



Smithsonian
Archives of American Art

A Finding Aid to the Clement Greenberg Papers,
1937-1983, in the Archives of American Art

Jayna Hanson

Funding for the processing of this collection was
provided by the Terra Foundation for American Art

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Archives of American Art
750 9th Street, NW
Victor Building, Suite 2200
Washington, D.C. 20001
<https://www.aaa.si.edu/services/questions>
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Collection Overview

Repository:	Archives of American Art
Title:	Clement Greenberg papers
Identifier:	AAA.greeclep
Date:	1937-1983
Extent:	8.6 Linear feet
Creator:	Greenberg, Clement, 1909-1994
Language:	Multiple languages The collection is in English and French. English; French
Summary:	The papers of art critic, author, and lecturer Clement Greenberg measure 8.6 linear feet and date from 1937 to 1983. The bulk of the collection consists of letters from art critics, artists, family, friends, galleries, and museums. Notable correspondents include Jack Bush, Anthony Caro, Richard Diebenkorn, Friedel Dzubas, Helen Frankenthaler, Adolph Gottlieb, Hans Hofmann, Morris Louis, Robert Motherwell, Charles Pollock, Jules Olitski, David Smith, and Anne Truitt among others. Also found are biographical materials, personal business and financial records, an etching by Kurt Wisneski, printed materials, and two reports by Greenberg concerning his travels.

Administrative Information

Provenance

Clement Greenberg initially lent material for microfilming in 1968-1969. He donated most of this material with additional papers in several accretions between 1984 to 1991.

Separated Material

The Archives of American Art also holds material lent for microfilming (reels N69-91, N70-7, and N737). Most, but not all, of these papers were later donated by Greenberg. Loaned materials not donated at a later date remain with the lender and are not described in the container listing of this finding aid.

Related Material

The Portland Art Museum holds Clement Greenberg's private art collection as well as a library of exhibition catalogs.

Alternative Forms Available

Portions of this collection are available on 35 mm microfilm reels N69-91, N70-7, and N737 at the Archives of American Art offices and through interlibrary loan. Researchers should note that the arrangement of the material described in the container inventory does not reflect the arrangement of the collection on microfilm.

Processing Information

All accretions, including earlier loaned and microfilmed materials, were merged and processed by Jayna Hanson in 2009 with funding provided by the Terra Foundation for American Art.

Preferred Citation

The Clement Greenberg papers, 1937-1983. Archives of American Art, Smithsonian Institution.

Restrictions on Access

Use of original papers requires an appointment. Some of the collection is ACCESS RESTRICTED: documents relating to the estate of David Smith; some correspondence with Peter Fuller, Nuala O'Faolain, and the Greenberg family; and sale and loan agreements. Contact the reference staff for more information about permission to use this portion of the collection.

Ownership and Literary Rights

The Clement Greenberg papers are owned by the Archives of American Art, Smithsonian Institution. Literary rights as possessed by the donor have been dedicated to public use for research, study, and scholarship. The collection is subject to all copyright laws.

Biographical Note

Clement Greenberg was a highly influential art critic working in New York City from the 1940s through the 1960s. He was an advocate of modern art, particularly the abstract expressionist movement, and one of the first critics to recognize the significance of Jackson Pollock's work.

Greenberg was born in 1909 to Russian immigrants in Bronx, New York. After graduating from Syracuse University in 1930, he married and had a child, David. He settled in New York City while working at the United States Customs Department as an appraiser.

In the late 1930s, Clement Greenberg attended a meeting of the U.S. Works Progress Administration and heard Hans Hofmann speak of avant-garde art. In 1939, he wrote one of his first important critical pieces "Avant-Garde and Kitsch" for the *Partisan Review*. Greenberg argued that the avant-garde art movement rose out of the need to defend and maintain high art standards against the decline in taste brought about by America's consumerism and capitalist culture.

In 1940, Greenberg joined *Partisan Review* as an editor. He became art critic for the *Nation* in 1942, and was associate editor of *Commentary* from 1945 until 1957. In December 1950, he joined the CIA-fronted American Committee for Cultural Freedom.

Throughout the 1940s through the 1960s Greenberg continued to write and, in his essays and articles, he promoted the work of Abstract Expressionists, among them Jackson Pollock, Willem de Kooning, Hans Hofmann, Barnett Newman, and Clyfford Still. He particularly championed Jackson Pollock. Greenberg

wrote several seminal essays that defined his views on art history in the 20th century. "Greenberg on Collage" was one of his most important.

