

The Gift: Works from the Barnett and Annalee Newman Foundation Collection
The Jewish Museum
April 11 – November 3, 2019

Exhibition Checklist and Wall Texts

The iconic Jewish painter and sculptor Barnett Newman was one of the foremost artists and theorists of the twentieth-century avant-garde in New York. Newman (born in 1905, died in 1970) and his wife, Annalee (born in 1909, died in 2000), lived completely immersed in art and surrounded by other artists. *The Gift* traces the ways this group of artists supported one another over many decades of friendship and collaboration. For example, Tony Smith regularly organized the hanging of Newman's exhibitions while Aaron Siskind photographed them. A reflection of these close relationships, the artworks on view here were gifts to Barnett and Annalee Newman from their makers.

Though Newman is considered a pivotal figure in the development of American modernism, he worked for decades without much critical recognition and without conforming to the expectations of the art market. Throughout these years he was an active "artist-citizen," deeply committed to his art and his community. He unwaveringly supported colleagues of his own generation, while serving as a mentor to younger artists, and was always available for an impassioned debate. Newman was a center of gravity in New York and helped secure the city's status as the new capital of the art world, a shift that coincided with the most active years of his career.

"A work of art is a gift," writes the cultural critic Lewis Hyde. "A work of art can survive without the market, but where there is no gift there is no art." After her husband's death, Annalee Newman set about the long and often complicated process of placing his work in museum collections. She believed it should be made visible to a wide public, especially to young artists. The Newmans were profoundly motivated by art's social and spiritual value and committed to its power for change and connection.

Kelly Taxter
Barnett and Annalee Newman Curator of Contemporary Art

Shira Backer
Leon Levy Assistant Curator

Unless otherwise indicated, all documents are from the collection of the Barnett Newman Foundation, New York.

MOVING CLOCKWISE



Barnett and Annalee Newman (née Greenhouse) on their honeymoon, Ogunquit, Maine, 1936

Photograph by Aaron Siskind

Image provided by the Barnett Newman Foundation, New York

Photograph © Aaron Siskind Foundation

Adolph Gottlieb

American, born in 1903, died in 1974

The painter Adolph Gottlieb, like Barnett Newman, was born in New York City to Jewish parents from Eastern Europe. Newman and Gottlieb met in the early 1920s through their studies at the Art Students League in New York and became lifelong friends and colleagues. Together they frequented the Metropolitan Museum of Art and the city's galleries, steeping themselves in art history, from Mayan carvings to Cubism.

Throughout the 1930s Gottlieb exhibited abstract paintings with the emerging New York School, a loose group of experimental artists, writers, and performers working in various avant-garde modes. Newman occasionally shared Gottlieb's Lower East Side studio at this time and wrote press releases and other texts on his work, supporting his friend as an impassioned interpreter and critic.

Both men were deeply immersed in the intellectual and artistic life of New York City, but periodically withdrew from the urban scene, spending summers with their spouses in lively artists' colonies, first in northeastern Massachusetts and later in Provincetown on Cape Cod. This watercolor of the Newmans with a friend on the beach was a wedding gift from Gottlieb in 1936.



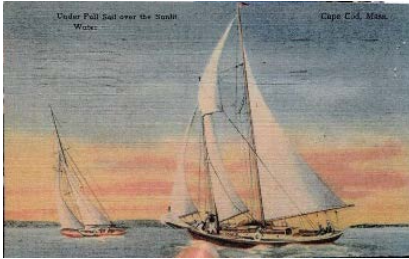
Adolph Gottlieb

Untitled (*Annalee and Barnett on the Beach*), c. 1935

Watercolor and pencil on paper

Gift of the Barnett and Annalee Newman Foundation, 2018-37

IN THE CASE



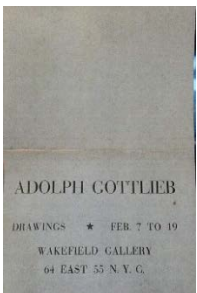
Postcard from Adolph Gottlieb in Provincetown, Massachusetts, to Barnett and Annalee Newman in New York, 1946



