from other museums of Modern art that would follow. Recognizing that the conversation between viewer and art could never be static, and similarly acknowledging that experiences with and meanings of works could change over time, Marjorie and Duncan regularly changed the structure of specific exhibits, re-arranging the works themselves, moving works into and out of different collections to inspire new conversations between the works themselves and the viewer; as Duncan himself explicitly stated in 1926, “[the] arrangements are for the purpose of contrast and analogy” (see Chapter 3, p. 16). This contrast is *critical*; it is the separation, the *difference*, which demands, perhaps even presupposes, the relationship that will develop between viewer and work and the communion that will occur between the two in a resolution toward an understanding of meaning.

Here now perhaps can be seen the full brilliance of the values and intentions that guided Marjorie and Duncan in the creation of the collection: Not only did they foster the ideal conditions to invite a personal, subjective exploration of, and conversation with, each work of art for the individual viewer, but they constantly reshaped the terms of that conversation to encourage questioning on the part of the viewer, not just of what a particular work might mean but also of what the viewer herself has decided that the work means, an ongoing and evolving hermeneutic exploration of the work, of oneself, and of the relationship between the two, directed not toward an ultimate, final ‘truth’ but rather toward a myriad of potential meanings to be discovered and explored. Although it is essential that each work of art be allowed to present itself without commentary, it is equally essential that each work be allowed to present itself in proximity to other works, be they precursor or contemporary works. *This is the brilliance of The Phillips Collection*—the combination of a profound openness, guided by the insistence on allowing each work to present itself on its own terms, juxtaposed with other works as partners in a dynamic dialogue that compels the viewer not only to *question*, but to *continue* to question, the possible meanings presented in any given work. It is perhaps only through a constant—and constantly renewed—re-arranging and re-examining the work of art, seeing each work again and again, seeing each work *differently*, that the viewer can not only more fully experience the meaning of a particular work but also the greater meaning of ‘Art’ itself. What’s more, this unique perspective on art, emphasizing openness, patience, and tolerance, can equally and profitably be applied on broader terms, in times increasingly defined by the wonder and diversity of humanity but equally undermined by the forces of marginalization and polarization, as we seek to be not just better viewers of art but also better participants in culture and in society—in short, to be better human beings.

Steven A. Burr,
Loyola University Maryland

Notes

¹ Albert Camus, *The Myth of Sisyphus and Other Essays*, trans. Justin O'Brien (New York: Alfred A. Knopf, 1955), 98.

² Albert Camus, from "Create Dangerously," a lecture originally delivered at the University of Uppsala in December 1957; published in Albert Camus, *Resistance, Rebellion, and Death*, trans. Justin O'Brien (New York: Alfred A. Knopf, 1961), 265.

³ Hans-Georg Gadamer, "The Relevance of the Beautiful," in *The Relevance of the Beautiful and Other Essays* (Cambridge: Cambridge University Press, 1986). This is a translation of the 1977 essay *Die Aktualität des Schönen*, which itself was a revised version of a lecture entitled "Art as Play, Symbol, and Festival" (delivered 1974, published 1975), 15.

⁴ Hans-Georg Gadamer, *Truth and Method*, second edition, translation revised by Joel Weinsheimer and Donald G. Marshall (New York: Continuum, 1989, 2004), 363.

Introduction: Trusting the Viewer



Image I. 1. Marjorie Acker Phillips and Duncan Phillips, ca. 1922. They met and married in 1921, the year they opened America's first museum of modern art. The Phillips Collection Archives.

He was born to privilege and sought the world of art through collecting and writing. She lived at the center of that world – a working artist encouraged by the famous artists in her extended family. Together, Duncan Phillips and Marjorie Acker Phillips founded The Phillips Collection in Washington, D.C., the first museum of modern art in America. It opened in the autumn of 1921, a few weeks after they wed. Located within the mansion his parents built at the end of the nineteenth century, The Phillips Collection predates New York City's Museum of Modern Art (MoMA) by eight years and its Whitney Museum of American Art by nine.

