A Tradition Established

1940–1970

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Selections from
the Permanent Collection of the
Whitney Museum of American Art

Whitney Museum of American Art
Fairfield County
September 4–October 14, 1981

A Tradition Established: 1940–1970 is the second part of the inaugural exhibition celebrating the opening of the Whitney Museum of American Art, Fairfield County, at One Champion Plaza, Stamford, Connecticut. The museum and its programs are supported by Champion International Corporation.

This is the last time for at least five years that many of these works from the Permanent Collection of the Whitney Museum of American Art will be exhibited outside the main building in New York City. Beginning in October 1981, they will go on view, along with other outstanding works from the collection, on the third floor of the Whitney Museum.

The works in this exhibition were selected by Lisa Phillips, *Associate Curator, Branch Museums*, with Pamela Gruninger, *Manager, Fairfield County*. Thanks are extended to Patterson Sims, *Associate Curator, Permanent Collection*, and Sheila Schwartz, *Editor*, for their advice and suggestions. Doris Palca, *Head, Publications and Sales*, James Leggio, *Copy Editor*, Janet Satz, *Assistant Manager, Fairfield County*, and Robin Group, *Secretary*, deserve special recognition for their assistance in preparing the exhibition and accompanying brochure.

Publication designed by Ronald Gordon.
All photographs by Geoffrey Clements, except Claes Oldenburg's *French Fries and Ketchup*, by Jerry L. Thompson.

Cover:
Willem de Kooning, *Woman and Bicycle*, 1952–53
Oil on canvas, 76½ x 49 inches
Purchase 55.35

A Tradition Established 1940–1970

What does it mean to be "modern"? The concept has been used since Early Christian times to designate a period of radical change in social, economic, or cultural forces. Reinvented with the rise of industry and capitalism in the nineteenth century, it came to denote a passing from the "old" to the "new"—an awareness that an epoch was markedly different from the preceding one.[1]

What makes a work of art "modern"? It is not simply that the artwork has been made in a period that considers itself modern. More specifically, the artwork adheres to a discipline of aesthetic modernity—a distinct belief in art for art's sake, in which the internal logic, language, and material properties of the medium are investigated.

But is it Art? Are canvases with a few stripes and dots on them art? These questions are frequently asked by perplexed viewers, both laymen and professionals. Indeed, the experience of modern art seems linked to the possibility of fraud: the artwork's impact seems to depend on our willingness to "trust" it.[2] As the late Harold Rosenberg commented, "It often seems that real art belongs to other times and other places, to communions destroyed by our revolutionary age."[3] We tend to assume that the recognizable, the representational, is preferable to the abstract. We experience a sense of loss and nostalgia when spatial illusionism is no longer present in painting. But art gives form to a consciousness of the world which is constantly changing. In the last one hundred and fifty years, technological inventions and scientific discoveries (such as the microscope, X-ray, airplane, and camera) have radically altered our understanding of the world. It could be said that nature as it is presently conceived by science falls beyond our visual capacities. At the same time, photography presents us with a nearly literal transcription of the world as we "see" it, removing the burden on art to simulate the real world. But our visual imagination is also in perpetual growth—an extension of thought and inquiry.[4]

The new, the unknown, the unfamiliar, throw tradition into question, but also reveal it anew. Vanguardism is about breaking conventions, about freeing us from the tyranny of language—visual language, in the case of art—about counteracting the process of habituation encouraged by routine modes of perception. Language is the prototype of cultural phenomena, the model of social reality and, like society, it is constructed. Once it is smashed and replaced by another set of conventions, we are not sure how to react. Stock responses become inadequate when cherished preconceptions are shattered.

Eventually, legitimacy is conferred on some new art by institutions—schools, museums, the press—and by the marketplace. But the market value of contemporary art compounds the difficulty of our response to it. Art is the most expensive handmade item one can buy today. Consequently, the threat of fraud is heightened when the object's value exceeds that of diamonds, Russian sable, and Rolls-Royces. But both this threat and the need to trust are essential to the experience of modern art.