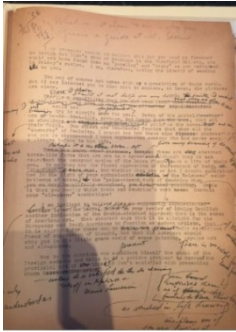
Draft of a press release by Barnett Newman for *Adolph Gottlieb: Paintings*, Artists' Gallery, New York, 1942–43



Adolph Gottlieb, c. 1942



Adolph Gottlieb: Drawings, Wakefield Gallery, New York, 1944
Exhibition brochure with text by Barnett Newman



Draft of a letter from Barnett Newman to the *New York Sun*, responding to a review of *Adolph Gottlieb: Drawings*, Wakefield Gallery, New York, 1944

Although abstraction was flourishing in New York in the 1940s, it remained puzzling or even offensive to many critics. When the art critic Henry McBride wrote a negative review of Gottlieb's exhibition, Newman penned this scathing rebuttal.

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ON THE WALL

Aaron Siskind

American, born in 1903, died in 1991

Aaron Siskind and Barnett Newman became friends while studying at City College in Harlem in the 1920s. For more than twenty years Siskind sustained his artistic pursuits—first poetry and then photography—by teaching in the New York City public-school system; Annalee Newman took the same path in order to support her husband.

Siskind first became interested in photography when he received a camera to take on his honeymoon in 1930. He began his career as a documentary photographer in 1932 with the Film and Photo League, an organization rooted in international labor movements and dedicated to using photography to raise awareness of adverse social conditions. Like many Photo League artists, Siskind had experienced urban poverty firsthand: he was a first-generation American, the fifth of six children born to Ukrainian Jews who had settled on the Lower East Side. Siskind worked with the League on photo essays until 1940.

In the following years, Siskind's work departed from the documentary, focusing instead on texture, light, and form. His photographs from this period mirror the dynamic abstractions of contemporary painters such as Adolph Gottlieb and Newman. At the same time, Siskind often took photographs of works by these artists, extending the documentary facet of his practice into a different context.

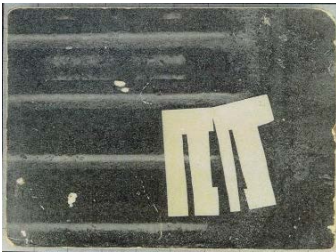


Aaron Siskind

The End of the Civic Repertory Theatre I, c. 1938

Gelatin silver print

Gift of the Barnett and Annalee Newman Foundation, 2018-64



Aaron Siskind

Untitled, 1947

Gelatin silver print mounted on Masonite

Gift of the Barnett and Annalee Newman Foundation, 2018-63

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IN THE CASE



Barnett and Annalee Newman (née Greenhouse) on their honeymoon, Ogunquit, Maine, 1936

Photographs by Aaron Siskind

Contact sheet



Barnett Newman on Martha's Vineyard, Massachusetts, 1937
 Photograph by Aaron Siskind



Annalee Newman and Aaron and Sonya Siskind on Martha's Vineyard, Massachusetts, 1937
 Photograph probably by Barnett Newman



Barnett Newman
 Photograph by Aaron Siskind
 Aaron Siskind
 Photograph by Barnett Newman
 Contact sheet



Installation view of *Barnett Newman*, Betty Parsons Gallery, New York, with the artist, 1950
 Photograph by Aaron Siskind



Holiday cards from Aaron Siskind to Barnett and Annalee Newman, 1944 and 1958

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ON THE WALL

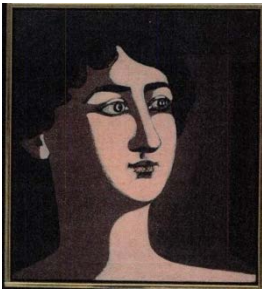
John Graham

American, born in Ukraine, 1881, died in 1961

John Graham, was born Ivan Gratianovich Dombrovsky in Kiev. He moved to New York City in 1920 and, like Adolph Gottlieb, met Barnett Newman while taking courses at the Art Students League. A painter, author, collector, historian, and philosopher, Graham had an outsized personality. He was known for telling fantastical origin stories, including one that claimed an enormous eagle had dropped him as an infant onto a rock in the Black Sea.