For the most part, Duncan took the lead in developing the couple's art collection and showcasing it. Marjorie, by her own adamant choice, kept space and time to paint. Duncan considered Marjorie a partner in the museum even

though she was not directly involved in all purchasing and presentation decisions. To him, her influence was omnipresent.



Image I. 2. Marjorie Phillips, Self-Portrait, 1963, Oil on canvas 16 x 12 in.; 40.64 x 30.48 cm. The Phillips Collection: Gift of the artist, 1984. Paintings, 1539, American.

Although Duncan's writings on artists and art history were widely published, he chose not to provide much instruction for visitors to the museum. As curator of its rooms, he employed several methods of helping visitors interact with art without asserting how they should respond to any particular work. While Phillips blazed the trail with a museum of modern art, he intentionally did not collect only modern works; he believed viewers should be provided with links to art of the past. Another Phillips practice was to place works by American and European painters in the same vicinity, no matter the art's era. Phillips's other methods of prompting independent thinking included in-depth collecting of certain artists and changing the juxtaposition of paintings on gallery walls. Additionally, he believed the homelike atmosphere of The Phillips Collection was more conducive to personal reflection of art than a traditional marble-halls institution. Over and over, he wrote that he and Marjorie wanted the people who came through the doors to enjoy themselves. Yet, he also encouraged viewers to move beyond their comfort zones when considering the piece of art before them. Each of Duncan's tenets for operating The Phillips Collection contributed to his overarching goal of providing optimal conditions for personal exploration of art.

Duncan Phillips worked his entire adult life not at a bank or a law firm or as the patriarch of a corporation. Thanks to money made by his mother's father in the steel industry and from his father's glass manufacturing business, he could devote himself to sharing art. To Phillips, his job was to continually present his and Marjorie's collection with the maximum potential for meaningful encounters by members of the public. Importantly, his life's work of assisting both artists and viewers extended far beyond his own museum. Phillips was a prolific writer of books, articles, essays, speeches, exhibition material, and letters. Through them he reached a national, and sometimes, international audience. His published writing and speaking engagements undeniably expanded his influence on modern art beyond the walls of The Phillips Collection. So, too, did his service as a trustee for the National Gallery of Art and MoMA. He was also called upon to lead a regional committee of the Public Works of Art Program during the Great Depression, and then as World War II was ending, to chair a group of renowned modern art experts in determining which nineteenth and twentieth-century works of American art would be selected for a post-war exhibition in London.

Phillips was passionate about the power of the artist to create something unique and the power of the viewer to experience it personally. His advocacy for individual encounters with works of art can be seen in many of his writings. In fact, Phillips published twice on the subject before philosopher and education reformer John Dewey released his book *Art as Experience* in 1934. Still in print, Dewey's *Art as Experience*, which covers architecture, sculpture,

painting, music, and literature, remains on the required reading lists in many college courses on education and art history, among others. In Phillips's 1931 book *The Artist Sees Differently* he considered it essential for viewers to understand that beauty is subjective. An artist communicates through his or her work, but a viewer perceives the work in his or her individual way. Phillips took the individual encounter further in a 1931 article for *The American Magazine of Art* when he wrote that a particular work of art can be received by the same viewer differently when revisited. Both points – art is interpreted independently, and a viewer's reaction to the same piece of art can change – are exactly what Dewey would espouse. Phillips, a life-long learner, admired Dr. Dewey, even supplying the venue for Dewey's Washington, D.C. lecture "The Philosophy of the Arts." The headline in the *Washington Post* for its review of the 1938 lecture summarized the main theme of the event as "Let Art Do Things to You, Dewey Urges."¹

Today, nearly all art museum directors and curators adhere to the Phillips-Dewey approach of avoiding too much instruction for people visiting their permanent collections and temporary exhibitions. Through much of the first half of the twentieth century, however, arts intelligentsia prescribed the tamping down of a viewer's individualized reaction to a work of art, and set forth rules to be followed. British art critics Clive Bell and Roger Fry, and later, American art critic Clement Greenberg championed formalism, the position that a picture should be met solely on its structural elements such as line, shape, color, and texture. Bell and Fry were members of London's culturally elite Bloomsbury Group, remembered mostly for Bell's sister-in-law, author Virginia Woolf. Without question, the protean figure in art criticism in the United States at mid-century was Greenberg. His dogma of formalism became the primary impetus for dialogue about art on American college campuses from the late 1940s into the 1960s.

