

Index

ABC art. *See* Minimalism

Abstract and Surrealist Art in America (Janis), 52

Abstract art, 75–84; American Abstract Artists group, 19–20, 123, 212–13; American art, 75, 212–17; crisis of, 176–81; experience of, 118–19; Painterly Abstraction, 179–81, 192–97; painting, 56, 75–84, 87, 97, 154–65, 176–81, 212–16, 266; painting in Prairie Canada, 154–65; sculpture, 75–84, 205–8, 216–17, 250–56; writing on, 135–44, 145–49, 178

Abstract Expressionism, 121–34, 213–16; air of unrest of, 313; as avant-garde, 262–64, 294, 296–98, 301–2; and crisis in abstract painting, 177–78; and Cubism, 121–23, 126–29; and de Kooning, 122–26, 128–29, 133, 214; and economic adversity, 281; and Gorky, 122–24, 133, 213–14; of Gottlieb, 37; and Hofmann, 71–72, 122, 124, 128; of Jackson, 100–101; and Janis, 52–53; and Kline, 125, 128, 133, 195, 214; and Monet, 11; and Newman, 129–33, 195, 214, 297; and New York painting, 22–24; and Painterly Abstraction, 192–95, 197; and Picasso, 35, 239; and Pollock, 122–24, 128, 213–14; and Rothko, 129–33, 195, 213; sculpture influenced by, 250–51, 255–56; and Still, 129–33, 195, 213–14; and Turner, 230

Action painting, 136–42,

146–49, 178, 193

“Action Painting” (Rosenberg),

136–42, 147–49

Aesthetics as the Science of Expression (Croce), 308

“Agricola” series (Smith), 189

Alberti, Leon-Battista, 90

Alechinsky, Pierre, 286

Alloway, Lawrence, 137–43, 145–48

Alma-Tadema, Sir Lawrence, 281

American Abstract Artists group, 19–20, 123, 212–13

American Abstract Expressionists and Imagists (exhibition), 210

American art: abstract art, 75, 212–17; abstract painting, 212–16; abstract sculpture, 216–17; American Abstract Artists group, 19–20, 123, 212–13; American Scene movement, 39, 263; and Avery, 39–40; Greenberg’s support of, 115–16; and Hofmann, 67, 73; landscape painting, 167; New York painting, 19–26, 95, 109, 121–24, 128–29, 157, 212–13, 303–5; painting, 94, 212–16, 306; postwar breakthrough, 303–6; sculpture, 216–17, 280–81, 305; writing on, 135–44, 145–49

American Scene movement, 39, 263

Anatomy, An (Picasso), 235

Anderson, Lennart, 182

Andre, Carl, 256

Andrea del Sarto, 197–202; *Birth of the Virgin*, 199

Angelina (Manet), 240

Angliss, George, 163

Annesley, David, 277

Apollinaire, Guillaume, 143

Appel, Karel: *Femme*, 286

A. R. at Oberlin No. 5 (Dine), 286

Armitage, Kenneth, 277

Arnold, Matthew, 278

- Aronson, David, 165
 Arp, Jean, 57, 65, 67
Art and Culture (Greenberg), 115-17
Art and Illusion (Gombrich), 257
Artforum (magazine), 218, 239, 244, 254n, 272, 274, 276, 288
Art in America (magazine), 188, 217, 228
Art informel. See Informel painting
 Art Institute of Chicago, 22
Art International (magazine), 100, 134, 142, 209, 211, 212
Artist and His Model (Matisse), 220
Artist and His Model (Picasso), 238
Art News (magazine), 26, 100, 112, 136, 155, 209, 282
Art News Annual, 11
 Art of This Century Gallery, 45, 213
Arts Magazine, 14, 35, 44, 61, 106, 202, 282, 290
 Arts Students League, 45, 245
Arts Yearbook, 181, 208
 Art writing, 135-44, 145-49, 178
 Assemblage, 217, 252-54, 256, 262, 281, 288, 294
Atelier Table with White Vase (Hofmann), 24
 Atget, Eugène-Auguste: *A Vision of Paris*, 183-87
 Atmospheric art, 300
 Automatic painting, 149
 Avant-garde, 259-65, 281, 292-303
 Avery, Milton, 306; *Brook Bathers*, 25; essay on, 39-44; and French Modernism, 167; Greenberg on, 182; and Newman and Rothko, 130; and New York painting, 24-25, 213; *Poetry Reading*, 41
- Bach, Johann Sebastian, 77, 269
 Bachelard, Gaston, 3
 Bacon, Francis, 207, 278-79, 282, 287
 Baltimore Museum of Art, 40
 Balzac, Honoré de, 6
 Bannard, Darby, 254n, 256
Bar at the Folies-Bergère (Manet), 244
 Barnett, Will, 162-63
- Barr, Alfred, 20, 107
 Barry, Douglas, 169
 Barry, James, 279
 Bastien-Lepage, Jules, 134, 282
 Bates, Maxwell, 163, 168
Bathers (Cézanne), 11
Bathers by a River (Matisse), 22
 Baudelaire, Charles, 83
 Bauhaus, 191, 193, 196
 Baxter, Iain, 163
 Baziotès, William, 53, 122, 213-14
 Becca (Smith), 227
 Becker, Helmut, 173
 Bennington (Caro), 207
 Bennington College, 45, 150-51, 207, 225
 Benton, Thomas Hart, 45, 109, 245
 Bergman, H. E., 171
 Bernini, Gian Lorenzo, 57
 Biederman, Charles, 174
Birth of the Virgin (Andrea del Sarto), 199
 Bischoff, Elmer, 126, 182, 214
 Bladen, Ronald, 256
 Blake, Peter, 281
 Blake, William, 25
 Blodgett, Stanford E., 163
 Bloore, Ronald, 155-58
Blue Venice (Manet), 244
 Boldini, Giovanni, 179
 Bolotowsky, Ilya, 122, 212
 Bolshevism, 312
 Bolus, Michael, 277
Bon Bock (Manet), 244
 Bonli, Henry, 159, 170
 Bonnard, Pierre: as avant-garde, 296; and Eyre, 167; and Hofmann, 122; and Monet, 4; Pollock compared to, 111
 Bonnefoy, Yves, 176
 Bontecou, 285
 Booth, Sophia Caroline, 233-34
 Borduas, Paul-Emile, 157-58, 166
 Borgenicht's (gallery), 41
 Bornstein, Eli, 174
 Bosch, Hieronymus, 102-4, 106; *St. Anthony*, 106
 Boucher, François, 231
 Boudin, Eugène, 244
 Bouguereau, William-Adolphe, 134, 281

