Smithsonian
Archives of American Art

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

Jayna Hanson and Stephanie Ashley

Funding for the processing of this collection was provided by the Terra Foundation for American Art. Funding for the digitization of the papers was provided in part by The Walton Family Foundation.

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Collection Overview

Repository:	Archives of American Art
Title:	Clement Greenberg papers
Date:	1937-1983
Identifier:	AAA.greeclep
Creator:	Greenberg, Clement, 1909-1994
Extent:	8.6 Linear feet
Language:	The collection is in English and French.
Summary:	The papers of influential New York author and art critic Clement Greenberg measure 8.6 linear feet and date from 1937 to 1983. The bulk of the papers consists of letters from art critics, artists, family, friends, curators, collectors, publishers, galleries, and museums, with scattered letters from Greenberg. Also found are Greenberg's business and financial records along with small amounts of biographical material, printed material, and writings consisting of two reports.

Administrative Information

Provenance

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

Separated Material

The Archives of American Art also holds microfilm of 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 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

The bulk of the collection was digitized in 2023 and is available on the Archives of American Art website. Materials which have not been digitized include blank pages, blank versos of photographs, duplicates, and access restricted records.

Processing Information

All accretions, including earlier microfilmed materials, were merged and processed by Jayna Hanson in 2009 with funding provided by the Terra Foundation for American Art. The collection was prepared for digitization in 2022 by Stephanie Ashley and was digitized in 2023 with funding from The Walton Family Foundation.

Preferred Citation

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

Restrictions on Access

This collection is open for research. Portions of the collection are access restricted including: documents relating to the estate of David Smith; some correspondence with Peter Fuller, Nuala O'Faolain, the Greenberg family, and other correspondents; and sales records and loan agreements. Written permission is required. Contact Reference Services for more information. Access to original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center.

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Biographical Note

New York City author Clement Greenberg, was one of the most influential art critics of the twentieth century, primarily from the 1940s-1960s. He was an advocate of modern art, particularly the Abstract Expressionist movement, and was 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 consumerist 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 essays and articles in which he promoted the work of the 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 twentieth century, with "Greenberg on Collage" being one of his most important.

Greenberg's views on pop art were mixed. He also became less enamored with the second generation of abstract expressionists over time, while developing an interest 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 held too much of an influence in the art world. 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 was a long-time champion of sculptor David Smith's work and he became an executor of Smith's estate when the artist died suddenly in 1965. Greenberg resigned as executor in 1979 following controversy over his

decision to strip white paint from five of Smith's outdoor sculptures, insisting that Smith had never intended to leave them white.

Greenberg died at the age of eighty-five in 1994. Since his death, letters edited by Greenberg's widow, Janice Van Horne, and a re-evaluation of his writings have helped to restore his reputation in the art world.

Scope and Content Note

The papers of influential New York author and art critic Clement Greenberg measure 8.6 linear feet and date from 1937 to 1983. The bulk of the papers consists of letters from art critics, artists, family, friends, curators, collectors, publishers, galleries, and museums, with scattered letters from Greenberg. Also found are Greenberg's business and financial records along with small amounts of biographical material, printed material, and writings consisting of two reports.

Correspondence includes letters to Greenberg, often documenting the lives and careers of many of the correspondents in significant detail, and scattered copies of Greenberg's replies. Much of the correspondence is rich and substantive, and is indicative of Greenberg's influence in the art world. Correspondents include Darby Bannard, Ethel Baziotes, Anthony Caro, Richard Diebenkorn, Piero Dorazio, Andre Emmerich, Paul Feeley, Sam Francis, Helen Frankenthaler, Robert Goodnough, Adolf Gottleib, 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, Leslie Waddington and many others.

Biographical material includes notes from an interview with Greenberg conducted by Deborah Solomon in 1983. Greenberg's personal business and financial records include correspondence and other documentation related to Greenberg's appearances, such as for lectures and on television, and documents relating to Greenberg's testimony at the Mark Rothko Trial in 1974.

Artwork consists of one etching by Kurt Wisenski. Although the papers contain very few of Greenberg's writings about art, there are lists of artists and reports written by Greenberg on the state of art in Japan and India in 1967 which are probably 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 executor for the David Smith estate.

