

ROBERT
MOTHERWELL

Content

Barkat Contemporary, Robert Motherwell – Elegy

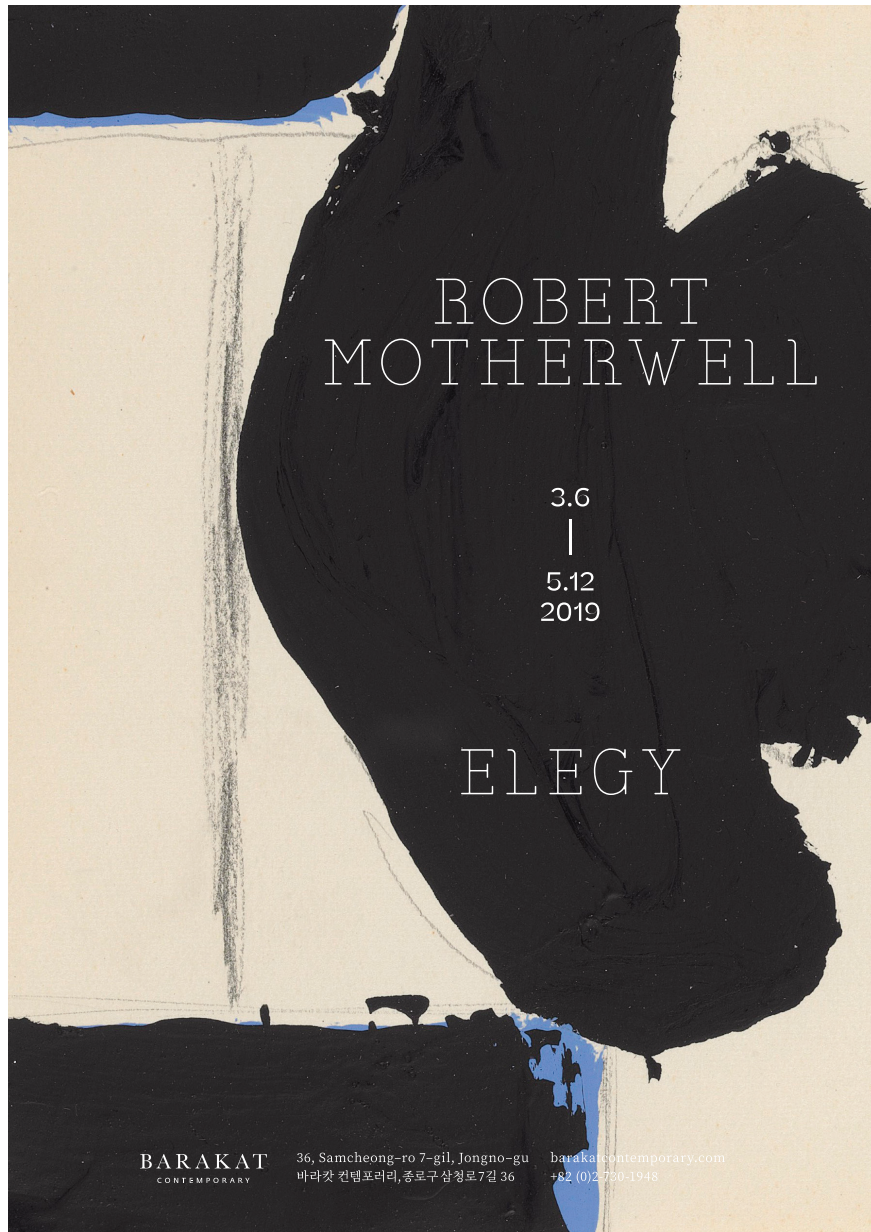
Robert Motherwell Biography

Essay by art critic Jin Sang YOO

Selected Solo Exhibition

Major Museum Collection

Selected Museum Collection



ROBERT
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2019

ELEGY

BARAKAT
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36, Samcheong-ro 7-gil, Jongno-gu
바라캣 컨템포러리, 종로구 삼청로7길 36

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Robert Motherwell

Elegy to the Spanish Republic No. 130, 1974-75

Acrylic on canvas, 243.8 x 304.8 cms (96 x 120 ins)



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Provenance:

Knoedler Gallery, New York
Collection of Irma and Norman Braman, 1981
Acquired from the above by the present owner

Exhibited:

Tampa Museum of Art, *Tampa, Icons of Postwar Art: Painting and Sculpture from the Norman and Irma Braman Collection*, 1985.
Bernard Jacobson Gallery, London, *Robert Motherwell: A Centenary Survey of Major Works*, 24 January - 25 April 2015
Dominique Levy Gallery, New York, *Robert Motherwell: Elegy to the Spanish Republic*, 4 November 2015 - 9 January 2016
Bernard Jacobson Gallery, London, *Robert Motherwell: Abstract Expressionism*, 16 September - 26 November 2016

Literature:

Turner, E. "The Bramans: The Happy Look" in *Artnews*, March 1989 (illustrated, p. 108).
Flam, J., Rogers, K., Clifford, T., 2012. *Robert Motherwell Paintings and Collages: A Catalogue Raisonné 1941 – 1991*. New Haven: Yale University Press. Volume 2, Page 404, Cat.rais.no. P817.

Essay:

Begun in 1974, this painting took its basic composition from an earlier, small-scale work, *Spanish Elegy with Orange No. 5*. This work is one of a group of eight large-scale *Elegy* paintings that were conceived as two groupings of four *Elegies*, some composed in black and white and some in colour, that were meant to explore different

possible spatial structures within the series. (see Hobbs 1975b, p. 281)
The first group of four would include this work along with *Elegy to the Spanish Republic No.128, No. 129, No.131* the second group would include *Elegy to the Spanish Republic No. 132- No.134*.

As the series developed, however, Motherwell more or less abandoned the concept. Sometime in 1975, after June, Motherwell added the red, blue and white paint in the upper left, and the white vertical band on the right hand side of the picture.

Information:

Signed, 'R. Motherwell' lower left (recto) Inscribed #130 on the reverse Artist' Studio Number P74/75-2537

Related Museum Collection:

At Five in the afternoon, 1948-49, Casein and graphite on paperboard, 38.1 x 50.8 cm, Collection of the Estate of Helen Frankenthaler
Elegy to the Spanish Republic No.1, 1948, Ink on Paper, 27.3 x 21.6 cm, The Museum of Modern Art, New York
Elegy to the Spanish Republic XXXIV, 1953-53, Oil on Canvas, 203.2 x 254 cm, Albright-Knox Art Gallery, Buffalo, N.Y. Gift of Seymour H. Knox, Jr., 1957
Elegy to the Spanish Republic No.35, Oil and Manga on Canvas, 203.8 x 254.6 cm, The Metropolitan Museum of Art, The Muriel Kallis Steinberg Newman Collection, Gift of Muriel Kallis Newman, in memory of Albert Hardy Newman, 2006
Elegy to the Spanish Republic No.54, 1957-61, Oil, Charcoal, and chalk on Canvas, 177.8 x 229.2 cm, The Museum of Modern Art, New York. Given anonymously

Elegy to the Spanish Republic No.70, 1961, Oil on Canvas, 175.3 x 289.6 cm, The Metropolitan Museum of Art. Anonymous Gift, 1965

Elegy to the Spanish Republic, 1958-61, Oil and Charcoal on Canvas, 172.7 x 252.7 cm

Philadelphia Museum of Art. Gift (by exchange) of Miss Anna Warren Ingersoll and partial gift of the Dedalus Foundation Inc., 1998

Elegy to the Spanish Republic No.78, 1962, Oil and Manga on Canvas, 180.3 x 335.9 cm, Yale University Art Gallery.

Elegy to the Spanish Republic No.108, 1966, Oil and Acrylic on Canvas, 213.4 x 373.4 cm, Dallas Museum of Art. The Art Museum League Fund

Elegy to the Spanish Republic No.100, 1962-75, Oil on Canvas, 213.4 x 609.6 cm, Los Angeles County Museum of Art. Purchased with funds provided by the Art Museum Council and gift of the Dedalus Foundation

Elegy to the Spanish Republic No.110, 1971, Acrylic with graphite and charcoal on canvas, 208.3 x 289.6 cm, Solomon R. Guggenheim Museum New York, Gift Agnes Gund

Elegy to the Spanish Republic No.126, 1972-75, Acrylic on Canvas, 197.5 x 508.6, University of Iowa Museum of Art. Purchased with the aid of funds from The National Endowment for the Arts with matching funds and partial gift of the artist

Elegy to the Spanish Republic No.171, 1988-89, Acrylic on Canvas, 213.4 x 426.7 cm, Collection of the Modern Art Museum of Fort Worth. Museum purchase, The Friends of Art Endowment Fund

Elegy to the Spanish Republic No.172 (With Blood), 1989-90, Acrylic and Oil Stick on Canvas, 213.4 x 304.8 cm, Denver Art Museum Collection

Robert Motherwell

A View No.1, 1958

Oil on Canvas, 206.1 x 264.2 cm

(81 1/10 x 104 in)



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Provenance:

Mr. & Mrs. John Murray Cuddihy, 1959.
Andre Emmerich Gallery, New York, 1978
IBM Collection, Armonk, N.Y., 1980.
La Colección Jumex, Mexico City, 1995.
Acquired from the above by the present owner

Exhibited:

Sidney Janis Gallery, New York, Robert Motherwell, March 1959, no. 2.
Museum of Modern Art, New York, Robert Motherwell, 1965, no. 42 (illustrated, p. 29). This exhibition later travelled to Stedelijk Museum, Amsterdam, no. 37, (illustrated, n.p.); Whitechapel Art Gallery, London; Palais des Beaux Arts, Brussels; Museum Folkwang, Essen and Galleria Civica d'Arte Moderna, Turin.
Museum of Modern Art, New York, Robert Motherwell: Works on Paper, 1965 (circulating); shown in San Francisco only.
Museo de Arte Moderno, Mexico City, Robert Motherwell: Retrospectiva del gran Pictor Norteamericano, 1975, no. 13.
Städtische Kunsthalle Dusseldorf, Dusseldorf, Robert Motherwell, 1976, no. 18 (illustrated, p. 102). This exhibition later travelled to Galleriet Kulturhuset, Stockholm and Museum des 20. Jahrhunderts, Vienna.
Musée d'Art Moderne de la Ville de Paris, Paris, Robert Motherwell: Choix de Peintures et collages, 1977.
William Benton Museum of Art, University of Connecticut, Storrs, 1979, no. 11 (illustrated).

