

FRANZ KLINE

THE EARLY WORKS AS SIGNALS



55. **Grumpy**, 1940's, pencil on paper, 11-1/2 x 7-1/2; Coll. Allan Stone Gallery
56. **The Fireman**, 1940's, 11-1/2 x 8-1/2; Coll. Allan Stone Gallery
57. **Edna**, 1940's, pencil on paper, 11-1/2 x 8-1/2; Coll. Allan Stone Gallery
58. **Untitled**, (artist in chair), 1940-41, pen and ink, 4-1/2 x 6-3/4; Coll. Allan Stone Gallery
59. **Untitled**, (row houses), 1940-41, pen and ink, 4-1/2 x 6-3/4; Coll. Allan Stone Gallery
60. **Untitled**, (rugboats), 1940-41, pen and ink, 8 x 11-1/2; Coll. Allan Stone Gallery
61. **Palmerton**, 1941, oil on canvas, 10 x 8; Coll. Dr. and Mrs. Theodore J. Edlich Jr.
62. **Street Scene, Greenwich Village**, 1943, oil on canvas, 20 x 24; Coll. Dr. and Mrs. Theodore J. Edlich Jr.
63. **Self Portrait**, 1944-45, ink on paper, 10 x 8; Coll. Dr. and Mrs. Theodore J. Edlich Jr.
64. **Untitled**, (abstract), 1944, oil on paper mounted on masonite, 25-7/8 x 21-7/8; Coll. Franz Kline Estate
65. **Church**, 1945, ink, 5-1/2 x 4-1/8; Coll. Franz Kline Estate
66. **Seated Woman**, 1945, pencil, 11-3/4 x 8-7/8; Coll. Franz Kline Estate
67. **Seated Woman Sewing**, 1945, pencil, 9-3/8 x 8-7/8; Coll. Franz Kline Estate
68. **Railroad Station and Trains**, 1945, pencil, 9-5/8 x 7-7/8; Coll. Franz Kline Estate
69. **Untitled** (abstract), 1945, brush and oil on canvas, 11 x 8-1/4; Coll. Franz Kline Estate
70. **Woman in Chair**, 1946, ink, 7-1/2 x 6-1/4; Coll. Franz Kline Estate
71. **Nude**, 1946, pencil, 9-3/4 x 7-7/8; Coll. Franz Kline Estate
72. **Untitled**, 1946, ink on paper, 8-1/2 x 10-3/4; Coll. Franz Kline Estate
73. **Woman in Rocking Chair**, 1946, pen and ink, 10-1/4 x 7; Coll. Franz Kline Estate
74. **East River Morning**, 1946, oil on canvas, 12 x 16; Coll. Mrs. E. Ross Zogbaum
75. **Untitled**, 1947, brush and ink, 29-3/4 x 22-7/8; Coll. Franz Kline Estate
76. **Untitled**, 1947, brush and oil on paper, 26-1/2 x 17; Coll. Franz Kline Estate
77. **Untitled** (abstract), 1947, brush and ink, 16-5/8 x 14; Coll. Franz Kline Estate
78. **Untitled** (transitional), 1948, oil on canvas, 64-1/8 x 35-7/8; Coll. Franz Kline Estate
79. **Untitled** (transitional), 1948-49, oil on canvas, 41-5/8 x 31-3/4; Coll. Franz Kline Estate
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81. **Grey Transitional**, 1948-49, oil on paper, 38-1/4 x 29; Coll. Franz Kline Estate
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83. **Black and White**, 1949-50, oil on canvas, 44 x 32; Coll. Franz Kline Estate
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94. **Study for Probst #1**, 1960, oil on paper, 11-7/8 x 9-5/8; Coll. Mrs. E. Ross Zogbaum
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Cover: **Self Portrait**, c. 1944-45, ink on paper, 10 x 8; Coll. Dr. and Mrs. Theodore J. Edlich Jr.

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Approaching Binghamton through the Delaware Water Gap and the fiercely beautiful hills around Wilkes-Barre and Lehighton, one feels and recognizes Kline's native landscape. What a storehouse of images he gathered from the coal-mining hilltowns! All that comes later stems from this, and from careful academic training in Boston and London—for as we see from these drawings and paintings, Kline had great regard for the past. His art was not narrow—his affections were large—he could draw anything.