For Duncan Phillips, formalism was too limiting. It did not allow for the imaginative participation of the viewer, crucial to his concept of art appreciation because it can further an individual approach to art. The Phillips Collection Archives maintains his personal copy of a first edition of Dewey's *Art as Experience*. In it, Phillips underlined numerous passages or made notes in the margins. By way of emphasis, he both underlined and copied in his own hand these words from Dewey: "For to perceive, a beholder must create his own experience."²



Image I. 3. Marjorie Phillips, *Duncan Phillips with the Dogs C'Est Tout, Ami and Babette*, 1975, Oil on canvas 40 x 32 in.; 101.6 x 81.28 cm. The Phillips Collection: Gift of the artist, 1984. Paintings, 1497, American.

To aid the beholder in deriving personal enrichment from art, Duncan and Marjorie Phillips purchased works by scores of artists from different places and different times. Among the most renowned are: Pierre-Auguste Renoir's *Luncheon of the Boating Party*, an Impressionist masterwork of weekend leisure; thirty panels of Jacob Lawrence's sixty-panel *The Migration Series*, a stirring account of African Americans moving from the agrarian South to the

industrial North; and four deeply abstract color-soaked canvases by Mark Rothko. Art lovers the world over come to The Phillips Collection to see paintings by Renoir, Lawrence, Rothko, and many others, including works by Paul Klee, Georges Braque, Honoré Daumier, Stuart Davis, Milton Avery, Vincent van Gogh, Edgar Degas, John Sloan, Edward Hopper, Winslow Homer, and Albert Pinkham Ryder.

Several artists admired by Duncan Phillips offer important pipelines into art history, especially connections to romanticism, which he prized over purely classical art. Two of his favorite romantic painters were the fifteenth-century Italian Giorgione, about whom he authored the book *The Leadership of Giorgione* (American Federation of Arts, 1937), and the nineteenth-century American Ryder. A fine accolade from Phillips to a modern artist was a comparison to one or the other. Although he often conveyed the significance of Giorgione and Ryder to romanticism, it represents only a small portion of his writing and public speaking.

While Duncan Phillips avoided telling viewers what to think about particular works of art, he sometimes deemed it valuable to articulate to his audience pertinent connections within the history of art. He would share such insights with readers of his books and articles as well as attendees at his gallery talks and slide presentations. Certainly, Duncan could have held forth on any of the artists in his and Marjorie's collection. But six particular artists stand out for their stark individualism as creators and as igniters of viewers' imaginations: Pierre Bonnard, Arthur Dove, Georgia O'Keeffe, John Marin, Lawrence, and Rothko. Works by the six artists solidify the Phillips-Dewey stance that there is no right way to feel about a piece of art. Duncan Phillips did, however, offer specific thoughts on how they encourage viewer participation. Technical skills come into play, of course, as well as each painter's artistic vision, but the thing that sets the six apart is their savvy in inviting the viewer in. As examples, he wrote of Bonnard, "who with his brush opens a window on flowers dreaming in the sun"³ and of Dove, "who is especially sensitive to light absorbed and light refracted."⁴ Phillips felt O'Keeffe possessed the ability to coax contemplation from viewers by challenging them. He wrote that a blue petunia she painted "will cause blue to become an emotional experience in and for itself."⁵ Perhaps most dramatically, he wrote of Marin, "whose far-away islands call to our imagination from the blur of the near and from the world that cannot hold us."⁶ Washington, D.C. artist Lou Stovall said it best about Lawrence. In an essay based on a lecture he delivered at The Phillips Collection about collaborating with Lawrence, Stovall wrote: "The triumph of the human spirit is to rise above limitations, to create a sense of order, a place of well-being, and an attitude of possibilities."⁷ As for Rothko, who shared with Phillips an unshakable commitment to a viewer's personal encounter with art, he could have been

speaking for them both when he told a reporter for *Life* magazine: “A painting is not a picture of an experience; it is an experience.”⁸