- Bouquet* (Hofmann), 71
 Bourdelle, Antoine, 57
 Boutil, Pauline, 167
 Brancusi, Constantin, 57–58, 308
 Braque, Georges, 308; as abstract artist, 121; collages of, 58, 61–65; *Fruit Bowl*, 63; Gombrich on, 257; and Hofmann, 70; and Johns, 126; and Manet, 243; *Man with a Guitar*, 62; and New York painting, 21, 53; old masters compared to, 82; and Picasso, 27, 34; Pollock compared to, 110; *Still-Life with Violin and Palette*, 62
 Bresdin, Rodolphe, 15
 British art, 25, 277
Broadway Boogie-Woogie (Mondrian), 14
Brook Bathers (Avery), 25
 Brooks, James, 214
 Brown, Annora, 168
 Brownridge, William, 163
 Bruce, Robert, 164
 Brueghel, Pieter, 104
Bullfight (Picasso), 29
 Burke, Edmund, 279
 Burlin, Paul, 24
Burning Stain (Louis), 210
Burst (Gottlieb), 37–38, 160
 Bush, Jack, 157, 166
 Butler, Reg, 277

Cahiers d'Art (magazine), 20
 Caillois, Roger, 176
 Calcurta, 306
 Calder, Alexander, 172, 206, 216
 Calgary: abstract painting, 161–63; landscape painting, 168–70; sculpture, 172
 Calgary Allied Arts Council, 162, 168
 Calgary Arts Centre, 166
 Camus, Albert, 138
 Canada: Louis, Noland, and Olitski show, 149–50; painting in Prairie Canada, 153–172; Saskatchewan, 149–50, 217–18; sculpture in Prairie Canada, 172–75
Canadian Art (magazine), 153–54, 175
 Canadian Art Galleries, 161, 168

 Carles, Arthur, 24, 53
 Carleton, Edith, 168
 Caro, Anthony: *Bennington*, 207; and British sculpture, 277, 279, 289; essay on, 205–8; far-out sculpture, 255; *Sculpture Two*, 206; and Smith, 225; *Titan*, 207
 Carr, Emily, 166
 Cartier-Bresson, Henri, 187
 Cassou, Jean, 176
Cathedral (Pollock), 246
 Cavallon, Giorgio, 24, 122, 212
 Cézanne, Paul: acceptance of, 260; attacks on, 75; as Avant-Garde, 295; *Bathers*, 11; and British art, 25; and Cowley, 170; Feininger compared to, 186; and Manet, 240, 243; and Modernist, 87, 89; and Mondrian, 13–14; and Monet, 4–8, 10–11; naked priming, 221; on painting materials, 279; and Picasso, 29; and Pollock, 247; watercolor approach to oil, 151
 Chadwick, Lynn, 277
 Chagall, Marc, 53; *Chagall* (Venturi) and *Chagall's Illustrations for the Bible* (Schapiro), 15–18
Chagall (Venturi), 15–18
Chagall's Illustrations for the Bible (Schapiro), 15–18
 Chappelle, Margaret, 169
Charnel House (Picasso), 235–37
 Chastel, André, 176
 Chicago, 164, 306; Art Institute, 22
 Chillida, Eduardo, 277
Chimneys at Vallauris (Picasso), 31
 Chivers, Denise, 167
 Christensen, Ethel, 160
 Christy, Howard Chandler, 79
 Chrysler, Walter P., Jr., 3, 235
 Chumley, John, 182
 Cimabue, 89
 Clark, Kevin, 167
 Classicism, 295
 Coates, Robert, 123
 Collage, 61–66, 208, 216, 224
 Color Field, 294
Commentary (magazine), 18
Composition (Tobey), 285
 Computer art, 294
Conjuror (Hofmann), 71