In particular, among the other painters who established the Abstract Expressionist movement, Kline worked from intimate imagery, often from memory. To begin a painting it was enough for him to look at a favorite rocking-chair in his studio, his cat Kitska, or his wife Elizabeth sitting and combing her hair. He filled his pockets with tiny sketches, constantly seeking the fleeting gesture of people in parks, in the Waldorf cafeteria, in Chatham Square; he drew tugboats at Coenties Slip and the Fulton fishmarket; he delineated the bridges and buildings whose structure and spatial rhythm so excited his sensibilities.

Kline's picture-making is the opposite of calligraphy: rather than black against white, he fuses black into white as well as white into black, probing the gesture of things. It is especially in his great black and white paintings that he brings the white ground into the most dynamic interaction with the black-brushed gestures, always seeking as he said the "painter's emotion" and not the literal identity of a thing. The painting entitled "Bridge" sums up a whole mass of feelings about the Brooklyn Bridge without being more particularly named.

In this exhibition we are trying to show that the very inclusive exuberant restlessness of his drawings, right from the beginning, prefigured the great adventures and bold scale of his mature, confident style; and that through it all there is great intimacy. Kline's works are never stark though sometimes lonely with humor, pathos, and great personal grandeur. His achievement is like an extension of his generosity to all those with painterly ambition and to students of art.

Remembering Rembrandt and Velasquez, stirred by the cross-currents of influences and movements in New York, encouraged by the work of his friends and the symbols of his own experience, feeling the surge of confidence and inspiration of an American moment, his work arches over the space from Manhattan to all the world, from the past that nourishes art into the great space of artistic aspiration.

FRED MITCHELL, Director, University Art Gallery
The State University of New York at Binghamton

WORKS IN THE EXHIBITION

1. *Figurative*, pencil, 9-1/4 x 7; Coll. Franz Kline Estate
2. *Woman in Easy Chair*, ink, 8-1/8 x 8; Coll. Franz Kline Estate
3. *Three Drawings*, ink and wash, 4-5/8 x 4; brown ink and pencil, 5-1/2 x 4-1/2; brush and ink, 4-1/2 x 4; Coll. Franz Kline Estate
4. *Woman in Chair*, brush and ink, 7-3/8 x 5-1/2; Coll. Franz Kline Estate
5. *Portrait of Earl Kerkam*, ink, 4-1/2 x 3-3/4; Coll. Franz Kline Estate
6. *Profile of Bearded Man*, ink, 5 x 4-3/8; Coll. Franz Kline Estate
7. *Kirtzker*, ink, 6-5/8 x 4-3/8; Coll. Franz Kline Estate
8. *Self Portrait*, brown ink, 8 x 7; Coll. Franz Kline Estate