In the late 1950s, American art entered the market in an unprecedented manner. As the United States became a dominant world power following World War II, New York replaced Paris as the capital of the art world and was pronounced the sole source of the new spirit. The New York School—the early Abstract Expressionists, including Kline, de Kooning, Newman, Pollock, Rothko, Still, Motherwell, and Reinhardt—was the first generation of American artists to achieve international recognition for their original pictorial accomplishments, catapulting American art into global prominence. Early on, the artists themselves had resolved to transcend the bounds of provincialism: "As a nation we are now being forced to recognize our narrow political isolationism. Now that America is recognized as the center where art and artists of all the world meet, it is time for us to accept cultural values on a global scale."[5]

Inspired by the concentration of European modernists in New York during World War II (among them Matta, Tanguy, Ernst, Léger, Mondrian, and Masson), the Abstract Expressionists forged art out of the basic elements of painting—color, line, shape, and surface. Drawing elements from a variety of sources—Cubist space, Surrealist automatism, as well as cross-cultural mythologies found in primitive art—the Abstract Expressionists can be divided into two distinct groups: the chromaticists (Rothko, Newman, Reinhardt), who concentrated on the optical sensations of color and line; and the gestural abstractionists (Pollock, de Kooning, Kline), whose forceful mark-making resembles a kind of automatic writing.

"Action Painting," a term given to the art of this first postwar generation by Harold Rosenberg, more accurately refers to the gestural painters and the emphasis they placed on the process, the act of painting. This emphasis led Rosenberg to view the canvas as an "arena" in which the artist acts.[6] Abstract Expressionism is an art which often depends on gesture, improvisation, and chance, on the moment of its making. Although a certain boundlessness was pursued with seemingly naked self-confidence, the method generated existential anxiety—grave insecurities about the possibility of sudden failure.

What is remarkable and daring about the work is its mode of address. The viewer's response is demanded to complete the painting. Like Picasso's

Demoiselles d'Avignon, the work puts the viewer on trial; it no longer takes a polite stance. Around 1950, Pollock, Newman, Still, and Rothko developed a new "heroic" scale for painting—a scale indebted to the mural painting with which many had been involved during the Works Progress Administration projects of the 1930s. The new work was confrontational in its size and frontal presentation, imperative in tone.

In Jackson Pollock's drip paintings of the late 1940s, an all-over web of color prevents focus on a single form. This imageless art abolishes the conventional principles of illusionistic perspective and the accompanying ideological baggage (that man is the center of the universe, that the eye is the point where all trajectories converge). In Pollock's painting the eye scans, throwing the myth of the unified subject into question. But paradoxically there is also an elevation of autobiographical obsession in defiance of institutional authority: "The lone artist did not want the world to be different, he wanted his canvas to be a world."[7] This private world on the canvas was in turn promoted by institutions as evidence of cultural supremacy and typical American values. Such support led to wider public acceptance. But at that moment, other artists were presenting new forms which once again raised the questions "What is Art?" "What does it mean to represent something?" and "What *is* a system of representation?"

Against the backdrop of Abstract Expressionist heroics, Jasper Johns' cool, ironic response to these questions and comparatively "passive" attitude seemed particularly jarring. Johns questions the limits of knowledge by asking "What is an object? How do we know it? And what is an image?" Paradoxical relationships between the representation and that which is represented are the content of Johns' art—like the target or flag paintings, whose iconic form corresponds to the depicted shape. In Johns' paintings signifiers, like numbers and words, become objects. The deceits of form and the pointlessness of illusion are the sources of energy for such works as *White Target*.

Jasper Johns and his close friend and contemporary Robert Rauschenberg reintroduced the world of literal things, of common, ordinary objects, to paintings. This restoration of recognizable subject matter to art provided the groundwork for Pop Art, which elevated the commonplace to new, outrageous proportions. Pop artists exalt the democratic principle of equality in its most debased form—standardized goods and mass-produced commodities. "All cokes are the same and all cokes are good. Liz Taylor knows it, the President knows it and you know it. . . . All of this is really American."[8] Pop symptomatized an age of visual effluvia and sensory overload, a period of glut, brutality, and complacency.