Before he moved to the United States, Graham had traveled extensively in Europe, collecting and trading in indigenous art and antiques from Africa and South America. He viewed these works as part of a constellation of artistic expression, ancestors of contemporary art. He laid out these ideas in his 1937 treatise, *System and Dialectics of Art*, linking together the whole global sweep of art history, from ancient times to the present. The book was a major influence on the Abstract Expressionists, including Newman, who looked to Graham to deepen his understanding of his own practice as well as of art history.

In 1944 Newman curated an exhibition on pre-Columbian art for Betty Parsons, who was then the director of the Wakefield Gallery. Along with loans from the American Museum of Natural History, New York, the exhibition included six works from Graham's personal collection. "While we transcend time and place to participate in the spiritual life of a forgotten people," Newman wrote, "their art by the same magic illuminates the work of our time." Newman was largely unconcerned with the specific historical or cultural contexts in which the objects were created, but revered the "sense of dignity" and the "high seriousness of purpose" they embodied.



John Graham

Portrait of Elinor Graham, 1943

Oil on canvas

Gift of the Barnett and Annalee Newman Foundation, 2018-36

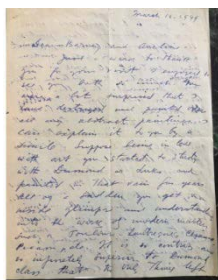
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IN THE CASE



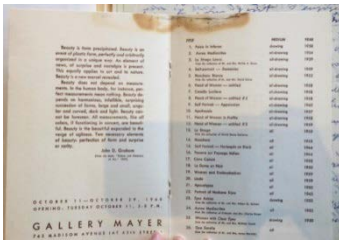
Pre-Columbian Stone Sculpture, Wakefield Gallery, New York, 1944

Exhibition brochure with text by Barnett Newman



Letter from John Graham to Barnett and Annalee Newman, 1949

By the 1940s John Graham had completely abandoned abstraction in favor of figuration, as exemplified by the work on view. In this 1949 letter to the Newmans he explains why he “destroyed and painted over all [his] abstract paintings,” describing a kind of epiphany that led him to a “higher level.”



John D. Graham, Gallery Mayer, New York, 1960
Exhibition brochure with text by John Graham

ON THE WALL

Tony Smith

American, born in 1912, died in 1980

The Newmans met the sculptor Tony Smith in 1944 while on vacation in Provincetown, Massachusetts. Smith is known for his large-scale abstract sculpture, but he was also an architect. He studied under László Moholy-Nagy at the Chicago Bauhaus and worked for Frank Lloyd Wright.

Smith was a pivotal figure in Barnett Newman's career trajectory. Beginning with Newman's second solo exhibition at Betty Parsons in 1951, Smith was involved in creating the gallery design and mapping out the installation of paintings for Newman's exhibitions. In 1958 when Smith was teaching at Bennington College, he recommended Newman to the gallery director Eugene Goossen, who invited Newman to mount a retrospective at the Vermont school. (Newman had not had a solo exhibition of his work since 1951.) The critic Clement Greenberg organized a condensed version of that show for the French & Company gallery in New York, where it was presented within a minimalist, all-white interior Smith had designed. This was a turning point for Newman: starting in 1959 he was exhibited frequently around the world and was able to make a living as an artist.

After Newman died suddenly from a heart attack in 1970, Smith recalled advice his friend had given to him when he started teaching at New York University. Newman, a teacher himself for many years, had cautioned, "the students want to love you. What you must insist upon is respect." Smith realized that this statement perfectly summed up his esteem for Newman as a mentor and a peer, an artist and a man.