9. *Interior with Woman and Cat*, brush and ink, 3-3/8 x 2-5/8; Coll. Franz Kline Estate
10. *Head of Woman*, pencil, 14-3/8 x 11-1/4; Coll. Franz Kline Estate
11. *Reclining Woman*, pencil, 11-3/4 x 8-7/8; Coll. Franz Kline Estate
12. *Two Studies of Women*, pencil, 10-1/2 x 8; Coll. Franz Kline Estate
13. *Seated Nude Leaning on Chair*, pen and ink, 8-5/8 x 5-5/8; Coll. Franz Kline Estate
14. *Seated Nude Leaning on Table*, brush, ink and pencil, 8-5/8 x 6-5/8; Coll. Franz Kline Estate
15. *Railroad Station with Trains*, brush and ink, 5 x 3; Coll. Franz Kline Estate
16. *Studio with Figures*, pen and ink, 5-1/4 x 4-3/4; Coll. Franz Kline Estate
17. *Woman at Table*, brush and ink, 5 x 4-3/8; Coll. Franz Kline Estate
18. *Seated Woman*, brush and ink, 5-1/4 x 1-1/8; Coll. Franz Kline Estate
19. *Woman Seated at Table*, brush and ink, 5-1/8 x 4-1/8; Coll. Franz Kline Estate
20. *Washington Square, Peanut Vendor*, pen, knife and ink, 8-3/4 x 6; Coll. Franz Kline Estate
21. *Seated Woman and Interior*, brush, pen and ink, 9-5/8 x 6-5/8; Coll. Franz Kline Estate
22. *Untitled*, brush and ink, 4-1/2 x 5-7/8; Coll. Franz Kline Estate
23. *Three Studies of Seated Figures*, brush and ink, 2-1/4 x 1-1/2; 2-3/4 x 2; 2-3/8 x 1-7/8; Coll. Franz Kline Estate
24. *Figure*, brush and ink, 5-3/4 x 4-1/4; Coll. Franz Kline Estate
25. *Figures on Overpass Watching Approaching Trains*, pastel and ink, 4-1/2 x 2-1/2; Coll. Franz Kline Estate
26. *Horse*, ink and gouache, 6 x 4-5/8; Coll. Franz Kline Estate
27. *Figure at Table*, brush and gouache, 6-1/2 x 5-3/4; Coll. Franz Kline Estate
28. *Untitled*, brush, knife and oil on paper, purple, red, yellow and green, 11-7/8 x 9-1/4; Coll. Franz Kline Estate
29. *Untitled*, brush, gouache and oil on watercolor paper, yellow, red, blue, violet and black, 10-1/2 x 7; Coll. Franz Kline Estate
30. *Abstract*, brush and oil on paper, 13 x 11-3/8; Coll. Franz Kline Estate
31. *Abstract*, brush and ink on paper, 21 x 18; Coll. Franz Kline Estate
32. *Untitled (abstract)*, brush and ink on paper, 10 x 8; Coll. Franz Kline Estate
33. *Seated Figure*, brush and ink, 6 x 4-3/4; Coll. Franz Kline Estate
34. *Interior (abstract)*, brush and ink, 8-1/2 x 5-7/8; Coll. Franz Kline Estate
35. *Untitled (abstract)*, brush and ink, 8-1/2 x 6; Coll. Franz Kline Estate
36. *Untitled (abstract)*, brush and ink, 4-3/4 x 3-7/8; Coll. Franz Kline Estate
37. *Untitled (abstract)*, brush and ink, 10-5/8 x 5-1/4; Coll. Franz Kline Estate
38. *Anatomical Studies*, 1936, ink, 14-3/8 x 9-1/2; Coll. Franz Kline Estate
39. *Untitled*, 1936, watercolor, 11-1/2 x 11; Coll. Allan Stone Gallery
40. *Sheridan Square Evening*, 1940, oil on canvas, 16 x 12; Coll. Dr. and Mrs. Theodore J. Edlich Jr.
41. *Tugboats*, 1940, 14 x 17; Coll. Dr. and Mrs. Theodore J. Edlich Jr.
42. *Grace*, 1940's, pencil on paper, 11-1/2 x 8-3/4; Coll. Allan Stone Gallery
43. *Joe Moon*, 1940's, pencil on paper, 11-1/2 x 8-1/2; Coll. Allan Stone Gallery
44. *Holden Wetherbee*, 1940's, charcoal on paper, 11 x 8; Coll. Allan Stone Gallery
45. *Andrew the Moving Man*, 1940's, pencil on paper, 11-1/2 x 8-1/2; Coll. Allan Stone Gallery
46. *James A. Farley*, 1940's, watercolor on paper, 11 x 8-3/4; Coll. Allan Stone Gallery
47. *Mayor LaGuardia*, 1940's, watercolor on paper, 10 x 9; Coll. Allan Stone Gallery
48. *Al Smith*, 1940's, watercolor on paper, 10-1/2 x 8; Coll. Allan Stone Gallery
49. *Freddy*, 1940's, watercolor and charcoal on paper, 10 x 8; Coll. Allan Stone Gallery
50. *May Puglia*, 1940's, watercolor and pencil on paper, 11-1/2 x 8; Coll. Allan Stone Gallery
51. *Nellie*, 1940's, pencil on paper, 11-1/2 x 8-1/2; Coll. Allan Stone Gallery
52. *Mickey the Beer Baron*, 1940's, watercolor and charcoal on paper, 11 x 8; Coll. Allan Stone Gallery
53. *Ines*, 1940's, charcoal & colored pencil, 11 x 8; Coll. Allan Stone Gallery
54. *John Erin*, 1940's, colored pencil on paper, 11 x 8-1/4; Coll. Allan Stone Gallery

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Selected and Organized by Fred Mitchell

Catalogue Essay by Albert Boime

UNIVERSITY ART GALLERY
STATE UNIVERSITY OF NEW YORK

Binghamton, New York

14 MARCH – 18 APRIL 1977

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NEUBERGER MUSEUM
STATE UNIVERSITY OF NEW YORK

Purchase, New York

27 SEPTEMBER – 6 NOVEMBER 1977

ACKNOWLEDGMENTS

I would like to express gratitude to the many people and institutions that have generously helped me in the preparation of this exhibition and accompanying catalogue.