Andy Warhol subjects the most banal images, such as a Campbell's Soup can or

Brillo box, to endless reduplication. In so doing, he also fashions icons out of them. "I am a machine," Warhol has declared. In a sardonic commentary on the numbing effect of mass-media techniques of mechanical reproduction, he appropriated billboard images, color printing processes, and commercial illustration for high art. Warhol's images also suggest the graininess of the *New York Post* or the poor resolution of a TV screen. Things are recovered from familiarity by means of an exercise in familiarity. Pop was a mode captured by its own ambiguities. Its latent social critique was softened by its blatant endorsement of business—an endorsement captured in Warhol's pronouncement "Money is the moment, the mood."

While Pop was enjoying attention and popular acclaim, many artists continued to pursue new forms of abstraction. In the 1950s and 1960s, sculptors Mark di Suvero and John Chamberlain constructed large, expressionistic gestures in wood and steel visually equivalent to the paintings of Kline and de Kooning. The Action Painting tradition was also extended by artists such as Helen Frankenthaler, Morris Louis, and Kenneth Noland, so-called "Color Field" painters. These artists eliminated the brushstroke entirely, staining color directly into canvas as Jackson Pollock had done. This lyrical and impressionistic staining produced an increased optical sensation. The 1960s were an era of specialization in which technical finish and technical "breakthroughs" were highly regarded. Frank Stella, Ellsworth Kelly, and Agnes Martin repudiated expressionism in favor of smooth-surfaced, clean, and hard-edged canvases. These were non-relational paintings—paintings in which no part assumed greater importance than any other, clearly indebted to the geometric projects of Rothko, Reinhardt, Newman, and Josef Albers, and to the single-image paintings of Johns. These non-relational paintings are structured deductively, based on the structural elements of the painting—its four sides, corners, rectangular shape, implied diagonals, stretcher bars, and so forth. The sculptures of Sol LeWitt and Donald Judd share a clean industrial look as well as a systematically generated image. Shape, image, color, and surface converge in a single element. All of these artists are concerned with the concreteness of the object. As Frank Stella remarked: "My painting is based on the fact that only what can be seen there is there. It really is an object. . . . What you see is what you see."[9] These proponents of "Minimalism" reject a model of the self which presumes individual personality and private emotion. Instead, they draw on a language that belongs to the public realm. Their pre-existing geometric shapes are shapes in the external world, which, like Johns' flags and targets, do not depend on the artist's invention.

By the late 1960s, the realm of possibilities for making art had been so enlarged

as to include experimentation with every conceivable material, natural and artificial. Bricks, fluorescent tubing, I-beams, styrofoam, felt, and a host of other industrial materials were valued for their uniformity, structural properties, and generative possibilities, while twigs, logs, stones, and earth offered different metaphorical qualities. The land itself became a canvas in the "earthworks" of the late 1960s, such as Robert Smithson's *Spiral Jetty* in Utah's Great Salt Lake.

The boundary between art and non-art was further tested by art which defied traditional categories—synthesizing painting and sculpture, sculpture and theater, theater and dance. The relationship between structure and support was also subjected to new investigation. Art could be oriented to the floor, to the wall, the ceiling, corners, or to the specific characteristics of a given indoor space or outdoor site. Anti-object art—art which cannot be reproduced by photographs and which must be experienced in person—entered art discourse during the late 1960s as "dematerialized art."

American art came of age at precisely the moment when modernism became an established tradition. Vanguard art continues to flee the familiar, but we have come to expect this, and grown accustomed to its elusiveness.