Albright-Knox Gallery, Buffalo, Robert Motherwell, 1983, no. 30 (illustrated, p. 74). This exhibition later travelled to Los Angeles County Museum of Art, Los Angeles (work not shown); San Francisco Museum of Modern Art, San Francisco; Seattle Art Museum, Seattle and Corcoran Gallery of Art, Washington D. C.
Solomon R. Guggenheim Museum, New York, Robert Motherwell, 1984, no. 34.
Fundació Antoni Tàpies, Barcelona, Motherwell, 1996, no. 22 (illustrated, p. 115). This exhibition later travelled to Museo Nacional Centro de Arte Reina Sofia, Madrid.
Museum Fridericianum, Kassel, Documenta II, 1959, no. 2 (illustrated, p. 286).
IBM Gallery of Science and Art, New York, 50 Years of Collecting Art at IBM, 1989.
Bernard Jacobson Gallery, London, Robert Motherwell: A Centenary Survey of Major Works, 24 January - 25 April 2015.

Comment:

Speaking of the Ciew Paintings in a 1961 interview, Motherwell told Rudi Blesh "About the title, I meant it as a view, a point of view, one way of looking at painting." (See *Writings by the Artist*)
As many of Motherwell's series, the numbering of the View series is irregular, and some of the works in it were changed into altogether different works.

Literature:

Haftmann, W. "On the Content of Contemporary Art" in *Quadrum*:

- Revue Internationale d'art moderne 7, 1959 (illustrated, p. 15).
 It is, no. 3 winter - spring 1959 (illustrated, p. 72).
 Edgar, N. "The Satisfactions of Robert Motherwell" in Artnews, October 1965 (illustrated, p. 40, fig. 5).
 Fabri, R. "First Motherwell Retrospective" in Today's Art, November 1965 (illustrated, p.9).
 Hudson, A. "Viewpoint on Art: Hanging Dims Motherwells Show" in Washington Post, 10 October 1965, (illustrated, p.7).
 Arnason, H. H. "Robert Motherwell: The Years 1948 to 1965" in Art International, 20 April 1966 (illustrated, p. 35).
 Robert Motherwell: Bilder und Collagen, 1967-1970, exh. cat., Galerie im Erker, St. Gallen, 1971 (illustrated, p. 13).
 Acha, J. "Robert Motherwell" in Plural (Universidad Nacional Autonoma de Mexico), 6 May 1975 (illustrated, p. 82).
 Pleyner, M. "Peinture et poésie ou a leçon de Robert Motherwell" (text in French). Art Press (Paris) no. 19, July – August 1975 (illustrated p. 9).
 Arnason, H.H., 1977. Robert Motherwell. Notes to the plates by Robert Motherwell. Preface by Bryan Robertson. 1st ed. New York: Harry N. Abrams. Pp.49 – 50, illustrated p. 51 (pl. 25, in exhibition).
 Moore, J. "Robert Motherwell: The Purist" (includes artist's statement) in NewPaper 3, no. 108, 28 May – 4 June 1980 (illustrated, p. 3).
 Arnason, H.H., 1982. Robert Motherwell (includes a reprinted 1977 interview with the artist at the New School for social Research). Introduction by Dore Ashton; notes to the plates by Robert Motherwell; interview by Barbaralee Diamonstein. 2nd ed. New York: Harry N. Abrams. Pp. 49-50, illus. p. 50 (pl. 42 in exhibition), illus. p. 63 (pl. 55 in exhibition), illus. p. 153 (pl. 193).
 Robert Motherwell, exh. cat., Albright-Knox Art Gallery, New York, 1983. P.13 (illustrated, p. 74).
 Sozanski, E. J. "A Retrospective of Motherwell's Abstract Works" in Philadelphia Inquirer, 16 December 1984 (illustrated, p. 16).
 Berman, A. "The Triumph of Abstract Expressionism" in Modern Maturity, no. 28, 1985 (illustrated, p. 65).
 Pleyner, M., 1989. Robert Motherwell. Translated by Mary Ann Caws. Paris: Daniel Papierski (illustrated in colour p. 98).
 Flam, J., 1991. Motherwell, Oxford: Phaidon Press (illustrated, n.p. pl. 43).
 Qin, Z.K. "The influence of Oriental Art and Ideas on Robert Motherwell's Work: An Investigation of Certain Affinities between His Work and Chinese and Japanese Calligraphy and Ink Painting" in M.A. thesis, Virginia Commonwealth University, 1996, no. 4 (illustrated, p. 70).
 Caws, M. A., 2003. Robert Motherwell: With Pen and Brush, London: Reaktion Books (illustrated, pp. 126 and 178).
- Information:
 Recto, upper right, incised: RM 58
 Verso not seen

Robert Motherwell

Elegy to the Spanish Republic No.60

Oil on paperboard, 29.2 x 36.8 cm

(7 x 9 2/5 in)



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Provenance:

Harriet Munchi Weiner, 1961
Martin Selig, 1983
Acquired from above by the present owner

Exhibited:

Sidney Janis Gallery, New York, Robert Motherwell, April 1961, cat. no. 8, illus. n.p.
Dominique Levy Gallery, New York, Robert Motherwell: *Elegy to the Spanish Republic*, 4 November 2015 - 9 January 2016

Comments:

when this work was shown at the Sidney Janis Gallery in 1961, it was erroneously dated to 1959 in the exhibition catalogue even though it is clearly signed "RM 60" at the upper right.

Literature:

Robert Motherwell, exhibition catalogue, Sidney Janis Gallery, New York, 1961 (cat. no. 8, illus. n.p.)
Flam, J., Rogers, K., Clifford, T., 2012. *Robert Motherwell Paintings and Collages: A Catalogue Raisonné 1941 – 1991*. New Haven: Yale University Press. Volume 3, p. 458-459, W111

Related Museum Collection:

At Five in the afternoon, 1948-49, Casein and graphite on paperboard, 38.1 x 50.8 cm, Collection of the Estate of Helen Frankenthaler
Elegy to the Spanish Republic No.1, 1948, Ink on Paper, 27.3 x 21.6 cm,

The Museum of Modern Art, New York. Gift of the artist
Elegy to the Spanish Republic XXXIV, 1953-53, Oil on Canvas, 203.2 x 254 cm, Albright-Knox Art Gallery, Buffalo, N.Y. Gift of Seymour H. Knox, Jr., 1957
Elegy to the Spanish Republic No.35, Oil and Manga on Canvas, 203.8 x 254.6 cm, The Metropolitan Museum of Art, The Muriel Kallis Steinberg Newman Collection, Gift of Muriel Kallis Newman, in memory of Albert Hardy Newman, 2006
Elegy to the Spanish Republic No.54, 1957-61, Oil, Charcoal, and chalk on Canvas, 177.8 x 229.2 cm, The Museum of Modern Art, New York. Given anonymously
Elegy to the Spanish Republic No.70, 1961, Oil on Canvas, 175.3 x 289.6 cm, The Metropolitan Museum of Art. Anonymous Gift, 1965
Elegy to the Spanish Republic, 1958-61, Oil and Charcoal on Canvas, 172.7 x 252.7 cm
Philadelphia Museum of Art. Gift (by exchange) of Miss Anna Warren Ingersoll and partial gift of the Dedalus Foundation Inc., 1998
Elegy to the Spanish Republic No.78, 1962, Oil and Manga on Canvas, 180.3 x 335.9 cm, Yale University Art Gallery.
Elegy to the Spanish Republic No.108, 1966, Oil and Acrylic on Canvas, 213.4 x 373.4 cm, Dallas Museum of Art. The Art Museum League Fund
Elegy to the Spanish Republic No.100, 1962-75, Oil on Canvas, 213.4 x 609.6 cm, Los Angeles County Museum of Art. Purchased with funds provided by the Art Museum Council and gift of the Dedalus Foundation

Elegy to the Spanish Republic No.110, 1971, Acrylic with graphite and charcoal on canvas, 208.3 x 289.6 cm, Solomon R. Guggenheim Museum New York, Gift Agnes Gund

Elegy to the Spanish Republic No.126, 1972-75, Acrylic on Canvas, 197.5 x 508.6, University of Iowa Museum of Art. Purchased with the aid of funds from The National Endowment for the Arts with matching funds and partial gift of the artist

Elegy to the Spanish Republic No.171, 1988-89, Acrylic on Canvas, 213.4 x 426.7 cm, Collection of the Modern Art Museum of Fort Worth. Museum purchase, The Friends of Art Endowment Fund

Elegy to the Spanish Republic No.172 (With Blood), 1989-90, Acrylic and Oil Stick on Canvas, 213.4 x 304.8 cm, Denver Art Museum Collection

Robert Motherwell

Elegy to the Spanish Republic No. 163, 1979-82

Acrylic and Conte crayon on board, 59.1 x 74.3 cm

(23 1/4 x 29 1/4 in)



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Provenance:

With Knoedler Gallery, Jan 1983

Ashley and Harriet Hoffman, March 1983

Exhibited:

Bernard Jacobson Gallery, London, Robert Motherwell: Abstract Expressionism, 16 September - 26 November 2016

Comments:

This painting was begun in 1979 as a black-and-white Elegy. In 1982, Motherwell added the pink and red paint on the left side of the canvas and reworked portions of the black forms. The painting was consigned to Knoedler & Company in January 1983 and sold that March.

Literature:

Flam, J., Rogers, K., Clifford, T., 2012. Robert Motherwell Paintings and Collages: A Catalogue Raisonné 1941 – 1991. New Haven: Yale University Press. Volume 2, p. 513, P1061

Essay:

Throughout his career Motherwell was drawn to automatism. However, unlike the Surrealists who believed art should be free of any conscious control, Motherwell sought to create a balance between automatism and formal beauty. Splashing, dropping, pouring, smudging, and doodling were all automatic elements of his technique and allowed him to find meaning within what emerged

through colour and paint. ‘The function of art, he wrote, is to express reality as felt. In saying this we must remember that ideas modify feelings... by feeling is meant the response of the “body-and mind” as a whole to the events of reality.’ The Elegy to the Spanish Republic series, was, according to Motherwell, not only about the Spanish civil war, but also a universal lament, a somber reflection on people struggling everywhere to gain freedom and independence.

Information:

Artist’s studio number: P79-2678

Signed upper left, incised: RM and verso R. Motherwell 1979

Related Museum Collection:

At Five in the afternoon, 1948-49, Casein and graphite on paperboard, 38.1 x 50.8 cm, Collection of the Estate of Helen Frankenthaler

Elegy to the Spanish Republic No.1, 1948, Ink on Paper, 27.3 x 21.6 cm, The Museum of Modern Art, New York.

Elegy to the Spanish Republic XXXIV, 1953-53, Oil on Canvas, 203.2 x 254 cm, Albright-Knox Art Gallery, Buffalo, N.Y. Gift of Seymour H. Knox, Jr., 1957

Elegy to the Spanish Republic No.35, Oil and Manga on Canvas, 203.8 x 254.6 cm, The Metropolitan Museum of Art, The Muriel Kallis Steinberg Newman Collection, Gift of Muriel Kallis Newman, in memory of Albert Hardy Newman, 2006

Elegy to the Spanish Republic No.54, 1957-61, Oil, Charcoal, and chalk on Canvas, 177.8 x 229.2 cm, The Museum of Modern Art, New York. Given anonymously

Elegy to the Spanish Republic No.70, 1961, Oil on Canvas, 175.3 x 289.6 cm, The Metropolitan Museum of Art. Anonymous Gift, 1965 and Oil Stick on Canvas, 213.4 x 304.8 cm, Denver Art Museum Collection

Elegy to the Spanish Republic, 1958-61, Oil and Charcoal on Canvas, 172.7 x 252.7 cm
Philadelphia Museum of Art. Gift (by exchange) of Miss Anna Warren Ingersoll and partial gift of the Dedalus Foundation Inc., 1998

Elegy to the Spanish Republic No.78, 1962, Oil and Manga on Canvas, 180.3 x 335.9 cm, Yale University Art Gallery.