Greenberg's views on pop art were mixed. He also became less enamored with Abstract Impressionism, particularly the second generation. However, he became very interested in the Color-Field and Hard-Edge painters.

Through the 1960s Greenberg's views informed a younger generation of art critics including Michael Fried and Rosalind E. Krauss. Some writers maintain that Greenberg's views were so well-respected that he had too much of an influence on the world of art. In time, Greenberg's antagonism to Postmodernist theories and other modern art movements caused him to lose much of his credibility among both artists and art critics.

Greenberg died at the age of eighty-five in 1994.

Since his death, letters edited by his widow, Janice Van Horne and a re-evaluation of his writings have helped to restore his reputation within the art world.

Scope and Content Note

The papers of influential New York art critic Clement Greenberg measure 8.6 linear feet and date from 1937 to 1983. The bulk of the papers (7 feet) consists of letters from art critics, artists, family, friends, galleries, and museums, with some letters from Greenberg. Correspondents include Edward Avedisian, Darby Bannard, Ethel Baziotes, Jack Bush, Anthony Caro, Gene Davis, Richard Diebenkorn, Piero Dorazio, Friedel Dzubas, Andre Emmerich, Paul Feeley, Sam Francis, Helen Frankenthaler, Robert Goodnough, Adolf Gottlieb, Hans Hofmann, Philippe Hosiasson, Jacob Kainen, Rosalind Krauss, Robert Motherwell, Ken Moffett, Barnett Newman, Kenneth Noland, Jules Olitski, Beverly Pepper, Ludwig Sander, David Smith, Kimber Smith, Clyfford Still, Anne Truitt, and Leslie Waddington.

Biographical materials include a transcript of an interview with Greenberg conducted by Deborah Solomon in 1983. Greenberg's personal business and financial records include correspondence regarding his lectures and seminars, requests for his writings, student queries, documents regarding his television and radio appearances, royalty statements, and receipts for gifts of works of art. Also found within business records are documents relating to Greenberg's testimony at the Mark Rothko Trial in 1974.

Artwork consists of one etching by Kurt Wisenski entitled "Spring." The papers contain very few of Greenberg's writings about art. Found are lists of artists, and reports written by Greenberg on the state of art in Japan and India in 1967, likely related to his membership in the American Committee for Cultural Freedom. Printed material includes scattered clippings concerning art and exhibition announcements.

One series of ACCESS RESTRICTED papers contains documents relating to Greenberg's role as a trustee in the David Smith estate; correspondence between Greenberg with Andre Emmerich and Peter Fuller, Nuala O'Faolain, and the Greenberg family; and some financial materials regarding the sale and loan of Greenberg's art collection.

Arrangement

The collection is arranged as 7 series:

- Series 1: Biographical Information, circa 1950s-1983 (Box 1; 2 folders)
- Series 2: Business and Financial Records, 1940-1983 (Box 1; 12 folders)

- Series 3: Correspondence, 1937-1983 (Boxes 1-8; 7 linear feet)
- Series 4: Artwork, 1973 (Box 8; 1 folder)
- Series 5: Writings and Notes, 1967-1983 (Box 8; 3 folders)
- Series 6: Printed Material, 1950-1982 (Box 8; 2 folders)
- Series 7: Restricted Material, 1963-1983 (Boxes 9-11; 1.2 linear feet)

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

Art -- Economic aspects
Art -- India
Art -- Japan
Art criticism -- New York (State) -- New York
Art critics -- New York (State) -- New York
Modernism (Art) -- New York (State) -- New York

Types of Materials:

Etchings
Interviews
Photographs
Reports
Transcripts

Names:

American Committee for Cultural Freedom
Avedisian, Edward, 1936-2007
Bannard, Walter Darby, 1934-
Baziotes, Ethel
Bush, Jack, 1909-
Caro, Anthony, 1924-
Connolly, Cyril, 1903-1974
Davis, Gene, 1920-1985
Diebenkorn, Richard, 1922-1993
Dorazio, Piero, 1927-
Dzubas, Friedel, 1915-
Emmerich, André
Feeley, Paul, 1910-1966
Francis, Sam, 1923-1994
Frankenthaler, Helen, 1928-2011
Fuller, Peter, 1947-1990
Goodnough, Robert, 1917-
Gottlieb, Adolph, 1903-1974
Hofmann, Hans, 1880-1966
Hosaisson, Philippe
Kainen, Jacob
Krauss, Rosalind E.
Moffett, Kenworth
Motherwell, Robert
Newman, Barnett, 1905-1970

Noland, Kenneth, 1924-
O'Faolin, Nuala
Olitski, Jules, 1922-2007
Pepper, Beverly
Rothko, Mark, 1903-1970
Sander, Ludwig, 1906-
Smith, David, 1906-1965
Smith, Kimber, 1922-1981
Solomon, Deborah
Still, Clyfford, 1904-
Truitt, Anne, 1921-2004
Waddington, Leslie
Wisenski, Kurt

Container Listing

Series 1: Biographical Information, circa 1950s-1983

(Box 1; 2 folders)

Found here are invitations to a dinner honoring Clement Greenberg in 1968, two slides from Mary Frances Judge's "Tribute to a Critic" from 1971, various certificates awarded to Greenberg and a transcript from an interview with Greenberg conducted by Deborah Solomon in 1983.