- Glarner, Fritz, 122, 212
 Glyde, H. G., 169
 Godwin, Ted, 156-58
 Goethe, Johann Wolfgang von, 311
 Goldwater, Robert, 143, 145, 270, 274-76
 Gombrich, E. H., 275; *Art and Illusion*, 257; *Norm and Form*, 257-59
 Gonzalez, Julio, 58, 64, 205, 235
 Goossen, E. C., 131, 155, 211
 Gorky, Arshile: and Abstract Expressionism, 122-24, 133, 213-14; as "action" painter, 141; and Godwin, 158-59; and Greenberg, 115; Hofmann compared to, 72; and Janis, 52-53; and Leathers, 164; and New York painting, 19-20, 22-23, 26; and Picasso, 237; and Pollock, 113, 249
 Gottlieb, Adolph: Bennington College exhibition, 150; *Burst*, 37-38, 160; and Canadian painters, 160-61; exhibition of, 36-39; and Janis, 53; and New York painting, 23, 213; painterliness of, 129, 195; "pictographs" of, 33n, 36-37
 Goya, Francisco, 15, 232
 Graff, Les, 160
 Graham, John: and New York painting, 19, 22, 24, 26; and Pollock, 45, 113
 Granlund, Paul, 182
 Grant Gallery, 164
 "Great Wall of China" (Kafka), 48-52
 Greene, Balcomb, 122, 212
 Greene, Gertrude, 122
 Gris, Juan, 21, 65-66
 Group of Seven, 166, 171
Guernica (Picasso), 31-32, 235-37
 Guggenheim, Peggy: Art of This Century Gallery, 45, 213; and Hofmann, 23, 69; Janis compared to, 53; and Pollock, 45, 47, 113, 146-47
 Guggenheim International Exhibition, 277
 Guggenheim (Solomon) Museum, 22, 209-10
 Guillaudin, Emile, 244
 Guston, Philip, 45, 53, 124, 158, 214, 251
Gypsy with a Cigarette (Manet), 240
 Hamilton, Lady Betty, 231
 Hard Edge art, 294
 Harnett, William Michael, 126
 Hartley, Marsden, 25, 40-42, 94, 167
 Hartung, Hans, 125
 Haydon, Benjamin Robert, 207, 279
 Hayez, Francesco, 266
 Haynes, Douglas, 160
 Hazlett, Sally, 251
 Head, Bruce, 164
 Heidegger, Martin, 136
 Hemingway, Ernest, 275
 Heron, Patrick, 139, 147, 280
 Hess, Thomas B., 115-17
 Hicklin, Barbara Roe, 169
 Hilton, Roger, 280
 Hockney, David, 281
 Hofmann, Hans, 308; and Abstract Expressionism, 71-72, 122, 124, 128; *Atelier Table with White Vase*, 24; *Bouquet*, 71; *Conjurer*, 71; drip painting of, 111; *Effervescence*, 70, 74; emphasis on the visual, 98; essay on, 67-73; exhibition of, 73-74; *Fairy Tale*, 70; *Flowering Desert*, 71; *Le Giletin*, 71; and Greenberg, 116; in Greenberg's collection, 182n; *Homage to Howard Putzel*, 70; and Jackson, 101; and Janis, 53; and New York painting, 19-24, 26, 212-13, 304; painterliness of, 193; Pollock compared to, 249; *The Prey*, 72; *Summer Glory*, 71; *Undulating Expanse*, 72
 Holbein, Hans, 102
Homage to Howard Putzel (Hofmann), 70
 Homer, Winslow, 94, 243, 306
 Hope, Henry R., 62
 Hopper, Edward, 182
Horizon (London), 116
 Hosiasson, Philippe, 286
 Hsia Kuei, 247
 Hudson, Andrew, 170-71
 Humphrey, Jack Weldon, 166
 Hunt, Harry G., 168
 Hurley, Robert N., 170

- Impressionism: and abstract painting, 142; acceptance of, 260; attacks on, 75; as avant-garde, 295, 298; Avery's reaction to, 42-43; and disinterestedness of the spectator, 78; emphasis on the visual, 98; Gombrich on, 258; and Hofmann, 69; as lacking structure, 179; and landscape painting, 167; and Manet, 241, 243; of Matisse, 219; and Modernism, 60, 86, 89-90; of Monet, 4-10; and Newman, 55; and Paris, 308; Picasso's output compared to, 29; and Still, 130; and Turner, 232, 234; Wolff on, 177-78
- Indiana, Robert, 196, 286
- Informel painting: and Abstract Expressionism, 193; as avant-garde, 262, 294, 296, 301-2; and crisis of abstract art, 176-78; at Dublin exhibition, 285; and Turner, 230
- Ingres, Jean-Auguste-Dominique, 88-89, 247, 295, 308
- Ireland, 282-88
- Irwin, W. F., 168
- Jackson, Harry, 100-101
- Jackson (Martha) Gallery, 100, 212
- Jacobsen, Robert, 277
- Janis, Sidney, 52-54; *Abstract and Surrealist Art in America*, 52
- Janis Gallery, 45-46, 53
- Jenkins, Paul, 95
- Jewish Museum, 38
- J. M. W. Turner* (Lindsay), 230
- Johns, Jasper: and Abstract Expressionism, 125-27; as Avant-Garde, 302; and European artists, 281; Greenberg on, 95; and Neo-Dada, 133; and Pop art, 196, 214-15, 289; Proto-Pop, 252, 263
- Johnson, Lester, 285
- Jorn, Asger, 286
- Joyce, James, 261
- Judd, Donald, 256, 290, 310-11
- Kafka, Franz: "The Great Wall of China," 48-52
- Kahnweiler, Daniel-Henry, 34
- Kaldis, 24
- Kandinsky, Wassily: and Gorky, 158; and Hofmann, 68-70, 73; as Modernist, 87; and New York painting, 22, 53, 121-23, 212; painterliness of, 193
- Kant, Immanuel, 85, 118, 201; *Critique of Aesthetic Judgment*, 308
- Kaufman, C. R., 161
- Keats, John, 249
- Kelly, Ellsworth, 95, 215, 256, 297
- Kerkam, Earl, 24
- Kerr, Illingworth, 162
- Key, Archibald, 161
- Kinetic art, 252, 294, 300
- King, Phillip, 277
- Kirstein, Lincoln: *Photographs by Cartier-Bresson*, 183-87
- Kitchen, The* (Picasso), 33-34, 37
- Kiyooka, Roy, 155-56
- Klee, Felix: *The Diaries of Paul Klee*, 1898-1918, 202-4
- Klee, Paul: automatic painting of, 149; and Cowley, 170; *The Diaries of Paul Klee*, 1898-1918, 202-4; and Hofmann, 68, 72; and New York painting, 21, 121-22, 212, 304; painterliness of, 193; and Paris, 305; and Pollock, 109, 112; and Taylor, 161
- Klein, Yves, 251, 254
- Kline, Franz: and Abstract Expressionism, 125, 128, 133, 195, 214; as "action" painter, 141; emphasis on the visual, 97; Goldwater on, 270, 275, 276; and Greenberg, 116-17; Hofmann compared to, 73; and Janis, 53; and New York painting, 24, 95; and *Talent 1950* show, 218
- Knoedler's (gallery), 100, 287
- Knowles, Dorothy, 171-72
- Kolbe, Georg, 57
- Kootz, Samuel, 53, 238
- Kootz Gallery, 74, 100, 218
- Korean Massacres* (Picasso), 31
- Kozloff, Max, 218, 272-74
- Krasner, Lee (Leonore), 19, 24, 45, 113, 249
- Lachaise, Gaston, 57, 216, 305
- Lam, Wilfredo, 237, 287