Lisa Phillips
Associate Curator, Branch Museums

Notes

1. Jurgen Habermas, "Modernism and Post-Modernism," lecture delivered at New York University, March 5, 1981.
2. For further discussion, see Stanley Cavell, *Must We Mean What We Say?* (New York: Cambridge University Press, 1976), pp. 180–212.
3. Harold Rosenberg, *Arshile Gorky* (New York: Horizon Press, 1962), p. 62.
4. See Leo Steinberg, "The Eye is a Part of the Mind," *Other Criteria: Confrontations with Twentieth-Century Art* (New York: Oxford University Press, 1972), p. 305.
5. Edward Alden Jewell, "End-of-the-Season Melange," *New York Times*, June 6, 1943, section 2, p. 9; quoted in Irving Sandler, *The Triumph of American Painting: A History of Abstract Expressionism* (New York: Praeger Publishers, 1970), p. 33.
6. See Harold Rosenberg, "The American Action Painters," *Art News*, 51 (December 1952), p. 22.
7. Harold Rosenberg, quoted in Max Kozloff, "American Painting during the Cold War," *Artforum*, 11 (May 1973), p. 45.
8. Andy Warhol, *The Philosophy of Andy Warhol: From A to B and Back Again* (New York: Harcourt Brace Jovanovich, 1975), p. 100.
9. Frank Stella, quoted in Bruce Glaser, "Questions to Stella and Judd," *Art News*, 65 (September 1966), pp. 58–59.

Chronology of the Whitney Museum of American Art Since World War II: A Tradition Established

1948 Two important policy changes are implemented: the Museum begins to accept gifts for the first time, leading to considerable enlargement of the Permanent Collection; the early policy of not giving one-person shows to living artists is abandoned.

1949 The Trustees of the Museum decide to concentrate on contemporary art; all works prior to 1900 are sold and the proceeds go to a purchase fund for contemporary art.
The Trustees of the Museum of Modern Art donate part of their land on West Fifty-fourth Street to the Whitney Museum for its new building.

1954 October 26, the Whitney Museum of American Art opens at 22 West Fifty-fourth Street in a new building designed by Auguste L. Noel. Attendance immediately quadruples.

1956 Friends of the Whitney established, the first membership body comprised of collectors and art patrons devoted to furthering contemporary American art. It begins with nineteen members; today it totals nearly a thousand.

1961 The Museum expands its Board of Trustees by appointing the first members outside the Whitney family.

1963 A site at the corner of Seventy-fifth Street and Madison Avenue is acquired for the new Whitney Museum building necessitated by expanding programs.

1966 September 27, the present Whitney Museum building opens at 945 Madison Avenue, designed by Marcel Breuer and Hamilton Smith, with Michael Irving as consulting architect. During first year, a record total of 741,408 people visit the Museum.
The Education Department is established to explore new approaches to the concept of museum education and to develop programs in studio art and art history.

1967 The Independent Study Program is begun; it provides a unique opportunity to study with artists, critics, dealers, and Museum staff.

1968 Program of musical evenings is begun; it now includes drama, poetry, and dance, as well as music.

1970 The New American Filmmakers Series is launched as a "showcase for films which would not otherwise be shown theatrically in New York City."
The Museum receives the entire artistic estate of Edward Hopper, bequeathed by his widow.

Today Museum attendance this year totaled more than 600,000, having grown from an average of 260,000 at the West Fifty-fourth Street building and an average of 70,000 at the original building on West Eighth Street.
Exhibitions average 15 annually, as opposed to 10 at West Fifty-fourth Street and 6 at West Eighth Street.
The Permanent Collection has increased enormously: 600 works in 1931; 1,300 in 1954; 2,000 in 1966; 6,500 works today.
The Museum now operates two branches: one in lower Manhattan, which opened in 1973 as an experiment in museum decentralization, and the other in Fairfield County, which opened in July 1981.

Franz Kline on Paint Handling

I don't like to manipulate the paint in any way in which it doesn't normally happen. In other words, I wouldn't paint an area to make texture, you see? And I wouldn't decide to scumble an area to make it more interesting to meet another area which isn't interesting enough. I love the idea of the thing happening that way and through the painting of it, the form of the black or the white comes about in exactly that way, plastically.

From David Sylvester, "Interview with Franz Kline," *Living Arts*, 1 (Spring 1963), p. 4.