Elegy to the Spanish Republic No.108, 1966, Oil and Acrylic on Canvas, 213.4 x 373.4 cm, Dallas Museum of Art. The Art Museum League Fund

Elegy to the Spanish Republic No.100, 1962-75, Oil on Canvas, 213.4 x 609.6 cm, Los Angeles County Museum of Art. Purchased with funds provided by the Art Museum Council and gift of the Dedalus Foundation

Elegy to the Spanish Republic No.110, 1971, Acrylic with graphite and charcoal on canvas, 208.3 x 289.6 cm, Solomon R. Guggenheim Museum New York, Gift Agnes Gund

Elegy to the Spanish Republic No.126, 1972-75, Acrylic on Canvas, 197.5 x 508.6, University of Iowa Museum of Art. Purchased with the aid of funds from The National Endowment for the Arts with matching funds and partial gift of the artist

Elegy to the Spanish Republic No.171, 1988-89, Acrylic on Canvas, 213.4 x 426.7 cm, Collection of the Modern Art Museum of Fort Worth. Museum purchase, The Friends of Art Endowment Fund

Elegy to the Spanish Republic No.172 (With Blood), 1989-90, Acrylic

Robert Motherwell

Homage to Catalonia, 1985

Acrylic on canvas, 61 x 91.4 cm

(24 x 36 in)



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Provenance:

Private Collection, 1986.
Private Collection, California, 1988.
Jonathan Novak Contemporary Art, Los Angeles, 2002.
Private Collection (acquired from the above) 2002.
Acquired from the above by the present owner

Exhibited:

Knoedler & Company, New York, Robert Motherwell: New Work, 1986, no. 20 (illustrated, n. p.).
Bernard Jacobson Gallery, London, Robert Motherwell: Black, 24th June - 11th September 2015.

Literature:

Mathew, R. "Motherwell's Still Center Where Black Is Life," in *Art/World*, 1986, Vol. 10, no. 7 (illustrated, p. 1).
Flam, J., Rogers, K., Clifford, T., 2012. *Robert Motherwell Paintings and Collages: A Catalogue Raisonné 1941 – 1991*. New Haven: Yale University Press. Volume 2, p. 537, Cat.rais.no. P1116

Essay:

This painting was begun in 1985 as a work from the Hollow Men series. By 1986 it had been repainted and given the title *Homage to Catalonia*, after George Orwell's 1938 book about his experiences in the Spanish Civil War.
A pivotal moment for Motherwell was in 1937 in San Francisco, where he heard Andre Malraux speak at a rally on the Spanish civil

war. There, Motherwell found a great moral issue that would drive his work for years. His elegies to the Spanish Republic have been a vehicle to express what Motherwell has called a 'funeral song for something one cared about'. This piece as the title denotes is an homage to Catalonia. He is best known for his *Elegy to the Spanish Republic* series, over 140 career-spanning works inspired by the 1930s Spanish Civil War. The tragedy of that conflict, in which an embattled, defiantly idealistic Spanish Republic was overwhelmed by the brutal fascist militia of Francisco Franco, gave Motherwell the impetus to dedicate a life's work to the cause of celebrating (and mourning) freedom. The fate of Spain, Motherwell believed, in losing democracy to dictatorship, was an emblem of a larger European struggle for freedom.

Information:

Signed with the artist's initials and dated 85 (recto) Signed and dated 1985 (verso)
Artist's studio number P85-3109; P85-3243

Related Museum Collection:

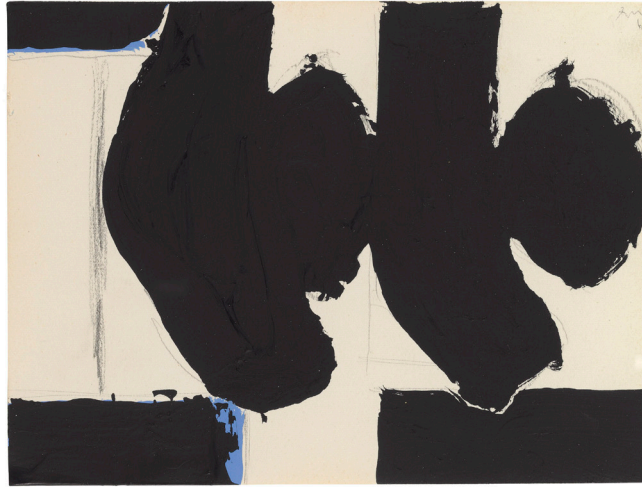
Afternoon in Barcelona, 1958, Acrylic and Oil on Canvas, 137.3 x 183 cm, Whitney Museum of American Art, Gift of Robert and Jane Meyerhoff
Catalonia, 1951, The Saint Louise Art Museum
Granada, 1948-49, Kykuit, Nationaal Trust for Historic Preservation. Nelson A. Rockefeller bequest.

Robert Motherwell

Elegy to the Spanish Republic No. 110C, 1968

Acrylic and graphite on paper, 15.2 x 20.3 cm

(6 x 8 in)



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Provenance:

Dedalus Foundation, New York, 1991 Pascal de Sarthe Fine Art, Scottsdale, 2004 Private Collection

Exhibited:

Art Museum, Princeton University, N. J., Robert Motherwell Recent Work, January-February 1973, p.75, no. 49.

Literature:

Flam, J., Rogers, K., Clifford, T., 2012. Robert Motherwell Paintings and Collages: A Catalogue Raisonné 1941 – 1991. New Haven: Yale University Press. Volume 3, Page 519, W275. Hobbs 1975b, p. 274, illus. n.p. (pl. 49).

Essay:

Robert Motherwell's Elegies series represent one of the iconic motifs of Abstract Expressionism. Based on a 1948 ink illustration the artist executed accompanying a Harold Rosenberg poem, "A Bird for every bird," the drawing shows the hypnotically repetitive patterning of ovoids and vertical beams. The stark contrast of the black ink on white paper references the symbolic use of the color black by artists such as Goya, Manet and Matisse to convey death, loss, and tragedy. Motherwell was quite affected by the turbulence of the Spanish Civil War and alludes to the Spanish republic in his Elegies. Motherwell's plumbing the depths of poetry, history, and primordial art in the Elegies is considered a hallmark of nascent Abstract Expressionist painting in its desire to "excavate" essential imagery of mankind.

Motherwell, who originally trained as a philosophy scholar and later became of the great editors of 20th century art documents, grasped very early on the crucial importance that in order to contribute meaningfully to the canon of modern art, one must create a principle of aesthetics. Through the surrealist concept of automatism, the artist finally found the creative principle that eventually governed his extraordinary artistic output and produced the Elegies, one of the most salient, immediate painterly images of 20th century abstract painting. In fact, he has alluded to the fact that each one of his Elegies begins as an automatic drawing, and certain shapes are then blocked to create the signature armature of the vertical bars and ovals. The Elegies seem to possess the power of an archetypal image, an image the mind already grasps on a subconscious level.

Motherwell's play of dualities of black and white as well as other dichotomies—the geometric versus the organic, chaos versus order, death versus life—was a condition of living through a tumultuous period in American history. During an interview, he vividly recalled the 1940s as the time when society was ordered by a set of contradictions. In Motherwell's Elegies, he not only discovered an incredibly elastic pictorial language that would communicate on multiple levels but also acknowledged these contradictions in a manner that would resonate in abstract form. The present work served as a model for a painting, Spanish Elegy with Orange No. 4.

Information:

Signed upper right 'RM 68' (recto)
Artist's studio number D68-3809

This work later served as a model for Spanish Elegy with Orange No. 4 (Paintings and Collages: A Catalogue Raisonné 1941 – 1991. p.645).

Related Museum Collection:

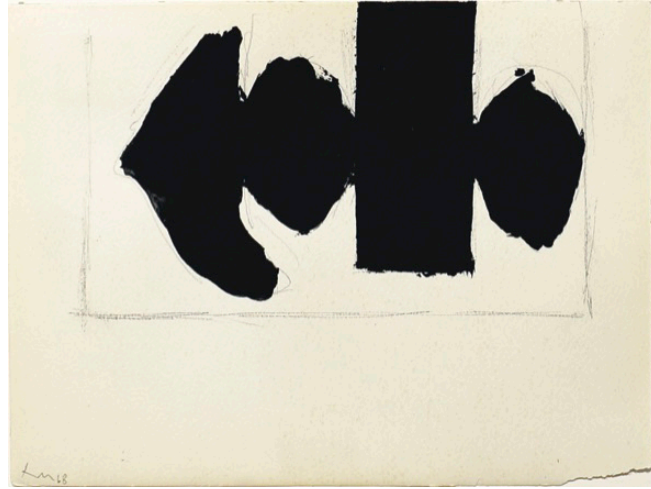
Elegy to the Spanish Republic No.110, 1971, Acrylic with graphite and charcoal on canvas, 208.3 x 289.6 cm, Solomon R. Guggenheim Museum New York, Gift Agnes Gund

Robert Motherwell

Study for Elegy to the Spanish Republic No. 110E, 1968

Acrylic and graphite on paper, 15.2 x 20.3 cm

(6 x 8 in)



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Provenance:

Private Collection, Victoria, British Columbia, Canada, 2001

Waltzer & Assoc. NY, April 1982

Mrs. M. E. Prych, ca. 1973

Exhibited:

Art Museum, Princetown University, N.J., 1973, cat no. 16.

Bernard Jacobson Gallery, London, *Robert Motherwell: Black*, 24th
June - 11th September 2015.

Literature:

Wohl, H. "Five Drawings by Robert Motherwell" (includes artist's
statements). Boston University Journal 21, no. 1 (winter 1973):
pp. 42 - 47, illus. p. 43, erroneously as Study for Elegy 1968. Flam,
J., Rogers, K., Clifford, T., 2012. Robert Motherwell Paintings and
Collages: A Catalogue Raisonné 1941 - 1991. New Haven: Yale
University Press. Volume 3, Page 520, W277

Information:

Signed and dated 'RM 68' lower left (recto)

Related Museum Collection:

Elegy to the Spanish Republic No.110, 1971, Acrylic with graphite and
charcoal on canvas, 208.3 x 289.6 cm, Solomon R. Guggenheim
Museum New York, Gift Agnes Gund

Robert Motherwell

Elegy Sketch, 1980-ca. 1984

Acrylic on canvas board, 15 x 29.5 cm

(5 7/8 x 11 5/8 in)



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Provenance:

Dedalus Foundation, New York, 1991
Acquired from the above by the present owner

Exhibited:

Solomon R. Guggenheim Museum, New York, Robert Motherwell, 1984, no. 106.
Manny Silverman Gallery, Los Angeles, Group Exhibition, 14 September - 26 October 2002, cat. no. 11.
Manny Silverman Gallery, Los Angeles, Robert Motherwell: Themes & Variations including Dedalus Sketchbook, 2 November - 21 December 2002, nos. 11 and 29.
Annandale Galleries, Sydney, Robert Motherwell paintings, collages, works on paper and board, July - August 2005.