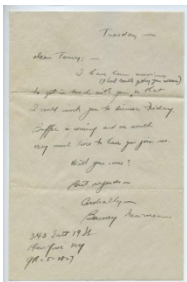
Installation view of *Primary Structures*, Jewish Museum, New York, 1966, showing Tony Smith's *Free Ride* (1962) in the sculpture court



Barnett Newman with Tony Smith's daughters, Seton, Bebe, and Kiki (left to right), 1962, posing with their father's sculpture *Free Ride* (1962)

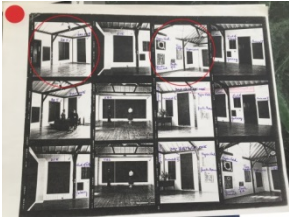
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IN THE CASE



Letter from Barnett Newman to Tony Smith, 1947
Courtesy of the Tony Smith Estate

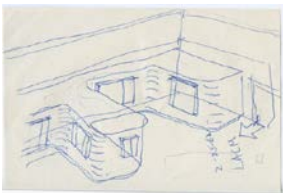
In this letter Newman asks Smith to help install the exhibition *Hans Hofmann: Recent Works* at the Betty Parsons Gallery in New York.



Installation views of *Barnett Newman: First Retrospective Exhibition*, New Gallery, Bennington College, Vermont, 1958
Contact sheet

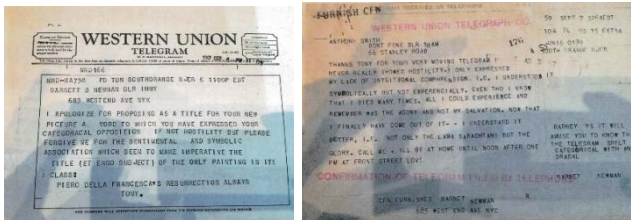


Installation view of *Barnett Newman: First Retrospective Exhibition*, New Gallery, Bennington College, Vermont, 1958

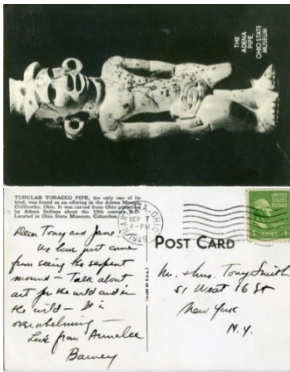


Tony Smith

Installation sketches for a proposed Barnett Newman exhibition at the Los Angeles County Museum of Art, 1962
Courtesy of the Tony Smith Estate

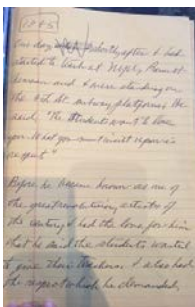


Telegrams between Tony Smith and Barnett Newman regarding the title for Newman's painting later named *Be II* (1961/1964)



Postcard from Barnett and Annalee Newman in Chillicothe, Ohio, to Tony and Jane Smith, 1949

Courtesy of the Tony Smith Estate



Letter from Tony Smith to Annalee Newman, 1971

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ON THE WALL

Claes Oldenburg

American, born in Sweden, 1929

James Elliott

American, born in 1924, died in 2000

Barnett and Annalee Newman's group of friends included the influential Pop artist Claes Oldenburg and the curator James Elliott. When Elliott got married in 1966, Oldenburg gave guests (including the artists Robert Rauschenberg and Jasper Johns and the actor Dennis Hopper) slices of cast-plaster wedding cake. The Newmans were unable to attend the wedding, but someone saved them a "piece."

Oldenburg's plaster cake was made in the same vein as his works from *The Store*, a rented storefront on New York City's Lower East Side where he sold sculptures of everyday commercial products and food reimagined in painted plaster, cardboard, and burlap. In this way he deliberately blurred the distinction between commerce and art.

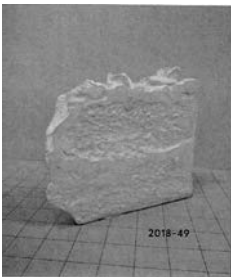
When he got married, Elliott was chief curator at the Los Angeles County Museum of Art. He had planned a major exhibition of Newman's work there, but it was unfortunately never

realized. Shortly after his wedding he was named director of the Wadsworth Atheneum in Hartford, Connecticut, where he established the Matrix series. It was the country's first ongoing exhibition program to showcase the work of living artists within the context of a historical, encyclopedic institution. In 1976 Elliott became director of the Berkeley Art Museum and Pacific Film Archive, where he reestablished the Matrix program, which still continues today.