Arrangement

The collection is arranged as 7 series:

Missing Title:
- Series 1: Biographical Information, circa 1968-1983 (Box 1; 2 folders)
- Series 2: Business and Financial Records, 1939-1983 (Box 1; 0.4 linear feet)
- Series 3: Correspondence, 1937-1983 (Boxes 1-8, 11; 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: David Smith Estate Materials, 1965-1982 (Boxes 9-11; 1.1 linear feet)

Names and Subject Terms

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

Subjects:

Abstract expressionism

Types of Materials:

Interviews

Names:

Caro, Anthony, 1924-
Emmerich, André
Noland, Kenneth, 1924-
Olitski, Jules, 1922-2007
Smith, David, 1906-1965

Occupations:

Art critics -- New York (State) -- New York
Authors -- New York (State) -- New York

Container Listing

Series 1: Biographical Information, 1968-1983

2 Folders (Box 1)

Scope and Contents: Series includes 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 comments pieced together from Deborah Solomon's written notes and portions of the tapes from an interview with Greenberg conducted by Deborah Solomon in 1983. Solomon notes that the tapes were barely audible.

Available Formats: This series is digitized in entirety.

Box 1, Folder 1	Clement Greenberg, 1968-1983
Box 1, Folder 2	Notes from Interview with Deborah Solomon, 1983

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Series 2: Business and Financial Records, 1939-1983

0.4 Linear feet (Box 1)

Scope and Contents: 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.

Available Formats: With the exception of sales records and loan agreements this series is digitized in entirety.

Box 1, Folder 3	Interviews, 1977-1978
Box 1, Folder 4	Lectures and Seminars, 1958-1963
Box 1, Folder 5	Lectures and Seminars, 1964-1966
Box 1, Folder 6	Lectures and Seminars, 1967-1970
Box 1, Folder 7	Lectures and Seminars, 1971-1974
Box 1, Folder 8	Lectures and Seminars, 1980
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Box 1, Folder 10	Receipts and Acknowledgements of Gifts, 1978-1981
Box 1, Folder 11	Reprint Permissions, 1939, 1958-1980
Box 1, Folder 12	Requests for Articles and Other Writings, 1948-1973
Box 1, Folder 13	Requests for Catalog Essays, 1962-1970
Box 1, Folder 14	Royalty Statements, 1974-1983
Box 1, Folder 15	Student Queries, 1962-1973
Box 1, Folder 16	Television and Radio Appearances, 1962-1972
Box 11, Folder 8	Sales Records and Loan Agreements, 1963-1974 Notes: Sales records and loan agreements are access restricted; written permission is required. Contact Reference Services for more information.

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Series 3: Correspondence, 1937-1983

7.1 Linear feet (Boxes 1-8, 11)

Scope and Contents: Correspondence includes letters to Greenberg and scattered copies of Greenberg's replies. The bulk of the letters are from artists, authors and other art critics, art collectors, galleries, museums, and publishers, with some scattered personal correspondence. Many of the correspondents wrote substantive and detailed letters to Greenberg which provide documentation of the evolving careers, artistic development, opinions, and personal and professional relationships of the correspondents. Greenberg's replies, though few in number, are often similarly substantive and illuminating. The relationships revealed in the letters are indicative of the influence wielded by Greenberg's opinions, support, and criticism.

There are multiple substantive letters from American artists discussing their work, personal lives, and careers, including Darby Bannard, Jack Bush, Richard Diebenkorn, Oscar Edwards, Helen Frankenthaler, Paul Jenkins, Buffie Johnson, Kenneth Noland, Jules Olitski, Ludwig Sander, David Smith, Kimber Smith, Clyfford Still, Anne Truitt, and many others. Also found are letters from art collectors, curators, critics, and art dealers seeking and exchanging opinions, including Dominque Fourcade, Mark Krupnik, Lawrence Rubin, Karen Wilkin, and Virginia Wright; correspondence from galleries and museums in the United States and abroad, college and university art departments often related to speaking engagements, and publishers such as Art International and Beacon Press, who published Greenberg's work.

Greenberg also corresponded extensively with Canadian artists including Terry Fenton, British artists, Irish writer Nuala O'Faolain, gallery owners, dealers, and critics including Anthony Caro, Andrew Hudson, Tim Scott, and Leslie Waddington, as well as many others in the United States and elsewhere.

Restrictions: Correspondence between Peter Fuller, Andre Emmerich, and Clement Greenberg; correspondence with Nuala O'Faolain; Greenberg family letters; and additional individual letters from a variety of correspondents are access restricted. Written permission is required. Contact Reference Services for more information.