- Landscape painting: and Impressionism, 167; in Prairie Canada, 165–72
- Lane, Sir Hugh, 283
- Lange, Derta B., 161
- Lassaw, Ibram, 215
- Lataster, 285
- Latham, John, 286
- La Tour, Georges de, 92
- Laufman, Sidney, 182
- Lawrence, Mollie, 172
- Leadbeater, Roy, 173
- Leathers, Winston, 164
- Léger, Fernand, 308; Cubism of, 65; and Manet, 243; and New York painting, 21, 53, 121; old masters compared to, 82; painterliness of, 193; and Picasso, 27, 34
- Lehmbruck, Wilhelm, 57
- Leino, Lily: Greenberg interview, 303–14
- Lemieux, Jean-Paul, 166
- Leonardo da Vinci, 91, 103, 198, 200, 247–48, 259, 307; *Visit of the Magi*, 307
- Lepp, Wilbur, 160
- Lerman, Leo, 53
- Levine, Jack, 165
- LeWitt, Sol, 256
- Leymarie, Jean, 284
- Lhote, André, 299
- Lichtenstein, Roy, 282
- Lieberman, William S., 221
- Life in Photography* (Steichen), 183–87
- Light art, 300
- Lindner, Ernest, 134–35, 171
- Lindoe, Luke, 163
- Lindsay, Jack: *J. M. W. Turner*, 230–34
- Lipchitz, Jacques, 58
- Lippard, Lucy R., 209–10
- Lippold, Richard, 216
- Lipton, Seymour, 172, 216, 305
- Listener* (magazine), 148
- Literature, 77–78
- Lochhead, Kenneth, 156, 158
- Lortz, Richard, 115
- Los Angeles, 305
- Louis, Morris, 133, 141n, 308; and Abstract Expressionism, 215; *Burning Stain*, 210; essay on, 94–100, 209–12; exhibition of, 149–53; *Gamma*, 151–52; in Greenberg's collection, 182n; *Number 33*, 151; recognition of, 263; sweet colors in, 255
- Lowell, Robert, 261
- Lucie-Smith, Edward: Greenberg interview, 277–82
- Luminous art, 294
- Luncheon, The* (Manet), 244
- McCrea, Stanley, 161–63
- MacDonald, Murray, 169
- MacDonald-Wright, Stanton, 21
- Macgillivray, John, 160
- McIlhenny, Henry P., 29
- MacInnes, Colin, 278
- MacIver, Loren, 121
- McKay, Arthur, 155–58, 166, 195
- Mackenzie (Norman) Art Gallery, 150, 155–56, 159
- McMillan Gallery, 45
- McNeil, George, 24
- Madame Manet* (Manet), 244
- Magnasco, Allesandro, 141, 179
- Maillol, Aristide, 57, 308
- Manaray, Thelma, 169
- Manet, Edouard, 11, 123; acceptance of, 260; *Angelina*, 240; as Avant-Garde, 295; *Bar at the Folies-Bergère*, 244; *Blue Venice*, 244; *Bon Bock*, 244; *Dead Toreador*, 240; *Déjeuner sur l'herbe*, 241, 243–44; *Emilie Ambre in the Role of Carmen*, 240; *The Execution of Emperor Maximilian*, 244; exhibition of, 240–44; *The Fifer*, 244; and graphic art, 15; *Gypsy with a Cigarette*, 240; *The Luncheon*, 244; *Madame Manet*, 244; *Man with a Round Hat*, 240, 241; Matisse compared to, 220; as Modernist, 86, 89, 143; *Olympia*, 144, 241–42, 244; *Portrait of a Man*, 240; *The Portrait of Théodore Duret*, 244; *The Reader*, 244; *Women at the Races*, 244; *Young Woman*, 241; *Young Woman Reclining in Spanish Costume*, 240, 244
- Manningtree (Latham), 286