Claes Oldenburg packing *Wedding Souvenir* multiples in Jim Elliott's apartment, located above the carousel on the Santa Monica Pier, 1966
 Photograph by Dennis Hopper
 Exhibition print
 Image courtesy of Oldenburg van Bruggen Studio

IN THE WALL CASE



Claes Oldenburg
Wedding Souvenir, 1966
 Plaster
 Gift of the Barnett and Annalee Newman Foundation, 2018-49

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other artists of his generation, aspired to spiritual transcendence in his art and thought of creative expression itself as a spiritual act.

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Alexander Liberman

American, born in Ukraine, 1912, died in 1999

Alexander Liberman was a Russian Jew who, like so many Europeans during World War II, took refuge in New York City. These immigrants brought radical European modernism to the United States, forever changing the course of the visual and graphic arts. Liberman's contributions are particularly profound.

While just twenty-one years old and living in Paris, Liberman was the art director of the pictorial magazine *VU*, where he boldly experimented with type and graphic collage and commissioned editorials from Brassai and other great photographers of the day. In New York he landed at Condé Nast publications, eventually rising to editorial director, a position he occupied from 1963 to 1994. During his tenure he oversaw the creative vision of leading magazines, such as *Vogue*, *Vanity Fair*, and *GQ*, into which he incorporated contemporary art. Liberman likely met the Newmans while doing a feature on Betty Parsons and her New York gallery for the October 1951 issue of *Vogue*. He and his wife, Tatiana, were consummate entertainers, and their correspondence with Barnett and Annalee Newman in subsequent years included invitations to dozens of exclusive dinners and postcards sent from the chicest locales.

Even with a successful career and glamorous lifestyle, Liberman maintained a serious artistic practice that spanned photography, drawing, printmaking, and monumental sculpture. His first solo exhibition was held in 1960 at the Betty Parsons Gallery, and Barnett Newman oversaw its installation. In 1966 Liberman showed architectural-scale works made from repurposed commercial boilers in a sculpture garden (no longer extant) at the Jewish Museum. These large assemblage sculptures dramatically departed from the clean, hard-edged design aesthetic seen in the work on view.



Alexander Liberman

Untitled, 1962

Screenprint on paper

Gift of the Barnett and Annalee Newman Foundation, 2018-47

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IN THE CASE



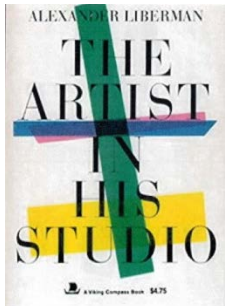
Barnett Newman in his studio in front of *Onement VI*, 1960s

Photograph by Alexander Liberman

Exhibition print

Alexander Liberman Photography Archive, Getty Research Institute, Los Angeles

Photograph © J. Paul Getty Trust



Alexander Liberman

The Artist in His Studio, 1960

Published by Viking Compass, New York

Liberman's classic volume of photo essays pictures avant-garde artists of twentieth-century Paris, including Georges Braque, Marc Chagall, Henri Matisse, and others. Liberman's focus, as he put it, was on "the practical side of art" and capturing visual information about artists' studios, methods, and materials that was left out of most art books. In contrast to this approach is his photograph of Newman in his studio. The depiction follows Newman's conviction that artists "should not permit themselves to be photographed smiling, nor in their work clothes. The photograph is for the public—it is an educational document—and through it the artist must make the point of his dignity and the value of his role. He is a man involved with transcendental matters."



Alexander Liberman: Exhibition of Paintings, Betty Parsons Gallery, New York, 1960

Exhibition brochure

ON THE WALL

Jasper Johns

American, born in 1930

Jasper Johns came to New York in late 1948 from Columbia, South Carolina. He saw Barnett Newman's solo shows at Betty Parsons Gallery in 1950 and 1951 before he was drafted into the United States Army during the Korean War. Upon his return to New York in 1953, Johns became known for his Flag paintings: textured encaustic renderings of the American flag with collaged newspaper clippings layered beneath the paint, which were included in his ten-year retrospective at the Jewish Museum in 1964.