Literature:

Drudi, G., 1984. Note Romane a Robert Motherwell. Milan (illustrated in early state, p. 67).
Flam, J., Rogers, K., Clifford, T., 2012. Robert Motherwell Paintings and Collages: A Catalogue Raisonné 1941 – 1991. New Haven: Yale University Press. Volume 2, p. 488, Cat.rais.no. P1008.

Essay:

An early version of this work was photographed in 1980 (Sloman photo no. 1217). Studio photographs show that Motherwell modified the black forms and added the white lines sometime around 1984, without changing the overall composition.

Information:

Artist's studio number P80-2500 Cat.rais.no. P1008

Related Museum Collection:

Elegy Study I, 1989, Lithograph 76 x 155 cm, Museum of Modern Art New York, 50; plus 20 A.P

Robert Motherwell

Iberia No. 30

Alternative Title: {Iberia}, 1969

Acrylic on canvas board 20.3 x 25.4 cm

(8 x 10 in)



Provenance:

Dedalus Foundation, New York.

Acquired from the above by the present owner

Exhibited:

William Ehrlich Gallery, New York, Small Paintings, 1979.

Delaware Art Museum, *Washington, Master Works at Mid Century: New Motherwell Acquisitions*, 1999 (as Iberia).

Manny Silverman Gallery, Los Angeles, *Robert Motherwell: Themes & Variations Including the Dedalus Sketchbook*, 2002, no. 30 (as Iberia).

Galerie Lelong, Paris, *Robert Motherwell: Spanish Frontier*, 2007 (as Iberia).

Bernard Jacobson Gallery, London, *Robert Motherwell: Black*, 24th June - 11th September 2015.

Pearl Lam Gallery, Hong Kong, *Form, Gesture, Feeling: Robert Motherwell 1915 - 1991*, A Centennial Exhibition, 9 September - 6 November 2015

Literature:

Flam, J., Rogers, K., Clifford, T., 2012. Robert Motherwell Paintings and Collages: A Catalogue Raisonné 1941 – 1991. New Haven: Yale University Press. Volume 2, p.281, Cat.rais.no. P518.

Essay:

This work was assigned its number in the Iberia series prior to its first exhibition at the William Ehrlich Gallery in 1979. After Motherwell's death, it was shown simply as Iberia, without a number. Other small Iberia paintings done around the same time were later

revised, but this work appears to have retained its original form. "This picture began as an Elegy. It was done in Spain. And I used to be very interested in bull fighting. And took my wife who had never seen one, on the day as it turned out, the three greatest fighters in Spain were fighting, Dominguin and Ordonez and so on, and also the Queen of Persia, who had just been rejected by the King because she was barren, was present. And of course, bull fighting is a royal sport and the bull fighters outdid themselves, till the center of the ring, which is yellow ochre sand, was a pool of blood. And Spanish bulls are very small coal black with tiny joints. So, if they turn too fast, they're apt to trip over, very quick, and gleam like coal. I was printing this picture internally in formal consideration, so to speak. Adjusting among edges, curves, rhythms et cetera. And it was only long afterward that I realized, and consequently I called it Iberia, that I painted the underside on one of the black bulls against the sand of the arena."

Related Museum Collection:

Iberia, 1958, Oil on Canvas, 178.8 x 226.6 cm, Guggenheim Bilbao Muscoa

Iberia No.2, 1958, Oil on Canvas, 119.7 x 203.8 cm, Tate. Acquired by purchase and gift from the Dedalus Foundation 1996

Iberia No.17, 1958, Oil on Paperboard, 10-5/8 x 13-5/8 x 1 inches, Gift of Margaret and Angus Wurtele and the Dedalus Foundation, 1995

Untitled (Iberia), 1963, Oil on Masonite, 22 x 30 inches, Collection Walker Art Center, Minneapolis, Gift of Margaret and Angus Wurtele and the Dedalus Foundation, 1995

Untitled (Iberia), 1963, The Collection of Lynn and Allen Turner.

Robert Motherwell

Brush Elogy, 1958

Gouache and pencil on paper 14.6 x 18.6 cm

(5 3/4 x 7 3/8 in)



BARAKAT
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Provenance:

Knoedler and Company, New York

Private collection, 1990

Acquired from the above by the present owner

Exhibited:

Bernard Jacobson Gallery, London, *Robert Motherwell: Black*, 24th
June - 11th September 2015.

Dominique Levy Gallery, New York, *Robert Motherwell: Elegy to the
Spanish Republic*, 4 November 2015 - 9 January 2016

Galleria D'arte Maggiore, Bologna, *Robert Motherwell*, 26th January -
4th February 2017

Literature:

Flam, J., Rogers, K., Clifford, T., 2012. Robert Motherwell Paintings
and Collages: A Catalogue Raisonné 1941 – 1991. New Haven: Yale
University Press. Volume 3, p. 421, W29

Information:

Signed upper right RM

Related Museum Collection:

Elegy Drawing No.13, 1976, Brush & Ink and Pen &. Ink on Paper,
30.8 x 41cm Whitney Museum of American Art

Robert Motherwell

Untitled, c. 1958

Oil and graphite on paper, 14.6 x 19.4 cm

(5 3/4 x 7 5/8 in)



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Provenance:

Gift to Richard Aakre

Acquired from the above by the present owner

Literature:

Flam, J., Rogers, K., Clifford, T., 2012. Robert Motherwell Paintings and Collages: A Catalogue Raisonné 1941 – 1991. New Haven: Yale University Press. Volume 3, Page 420-21, W27

Related Museum Collection:

Elegy Study, 1958, Oil on Canvas, 58.1 x 113.3 cm, The Museum of Fine Arts Houston.

Elegy Study I, 1989, Lithography, 76 x 155 cm, The Museum of Modern Art (MoMA) New York, The Philip and Lynn Straus Foundation Fund and Gift of the Dedalus Foundation

Robert Motherwell

Untitled (Elegy), 1960

Tempera on Strathmore paperboard 58.4 x 73.7 cm

(23 x 29 in)



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Provenance:

Solomon & Co., New York (acquired directly from the artist).

Christie's New York, 15 November 2012, lot 102.

Acquired from the above by the present owner

Exhibited:

Provincetown Art Association and Museum, Days Lumberyard Studios: Provincetown, 1914-1971, 1987 (illustrated, p. 19).

Locks Gallery, Philadelphia, Robert Motherwell: Paintings and Collages, 1992 (illustrated, p. 23). Dominique Levy Gallery, New York, Robert Motherwell: Elegy to the Spanish Republic, 4 November 2015 - 9 January 2016

Bernard Jacobson Gallery, London, Robert Motherwell: Abstract Expressionism, 16 September – 26 November 2016

Literature:

“Days’ Retrospective Show Opens: Chronicling 55 Years of Provincetown Art History” in Advocate Summer Guide, 31 August 1978 (illustrated, pp. 31 and 21).

Essay:

Another piece engendered by an act of automatism. Again, Motherwell creates in order to express reality as felt, and to allow abstraction to be found within the work. Automatism was a term appropriated by members of the Surrealist movement applied to techniques of spontaneous writing, drawing and painting. The bold black shape against the white field of colour is dramatic and

expressive, a trademark of Motherwell. For Motherwell art was not primarily symbolic. For him the task of art lay not in its ability to manipulate symbols, nor was it aesthetic in the sense that this is normally understood. Instead, art was meant to get at ‘the infinite background of feeling in order to condense it into an object of perception’.

Information:

Signed with initials and dated ‘RM60’ (upper right) (recto).

Robert Motherwell

Automatism No. 11, 1965

Ink and oil on paper, 67.3 x 61.6 cm

(26 1/2 x 24 1/4 in)



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Provenance:

Makler Gallery, Philadelphia
Private collection (acquired from the above, 1971)

Exhibited:

Pearl Lam Gallery, Hong Kong, *Form, Gesture, Feeling: Robert Motherwell 1915 - 1991*, A Centennial Exhibition, 9 September - 6 November 2015
Bernard Jacobson Gallery, London, Group show, June 3rd - August 27th, 2016
Galleria D'arte Maggiore, Bologna, *Robert Motherwell*, 26th January - 4th February 2017

Essay:

Part of the *Beside the Sea* series, a series of oil paintings influenced by Motherwell's frequent summer visits to Provincetown, Massachusetts, where he took inspiration from the flat spaces of the beach and the violence of the surf. Attempting to replicate the spontaneity of natural processes, Motherwell experimented with the effects of liquid paint striking a flat, unyielding solid, made with a single sudden movement of the arm, in the same fashion the sea breaks against the shore. The foreground of alternating strips of colour suggests the shore, and is surmounted by vertical rising spurts of paint, emulating the waves beating against the beach.

Related Museum Collection:

Automatism A, 1966, Lithograph, 71.4 x 53.8 cm, The Met Museum,

Purchase, John B. Turner Fund, 1966

Automatism B, 1965-66, Lithograph, 65.8 x 52.7 cm, The Cleveland Museum of Art, Gift of Harvey and Penelope D. Buchanan in honor of the fiftieth anniversary of The Print Club of Cleveland
Beside the Sea No.5, 1962, Oil on Paper, 73.7 x 58.4 cm, Smith College Museum of Art, Northampton, Mass. Purchased with the gift of Bonnie Johnson Sacerdote, class of 1964, and Louisa Stude Sarofim, class of 1958, and the Dedalus Foundation

Robert Motherwell

Black Image with Ochre, 1967

Acrylic and ink on paper, 77.5 x 55.9 cm

(30.5 x 22 in)



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Provenance:

Dedalus Foundation, 1991

Private Collection, 2007

Exhibited:

Art Centre in Hargate, St. Paul's School, Concord, N. H., 1970 cat. no. 24.

Robert Miller Gallery, New York, 2008.

Bernard Jacobson Gallery, London, Group show, June 3rd - August 27th, 2016

Galleria D'arte Maggiore, Bologna, Robert Motherwell, 26th January - 4th February 2017

Literature:

Flam, J., Rogers, K., Clifford, T., 2012. Robert Motherwell Paintings and Collages: A Catalogue Raisonné 1941 – 1991. New Haven: Yale University Press. Volume 3, p. 502, catalogue rais. no. W220.