- Man with a Guitar* (Braque), 62
Man with a Round Hat (Manet),
 240, 241
 Marcks, Gerhard, 57
 Marin, John, 40–42, 167, 306
 Markell, Jack, 165
 Marlborough-Gerson Gallery, 276
 Martin, John, 207, 279
 Marx, Karl, 261, 304
 Masaccio, 102
 Masson, André: automatic drawing
 of, 112; automatic painting of,
 149; and Hofmann, 69–70; on
 Monet, 3
 Massys, Quentin, 106
 Mathieu, Georges, 177; and French
 abstract painting, 286; McKay
 compared to, 158; music and,
 81; and Painterly Abstraction,
 195; on postwar American art,
 280; and representation, 125;
 and Spickert, 162; and Tapié,
 141n
 Matisse, Henri, 308; *The Artist and
 His Model*, 220; attacks on, 75;
 and Avery, 41–43, 130, 213;
Bathers by a River, 22; and Cha-
 gall, 16, 18; essay on, 219–22;
 and Hofmann, 69–70; and
 Manet, 243; and Modernism,
 60; and Mondrian, 13; and
 Monet, 4; Munch compared to,
 272; and New York painting,
 20–22, 24–25, 53, 121, 304;
 and Picasso, 27–29, 31–32, 35,
 239; *Pink Nude*, 221; and Pol-
 lock, 109, 245; sculpture of, 57;
The Sheaf, 220; *Still Life with
 Three Vases*, 220; thin paint use,
 152; *White Plumes*, 220
 Matta y Echaurren, Roberto, 122,
 158, 164
 Maurer, Alfred Henry, 94
 Meier-Graefe, Julius, 231–32
 Memling, Hans, 103
Menand III (Smith), 224
 Merleau-Ponty, Maurice, 142
 Meryon, Charles, 15
 Messer, Margaret, 172
Métamorphose (Sima), 286
 Michalcheon, George, 163
 Michelangelo, 31, 102, 198
 Middleton, Janet, 163
 Millares, 285
 Miller, F. J., 172
 Millott, Bill, 173
 Milne, David Brown, 166
 Minimalism, 252–56, 263, 281,
 288–90, 294, 307–8, 310
 Miró, Joan: automatic drawing of,
 112; automatic painting of, 149;
 collages of, 65; at Dublin exhibi-
 tion, 287; and Goossen, 131;
 and Hofmann, 69–70; linear
 quality of, 193; and New York
 painting, 20–22, 24, 121,
 212–13, 304; and Picasso, 31;
 and Pollock, 109
 Miskuska, Frank, 164
 Mitchell, Janet, 163
 Mitchell, Joan, 164
 Modernism, 85–94, 131–32, 143
 “Modernist Painting” (Greenberg),
 xv, 85, 131
 Modigliani, Amedeo, 57, 114
 Mol, Leo, 173
 Mondrian, Piet, 118, 142, 310;
 and Abstract Expressionism,
 128; attacks on, 75; *Broadway
 Boogie-Woogie*, 14; and Hofmann,
 69; and Janis, 53–54; linear
 quality of, 193, 196; as Modern-
 ist, 87, 90–91; “Natural Reality
 and Abstract Reality,” 13; and
 Newman, 55, 132; *New York
 City*, 14; and New York paint-
 ing, 20–22, 121, 124, 212,
 304; old masters compared to,
 82; and Picasso, 29, 31–32; *Piet
 Mondrian* (Seuphor), 11–14; Pol-
 lock compared to, 110, 246–48;
 and representation, 56; *Victory
 Boogie-Woogie*, 14
 Monet, Claude: and “action” paint-
 ers, 141; Avery compared to, 43;
 large format in later works of,
 97; later works of, 3–11; and
 Manet, 240; Mondrian compared
 to, 90; and Still, 130; Turner
 compared to, 231; *Water Lilies*,
 3, 10–11, 255
 Montreal, 153
 Moore, George, 244
 Moore, Henry, 207, 279

- Moreau, Gustave, 221
 Morrice, James Wilson, 166
 Morris, George L. K., 20, 122, 124, 212
 Morris, Robert, 256
 Morton, Douglas, 156, 159
 Moses, Grandma, 108
 Motherwell, Robert, 308; Bennington College exhibition, 150; in Greenberg's collection, 182n; and Janis, 53; and New York painting, 23, 213; painterliness of, 129, 195
 Motton, F. Douglas, 163
Mountains and Sea (Frankenthaler), 96
 Moy, Seong, 164
 Mozart, Wolfgang Amadeus, 269
 Mulcaster, Wynona, 170
 Müller, Robert, 277
 Munch, Edvard, 271, 305
 Municipal Gallery of Modern Art (Dublin), 283
 Murray, Robert, 173
 Musée de l'Art Moderne (Paris), 108
 Museum of Modern Art, 3, 20, 26, 46, 53, 62, 67, 149
 Nabis, 296
Nation (magazine), 3n, 19n.1, 116
 National Gallery (Dublin), 283
 National Gallery (London), 279
 National Museum (Dublin), 284–85
 "Natural Reality and Abstract Reality" (Mondrian), 13
 Neo-Classicism, 30–31
 Neo-Impressionism, 90, 295
 Neo-Dada, 133–34
 Neo-Figurative art, 281, 294
 Neo-Realism, 262
 Nelverson, Louise, 217
New American Painting (exhibition), 67
 Newman, Barnett, 142, 248, 252, 266, 306, 308; and Abstract Expressionism, 129–33, 195, 214, 297; Bennington College exhibition, 150; at Dublin exhibition, 286; at Emma Lake workshop, 155–56, 174; exhibition of, 54–55; in Greenberg's collection, 182n; and Louis, 96; and New York painting, 23; and Noland, 99; and Reinhardt, 255; and Truitt, 290
New Problem (Noland), 151
Newsweek (magazine), 261
 New York City: as art center, 305; New York painting, 19–26, 95, 109, 121–24, 128–29, 157, 212–13, 303–5
New York City (Mondrian), 14
New York Review of Books, 187
New York Times, 100, 114, 115, 117, 204, 259
 Nicholson, Ben, 286
 Nicoll, Marion, 162
Night Fishing at Antibes (Picasso), 31
 Noland, Kenneth, 133, 308; and Abstract Expressionism, 215; essay on, 94–100; exhibition of, 149–53; *Gift*, 151; in Greenberg's collection, 182n, 277; Minimalism, 256; *New Problem*, 151; *Swing*, 286
 Nolde, Emil, 69
Norm and Form (Gombrich), 257–59
 Nourry, J. P., 169
 Novelty art, 252, 254–56, 263–64, 281, 288, 300
Number 33 (Louis), 151
Number 27 (Pollock), 245
 Olitski, Jules, 134, 308; and Abstract Expressionism, 215; exhibition of, 149–53; in Greenberg's collection, 182n, 277; Judd compared to, 310; sweet colors in, 255; at Venice Biennale, 228–30
Olympia (Manet), 144, 241–42, 244
 Op art, 252, 254, 256, 262, 281, 288, 294
 Orangerie (Paris), 3–4, 10
 Orozco, José Clemente, 109
 Osorio, Alfonso, 46
 Ottawa, 153
 Owen, Violet, 169
 Paar, Jack, 107
 Painterly Abstraction, 179–81, 192–97