Box 1, Folder 1	Clement Greenberg, circa 1950s-1983
Box 1, Folder 2	Interview with Deborah Solomon (transcript), 1983

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Series 2: Business and Financial Records, 1948-1983

(Box 1; 12 folders)

Records include correspondence and other documents relating to Greenberg's testimony at the Mark Rothko trial including a subpoena for Greenberg and scattered correspondence; requests for lectures and seminars; receipts and acknowledgements for Greenberg's donations; requests for Greenberg's writings including articles, essays, and television and radio appearances; royalty statements; and queries for Greenberg from students.

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Box 1, Folder 5	Lectures and Seminars, 1964-1966
Box 1, Folder 6	Lectures and Seminars, 1967-1970
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Box 1, Folder 9	Mark Rothko Trial, 1974
Box 1, Folder 10	Receipts and Acknowledgements of Gifts, 1978-1981
Box 1, Folder 11	Reprint Permissions, 1939-1980
Box 1, Folder 12	Requests for Articles, 1948-1973
Box 1, Folder 13	Requests for Catalog Essays, 1962-1970
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Box 1, Folder 15	Student Queries, 1962-1973
Box 1, Folder 16	Television and Radio Appearances, 1962-1972

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Series 3: Correspondence, 1937-1983

(Boxes 1-8; 7.0 linear feet)

Correspondence includes letters to Greenberg and scattered replies. The bulk of letters are from artists, galleries, museums, and publications although some personal correspondence is found. Notable correspondents include: Edward Avedisian, Darby Bannard, Ethel Baziotes, Jack Bush, Anthony Caro, Gene Davis, Richard Diebenkorn, Piero Dorazio, Friedel Dzubas, Andre Emmerich, Paul Feeley, Sam Francis, Helen Frankenthaler, Robert Goodnough, Adolf Gottlieb, Hans Hofmann, Philippe Hosiasson, Jacob Kainen, Rosalind Krauss, Ken Moffett, Barnett Newman, Kenneth Noland, Jules Olitski, Beverly Pepper, Ludwig Sander, David Smith, Kimber Smith, Clyfford Still, Anne Truitt, and Leslie Waddington among others. Correspondence between Peter Fuller, Andre Emmerich, and Clement Greenberg; Nuala O'Faolain; and the Greenberg family are access restricted.

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Series 4: Artwork, 1973,

(Box 8; 1 folder)

There is one etching by Kurt Wisenski entitled "Spring."

Box 8, Folder 25 "Spring" Etching by Kurt Wisenski, 1973

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Series 5: Writings and Notes, 1967-1983

(Box 8; 3 folders)

Found are lists of artists and two reports written by Clement Greenberg about his visits to Japan and India, likely related to his work with the federal government. There are no manuscripts or drafts of his critical writing.

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Box 8, Folder 27	"India Report," , circa 1967 Image(s)
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Series 6: Printed Material, 1950-1982

(Box 8; 2 folders)

Found here are scattered exhibition announcements and clippings.

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Box 8, Folder 30 Exhibition Announcements, 1950-1980

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Series 7: ACCESS Restricted Material, 1963-1983

(Boxes 9-11; 1.2 linear feet)

Access restricted materials concern the David Smith estate, personal correspondence with family, Nuala O'Faolain, Peter Fuller, and Andre Emmerich, and sale and loan agreements. Contact the Archives' reference staff for information about access to this portion of the papers.

The series is arranged as 3 subseries:

- 7.1: David Smith Estate Materials, 1965-1982
- 7.2: Correspondence, 1965-1980
- 7.3: Sale and Loan Agreements, 1963-1974

7.1: David Smith Estate Materials, 1965-1982

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Box 11, Folder 3 Slides of Works of Art, circa 1970s

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7.2: Correspondence, 1971-1983

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7.3: Personal Business Records, 1963-1974

Box 11, Folder 8 Sale and Loan Agreements, 1963-1974

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