Information:

Recto, upper right: RM 67

Artist's studio number: C67-1495; D67-1495

Related Museum Collection:

Automatism A, 1966, Lithograph, 71.4 x 53.8 cm, The Met Museum, Purchase, John B. Turner Fund, 1966

Automatism B, 1965-66, Lithograph, 65.8 x 52.7 cm, The Cleveland Museum of Art, Gift of Harvey and Penelope D. Buchanan in honor

of the fiftieth anniversary of The Print Club of Cleveland
Beside the Sea No.5, 1962, Oil on Paper, 73.7 x 58.4 cm, Smith College Museum of Art, Northampton, Mass. Purchased with the gift of Bonnie Johnson Sacerdote, class of 1964, and Louisa Stude Sarofim, class of 1958, and the Dedalus Foundation

Beside the Sea No.5, 1962, Oil on Paper, 73.7 x 58.4 cm, Smith College Museum of Art, Northampton, Mass. Purchased with the gift of Bonnie Johnson Sacerdote, class of 1964, and Louisa Stude Sarofim, class of 1958, and the Dedalus Foundation

Robert Motherwell

Gesture Series (A), 1969

Acrylic on paper, 77.5 x 57.2 cm

(30 1/2 x 22 1/2 in)



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Provenance:

Dedalus Foundation, 1991

Acquired from the above by the present owner

Exhibited:

Bernard Jacobson Gallery, London, Robert Motherwell: Works on paper, 10th October - 26th November 2011.

Bernard Jacobson Gallery, London, Robert Motherwell: Black, 24th June - 11th September 2015. Pearl Lam Gallery, Hong Kong, Form, Gesture, Feeling: Robert Motherwell 1915 - 1991, A Centennial Exhibition, 9 September - 6 November 2015

Literature:

Flam, J., Rogers, K., Clifford, T., 2012. Robert Motherwell Paintings and Collages: A Catalogue Raisonné 1941 – 1991. New Haven: Yale University Press. Volume 3, Page 530, W311 Cornish, S., 2011. Robert Motherwell: Works on Paper, London: Bernard Jacobson Gallery. Illustrated p. 53.

Essay:

The composition of this work anticipates the 1971 lithograph *Samurai*.

Throughout his career Motherwell was drawn to automatism. Automatism was a term appropriated by members of the Surrealist movement applied to techniques of spontaneous writing, drawing and painting. However, unlike the Surrealists who believed art should be free of any conscious control, Motherwell sought to

create a balance between automatism and formal beauty. Splashing, dropping, pouring, smudging, and doodling were all automatic elements of his technique and allowed him to find meaning within what emerged through color and paint. ‘The function of art, he wrote, is to express reality as felt. In saying this we must remember that ideas modify feelings... by feeling is meant the response of the “body-and mind” as a whole to the events of reality.’

Information:

Dedalus Foundation archive number D69-602 Initialled and dated lower right

Related Museum Collection:

Automatism A, 1966, Lithograph, 71.4 x 53.8 cm, The Met Museum, Purchase, John B. Turner Fund, 1966

Automatism B, 1965-66, Lithograph, 65.8 x 52.7 cm, The Cleveland Museum of Art, Gift of Harvey and Penelope D. Buchanan in honor of the fiftieth anniversary of The Print Club of Cleveland

Beside the Sea No.5, 1962, Oil on Paper, 73.7 x 58.4 cm, Smith College Museum of Art, Northampton, Mass. Purchased with the gift of Bonnie Johnson Sacerdote, class of 1964, and Louisa Stude Sarofim, class of 1958, and the Dedalus Foundation

Samurai, 1971, Lithograph, 184.8 x 94 cm, The Metropolitan Museum New York, John B. Turner Fund, 1971

Samurai II, 1979-1980, Lithograph, The Museum of Modern Art (MoMA) New York, The Riva Castleman Endowment Fund and Gift of the Dedalus Foundation

Robert Motherwell

Biography

1915

Born on the 24th of January to Robert Burns Motherwell II and Margaret Motherwell in Aberdeen, Washington.

1937

Receives a BA in Philosophy from Stanford University.

1937–38

Completes one year of a Philosophy PhD at Harvard University.

1940

Moves to New York and studies History of Art with Meyer Schapiro, at Columbia University.

1942

Meets William Baziotas and quickly gains entry to group of New York Artists, including Pollock, Rothko and Kline, who would come to be known as Abstract Expressionists.

1948

Founds the art school Subjects of the Artists with Baziotas, Hare, and Rothko, to be joined later by Newman. Series 'Elegy for the Spanish Republic' begins to be developed from small preparatory studies to large-scale paintings

1991

Dies on July 16th in Cape Cod, Massachusetts at the age of 76.

Essay

Robert Motherwell and Elegy to the Spanish Republic
by art critic Jin Sang YOO

Robert Motherwell's Early Life and Activities

Robert Motherwell was born on January 24, 1915 in Aberdeen, Washington to Robert Burns Motherwell II, a deputy bank commissioner for the state in the area, and Margaret Lillian Hogan. His father later served as the president of Wells Fargo Bank and Union Trust Co. In 1932, Motherwell entered Stanford University, where he majored in philosophy, became engrossed in French symbolist literature, met Gertrude Stein, and associated with her brother Michael Stein as well. Motherwell wished to major in painting, which his father granted on condition that the former receive a doctoral degree from Harvard University. He therefore entered Harvard in 1937, where he met David W. Prall and under whom he studied both Baruch Spinoza's Ethics and aesthetics. The representative of the Teachers' Union at Harvard in this period, Prall deeply affected Motherwell especially in relation to political issues including citizenship, labor relations, and the Spanish Civil War. After briefly teaching at the University of Oregon, Motherwell once again faced pressure from his father and subsequently asked to study under Meyer Schapiro at Columbia University. Grasping Motherwell's yearning for painting, Schapiro introduced the former to a group of French surrealists.

The decade starting with 1940 was a transition period in which American modern art established itself as the mainstream of world art. In this era, as a painter, an author, a planner, and a critic, Motherwell participated in nearly all activities linked to modernism centering on New York City and made contributions as a key figure. He started to paint in earnest at the age of 24, in January 1939, and held his first

solo exhibition at the Raymond Duncan Gallery in June of the same year. In 1941, he studied automatism under Roberto Matta, which would become the overarching principle of his subsequent painting. In addition, it was then that he came to read works by the Spanish poet Federico García Lorca for the first time. In November of the same year, he encountered figures including André Breton, Marguerite Peggy Guggenheim, and Max Ernst and became an American editor of VVV, which was a surrealist magazine published in New York City. Motherwell was active as a key figure in modern art circles in the city from this period and onward and began to associate with figures such as Marcel Duchamp, John Cage, Jackson Pollock, and William Baziotes in 1942. In 1943, he held a group exhibition with Adolph Gottlieb, Mark Rothko, and Ad Reinhardt for the first time. In this period, the Art of This Century Gallery founded by Guggenheim actively planned and supported modern art exhibitions together with the Museum of Modern Art (MoMA) in New York City and went on to host Motherwell's solo exhibition in 1944. Along with figures including George Wittenborn and Heinz Schultz, he initiated the "Documents of Modern Art" project, whereby writings by modern artists would be collected and published. Until its final issue (November 1951)—which included "The Dada Painters and Poets," a major essay by Motherwell—this series of publications played a decisive role in the development of modern art theory in the United States.

By actively informing the public about contemporary modernism through countless documents, lectures, and educational, planning, and publishing activities, Motherwell was called the “spokesperson for abstract art.” He established a school named “Subjects of the Artist” together with figures including Rothko and Barnett Newman in order to publicize abstract art. Indeed, Motherwell worked so energetically that it was difficult to find a field in which he was not involved in New York City at the time: he published Possibilities and Documents of Modern Art; penned introductions to and critical essays on exhibitions by countless major artists of the era; and taught at Hunter College. He also devoted himself considerably to the education of younger generations through lectures at Black Mountain College begun in 1945, teaching figures such as Robert Rauschenberg, Cy Twombly, and Joel Oppenheimer. On October 27, 1950 at the University of Louisville in Kentucky, Motherwell gave a lecture titled “The New York School.” Here, he stressed that the uniqueness of both the New York School and modern art lay in their prioritization of subjectivity, its sensibility, and a feel for abstract structures over descriptions of the external world and of dedication to the language of painting itself over the superiority of human vision. Mentioned for the first time by Motherwell, the “New York School” subsequently became a general term referring to the first generation of modern artists in the United States.

Despite such energetic work, Motherwell continued to experience a complete imbalance between his external activities as an artist and his private life: marriage to Maria Emilia Ferreira Moyer, whom he met

in 1941, ended in 1948; and his second marriage to Betty Little, whom he met in the following year, led to an unhappy ending, leaving him solely with two daughters. The decade starting in 1948 was a period that Motherwell later confessed as having been the most wretched and painful period personally. He engaged in binge drinking and suicidal ideation and received psychiatric counseling, which would continue for a long time afterward. It was precisely in this period that Eley to the Spanish Republic, his representative series, was initiated.

Eley to the Spanish Republic

In 1948, Motherwell produced a drawing titled The Sailor’s Cemetery, which was intended to recall the cemetery in Sète, France featured in a poem by Paul Valéry. Appearing for the first time here are human figure-like elliptical motifs and vertically positioned rectangles. Subsequently, he created an illustration for A Bird for Every Bird a work by a contemporary poet named Harold Rosenberg. Approximately the size of an A4 sheet of paper (27.3 cm x 21.6 cm), this drawing features for the first time the main motifs (three vertical rectangles and three ellipses depicted among them) and completed composition of the Eley to the Spanish Republic series. Motherwell later titled this work Eley to the Spanish Republic No. 1. Intriguingly, portrayed at the top right of this drawing are sharp forms reminiscent of wedges or daggers, which are not found in his other works. The artist later produced an oil painting under the title of At Five in the Afternoon, which precisely expanded the composition of this drawing.

Immediately after relocation from East Hampton, where Motherwell had established his home in the summer of 1948 and where his studio had been located, to West 14th Street in New York City, Maria, his first wife, left him. Consequently, he came to suffer from depression so severe as to consider suicide.

Executed in this period, *At Five in the Afternoon* encompasses all major elements that would later appear in the *Elegy to the Spanish Republic* series. The phrase “At five in the afternoon” here is from Lorca’s poem *Llanto por Ignacio Sánchez Mejías*, which engrossed Motherwell at the time. A famous matador of his era and a great poet and dramatist at the same time, Mejías had lost his life at 5 PM on August 11, 1934 in a bullfighting arena from an accident. Lorca repeats “At five in the afternoon” (*A las cinco de la tarde*) 28 times in his poem, and the grief-stricken poet’s plaintive refrain apparently led Motherwell to use this as the title of his own work. A key theme of the poem, the stark contrast between life and death is represented in the artist’s work as a strong contrast between black and white. Set against bright sunshine, dark shadows and sharp boundaries recall the tragic scene of the bullfighting arena in Lorca’s poem. Through this work, Motherwell arrived at the realization that “that the image was now a temple.” He stated, “the temple should be consecrated to a Spanish sense of death, which I got most of from Lorca, but from other sources as well—my Mexican wife, bullfights, travel in Mexico, documentary photographs of the Mexican revolution, Goya, Santos, dark Hispanic interiors.” Executed in the same year, the *Granada* series was named after the city in which Lorca had been born and killed. Diverse

interpretations of the forms repeatedly found in this series have been presented. For example, some critics have interpreted the works as reminiscent of sexual images or as recalling the parental violence experienced by Motherwell in his childhood and signifying castration anxiety. Others have interpreted the figures in these works as prisoners, recalling the *Spanish Prison* series, which is among the painter’s early works. Regarding these works, Motherwell himself adamantly answered, “There is nothing of the real world, and they only concern mental states.”