- Painting: abstract, 56, 75–84, 87, 97, 154–65, 176–81, 212–16, 266; action painting, 136–42, 146–49, 178, 193; American, 94, 212–16, 306; automatic, 149; and the avant-garde, 296; drip painting, 111, 246–48; Flemish Primitives, 101–6, 201; Informel painting, 176–78, 193, 230, 262, 285, 294, 296, 301–2; landscape, 165–72; limitations of the medium, xv; Modernist, 85–94, 131–32; New York painting, 20–26, 95, 109, 121–24, 128–29, 157, 212–13; Painterly Abstraction, 179–81, 192–97; Paleolithic, 92; photography compared to, 187; in Prairie Canada, 153–72; representational, 77–78, 82, 87–88, 118–19, 121, 124–27, 182; and sculpture, 60, 310; *tachisme*, 262, 294, 296
- Painting of the High Renaissance in Rome and Florence* (Freedberg), 197
- Palmer, Frank, 163, 168
- Palmer, Samuel, 25
- Panofsky, Erwin, 275
- Paris: abstract art crisis, 176–77; academy and avant-garde in, 299; and American art, 135, 139, 214, 280; as art center, 305, 308; Atget photographs of, 184; and New York painting, 20–22, 25–26, 303–5
- Parker, Raymond, 95–96
- Parris, Mary, 169
- Parrish, Maxfield, 118, 134
- Parsons (Betty) Gallery, 45, 53
- Participatory art, 294
- Partisan Review* (magazine), 19, 116, 124, 145n
- Pasmore, Victor, 286
- Pastoral* (Picasso), 34
- Patton, Harold P., 163
- Perehudoff, William, 159, 170–71
- Peridot Gallery, 251
- Perrott, Stanford, 163
- Peters, Kenneth, 156–57
- Peto, John Frederick, 126
- Phenomenology, 144, 146
- Philadelphia Museum of Art, 240
- Photographs by Cartier-Bresson*, 183–87
- Photography, 183–87, 258, 271
- Picabia, Francis, 21
- Picasso, Pablo, 308; *An Anatomy*, 235; *Artist and His Model*, 238; attacks on, 75; and Bruce, 164; *Bullfight*, 29; and Chagall, 15–16; *Charnel House*, 235–37; *Chimneys of Vallauris*, 31; col-lages of, 58, 61–65; *Crucifixion*, 30; Cubism of, 26–27, 30–33, 236–37; as cultural hero, 261; at Dublin exhibition, 285–87; *Les Enfants*, 237; exhibition of, 26–35, 234–39; on experimen-tation, 307; *Femme au bord de la mer*, 238; *Femme nue*, 238; *Girl Before a Mirror*, 110; and Gott-lieb, 33n, 37; *Guernica*, 31–32, 235–37; and Hofmann, 68, 70; and Johns, 126; *The Kitchen*, 33–34, 37; *Korean Massacres*, 31; and Manet, 243; Matisse com-pared to, 219, 222; Mondrian compared to, 13; and Monet, 4; and New York painting, 20–22, 53, 121, 124, 213; *Night Fishing at Antibes*, 31; old masters com-pared to, 82; *Pastoral*, 34; and Pollock, 109–10; *Serenade*, 34; and Smith, 228; *Still Life with Black Bull's Head*, 28; *The Studio*, 34; *Tête de femme assise No. 3*, 238; *Three Dancers*, 29–30; *Ver-sion L*, 237; *War and Peace*, 31; *Winter Landscape*, 31; *Woman by a Window*, 34; *Woman in Green*, 34; *Woman in Rocking Chair*, 34; “Women of Algiers” series, 237; *Women of Algiers, after Dela-croix*, 34
- Piero della Francesca, 90, 92, 102
- Piet Mondrian* (Seuphor), 11–14
- Pink Nude* (Matisse), 221
- Pissarro, Camille, 4, 6, 9
- Poetry Reading* (Avery), 41
- Poindexter Gallery, 23–25
- Poliakoff, Serge, 286
- Pollock, Charles, 45, 47, 113
- Pollock, Jackson, 118, 254, 306, 308; and Abstract Expression-

- Pollock, Jackson (*continued*)
 ism, 122–24, 128, 213–14;
 abstract painting of, 81; acci-
 dentalness in, 251–52; anti-
 “formalist” criticism of, 270;
 attacks on, 75; Bennington Col-
 lege exhibition, 150; Canadians
 influenced by, 157; *Cathedral*,
 246; and Cubism, 110, 141,
 247; as cultural hero, 261; and
 de Kooning, 45, 113, 249–50,
 251; drip painting of, 246–48;
 essay on, 44–46, 47, 107–14;
 exhibition of, 245–50; and
 Greenberg, 115, 310; in Green-
 berg’s collection, 182n; and
 Hofmann, 68, 70, 74; and Janis,
 52–53; and Louis, 96–97, 152;
 and New York painting, 19,
 22–24; and Noland, 98–99;
Number 27, 245; Picasso on, 35,
 238; and Post Painterly Abstrac-
 tionists, 195–96; recognition of,
 263; slapdashness of, 179; *Totem I*,
 70, 246; writing on, 135–38,
 140–48, 209
- Pop art: and Abstract Expression-
 ism, 215; as avant-garde,
 262–63, 294, 302; decline of,
 281–82; Greenberg on, 307;
 and Minimalism, 288–89; and
 Painterly Abstraction, 194, 197;
 and photography, 184; Proto-
 Pop, 252, 263; sculpture, 217,
 252, 254, 256
- Portrait of a Man* (Manet), 240
- Portrait of Théodore Duret* (Manet),
 244
- Post-Impressionism, 29, 260,
 295
- Pratt, Leon, 228
- Pre-Raphaelites, 242
- Preuves* (magazine), 176–77, 181
- Prey* (Hofmann), 72
- Primary Structures. *See* Minimalism
- Primo Piano I* (Smith), 226
- Proto-Pop, 252, 263
- Proust, Marcel, 4
- Putzel, Howard, 45, 113, 213;
Homage to Howard Putzel, 70
- Quercia, Jacopo della, 192
- Rankin, Joan, 160
- Raphael, 92, 118, 198, 201, 254,
 268, 310
- Rauschenberg, Robert, 214–15,
 251–52, 254, 285, 296, 306
- Raysse, Martial, 281
- Read, Sir Herbert, 108, 139–41,
 144, 145–49, 259, 280
- Reader, The* (Manet), 244
- Regina: abstract painting, 154–59;
 landscape painting, 172; sculp-
 ture, 173
- Regina Five, 156–59
- Reichert, Donald, 164–65
- Reinhardt, Ad, 24, 251–52,
 254–55
- Rembrandt, 32, 78–79, 83, 92,
 142, 195, 247–48
- Renoir, Pierre: and Manet, 240;
 and Monet, 4, 8; sculpture of,
 57; Turner compared to, 232
- Representational painting: and
 Abstract Expressionism, 121,
 124–27; and abstract painting,
 82; experience of, 118–19;
 Greenberg’s favorite painters,
 182; literature compared to,
 77–78; and Modernism, 87–88
- Resnick, Milton, 24
- Rest on the Flight into Egypt* (David),
 103
- Reynolds, Sir Joshua, 230–31, 279
- Rice-Pereira, I., 212
- Richards, Jean, 161
- Rimbaud, Arthur, 138
- Riopelle, Jean-Paul, 158, 166
- Roberts, Goodridge, 166, 168–69,
 182
- Robins, Daniel, 209–11
- Robinson, Clifford, 163
- Rockwell, Norman, 268
- Rodin, Auguste, 57, 192, 308
- Rogers, Otto Donald, 159, 162,
 170
- Romanticism, 295
- Rosa, Salvador, 269–70
- Rosc* (exhibition), 284–88
- Rosenberg, Harold, 112; “Action
 Painting,” 136–42, 144,
 147–49; *The Tradition of the
 New*, 145
- Rosenberg, Paul, 41