Not only did Duncan Phillips feel that Bonnard, Dove, O’Keeffe, Marin, Lawrence, and Rothko were artists whose work provokes independent thought in viewers, he thought it imperative that viewers take responsibility for their own opinions. In an undated, handwritten essay, Phillips wrote “The capacity to decide for oneself is the only protection against the contagions of fashion in art.”⁹ When discussing viewer autonomy in his book *The Artist Sees Differently*, he wrote that “each of us makes his own beauty out of his inner consciousness.”¹⁰ A review of the book by Elizabeth Luther Cary, the first full-time art critic at the *New York Times*, pointed out Phillips’s knack for energizing others toward self-reliant ideas about art. “An exuberance of appreciation of his subject carry [*sic*] the reader into a state of mind to think for himself,” Cary wrote in 1931.¹¹

Carrying the viewer into a state of mind to think for herself remained Duncan Phillips’s leitmotif throughout his life. He died in 1966 at age seventy-nine, and although he spoke publicly many times, recordings of his lectures, gallery talks, or radio and television interviews seemingly did not exist. Consolation could be found in the abundance of Phillips’s writings, which survive. It turns out, so does an audio recording of Phillips during a presentation about his life with art. The recording arrived at The Phillips Collection in 2017, courtesy of Federal News Service. The audience, location, and precise date are unknown, but the presentation was delivered sometime in 1961. Phillips would have been seventy-five years old that year, and what may be most remarkable in his comments are their consistency with statements he had made decades earlier. In addition to returning to the importance of individualism in society and art, Phillips would again remark on continuity in art and how modern artists had not strayed from the past nearly as much as they might profess.

People who were privy to how Duncan Phillips interacted with visitors have recounted his respect for varying reactions to the art he had collected. Artist Willem de Looper, who worked at The Phillips Collection in several capacities, said his employer did not like to explain art in great detail. “He trusted the education of the viewer to enjoy things and learn things.”¹² Marjorie Phillips agreed that while her husband would “go around talking” to visitors, “he wasn’t trying to teach or implant anything.”¹³ She added that when Duncan was at the museum conversing about art, “he enjoyed what others said.”¹⁴

Duncan Phillips could very much be described as old-school in his dress and manner. “That anyone still wore white gloves when coming out to dinner was deeply impressive to me,” wrote art critic John Russell about breaking bread with Phillips in the 1960s.¹⁵ Allene Talmey of *Vogue* studied Phillips for a 1955 feature story about the museum and its founders. She shared her observations

with the magazine's readers: "Few realize the tall, almost translucent man, white-haired and white moustached, who darts with the nervous transitions of a hummingbird is Duncan Phillips."¹⁶ Talmey wrote that Phillips "usually wears a gray suit, a small dark bow tie and he speaks as neatly as that tie – clearly, with pleasure."¹⁷

The voice was indeed clear. In the tape recording from 1961, Phillips, in both cadence and enunciation, brings to mind an anchor from an evening news broadcast. While not as polished as a network star, he nonetheless handled his remarks with finesse. Phillips knew how to modulate volume and pacing. The few times he started to falter, he drew upon the richness of his timbre. Beyond discussing art history and the history of The Phillips Collection, he took the opportunity to suggest to his audience two participatory guidelines he had proffered in the past. First, they allow themselves to enjoy art. Second, they broaden their horizons with the kind of art they are willing to contemplate. "It has been our wish to share our treasures with open-minded people," he said of himself and Marjorie. "They are welcome to feel at home with the pictures in an unpretentious domestic setting, which is at the same time physically restful and mentally stimulating."¹⁸

Part One of this book, *Foundations for Personal Art Encounters*, looks at the elements of Duncan and Marjorie's partnership. He would become the curator who developed innovative methods of presenting art that invite reflection, and the scholar who wrote and spoke about modern art. She would prove herself to be an accomplished painter as well as a thoughtful decision-maker for The Phillips Collection. Marjorie always gave credit to Duncan for the ongoing success of their museum, yet he stated many times that he could not have done it without her. In Part Two of this book, *Six Artists Through a Phillips Collection Lens*, connections between the Phillipses and the six are examined – and ideas about imaginative viewing of works of art are offered.