In 1999 the critic Barbara Rose reflected on Johns's longstanding engagement with Newman based on his new body of works on paper, one of which is on view in this exhibition. Rose suggests that Newman's Zips—vertical bands of color running from the top to the bottom of the painting—can be seen as predecessors to the horizontal stripes of Johns's flags. Whereas Newman and other artists of his generation aspired to spiritual transcendence in their art, Johns and many of his cohort adopted a deadpan literalism, drawing on imagery from popular culture. Flags were just one of many preexisting images that Johns incorporated into his art: his repertoire also included maps, numbers, and other “things the mind already knows,” as he described them.

Untitled (1991) features mirror-reversed renderings of two 1960 brush-and-ink drawings by Barnett Newman; in 1991 Johns gave the work to Annalee Newman in exchange for the original drawings. By this time Johns had slightly changed his subject matter, including objects and images more familiar personally than to the general public. He juxtaposed fragments of popular culture with visual quotations from art history and from his own life: in addition to Newman's drawings, untitled from 1991 includes portraits of Queen Elizabeth and Prince Philip in profile.

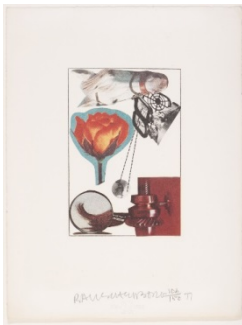
**Jasper Johns**

Untitled, 1991

Watercolor, color pencil, and graphite on paper

Gift of the Barnett and Annalee Newman Foundation, 2018–39

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Robert Rauschenberg

Untitled (*For the San Francisco Heart Association*), 1977

Offset lithograph on paper

Gift of the Barnett and Annalee Newman Foundation, 2018-58

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IN THE CASE

Robert Rauschenberg

American, born in 1925, died in 2008

Robert Rauschenberg's work pivots between Abstract Expressionism and Pop, incorporating found objects, images from popular culture, collage, and other materials from disparate sources. His seminal Combines series challenges traditional conceptions of medium by grafting three-dimensional objects onto canvases or by incorporating painting into freestanding sculptures.

Newman became a revered figure among younger artists such as Rauschenberg. The two likely met through their gallerist, Betty Parsons, who gave Rauschenberg his first solo exhibition in 1951. An installation photograph of Newman's 1950 Parsons exhibition, which shows his painting *The Wild* next to his sculpture *Here I* (both 1950), was among Rauschenberg's papers when he died and is now in his archive. *The Wild* measures eight feet high by one and a half inches wide, while *Here I* is made from humble material with a painterly surface. These works test the distinction between painting and sculpture, perhaps setting a precedent for Rauschenberg's own experiments.

Rauschenberg was an avid gift giver who frequently mailed prints to friends as holiday presents. Untitled (*For the San Francisco Heart Association*), a gift to Annalee Newman, demonstrates his collage technique on a small scale.



Installation view of *Barnett Newman*, Betty Parsons Gallery, New York, 1951, showing *The Wild* and *Here I* (both 1950)

Photograph by Hans Namuth



Barnett Newman and Betty Parsons with *The Wild*, 1951

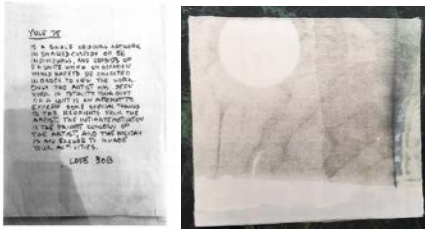
Photograph by Hans Namuth



The opening of *Robert Rauschenberg*, Jewish Museum, New York, 1963

Standing, left to right: Sherman Drexler, Claes Oldenburg, Richard Lippold, Merce Cunningham, Robert Gray Murray, Peter Agostini, Edward Higgins, Barnett Newman, Robert Rauschenberg, Perle Fine, Alfred Jensen, Ray Parker, Friedel Dzubas, Ernst van Leyden, Andy Warhol, Marisol, James Rosenquist, John Chamberlain, and George Segal
Kneeling, left to right: Jon Schueler, Arman, David Slivka, Alfred Leslie, Tania, Frederick Kiesler, Lee Bontecou, Isamu Noguchi, Salvatore Scarpitta, and Allan Kaprow

Rauschenberg exhibited regularly in New York throughout the 1950s, but his first solo museum presentation was at the Jewish Museum in 1963.