Franz Kline
Mahoning, 1956
Oil on canvas, 80 x 100 inches
Gift of the Friends of the Whitney
Museum of American Art 57.10

Roy Lichtenstein on the Brush Stroke

Although I had played with the idea [of the brush stroke image] before, it started with a comic book image of a mad artist crossing out, with a large brush stroke "X," the face of a fiend that was haunting him. I did a painting of this. The painting included the brush stroke "X," the brush, and the artist's hand. Then I went on to do paintings of brush strokes alone. I was very interested in characterizing or caricaturing a brush stroke. The very nature of a brush stroke is anathema to outlining and filling in as used in cartoons. So I developed a form for it, which is what I am trying to do in the explosions, airplanes, and people—that is, to get a standardized thing—a stamp or image. The brush stroke was particularly difficult. I got the idea very early because of the Mondrian and Picasso paintings, which inevitably led to the idea of a de Kooning. The brush strokes obviously refer to Abstract Expressionism.

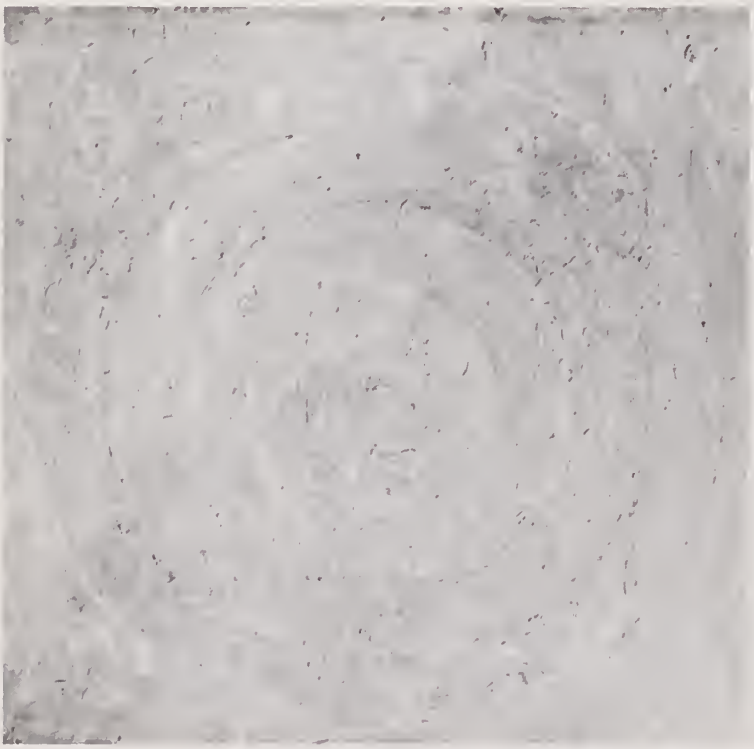
From "Talking with Roy Lichtenstein," an interview by John Coplans, *Artforum*, 5 (May 1967), p. 36.

Roy Lichtenstein
Little Big Painting, 1965
Oil on canvas, 68 x 80 inches
Gift of the Friends of the Whitney
Museum of American Art 66.2

Jasper Johns on Identity

I am concerned with a thing's not being what it was, with its becoming something other than what it is, with any moment in which one identifies a thing precisely and with the slipping away of that moment, with any moment seeing or saying and letting it go at that.

From "What Is Pop Art?" an interview by G. Swensen with Jasper Johns, *Art News*, 62 (February 1964), p. 43.



Jasper Johns
White Target, 1957
Oil and wax on canvas, 30 x 30 inches
Purchase 71.211

Claes Oldenburg on Art and Life

I am for an art that takes its form from the lines of life, that twists and extends impossibly and accumulates and spits and drips, and is sweet and stupid as life itself. I am for an artist who vanishes, turning up in a white cap, painting signs or hallways.