For Duncan Phillips, being open-minded meant "to be receptive, responsive, unprejudiced, and thoroughly alive."¹⁹ For Marjorie Phillips, being thoroughly alive meant painting. When Marjorie became director of The Phillips Collection upon Duncan's death, not only did she honor his trust in the viewer, but she added the strength of her lifetime as an artist. "In painting," she said, "let there be surprise, mystery, indefiniteness."²⁰ Through their collection of works by Bonnard, Dove, O'Keeffe, Marin, Lawrence, and Rothko, the Phillipses increased the likelihood a viewer might experience one, two, or all three.

Notes

- ¹ “Let Art Do Things to You, Dewey Urges,” *Washington Post*, November 14, 1938.
- ² Duncan Phillips, “Handwritten notes on 1934 Edition of John Dewey’s *Art as Experience*,” ca. 1934, The Phillips Collection Archives, Washington, D.C.
- ³ D. Phillips, *The Artist Sees Differently* (New York: E. Weyhe, 1931), 128.
- ⁴ D. Phillips, “Original American Painting of Today,” *Formes*, January 1932, 198.
- ⁵ D. Phillips, *A Collection in the Making: A Survey of the Problems Involved in Collecting Pictures Together with Brief Estimates of the Painters in the Phillips Memorial Gallery* (New York: E. Weyhe, 1926), 66.
- ⁶ *Ibid.*, 60.
- ⁷ Lou Stovall, *The Art of Silkscreen Printmaking* (Washington, D.C.: Howard University Gallery of Art, 2001), 40.
- ⁸ “Mark Rothko: Luminous Hues to Evoke Emotions and Mystery,” *Life*, November 16, 1959, 83.
- ⁹ D. Phillips, “Untitled Essay on Romantic Art, The Phillips Collection Archives, Washington, D.C., Unknown.
- ¹⁰ D. Phillips, *The Artist Sees Differently*, 28.
- ¹¹ Elizabeth Luther Cary, “Various Ways to See and to Do in Art Reconciled,” *New York Times*, June 14, 1931.
- ¹² Willem de Looper, interview by Donita M. Moorhus, 2005, The Phillips Collection Oral History Program, The Phillips Collection, Washington, D.C.
- ¹³ Marjorie Phillips, interview by Paul Cummings, 27 June 1974, Archives of American Art Oral History Program, Archives of American Art, Washington, D.C.
- ¹⁴ *Ibid.*
- ¹⁵ John Russell, “The Eye of Duncan Phillips,” *New York Times Book Review*, December 5, 1999.
- ¹⁶ Allene Talmey, “The Unique Phillips Collection,” *Vogue*, February 1, 1955, 40.
- ¹⁷ *Ibid.*
- ¹⁸ D. Phillips, transcript of 1961 lecture, audience and location unknown, audio recording and transcript provided by Federal News Service, Washington, D.C. to The Phillips Collection Archives.
- ¹⁹ D. Phillips, “Modern Art and the Museum,” *American Magazine of Art* 23 (October 1931): 275.
- ²⁰ M. Phillips, *Marjorie Phillips and her Paintings*, ed. Sylvia Partridge (New York: W.W. Norton, 1985), 117.