- Rosenborg, Ralph, 121
 Roszak, Theodore, 216
 Rothko, Mark, 308; and Abstract Expressionism, 129–33, 195, 213; and de Kooning, 126; Goldwater on, 143; and Janis, 53; and Louis, 96; and New York painting, 22–23; and Reinhardt, 255
 Rouault, Georges, 15
 Royal Dublin Society, 284
 Rubens, Peter Paul, 83, 92, 119, 210
 Rubin, William, 95–96, 98–99, 126
 Ruskin, John, 102, 272
 Ryder, Albert Pinkham, 25, 39, 94, 109, 306
 Sacilotto, Deli, 162
St. Anthony (Bosch), 106
St. Francis Receiving the Stigmata (van Eyck), 104
 Sandberg, Willem, 284
 San Francisco: as art center, 305; Museum of Art, 46
 Sartre, Jean-Paul, 136, 138, 142
 Saskatchewan, 149–50, 217–18; Saskatoon, 159–60, 170–74
 Saskatoon: abstract painting, 159–60; landscape painting, 170–72; sculpture, 173–74
Saturday Evening Post (magazine), 84
 Schapiro, Meyer, 218; *Chagall's Illustrations for the Bible*, 15–18
 Schneider, Pierre, 176–77
 Schnitzler, Max, 24
 Schoenberg, Arnold, 77
 Schubert, Franz, 282
 Schwitters, Kurt, 65
 Scott, Michael, 283–84
 Scott, Tim, 277–79
 Scott, William, 280
 Sculpture: abstract, 75–84, 205–8, 216–17, 250–56; American, 216–17, 280–81; American and European compared, 305; British, 277; of Caro, 205–8; Cubist, 58, 216; and Flemish Primitives, 105; of Matisse, 57; modern, 55–61; and painting, 60, 88, 310; of Picasso, 35, 235; Pop art, 217, 252, 254, 256; of Prairie Canada, 172–75; of the sixties, 250–56; of Smith, 188–92, 222–28; of Truitt, 288–91
Self-Portrait with Sister (Steichen), 185
 Semenoff, Nicholas, 170
Serenade (Picasso), 34
 Seuphor, Michel: *Piet Mondrian*, 11–14
 Seurat, Georges, 4, 10, 260, 295
 Shaped Canvas school, 253, 294
Sheaf, The (Matisse), 220
 Sima, Joseph: *Métamorphose*, 286
 Siqueiros, David, 109
 Sisley, Alfred, 4, 9
 Sloan, John, 306
 Smith, David, 172; “Agricola” series, 189; and American abstract sculpture, 216, 305; and art of the sixties, 297; *Becca*, 227; Caro compared to, 205–6, 277, 289; clean contours of, 251; *Cubi I*, 224; *Cubi XXIII*, 225, 228; *Cubi XXVI*, 228; essay on, 188–92, 222–28; Greenberg on, 115; in Greenberg’s collection, 182n; *Menand III*, 224; *Primo Piano I*, 226; *Tanktotem IX*, 223; “Tanktotem” series, 189, 227; two-dimensional sculpture of, 59; *Untitled*, 225–26, 226; “Voltri-Bolton Landing” series, 189–92, 227; *Voltri-Bolton I*, 227; *Wagon II*, 225; *Zig IV*, 223
 Smith, Tony, 278
 Snow, John, 163, 168
 Social Realism, 19
 Sonderborg, 286
 Soulages, Pierre, 158, 285
 Soutine, Chaim, 72, 123, 179
 Spickett, Ronald, 162–63
 Steichen, Edward: *A Life in Photography*, 183–87; *Self-Portrait with Sister*, 185
 Steiner, Michael, 256
 Stella, Frank, 215, 287
 Stella, Joseph, 24
 Stevenson, W. L., 168
 Still, Clyfford: and Abstract Ex-