“The Spanish Republic” in the title was placed in parentheses for the first time at a solo exhibition held at the Samuel M. Kootz Gallery (1950). Earlier series used nouns such as *Spanish Drum Roll*, *Seville*, *Malaga*, *Madrid*, and *Barcelona*, especially the names of cities, in their titles. At this exhibition, Motherwell explained, “The Spanish ‘Elegies’ are an attempt to compose a subjective image of modern Spain. They are all in black and white: celebrations of death, songs of mourning, elegies— barbaric and severe.” It was from *Elegy for the Spanish Republic No. XXX* (1954) that full titles were used and from *Elegy to the Spanish Republic No. XXXIV* (1957) that the word “to” was used in earnest in the titles. In this period in the United States, predominant was a climate critical of modernist artists due to the anti-communism of McCarthyism and improved relations between the dictator regime in Spain ruled by Francisco Franco and the American government.

In a speech titled “UNESCO— Communism and Modern Art” delivered on July 20, 1956 in the US House of Representatives, Congressman George Dondero from Wisconsin attacked figures such as Motherwell, Pollock, and Bazziotes, accusing them of scheming to destroy American morals in the name of “modern art” under the protection of Duchamp. In October of the same year, Motherwell’s mural Mural Fragment, installed at the University of Minnesota, was nearly removed due to demands from faculty members and students alike. As is apparent from the artist’s statement above, however, Motherwell cited the tragedy of the Spanish Republic because he wished to speak not of a particular political incident but of a tragedy faced by the human race in a universal sense.

As for Elogy to the Spanish Republic, Jack Flam has suggested an association with: Pablo Picasso’s Guernica, on exhibition at the MoMA at the time; Henri Matisse’s Bathers by a River, showcased near the entrance of the Pierre Matisse Gallery then; Edouard Manet’s The Execution of Emperor Maximilian; and, finally, Francisco Goya’s The Third of May 1808. In particular, judging from a composition consisting of vertically positioned rectangles and elliptical expressions representing human heads, Matisse’s work does display considerable similarity to Motherwell’s work. Esteban Vicente, a painter from Spain, criticized Motherwell for making use of an unfamiliar Spanish tragedy in his works. In response, the artist stated that his paintings were “general metaphors of the contrast between life and death,” “beyond simply ‘Spain.’” This not only declares that the Spanish Republic, overthrown by a dictator, will continue to be remembered

but also signifies that such a tragedy is a symbol of universal pain instead of being limited to Spain.

The works showcased at Barakat Contemporary were created during 1958-85, or from the middle and late years of Motherwell’s life. 1958 is the year in which he married his third wife and fellow painter Helen Frankenthaler and traveled to France via Spain. This was the artist’s first trip to Spain despite his interest in the country and, at the same time, a very difficult journey because he was expelled by the Franco government for his Elogy series. He then immersed himself in the production of works related to the series in France, and the drawings showcased in this exhibition are from this period. In particular, 1965 saw Motherwell’s rediscovery of Japanese paper and initiation of Lyric Suite, which was an experiment with automatism. Produced in 1968, Elogy to the Spanish Republic No. 110 C, E went on to serve as a rough sketch for Spanish Elogy with Orange No. 4, which would be executed in 1971. This was the period in which construction on Motherwell’s studio Greenwich Village in New York City, where he would work until the end of his life, began and he became estranged from Frankenthaler as well. In 1972, the artist married Renate Ponsold, a German photographer 20 years his junior who would be his companion for the rest of his life. The largest out of the works exhibited, Elogy to the Spanish Republic No. 130 was completed during 1974-75. In this period, Motherwell underwent serious health problems due to his kidneys in addition to the expansion of his studio in Greenwich Village.

Enfeebled by a series of surgeries and considering his days to be numbered, the artist once again immersed himself in the Elegy series, to which No. 130 belongs. Elegy to the Spanish Republic No. 163 is one of the works in the series that were executed in 1982 with pink as the base color. In this period, Motherwell allotted considerable time to printmaking including lithography and subsequently continued to experiment with diverse media including collages and drawings up to the latter half of the 1980s.

revising his last will and testament at his lawyer's office on July 16, 1991, he returned to his home in Provincetown and passed away at 4 PM from a heart attack.

The Elegy to the Spanish Republic series encompasses 250 works that Motherwell executed throughout his life from 1948 and onward. These works were numbered starting with the fourteenth one (1953), and the series stopped at No. 173, the last work produced by the artist in 1990, one year before his decease. Out of the 250 works in the series, 74 are completed and numbered works and 20 are numbered studies. In other words, many works in the Elegy series either lack serial numbers or are titled differently. This exhibition at Barakat Contemporary presents important works from the Elegy series numbered by the artist. The final work in the Elegy series is Mourning Elegy, executed in early 1991. Motherwell produced many series—e. g., *Je t'aime*, *Dance*, *Africa*, *Beside the Sea*, and *Open*—in his career. Elegy to the Spanish Republic is the only series that he worked on throughout his life. In October 1986, following Franco's death and Spain's democratization as a constitutional monarchy, Motherwell was awarded with a Gold Medal of Merit in the Fine Arts (*Medalla de Oro al mérito en las Bellas Artes*), the highest cultural recognition in the nation, by King Juan Carlos I as a token of appreciation. After

Selected Solo
Exhibitions

2017

Matisse and American Art (Group Show), The Montclair Art Museum,

2016

Bonheur de Vivre (Group show), Bernard Jacobson Gallery, London
A Process of Emphasis: Prints of Robert Motherwell, Works on Paper, 1971-1988, Manwaring Gallery and Gallery 66, Cummings Art Center, Connecticut

2015

'Robert Motherwell: Black', Bernard Jacobson Gallery, London

'Robert Motherwell: A Centenary Survey of Major Works', Bernard Jacobson Gallery, London

'Robert Motherwell: Opens', Andrea Rosen Gallery, New York

'Robert Motherwell: Collages', Andrea Rosen Gallery, New York

'Robert Motherwell: Elegy to the Spanish Republic', Dominique Lévy Gallery, New York

'Motherwell: Lyric Suite', The Metropolitan Museum of Art, New York

'Between Life and Death: Robert Motherwell's Elegies in Bay Area Collections', The de Young Museum, San Francisco, California

'Robert Motherwell and the New York School at Hunter', The Bertha & Karl Leubsdorf Art Gallery at Hunter College, New York

'Robert Motherwell: Works on Paper 1951-1991', Paul Kasmin Gallery, New York

'Motherwell as Printmaker: The Artist at Work', The Gallery at Industry City, Brooklyn, New York

'Robert Motherwell: A Centennial Celebration', Fine Arts

Work Center & Provincetown Art Association and Museum, Provincetown, Maryland

'Robert Motherwell: A Centennial Celebration', Lawrence A. Fleischman Gallery, Washington D.C.

2014

Guild Hall of East Hampton, East Hampton, New York
National Gallery of Australia, Canberra, Australia

2013

'Robert Motherwell: Collage', Bernard Jacobson Gallery, London
Guggenheim Museum, Venice, Italy

Guggenheim Museum, New York

2012

'Robert Motherwell: Prints from the Artist's Studio', Bernard Jacobson Gallery, London

2011

'Robert Motherwell: Works on Paper', Bernard Jacobson Gallery, London

Art Gallery of Ontario, Toronto, Canada

Denver Art Museum, Denver, Colorado

Marlborough Gallery, New York

Selected Solo
Exhibitions

2009

'Robert Motherwell: Open', Bernard Jacobson Gallery, London
Iris & B. Gerald Cantor Center for Visual Arts, Stanford University,
Palo Alto, California

Mary and Leigh Block Museum of Art, Northwestern University,
Evanston, Illinois

Museum of Contemporary Art Jacksonville, Jacksonville, Florida

2008

'Robert Motherwell, Five Great Opens', Bernard Jacobson Gallery,
London

Museo Dolores Olmedo Patino, Mexico City, Mexico

2007

Virginia Steele Scott Gallery, Huntington Library, Art Collections,
and Botanical Gardens, San Marino, California

Galerie Lelong, Paris, France

2006

Baltimore Museum of Art, Maryland

Galleria d'Arte il Gabbiano, Rome, Italy

William Shearburn Gallery, Saint Louis, Missouri

2005

Galerie Bernd Kluser, Munich, Germany

Annandale Galleries, Sydney, Australia

Manny Silverman Gallery, Los Angeles, California

Galerie Lelong, Paris, France

Thomas McCormick Gallery, Chicago, Illinois. Travels to Salt Lake
Art Center, Utah in 2006

2004

Modern Art Museum of Fort Worth, Texas

Museum Morsbroich, Leverkusen, Germany

2003

Museum Morsbroich, Leverkusen, Germany

Getty Museum, Los Angeles, California

Bernard Jacobson Gallery, London

2002

Galerie Bernd Kluser, Munich, Germany

Marlborough Gallery, New York

Manny Silverman Gallery, Los Angeles, California

2001

'Robert Motherwell: A Dialogue with Literature', Galerie Bernd
Kluser, Munich, Germany

2000

Philadelphia Museum of Art, Pennsylvania

Manny Silverman Gallery, Los Angeles, California

1999

Delaware Art Museum, Wilmington, Delaware

1998

Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain

The Modern at Sundance Square, Modern Art Museum of Fort
Worth, Texas

Selected Solo
Exhibitions

1997

Miriam & Ira D. Wallach Art Gallery, Columbia University,
New York
Marsh Art Gallery, University of Richmond, Virginia
Spencer Museum of Art, University of Kansas, Lawrence, Kansas
Manny Silverman Gallery, Los Angeles

1996

Walker Art Center, Minneapolis, Minnesota
Smith College Museum of Art, Northampton, Massachusetts
'Robert Motherwell', Fundacio Antoni Tapies, Barcelona, Spain.
Travels to Museo Nacional Centro de Arte Reina Sofia,
Madrid, Spain

1994

Modern Art Museum of Fort Worth, Texas

1992

Walker Art Center, Minneapolis, Minnesota

1991

Long Point Gallery, Provincetown, Massachusetts
'Robert Motherwell: The Open Door', Museo Rufino Tamayo,
Mexico City, Mexico. Tours to Museo de Monterrey, Monterrey,
Mexico; Modern Art Museum of Fort Worth, Texas
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution,
Washington, D.C.