Robert Rauschenberg

Yule 75, 1975

Ink transfer on silk mounted on foamcore with a photocopied letter from the artist

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ON THE WALL

Frank Stella

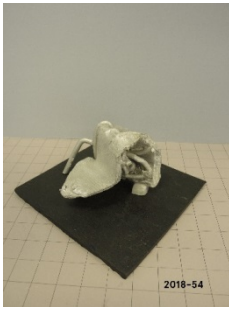
American, born in 1936

At New York's French & Company gallery in 1959, Barnett Newman showed a survey of his work made between 1946 and 1952. The exhibition offered a potent summation of his practice and set the stage in many respects for the art movements that dominated the following decade—Color Field painting, Minimalism, and even Pop.

Frank Stella was among the young artists for whom this show was a revelation. Stella had arrived in New York in 1958, fresh out of college at Princeton University. Newman's austere, apparently simple, and formally rigorous work offered both a genealogy and an affirmation for Stella's own radical paintings—canvases whose surfaces were divided into stripes of uniform width, often using only black paint. These works, in the style now called Minimalism, owe a clear debt to Newman's aesthetics, though not to his art's underlying spiritual dimension. (Describing his own work Stella famously declared "what you see is what you see.") At the 1965 São Paulo Biennial, the presentation of American art underscored Newman's influence by surrounding his paintings with work by six younger artists: Larry Bell, Billy Al Bengston, Robert Irwin, Donald Judd, Larry Poons, and Stella.

The small work on view here is an example of Stella's later experiments with industrial materials and dynamic three-dimensional forms, which were made after he had moved away from Minimalism. Annalee Newman maintained close relationships with artists long after Barnett Newman's death, and this sculpture was a gift to her.

IN THE WALL CASE

**Frank Stella***For Annalee, 1999*

Stainless steel on rubber base

Gift of the Barnett and Annalee Newman Foundation, 2018-54

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IN THE CASE IN THE CENTER OF THE ROOM

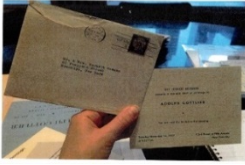
Jewish Museum

Contemporary art has been a part of the Jewish Museum's program since it moved to its present home on Fifth Avenue in 1947. At that time the museum began to show the work of modern and contemporary artists alongside its collection of ceremonial objects and Jewish material culture.

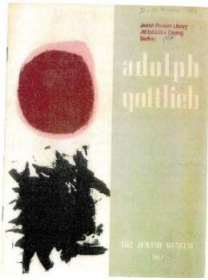
In the 1960s and 1970s the museum was at the center of the city's avant-garde. During this time, it hosted key exhibitions of Robert Rauschenberg, Jasper Johns, and many other young artists. Most other New York museums in this period were relegating artists of this new generation to group shows, giving solo exhibitions primarily to blue-chip modern artists. The Jewish Museum also set trends by introducing a broad public to Minimalism through its landmark *Primary Structures* exhibition (1966) and to computer-based art with *Software* (1970).

During the years when Barnett Newman was most actively showing his work, most of the artists in this presentation exhibited at the Jewish Museum. Thus the rich web of Barnett and Annalee's friendships with other New York City artists is interwoven with the history of this institution.