I am for art you can sit on. . . . I am for art that is flipped on and off with a switch. I am for art that unfolds like a map, that you can squeeze, like your sweety's arm, or kiss, like a pet dog. Which expands and squeaks, like an accordion, which you can spill your dinner on, like an old tablecloth. I am for an art you can hammer with, stitch with, sew with, paste with, file with. I am for an art that tells you the time of day and which helps old ladies across the street.

I am for the white art of refrigerators and their muscular openings and closings. . . . I am for the art of decapitated teddy bears, exploded umbrellas, chairs with their brown bones broken, burning Xmas trees, firecracker ends, pigeon bones, and boxes with men sleeping in them. I am for the art of hung, bloody rabbits and wrinkly chickens, tambourines and plastic phonographs, and abandoned boxes tied like pharoahs.

Claes Oldenburg, Statement in *Environments Situations Spaces*, exhibition catalogue (New York: Martha Jackson Gallery, 1961), unpaginated.

Claes Oldenburg
French Fries and Ketchup, 1963
Vinyl and kapok, 10½ x 42 x 44 inches
50th Anniversary Gift of
Mr. and Mrs. Robert M. Meltzer 79.37

Robert Morris on Form vs. Substance

Objects provided the imagistic ground out of which sixties art was materialized. And to construct objects demands preconception of a whole image. Art of the sixties was an art of depicting images. But depiction as a mode seems primitive because it involves implicitly asserting forms as being prior to substances. If there is no esthetic investment in the priority of total images then projection or depiction of form is not a necessary mode.

Certain art is now using as its beginning and as its means, stuff, substances in many states—from chunks, to particles, to slime, to whatever—and pre-thought images are neither necessary nor possible.

Alongside this approach is chance, contingency, indeterminacy—in short, the entire area of process. Ends and means are brought together in a way that never existed before in art.

Robert Morris, "Notes on Sculpture, Part IV: Beyond Objects," *Artforum*, 7 (April 1969), p. 54.

Robert Morris, *Felt*, 1967–68. Half-inch felt, variable dimensions. Gift of the Howard and Jean Lipman Foundation, Inc. 69.23

Works in the Exhibition

Dimensions are in inches, height preceding width, preceding depth.

Josef Albers (1888–1976)
Homage to the Square: Ascending, 1953
Oil on composition board, 43½ x 43½
Purchase 54.34

Alexander Calder (1898–1976)
Big Red, 1959
Painted sheet metal and steel wire, 74 high x 114 diameter
Gift of the Friends of the Whitney Museum of American Art 61.46

Joseph Cornell (1903–1972)
Hôtel du Nord, c.1953
Construction: wood, glass, paper, and metal, 19 x 13¼ x 5½
Purchase 57.6

Stuart Davis (1894–1964)
The Paris Bit, 1959
Oil on canvas, 46 x 60
Gift of the Friends of the Whitney Museum of American Art 59.38

Willem de Kooning (b. 1904)
Woman and Bicycle, 1952–53
Oil on canvas 76½ x 49
Purchase 55.35

Helen Frankenthaler (b. 1928)
Arden, 1961
Oil on canvas, 87 x 128
Gift of the artist 69.170

Arshile Gorky (1904–1948)
The Betrothal, II, 1947
Oil on canvas, 50¾ x 38
Purchase 50.3

Hans Hofmann (1880–1966)
Magenta and Blue, 1950
Oil on canvas, 48 x 58
Purchase 50.20

Jasper Johns (b. 1930)
White Target, 1957
Wax and oil on canvas, 30 x 30
Purchase 71.211

The Critic Smiles, 1969
Embossed lead relief, 22¾ x 16¾
Gift of the Howard and Jean Lipman Foundation, Inc. 69.85

Lightbulb, 1969
Embossed lead relief, 38¾ x 16¾
Gift of the Howard and Jean Lipman Foundation, Inc. 69.87

Donald Judd (b. 1928)
Untitled, 1968
Stainless steel and Plexiglas, 33 x 68 x 48
Gift of the Howard and Jean Lipman Foundation, Inc. 68.36