1990

Artcurial Centre d'Art Plastique Contemporain, Paris
Herland Wetterling Gallery, Stockholm
Wetterling Gallery, Goteborg, Sweden

Marisa del Re Gallery, New York

1989

M. Knoedler & Co., New York
Padiglione d'Arte Contemporanea, Milan
Waddington Galleries, London
Sert Gallery, Carpenter Center for the Visual Arts, Harvard
University, Cambridge, Massachusetts
Montclair Art Museum, New Jersey

1988

M. Knoedler & Co., New York
Arthur A. Houghton Jr. Gallery, Cooper Union, New York

1987

M. Knoedler & Co., New York
Museum of Modern Art, New York

1986

M. Knoedler & Co., New York
Galeria Joan Prats, Barcelona, Spain
Museo de Bellas Artes de Bilbao, Spain
Stanford University Museum of Art, Palo Alto, California

1985

Fort Worth Art Museum, Texas
Walker Art Center, Minneapolis, Minnesota
Sioux City Art Center, Iowa
Hood Museum of Art, Indiana
Fort Wayne Museum of Art, Indiana
Boston Athenaeum, Massachusetts
Hurlbutt Gallery, Greenwich Library, Connecticut

Selected Solo
Exhibitions

1984

M. Knoedler & Co., New York
Knoedler Zurich, Switzerland
Solomon R. Guggenheim Museum, New York
University Art Gallery, State University of New York at Albany,
Albany, New York
L.A. Louver Gallery, Los Angeles, California
Harcourts Contemporary, San Francisco, California

1983

Albright-Knox Gallery, Buffalo, New York. Retrospective toured
to Los Angeles County Museum of Art, California; San Francisco
Museum of Modern Art, California; Seattle Art Museum,
Washington; Corcoran Gallery of Art, Washington, D.C.; Solomon
R. Guggenheim Museum, New York; M. Knoedler & Co.,
New York
Bavarian State Museum of Modern Art, Munich, Germany
Visual Arts Museum, School of Visual Arts, New York
Provincetown Art Association and Museum, Massachusetts

1982

M. Knoedler & Co., New York

1981

M. Knoedler & Co., New York
Galerie Veith Turske, Cologne, Germany

1980

Centro Cultural de la Caixa de Pensions, Barcelona, Spain
Fundación Juan March, Madrid, Spain
Museum of Modern Art, New York

1979

The William Benton Museum of Art, University of Connecticut,
Connecticut
William Ehrlich Gallery, New York
Edwin A. Ulrich Museum of Art, Wichita State University, Kansas
Janie C. Lee Gallery, Houston, Texas
Galerie Veith Turske, Cologne, Germany
Long Point Gallery, Provincetown, Massachusetts

1978

Royal Academy of Arts, London
National Gallery of Art, Washington, D.C.
M. Knoedler & Co., London
M. Knoedler & Co., New York
Janie C. Lee Gallery, Houston, Texas

1977

Galerie Andre Emmerich, Zurich, Switzerland
Musée d'Art Moderne de la Ville de Paris, Paris, France
Royal Scottish Academy, Edinburgh

1976

Knoedler Contemporary Art, New York
Janie C. Lee Gallery, Houston, Texas
Städtische Kunsthalle, Düsseldorf, Germany
Galleriet Kulturhuset, Stockholm
Museum des 20 Jahrhunderts, Vienna, Austria
Dart Gallery, Chicago, Illinois
Brooke Alexander, inc., New York

Selected Solo
Exhibitions

1975

Knoedler Contemporary Art, New York
Museo de Arte Moderno, Mexico City, Mexico
Glenn/Smith Gallery, Newport Beach, California
Waddington Galleries, London
David Mirvish Gallery, Toronto
John Berggruen Gallery, San Francisco, California
ACE, Los Angeles, California
Laguna Gloria Art Museum, Austin, Texas

1974

Tibor de Nagy Gallery, Houston, Texas
Albright-Knox Gallery, New York
Knoedler Contemporary Art, New York
Galerie André Emmerich, Zurich, Switzerland
Otis Art Institute, Los Angeles, California

1973

'Robert Motherwell: Recent Work', The Art Museum, Princeton
University, Princeton, New Jersey
John Berggruen Gallery, San Francisco, California
David Mirvish Gallery, Toronto, Ontario

1972

'Robert Motherwell: Recent Paintings', Walker Art Center,
Minneapolis, Minnesota
'The Collages of Robert Motherwell: A Retrospective Exhibition',
Museum of Fine Arts, Houston, Texas
Lawrence Rubin Gallery, New York
The Metropolitan Museum of Art, New York

1971

Galerie im Erker, St. Gallen, Switzerland

1970

'Paintings and Collages by Robert Motherwell', Art Center in
Hargate, St. Paul's School, Concord, New Hampshire
'Robert Motherwell: Works on Paper', University of Wisconsin,
Milwaukee, Wisconsin; University of Iowa, Iowa City, Iowa; Detroit
Institute of Fine Arts, Detroit, Michigan; Reed College, Portland,
Oregon
'Robert Motherwell', David Mirvish Gallery, Toronto, Ontario,
Canada

1969

'Robert Motherwell: Paintings from the 'Open' Series', Marlborough-
Gerson Gallery, New York
'Robert Motherwell: Lyric Suite', Museum of Modern Art, New York
'Paintings and Collages by Robert Motherwell', The Toledo Museum
of Art, Ohio

1968

San Francisco Museum of Art, San Francisco, California
Whitney Museum of American Art, New York

1967

San Francisco Museum of Art, San Francisco, California

1965

Museum of Modern Art, New York, major retrospective exhibition.
Travels in 1966 to Stedelijk Museum, Amsterdam; Whitechapel
Art Gallery, London; Palais des Beaux-Arts, Brussels; Museum
Folkwang, Essen

Selected Solo
Exhibitions

1963

Smith College Museum of Art, Northampton, Massachusetts
Hayden Gallery, Cambridge, Massachusetts
Museum of Modern Art, New York

1962

Pasadena Art Museum, Pasadena, California
Sidney Janis Gallery, New York

1961

Sidney Janis Gallery, New York

1959

New Gallery, Bennington College, Bennington, Vermont

1957

Sidney Janis Gallery, New York

1954

Samuel Kootz Gallery, New York

1953

Samuel Kootz Gallery, New York

1952

Allen Memorial Art Museum, Oberlin College, Ohio
Samuel Kootz Gallery, New York

1951

Whitney Museum of American Art, New York

1949

Samuel Kootz Gallery, New York

1948

Samuel Kootz Gallery, New York

1947

Samuel Kootz Gallery, New York

1946

Samuel Kootz Gallery, New York

Arts Club of Chicago, Chicago, Illinois

San Francisco Museum of Art, California

1944

Peggy Guggenheim's Art of This Century Gallery, New York

1938

Raymond Duncan Gallery, Paris

Major Museum
Collections

The Museum of Modern Art (MoMA) New York

Elegy to the Spanish Republic No. 1, 1948

Ink on Paper, 27.3 x 21.6 cm, The Museum of Modern Art, New York. Gift of the artist

Paris Review, 1967

Medium: Silkscreen Dimensions: 85.2 x 66.0 cm Credit: Gift of Page, Arbitrio and Resen

Open Drawing, 1967

Medium: Ink on paper Dimensions: 29.2 x 36.8 cm

Credit: The Judith Rothschild Foundation Contemporary Drawings Collection Gift

Octave Paz Suite, 1987

Medium: Illustrated book with twenty-seven lithographs Publisher: The Limited Editions Club, New York Credit: Gift of Benjamin Shiff

The Mexican Sketchbook, 1941

Medium: Notebook with ink and watercolor on paper Dimensions: 9 x 11 1/2" (22.9 x 29.4 cm) each Credit: Gift of the artist

Spanish Wall No.1, 1979

Medium: Oil on paper Dimensions: 28 7/8 x 22 7/8" (73.5 x 58.2 cm) Credit: Gift of the artist

Spanish Wall No.2, 1979

Medium: Oil on paper Dimensions: 22 7/8 x 28 7/8" (58 x 73.4 cm)

Credit: Gift of the artist

Beside the Sea, 1968

Medium: Synthetic polymer paint on paper Dimensions: 30 1/4 x 21 7/8" (77 x 55.7 cm) Credit: Gift of the artist

Samurai II, 1979-1980

Medium: Lithograph Credit: The Riva Castleman Endowment Fund and Gift of the Dedalus Foundation

Elegy Study I, 1989

Medium: Lithograph Dimensions: sheet 30 1/4 x 61" (76 x 155 cm)

Publisher: Tyler Graphics Ltd., Bedford, New York Printer: Tyler Graphics Ltd., Bedford, New York

Signs on Wall, 1981

Medium: Etching and aquatint Dimensions: plate 20 1/2 x 27 13/16" (52.1 x 70.6 cm) sheet 27 3/4 x 34 1/2" (70.5 x 87.6 cm) Publisher:

Petersburg Press, London Credit: Gift of the artist

West Islip, 1965 – 1970

Medium: Lithograph, with synthetic polymer paint additions

Dimensions: irreg composition 29 11/16 x 41 3/8" (75.4 x 105.1

cm) sheet 29 11/16 x 41 5/8" (75.4 x 105.7 cm) Publisher: Universal

Limited Art Editions, West Islip, New York Printer: Universal

Limited Art Editions, West Islip, New York Credit: Gift of the

Celeste and Armand Bartos Foundation

Gauloisels Blues (White), 1970

Medium: Aquatint and line-cut Dimensions: 2 plates composition 11 5/8 x 6 1/2" (29.5 x 16.5 cm) sheet 22 11/16 x 15 1/2" (57.6 x 39.3 cm)
Publisher: Universal Limited Art Editions, West Islip, New York
Printer: Universal Limited Art Editions, West Islip, New York
Credit: Gift of the Celeste and Armand Bartos Foundation

The Celtic Stone, 1970-71

Medium: Lithograph Dimensions: composition 32 1/8 x 23 3/8" (81.6 x 59.4 cm) sheet 41 3/8 x 29 5/8" (105.1 x 75.2 cm) Publisher:
Universal Limited Art Editions, West Islip, New York Printer:
Universal Limited Art Editions, West Islip, New York Credit: Gift of
Celeste Bartos

Poet I, 1961-62

Medium: Lithograph Dimensions: composition (irreg.): 21 7/16 x 15 7/8" (54.5 x 40.3 cm); sheet: 30 1/16 x 22 3/16" (76.4 x 56.4 cm) Publisher: Universal Limited Art Editions, West Islip, New York Printer: Universal Limited Art Editions, West Islip, New York Edition: 22 Credit: Gift of the Celeste and Armand Bartos Foundation

Poet II, 1962

Medium: Lithograph Dimensions: composition (irreg.): 19 13/16 x 14 1/8" (50.4 x 35.9cm); sheet: 29 3/4 x 21 1/8" (75.5 x 53.7cm) Publisher:
Universal Limited Art Editions, West Islip, New York Printer:
Universal Limited Art Editions, West Islip, New York Edition: 35
Credit: Gift of the Celeste and Armand Bartos Foundation

Yellow Chord, 1980-81

Medium: Etching and aquatint Dimensions: plate 27 3/4 x 10 3/4" (70.5 x 27.3 cm) sheet 39 1/16 x 20 5/8" (99.3 x 52.3 cm) Publisher:
Petersburg Press, London Credit: Gift of the artist

The Red Queen, 1989

Medium: Aquatint with aquatint collage Edition: 10 artist's proofs outside an edition of 40 Credit: Gift of the artist in memory of
Monroe Wheeler

The 40's, 1977

Medium: Aquatint Dimensions: plate 5 7/8 x 7 3/4" (14.9 x 19.7 cm) sheet 23 13/16 x 17 7/8" (60.5 x 45.4 cm): Credit Gift of the artist and
Brooke Alexander, Inc.