- Still, Clyfford (*continued*)
 pressionism, 129-33, 195,
 213-14; as "action" painter,
 141; and Hofmann, 70; and
 Louis, 96-97; and McKay, 158;
 and New York painting, 23; and
 Reinhardt, 255
- Still Life with Black Bull's Head*
 (Picasso), 28
- Still Life with Three Vases* (Matisse),
 220
- Still Life with Violin and Palette*
 (Braque), 62
- Stobbaerts, Jan, 266
- Stravinsky, Igor, 261
- Studio, The* (Picasso), 34
- Studio International* (magazine), 281
- Sturdee, Kenneth, 163
- Sugai, Kumi, 125
- Summer Glory* (Hofmann), 71
- Suprematism, 196
- Surrealism, 30, 260, 296, 301
- Sweeney, James Johnson, 284
- Swinden, Albert, 212
- Swing* (Noland), 286
- Swinton, George, 164, 167, 171
- Systems art, 294
- Tachisme*, 262, 294, 296
- Takanobu, 143
- Tal Coat, Pierre, 286
- Talent 1950* (exhibition), 100, 218
- Tanktotem IX* (Smith), 223
- "Tanktotem" series (Smith), 189,
 227
- Tapié de Céleyran, Michel,
 141-42, 145, 280
- Tápies, Antoni, 125, 286
- Tascona, Anthony, 164
- Tate Gallery (London), 107
- Taylor, Basil, 139
- Taylor, John B., 161
- Temps Modernes, Les* (Paris), 116
- Tenth Street touch, 160, 162,
 194-95
- Tête de femme assise No. 3* (Picasso),
 238
- 30's, *The: New York Painting* (exhi-
 bition), 23-25
- Thomas, Dylan, 108-9, 112, 114
- Three Dancers* (Picasso), 29-30
- Tibor de Nagy Gallery, 100
- Tillman, Joseph, 163
- Time* (magazine), 261, 271
- Tinguely, Jean, 253
- Tintoretto, 179
- Titan* (Caro), 207
- Titian, 83, 92, 118
- Tobey, Mark, 121, 193, 285-86;
Composition, 285; *Tundra*, 285
- Tolstoy, Leo, 269
- Tomlin, Bradley Walker, 37, 214
- Tonnancour, Jacques Godefroy de,
 166
- Toronto, 153
- Totem I* (Pollock), 70, 246
- Tradition of the New* (Rosenberg),
 145
- Truitt, Anne, 255-56, 288-91
- Tucker, William, 277
- Tundra* (Tobey), 285
- Turel, Margaret, 170-71
- Turner, J. M. W., 207, 279;
J. M. W. Turner (Lindsay),
 230-34
- Twoikov, Jack, 24, 214
- Uccello, Paolo, 90, 92
- Undulating Expanse* (Hofmann), 72
- Ungstad, Rolf, 163
- Untitled* (Smith), 225-26, 226
- Valentine Gallery, 22
- Van Baldass, Ludwig, 104
- Vancouver, 153
- Van der Goes, Hugo, 102
- Van der Weyden, Rogier, 105
- Van Doesburg, Theo, 13
- Van Eyck, Jan, 102, 104; *St. Fran-
 cis Receiving the Stigmata*, 104
- Van Gogh, Vincent: acceptance of,
 260; attacks on, 75; as avant-
 garde, 295; and Manet, 243; and
 Monet, 4, 10; Pollock compared
 to, 114
- Van Velde, Bram, 286
- Varley, Frederick, 166
- Vasarely, Victor, 281, 286, 297
- Vasari, Giorgio, 200
- Velasquez, Diego, 79, 143,
 269-70
- Venturi, Lionello, 10; *Chagall*,
 15-18
- Vermeer, Jan, 92, 118, 258
- Version L* (Picasso), 237
- Victory Boogie-Woogie* (Mondrian), 14

- Vision of Paris* (Atget), 183–87
Visit of the Magi (Leonardo da Vinci), 307
Vogue (magazine), 250, 265, 291
 Vollard, Ambroise, 15
 “Voltri-Bolton Landing” series (Smith), 189–92, 227
Voltri-Bolton I (Smith), 227
 Von der Ohe, Katie, 173
 Vuillard, Edouard, 4, 151, 296

 Wagner, Richard, 81
Wagon II (Smith), 225
 Wahl, Jean: *The Word is Graven*, 18
 Waldmueller, Ferdinand Georg, 266
 Walpole, Horace, 279
War and Peace (Picasso), 31
 Warhol, Andy, 282
Water Lilies (Monet), 3, 10–11, 255
 Watteau, Antoine, 92
 Weegee, 187
 Weidle, Wladimir, 176
 Welch, William, 168
 Whillier, Wayne K., 163
 Whistler, James McNeill, 107
 Whitechapel Gallery, 205, 278
White Plumes (Matisse), 220
 Whitman, Walt, 108
 Whitney Museum, 74
 Wiegand, Charmion de, 12
 Wight, Frederick S., 40
 Willer, James, 164
 Williams, Richard, 173
 Williams College, 46
 Winnipeg: abstract painting, 163–65; landscape painting, 165–68; sculpture, 173
 Winnipeg Art Gallery, 165
 Winnipeg Art Gallery Association, 167

Winter Landscape (Picasso), 31
 Witkin, Isaac, 277
 Wolff, Albert, 177–78
 Wölfflin, Heinrich, 123, 192, 258, 275, 294
 Wols, 125, 193
Woman (de Kooning), 287
Woman by a Window (Picasso), 34
Woman in Green (Picasso), 34
Woman in Rocking Chair (Picasso), 34
Woman Ocher (de Kooning), 287
Women at the Races (Manet), 244
 “Women of Algiers” series (Picasso), 237
Women of Algiers, after Delacroix (Picasso), 34
 “Women” series (de Kooning), 124, 128
 Wood, George, 163
 Wood, Grant, 263
Word is Graven (Wahl), 18
World Through My Eyes (Feininger), 183–87
 Wotruba, Fritz, 57, 277
 WPA Art Project, 19–20, 45, 113, 213
 W. R. Grace & Co., 284
 Writing on art, 135–49, 178
 Wyeth, Andrew, 182, 261, 306

 Youngerman, Jack, 95
Young Woman (Manet), 241
Young Woman Reclining in Spanish Costume (Manet), 240, 244

 Zandmer, Ursula, 169
 Zao Wou-Ki, 285
Zig IV (Smith), 223