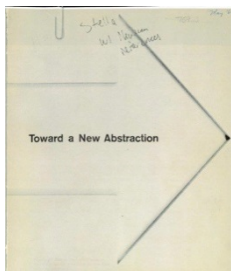
MOVING COUNTERCLOCKWISE



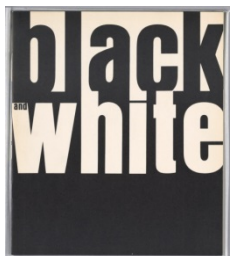
Barnett and Annalee Newman's invitation to the opening of *Adolph Gottlieb* at the Jewish Museum, New York, 1957



Adolph Gottlieb, Jewish Museum, New York, 1957
Exhibition catalogue



Toward a New Abstraction, Jewish Museum, New York, 1963
Exhibition catalogue



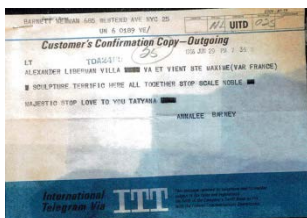
Black and White, Jewish Museum, New York, 1963
Exhibition catalogue



Robert Rauschenberg, Jewish Museum, New York, 1963
Exhibition catalogue



Jasper Johns, Jewish Museum, New York, 1964
Exhibition catalogue



Telegram of congratulations from Annalee and Barnett Newman to Alexander Liberman on the opening of his Jewish Museum exhibition, 1966



Alexander Liberman: Recent Sculptures, Jewish Museum, New York, 1966
Exhibition brochure

IN THE OTHER CASE IN THE CENTER OF THE ROOM

Robert Gray Murray

Canadian and American, born in 1936

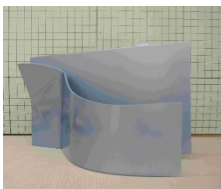
In August 1959 the sculptor Robert Gray Murray met the Newmans while Barnett was leading the Emma Lake Artists' Workshops in northern Saskatchewan. Barnett established a

close friendship with Murray, whose move to New York City in 1960 was supported by a grant obtained with Newman's letter of recommendation.

Split is one of Murray's many maquettes for monumental sculpture, which were often public art commissions. Murray's curiosity, along with his material facility, inspired Newman's sculptural investigations. The younger artist helped Newman cast *Here I (to Marcia)* (1950/1962), a bronze iteration of the wood-and-plaster *Here I* made twelve years earlier. Newman created sculpture for the remainder of his life, most notably *Broken Obelisk* (1963/1969).

In 1963 Newman was invited to take part in the exhibition *Recent American Synagogue Architecture* at the Jewish Museum. He was asked to submit a conceptual sketch for a synagogue design that would appear in the catalogue, but Newman's spirituality and embrace of his Jewish heritage made for bigger ambitions. He enlisted Murray to help build a scale model of his proposed synagogue. The design, overwhelmingly minimal with large, vertically oriented windows, echoes Newman's paintings at the time, which balance areas of vast emptiness with moments of decisive action.

MOVING COUNTERCLOCKWISE



Robert Gray Murray

Split, c. 1973

Aluminum painted with blue metallic polyurethane

Gift of the Barnett and Annalee Newman Foundation, 2018-50



The studios at the Emma Lake Artists' Workshops, 1959



Annalee Newman en route to the Emma Lake Artists' Workshops, 1959



Barnett Newman and Robert Gray Murray at the Emma Lake Artists' Workshops, 1959
Photograph by Annalee Newman



Diana Murray, Annalee Newman, and Barnett Newman (left to right) in Barnett's Front Street studio in lower Manhattan, 1963, with *Model for a Synagogue* (1963)
Photograph by Robert Gray Murray



Barnett Newman with *Model for a Synagogue* (1963) in his Front Street studio, 1963
Photograph by Ugo Mulas
Exhibition print
Image provided by Archivio Ugo Mulas, Milan



Barnett Newman and Robert Gray Murray casting Newman's sculpture *Here I (to Marcia)* (1950/1962), c. 1962
Contact sheet



Robert Gray Murray's *Tundra (for Barnett Newman)*, 1971

Photograph by Robert Gray Murray

Exhibition print

Robert Gray Murray recalls Barnett Newman's fascination with the vast northern tundra in Canada, a natural subject for an artist interested in both the boundlessness and limits of space. This sculpture, made up of long, horizontal and angled planes, was created the year after Newman's death. Commissioned by the Canadian government, it is currently installed on the campus of Carleton College in Northfield, Minnesota.

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