Available Formats: The bulk of this series has been digitized. Restricted correspondence has not been digitized.

Box 1, Folder 17	Abadie, Daniel, 1981
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Box 11, Folder 8	Other Restricted Correspondence, 1960-1981 Notes: Folder contains the following access restricted items: • 1 receipt for consignment for sale of *Canal* by Helen Frankenthaler, May 13, 1976, signed Martha Baer • 1 letter to Greenberg from Judith Aminoff, Sept. 4, 1981 • 2 letters to Greenberg from Philip Leider July 5, 1966 and July 11, 1966 • 1 letter to Greenberg from Martha Baer concerning *Rocker* by Noland, March 30, 1972 • 2 letters to Greenberg (Oct. 17, 1973, Nov. 6 , 1974) from Martha Baer, and 1 letter from Baer to Greenberg concerning the sale of *Canal*, May 28 1976 • Letter to Ronald Alley from Martha Baer concerning *Twenty-Four Hours*, Feb. 18, 1975 (Acquavella Contemporary Art) • 1 letter to Greenberg from Darby Bannard, April 1976 • 1 invoice to Greenberg from Willard Boepple , Sept. 10, 1971 • 1 letter to Marcella Bernstein from Galerie Lawrence, Nov. 4, 1963 • 3 letters to Greenberg from I.S. Weissbrodt, Oct. 1 ,1963, Nov. 7, 1969, Nov. 21, 1969 • 1 letter to Marcella Brenner from Andre Emmerich, Jan. 7, 1967 • 1 letter to Greenberg from David Cast, Jan. 18, 1981 • 1 seller's contract and 1 receipt for Clement Greenberg to Christie, Manson and Woods, March 1, 1979, signed Martha Baer • 1 note/hand-written receipt from Robert Elkon, Sept. 21, 1960 and 1 letter to Greenberg from Robert Elkon, Feb. 1, 1962 • 1 receipt signed by Goosen for Morris Louis painting, Sept. 25, 1960 • 1 letter/receipt to Kasmin Limited from John Kasmin for Dubuffet ink drawing, December 16, 1962 • 2 receipts (June 27 and Nov. 8, 1963) and 3 letters (July 17, 1963 and March 14 and May 29, 1974) to Greenberg from M. Knoedler & Co., Inc.

- 2 letters (May 20, 1968 and Sept. 28, 1972) to Greenberg from Lawrence Rubin and Leslie Feely (Lawrence Rubin)

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Series 4: Artwork, 1973

1 Folder (Box 8)

Scope and Contents: Series houses one etching by Kurt Wisenski entitled "Spring."

Available Formats: This series is digitized in entirety.

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

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Series 5: Writings and Notes, 1967-1983

3 Folders (Box 8)

Scope and Contents: Series includes lists of artists and two reports written by Clement Greenberg about his visits to Japan and India, which are probably related to his work with the federal government. There are no manuscripts or drafts of his critical writing.

Available Formats: This series is digitized in entirety.

Box 8, Folder 26	Lists of Artists, circa 1976-1983
Box 8, Folder 27	"India Report,", circa 1967
Box 8, Folder 28	"Report on Japan Visit,", 1967 February 4

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Series 6: Printed Material, 1950-1982

2 Folders (Box 8)

Scope and Contents: Series includes scattered exhibition announcements and clippings, and a catalog for the Silvermine Guild of Artists Inc., School of the Arts, 1977 exhibition.

Available Formats: This series is digitized in entirety.

Box 8, Folder 29	Clippings, 1961-1982
Box 8, Folder 30	Exhibition Announcements and Catalog, 1950-1980

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Series 7: David Smith Estate Materials, 1965-1982

1.1 Linear feet (Boxes 9-11)

Restrictions: David Smith Estate Materials are access restricted; written permission is required. Contact Reference Services for more information. Access to original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center.

Scope and Contents: Series document's Greenberg's role as an executor of the David Smith estate, including correspondence, conservation reports, inventories, appraisal records, and price lists, legal records, printed material, and photographic material.

Available Formats: This series has not been digitized.

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Box 9, Folder 2	Correspondence, 1965-1972
Box 9, Folder 3	Correspondence, 1973
Box 9, Folder 4	Correspondence, 1974
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Box 11, Folder 2	Printed Material, 1973-1974
Box 11, Folder 3	Slides of Works of Art, circa 1970s
Box 11, Folder 4	Summary of Trust, 1976

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