Ellsworth Kelly (b. 1923)
Red, White and Blue, 1963
Synthetic polymer on canvas, 88 x 66
Gift of Betty Parsons 70.1582

Franz Kline (1910–1962)
Mahoning, 1956
Oil on canvas, 80 x 100
Gift of the Friends of the Whitney Museum of American Art 57.10

Roy Lichtenstein (b. 1923)
Little Big Painting, 1965
Oil on canvas, 68 x 80
Gift of the Friends of the Whitney Museum of American Art 66.2

Agnes Martin (b. 1912)
Milk River, 1963
Oil on canvas, 72 x 72
Larry Aldrich Foundation Fund 64.10

Robert Morris (b. 1931)
Felt, 1967–68
Half-inch felt, variable dimensions
Gift of the Howard and Jean Lipman Foundation, Inc. 69.23

Robert Motherwell (b. 1915)
Afternoon in Barcelona, 1958
Oil on canvas, 54 x 72
Gift of Robert and Jane Meyerhoff 79.35

Louise Nevelson (b. 1899)
Dawn's Wedding Chapel II, 1959
White painted wood, 115⅞ x 83½ x 10½
Gift of the Howard and Jean Lipman Foundation, Inc. 70.68

Barnett Newman (1905–1970)
Here III, 1965–66
Stainless steel and corten steel, 125 x 23½ x 18½
Anonymous gift 69.166

Isamu Noguchi (b. 1904)
The Gunas, 1946
Tennessee marble, 73¼ x 26¼ x 25½
Gift of the Howard and Jean Lipman Foundation, Inc. 75.18

Kenneth Noland (b. 1924)
Song, 1958
Synthetic polymer on canvas, 65 x 65
Gift of the Friends of the Whitney Museum of American Art 63.31

Claes Oldenburg (b. 1929)
French Fries and Ketchup, 1963
Vinyl and kapok, 10½ x 42 x 44
50th Anniversary Gift of Mr. and Mrs. Robert M. Meltzer 79.37

Jackson Pollock (1912–1956)
Untitled I–VII, 1944–45 (printed 1967)
Set of seven drypoints; each sheet 20 x 13½, 13½ x 20, or 19¾ x 27½
Gift of Mr. and Mrs. B. H. Friedman 69.32–38

Untitled, 1950
Ink on paper, 17¼ x 22⅛
Anonymous gift 74.129

Robert Rauschenberg (b. 1925)
Yoicks, 1953
Oil and paper collage on canvas, 96 x 72
Gift of the artist 71.210

Ad Reinhardt (1913–1967)
Abstract Painting, Blue, 1953
Oil on canvas, 50 x 28
Gift of Susan Morse Hilles 74.22

Lucas Samaras (b. 1936)
Chair Transformation Number 16, 1969–70
Synthetic polymer on wood, 30 x 15 x 28
Gift of the Howard and Jean Lipman Foundation, Inc. 70.1574

Chair Transformation Number 25A, 1969–70
Plastic and wire, 42 x 20 x 22
Gift of the Howard and Jean Lipman Foundation, Inc. 70.1575

David Smith (1906–1965)
Hudson River Landscape, 1951
Welded steel, 49½ x 75 x 16¾
Purchase 54.14

Frank Stella (b. 1936)
Gran Cairo, 1962
Synthetic polymer on canvas, 85½ x 85½
Gift of the Friends of the Whitney Museum of American Art 63.34

Clyfford Still (1904–1980)
Untitled, 1945
Oil on canvas, 42½ x 33¾
Gift of Mr. and Mrs. B. H. Friedman 69.3

Cy Twombly (b. 1929)
Untitled, 1969
Oil and crayon on canvas, 78 x 103
Gift of Mr. and Mrs. Rudolph B. Schulhof 69.29

Andy Warhol (b. 1925)
Green Coca-Cola Bottles, 1962
Oil on canvas, 82½ x 57
Gift of the Friends of the Whitney Museum of American Art 68.25

Whitney Museum of American Art
Fairfield County

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Tuesday–Saturday 11:00–6:00
Free Admission

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