PAGES MISSING
FROM THIS FREE SAMPLE

Index

A

Acker, Alice Beal, 43
Acker, Charles, 43
Alston, Charles, 110, 111
American Federation of Arts, 33,
34, 66
American Red Cross, 6, 48
American University, 38
An American Place, 38, 75
Anderson, Sherwood, 78, 80
Armory Show, 24
Art Institute of Chicago, 44, 52, 55,
97, 127
Art Students League of New York,
43, 95, 118, 122
Ashton, Dore, 127
Austen, Jane, 62
Avery, March, 70, 122
Avery, Milton, xxviii, 70, 122, 123,
127, 132
Avery, Sally, 127

B

Baltimore Museum of Art, 65
Barker, Virgil, 124
Barr, Alfred H., 21, 22, 40, 68, 96,
102, 115, 116
Baudelaire, Charles, 53
Beal, Eleanor, 43
Beal, Gifford, 6, 9, 43
Beal, Reynolds, 9, 43
Beal, W.R., 43
Bell, Clive, xxvi
Bellini, Giovanni, 66

Berman, Avis, 113, 116
Berryman, Florence, 44
Bier, Elmira, 33, 37, 38, 39, 52
Bierstadt, Albert, 49
Bignou Gallery, 44
Bittering, Charles, 100
Black Mountain College, 118
Bloomsbury Group, xxvi
Bonnard, Pierre, xxviii, xxix, xxx,
20, 22, 26, 27, 49, 52, 53, 61, 62,
63, 64, 65, 66, 67, 68, 70, 122, 132
Brancusi, Constantin, 52
Braque, Georges, xxviii, 52, 68, 99
Brown, J. Carter, 55
Butler, J. George, 3
Byers, Minnie, 33, 38, 39

C

Canaday, John, 68
Carnegie Institute, 44, 70
Carnegie Mellon University, 136
Cary, Elizabeth Luther, xxix
Century Club, 5, 9
Cézanne, Paul, 24, 50, 55, 62, 103
Chagall, Marc, 102, 121
Chase, William Merritt, 43
Church, Frederic Edwin, 49, 121
Clark, Dwight, 11, 38
Cleveland Museum of Art, 44
Cone, Etta, 99
Corcoran Gallery of Art, 44
Corcoran School of Art, 136
Cornell University, 74
Corot, Jean-Baptiste-Camille, 34
Cotter, Holland, 111

Cowart, Jack, 85, 89
 Cunningham, Charles, 52, 55

D

Daumier, Honoré, xxviii, 12, 22,
 34, 67, 111, 136
 David, Alan, 35
 Davis, Gene, 132, 133, 136
 Davis, Stuart, xxviii, 102, 116
 De Kooning, Willem, 104, 123, 133
 De Looper, Willem, xxix, 23, 128
 Degas, Edgar, xxviii, 65
 Derain, André, 68
 Despiau, Charles, 112
 Dewey, John, xxv, xxvi, 26, 61, 66
 Dickinson, Emily, 76
 Diebenkorn, Richard, 35, 133, 136
 DiMaggio, Joe, 49
 Dorsey, Florence, 74
 Douglass, Frederick, 107
 Dove, Arthur, xxviii, xxix, xxx, 20,
 24, 26, 27, 36, 38, 52, 54, 73, 74,
 75, 76, 77, 78, 79, 80, 81, 82, 87,
 95, 99, 132, 133
 Dow, Arthur Wesley, 87, 90
 Downing, Tom, 132
 Drysdale, Susan, 43, 56
 Dupont Circle, 47
 Durand-Ruel, Joseph, 9
 Durand-Ruel, Paul, 9
 Durlacher Brothers gallery, 44

E

Eglinton, Guy, 104
 El Greco, 16

F

Fantin-Latour, Henri, 91
 Fautrier, Jean, 68

Federal Arts Project, 111
 Federal News Service, xxix
 Federal Works Agency, 35
 Finley, David, 34, 40, 44
 Flint, Ralph, 92
 Folk, Juli, 93
 Force, Juliana, 40, 78
 formalism, xxvi
 Frank, Waldo, 76
 Frick, Henry Clay, 6
 Fry, Roger, xxvi