St. Marks, 1979-80

Medium: Lithograph with embossing Dimensions: plate 9 3/4 x 7 5/16" (24.7 x 18.6 cm) sheet 21 3/16 x 18 7/8" (53 x 48 cm) Printer:
Derriere L'Etoile Studios, New York Edition: 3 h.c.; edition 50
Credit: Gift of James Wilder Green

Western Air, 1946-47

Medium: Oil and sand on canvas Dimensions: 6' x 54" (182.9 x 137.2 cm) Credit: Purchase (by exchange)

Major Museum
Collections

Open Study No.8

Medium: Charcoal and synthetic polymer paint on paper
Dimensions: 22 1/4 x 30 3/8" (56.5 x 77.2 cm) Credit: The Judith
Rothschild Foundation Contemporary Drawings Collection Gift

Drunken with Turpentine No. 8, 1979

Medium: Oil on paper Dimensions: 29 x 23" (73.5 x 58.5 cm) Credit:
Gift of the artist

Drunken with Turpentine No.70, 1979

Medium: Oil on paper Dimensions: 23 1/8 x 29" (58.6 x 73.6 cm)
Credit: Gift of the artist

Collage with Ultramarine Blue, 1972

Medium: Oil on cut-and-pasted paper Dimensions: 28 7/8 x 22
7/8" (73.3 x 58.1 cm) Credit: Gift of Mr. and Mrs. Marion Joseph
Lebworth

Primal sign V (Copper), 1981

Medium: Etching and aquatint Dimensions: plate 23 11/16 x 16 5/8"
(60.2 x 42.2 cm) sheet 33 1/4 x 25 5/8" (84.4 x 65.1 cm) Credit: Gift of
the artist

Primal Sign VI, 1981

Medium: Etching and aquatint Dimensions: plate 23 5/8 x 16 5/8"
(60 x 42.2 cm) sheet 33 13/16 x 25 5/8" (85.9 x 65.1 cm) Publisher:
Petersburg Press, London Credit: Gift of the artist

Mezzotint in Indigo, 1968-69

Medium: Mezzotint Dimensions: plate 8 7/8 x 5 15/16" (22.6 x 15.1
cm) sheet 24 13/16 x 19 3/4" (63 x 50.2 cm) Publisher: Universal
Limited Art Editions, West Islip, New York Printer: Universal
Limited Art Editions, West Islip, New York Credit: Gift of the
Celeste and Armand Bartos Foundation

Black Dulages stones, 1970-71

Medium: Lithograph Dimensions: composition 44 3/8 x 19 11/16"
(112.7 x 50 cm) sheet 47 15/16 x 31 3/4" (121.9 x 80.6 cm) Publisher:
Universal Limited Art Editions, West Islip, New York Printer:
Universal Limited Art Editions, West Islip, New York Edition: 18
Credit: Gift of Celeste Bartos

The Black Wall, 1980-81

Medium: Etching and aquatint Dimensions: plate 10 3/4 x 27
1/2" (27.3 x 69.8 cm) sheet 19 x 35 5/8" (48.3 x 90.5 cm) Publisher:
Petersburg Press, London
Edition: 36 Credit: Gift of the artist

Untitled (Beige, Blue, Black)

Medium: Aquatint Dimensions: plate 10 x 11 7/8" (25.4 x 30.2 cm)
sheet 30 x 22 3/8" (76.2 x 56.8 cm) Credit: Gift of the artist and
Brooke Alexander, Inc.

Major Museum
Collections

The Aberdeen Stone, 1970-71

Medium: Lithograph Dimensions: composition (irreg.): 40 1/4 x 27 7/16" (102.2 x 69.7 cm); sheet: 40 1/4 x 27 7/8" (102.2 x 70.8 cm)
Publisher: Universal Limited Art Editions, West Islip, New York
Printer: Universal Limited Art Editions, West Islip, New York
Credit: Gift of the Celeste and Armand Bartos Foundation

In Black with Pink, 1966

Medium: Oil and collage on canvas board Dimensions: 20 x 16" (50.8 x 40.6 cm) Credit: The William S. Paley Collection

Open Paper Painting, No.1, 1975

Medium: Charcoal and synthetic polymer paint on paper
Dimension\\s: 18 1/2 x 24 1/2" (47 x 62.2 cm) Credit: The Judith
Rothschild Foundation Contemporary Drawings Collection Gift
Pancho Villa, Dead and Alive, 1943
Medium: Cut-and-pasted printed and painted papers, wood veneer,
gouache, oil, and ink on board Dimensions: 28 1/4 x 35 7/8" (71.7 x
91.1 cm)
Credit: Purchase

Untitled from the series Lyric Suite, 1965

Medium: Ink and colored ink on paper Dimensions: 9 x 11 1/8" (22.9
x 28.2 cm) Credit: Gift of the artist in memory of Frank O'Hara

Blue Elegy, 1987

Medium: Etching and lithograph Dimensions: irreg. composition
40 15/16 x 57 7/8" (104 x 147 cm) irreg. sheet 40 15/16 x 57 7/8" (104
x 147 cm)
Publisher: Tyler Graphics Ltd., Bedford, New York Printer: Tyler
Graphics Ltd., Bedford, New York Edition: 30; plus 12 A.P Credit:
The Riva Castleman Endowment Fund and Gift of the Dedalus
Foundation

Solomon R. Guggenheim Museum Collection

Elegy to the Spanish Republic No. 110, 1971

Medium: Acrylic with graphite and charcoal on canvas Dimensions:
82 x 114 inches (208.3 x 289.6 cm) Credit : Solomon R. Guggenheim
Museum, New York Gift, Agnes Gund, 1984

Iberia, 1958

Medium: Oil on canvas, dimensions: 70 3/8 x 89 3/16 inches (178.8 x
226.6 cm) Credit: Guggenheim Bilbao Musecoa

Personage (Autoportrait), 1943

medium: Gouache, ink, and colored paper and Japanese paper
collage on paperboard dimensions: 40 7/8 x 26 inches (103.8 x
65.9 cm) credit: The Solomon R. Guggenheim Foundation, Peggy
Guggenheim Collection, Venice, 1976

Major Museum
Collections

The Metropolitan Museum of Art Collection

Elegy to the Spanish Republic No.35, 1954-58

Oil and Manga on Canvas, 203.8 x 254.6 cm, The Metropolitan Museum of Art, The Muriel Kallis Steinberg Newman Collection, Gift of Muriel Kallis Newman, in memory of Albert Hardy Newman, 2006

Elegy to the Spanish Republic No.70, 1961

Oil on Canvas, 175.3 x 289.6 cm, The Metropolitan Museum of Art. Anonymous Gift, 1965

Lyric Suite, 1965

Medium: Ink on paper Dimensions: 11 x 9 in. (27.9 x 22.9 cm) Credit Line: Anonymous Gift, 1966

Tate Collection

Elegy to the Spanish Republic No.132, 1975-85

Acrylic paint on canvas, 244 x 305 cm, Tate Collection, presented by the American Fund for the Tate Gallery 2002

Iberia No.II, 1958

Oil on Canvas, 120.3 x 204.2 cm, Tate Collection, acquired by purchase and gift from Dedalus Foundation 1996

Open No. 122 in Scarlet and Blue, 1969

Acrylic paint and charcoal on canvas, 213.4 x 254 cm, Tate Collection, presented by the artist through the American Federation of Arts 1970

Ulysses, 1947

Oil on cardboard on wood, 85.7 x 71.1 cm, Tate Collection, Acquired by purchase and gift from the Dedalus Foundation 1996

Selected Museum
Collections

Albright-Knox Gallery, Buffalo, New York
Arizona State University Art Museum, Phoenix, Arizona
Armand Hammer Museum of Art at UCLA,
Los Angeles, California
Art Collection of Biblioteca Luis Angel Arango, Colombia
Art Gallery of Ontario, Toronto, Canada
Canton Museum of Art, Ohio
Cleveland Museum of Art, Ohio
Dalhousie University Art Gallery, Halifax, Nova Scotia, Canada
Dallas Museum of Art, Texas
David Winton Bell Gallery at Brown University, Providence,
Rhode Island
Denver Art Museum, Colorado
The Empire State Plaza, New York
Fine Arts Museum of San Francisco, California
Guggenheim Museum, New York
Hara Museum, Tokyo, Japan
Harvard University Art Museums, Massachusetts
High Museum of Art, Atlanta, Georgia
Hofstra Museum at Hofstra University, Hempstead, New York
Indiana University Art Museum, Bloomington, Indiana
Irish Museum of Modern Art, Dublin, Ireland
J. Paul Getty Museum, Los Angeles, California
Kemper Museum of Contemporary Art, Kansas City, Missouri
Kunstmuseum Basel, Switzerland
Los Angeles County Museum of Art, California
Metropolitan Museum of Art, New York
Modern Art Museum of Fort Worth, Texas
Montclair Art Museum, New Jersey
Musee d'Art Contemporani de Barcelona, Spain
Museum Moderner Kunst Stidtung Ludwig, Vienna, Austria
Museum of Fine Arts, Houston, Texas
Museum of Modern Art, New York City
National Gallery of Art, Washington, D.C.
National Gallery of Australia, Canberra, Australia
Oklahoma City Art Museum, Oklahoma
Peggy Guggenheim Collection, Venice, Italy
Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania
Philadelphia Museum of Art, Philadelphia, Pennsylvania
The Phillips Collection, Washington, D.C.
Sheldon Art Gallery, Lincoln, Nebraska
Smith College Museum of Art, Massachusetts
Smithsonian American Art Museum, Washington, D.C.
Spencer Museum of Art at the University of Kansas, Missouri
Swope Art Museum, Indiana
Tate, London date
Tweed Museum of Art at the University of Minnesota,
Duluth, Minnesota
University of South Florida Contemporary Art Museum, Florida
Wake Forest University Fine Arts Gallery, Winston-Salem,
North Carolina
Walker Art Center, Minnesota