G

Galsworthy, John, 15
 Gates Jr., Henry Louis, 111, 115
 Gauguin, Paul, 61, 62
 George Washington University, 23
 Gernand, John, 23, 38, 48, 133
 Gifford, Alice, 3
 Gilliam, Sam, 132, 135, 136
 Giorgione, xxviii, 11, 66
 Glackens, William, 74
 Glueck, Grace, 107
 Godfrey, Jane, 23
 Goodrich, Lloyd, 91
 Goodyear, A. Conger, 67
 Gorky, Arshile, 133
 Gottlieb, Adolph, 123
 Goya, Francisco, 16, 17, 18, 19, 111
 Graham, John, 21, 22
 Graham, Katharine, 52
 Graham, Philip, 52
 Graves, Morris, 52
 Green, Michael, 23
 Greenberg, Clement, xxvi, 103, 133
 Griffith, Cynthia, 23

H

Halpert, Edith, 116
 Hartley, Marsden, 36, 87, 95

Hassam, Childe, 26
 Hauser, Arnold, 9
 Hemingway, Ernest, 128
 Henri, Robert, 49, 74
 Hess, Thomas B., 70
 Hobart College, 74
 Homer, Winslow, xxviii, 22
 Hopper, Edward, xxviii, 51, 97

I

influenza pandemic of 1918, 3
 Intimate Gallery, 75

J

Jewell, Edward Alden, 97
 Jones and Laughlin Steel, 6
 Julius Rosenwald Fellowship, 108,
 109, 112

K

Kainen, Jacob, 24, 133
 Kalonymy, Louis, 99, 100
 Kandinsky, Wassily, 75
 Kennedy, Jacqueline, 128
 Kennedy, John F., 128
 Kenyon College, 25
 Klee, Paul, xxviii, 53, 132
 Knight, Gwendolyn, 111, 118
 Koberg, Bill, 23
 Kollwitz, Kathe, 111
 Kramer, Hilton, 81, 131
 Krasner, Lee, 123
 Kuh, Katharine, 91, 127

L

Laughlin, Ann, 6
 Laughlin, James H., 6

Lawrence, Jacob, xxvii, xxviii, xxix,
 xxx, 20, 27, 107, 108, 111, 113,
 115, 117, 118, 136
 Lawrence, Rosa Lee, 110, 111
 Lawrence, T.E., 90
 Locke, Alain, 112, 116
 Louis, Morris, 132
 Louvre, 12, 53

M

MacDonald, Kevin, 23
 Manet, Édouard, 53
 Marin Jr., John, 100
 Marin, John, xxviii, xxix, xxx, 18,
 19, 20, 22, 26, 27, 36, 48, 87, 88,
 95, 97, 98, 99, 100, 101, 102, 103,
 104
 Marin, Mary Jane Hughes, 100
 Maryland Institute College of Art,
 136
 Mather, Frank Jewett, 12
 Matisse, Henri, 22, 54, 64, 65, 122,
 132
 McBride, Henry, 76
 McCausland, Elizabeth, 76, 78, 108
 McKay, Claude, 112
 McLaughlin, Jim, 23, 133
 Mehring, Howard, 132
 Meisler, Stanley, 61
 Mellon, Andrew, 33
 Mellquist, Jerome, 74
 Melville, Herman, 76
 Metropolitan Museum of Art, 113
 Michelangelo, 67
 Miro, Joan, 52
 Monet, Claude, 12, 22, 62, 65
 Morgan, J.P., 6
 Morisot, Berthe, 26
 Morse, Jane, 54
 Mumford, Lewis, 97, 99, 103
 Museum of Fine Arts, Boston, 55

Museum of Modern Art, xxiii, xxv,
22, 40, 44, 52, 67, 68, 97, 102,
115, 118, 125, 128

N

National Gallery of Art, xxv, 33, 34,
35, 40, 44, 55, 85, 89, 132
Navas, Elizabeth, 101, 102
New School for Social Research,
118
Newman, Barnett, 133
Noland, Kenneth, 132

O

O'Keeffe, Georgia, xxviii, xxix, xxx,
20, 27, 36, 38, 75, 76, 85, 86, 87,
89, 90, 91, 92, 95, 132
Orozco, José-Clemente, 111

P

Parsons, Betty, 123
Pene du Bois, Guy, 20, 68
Philadelphia Museum School of
Art, 25
Phillips, Alice, 3
Phillips, Eliza, 6, 7
Phillips, Gifford, 3
Phillips, James, 3, 6, 7
Phillips, Laughlin, 9, 12
Phillips, Major D.C., 3, 6, 7
Phillips, Mary Marjorie, 12
Picasso, Pablo, 52, 65, 68, 99, 100
Pippin, Horace, 116
Pollitzer, Anita, 85, 90
Pollock, Jackson, 104, 121, 123, 133
Portner, Leslie Judd, 80, 124
Pratt Institute, 118
Prendergast, Maurice, 26
Prizel, Kate Rothko, 125

Public Works of Art Project, 74, 78

R

Rainey, Ada, 21, 107, 108
Raynor, Vivien, 75
Rembrandt, 67
Renoir, Pierre-Auguste, xxvii, 9, 11,
12, 50, 65
Revell, Katherine Grotto, 135
Rewald, John, 55
Richard, Paul, 68
Rivera, Diego, 111
Rockefeller, Mrs. John D., 50
Roosevelt, Franklin D., 34, 74
Rose, Barbara, 104
Rosenfeld, Paul, 78
Rothko Room, 121, 124, 125
Rothko, Christopher, 125
Rothko, Mark, xxviii, xxix, xxx, 20,
27, 53, 63, 70, 104, 121, 122, 123,
124, 125, 127, 128, 129, 133, 136
Rubens, Peter Paul, 11
Russell, John, 52, 70
Ryder, Albert Pinkham, xxviii, 19,
21, 54, 67, 76

S

Saint-Gaudens, Augustus, 70
Saint-Gaudens, Homer, 70
Sandburg, Carl, 128
Sarah Lawrence College, 76
Savage, Augusta, 111, 112
Schneider, Karen, 38
Schomburg Center for Research in
Black Culture, 109
Scully, Sean, 122
Seitz, William, 61, 123, 125, 126
Seligmann, Herbert, 98, 100
Selz, Peter, 54, 129
Shahn, Ben, 116

Sheeler, Charles, 54, 116
Siqueiros, David Alfaro, 111
Sloan, John, xxviii, 49, 74
Smith, Arthur Hall, 12, 20, 21, 23,
55, 56, 121, 128
Smithgall, Elsa, 116
Soby, James Thrall, 82
St. John's College, 38
Steinbeck, John, 128
Stieglitz Circle, 35, 87, 92, 95
Stieglitz, Alfred, 21, 22, 38, 44, 75,
76, 78, 87, 89, 92, 95, 98, 101
Stoker, Fred, 89
Stovall, Lou, xxviii, 108, 115, 116

T

Tack, Augustus Vincent, 6
Taft, Helen, 4
Taft, William Howard, 4
Talmey, Allene, xxix
Tate Gallery, 40, 104
Terrasse, Antoine, 53, 62
Thomas, Dylan, 48
Thoreau, Henry David, 76, 99
Titian, 11, 66
Tomkins, Calvin, 124
Torr, Helen "Reds", 76, 78
Toulouse-Lautrec, Henri de, 65
Trowbridge Memorial Lecture, 26
Tubman, Harriet, 107
Turner, Elizabeth Hutton, 116
Twain, Mark, 76

U

UNESCO, 53
University of California, 129

University of Louisville, 132
University of Washington, 118

V

Van Gogh, Vincent, xxviii, 20, 24,
62, 65
Vanderbilt Whitney, Gertrude, 40
Vermeer, Johannes, 121
Vuillard, Édouard, 61

W

Wadsworth Atheneum, 50
Walker, John, 33, 35
Washington Color Painters, 132
Weber, Max, 122
Weir, J. Alden, 6
Wellesley College, 22
West Texas State Normal College,
89
Whistler, James Abbott McNeill,
95, 103
Whitman, Walt, 76
Whitney Museum of American
Art, xxiii, 44, 51, 78, 91
Wilder, Thornton, 98
Willard Hotel, 34
Woolf, Virginia, xxvi
Works Progress Administration,
74, 111, 112
Wright, Suzanne, 118
Wright, Willard Huntington, 67

Y

Yale University, 3, 20, 26, 74