It was in the process of helping Mrs. Elizabeth Ross Zogbaum with her slide biography of Franz Kline that the idea for an exhibition emphasizing the painter's early work first arose. My position as Director of the University Art Gallery and teacher of painting at SUNY-Binghamton during the 1976-1977 year provided the springboard for its realization. Kline's special friends and patrons, Mr. and Mrs. I. David Orr and Dr. and Mrs. Theodore J. Edlich, Jr., gave the project real momentum by their enthusiastic support and encouragement, and by their intimate knowledge of the painter's life and work.

I am especially grateful for the contribution of Albert Boime, who happily had been conceiving a book on the early work of Kline at the time of my appointment and inhabited the office next door at SUNY-Binghamton. His influence is felt throughout the catalogue, and I recall with affection his eleventh-hour efforts in the final stages of its preparation. Above all, I am pleased with the distinction given the catalogue by his inspired essay on Franz Kline.

For important advice and support I am indebted to Angelo Ippolito, Acting Chairperson of the Department of Art, SUNY-Binghamton, and to Rufus Zogbaum for his knowledge of the painter's life and work.

I also wish to thank Edward H. Dwight, Harry F. Gaugh, David McKee, Lawrence McGinnis, Thomas Messer, Peter Rooney, Allan

Stone, and Louise Averill Svendsen for their efforts in support of this project.

Great credit for the realization of the exhibition must go to Walter Luckert, the Installation Specialist at SUNY-Binghamton. Kathy Gleason and Jill Grossvogel were very helpful in the publication planning. Sheldon Grebstein, Robert Melville, and Miles Krohn of the SUNY-Binghamton Administration provided valuable assistance at special times. Jessica Tomb, along with Edith Cooper and Isabel Schwartz, also made invaluable contributions to the organization of the show. George Perez assisted most ably in the installation, as did Saleem Bomysoad, Duane Bronson, Maria de Vinck, Kenny Mermel, David Nicholas, Carol Ryer, Michael Quaranta, Debbie Brecker, and Peggy Wissler.

A special thanks goes to Chris Focht, staff photographer at SUNY-Binghamton, the high quality of whose work is exemplified throughout the catalogue.

I am very grateful to Jeffrey Hoffeld, Director of the Neuberger Museum at SUNY-Purchase, whose inspiration and practical guidance have made it possible for the show to reach the great metropolitan center and allow a broader spectrum of artists, students, and eager public to share its revelations.

Finally, the generous and emphatic support of Mrs. Elizabeth Ross Zogbaum, Mr. Allan Stone, and the Council for the Arts in Westchester have made this catalogue possible.

Fred Mitchell
Guest Curator

FORWARD

Approaching Binghamton through the Delaware Water Gap and the fiercely beautiful hills around Wilkes-Barre and Lehighton, one feels and recognizes Kline's native landscape. What a storehouse of images he gathered from the coal-mining hilltowns! All that comes later stems from this, and from careful academic training in Boston and London—for as we see from these drawings and paintings, Kline had great regard for the past. His art was not narrow—his affections were large—he could draw anything.

In particular, among the other painters who established the Abstract Expressionist movement, Kline worked from intimate imagery, often from memory. To begin a painting it was enough for him to look at a favorite rocking-chair in his studio, his cat Kitzker, or his wife Elizabeth sitting and combing her hair. He filled his pockets with tiny sketches, constantly seeking the fleeting gesture of people in parks, in the Waldorf cafeteria, in Chatham Square; he drew tugboats at Coenties Slip and the Fulton fishmarket; he delineated the bridges and buildings whose structure and spatial rhythm so excited his sensibilities.

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Once I went with Franz on a late Staten Island Ferry ride after the Cedar Bar closed. I recall how refreshing was the night air, and how the light on the water of the Upper Bay followed our wake. When I told him that my studio was located at the foot of Wall Street on Front, he asked if Koznac the river junkman was still at Old Slip. Then we both laughed at the thought of Koznac in his houseboat at the edge of the

towering city, living off the refuse of the river. We talked of the bridges, how they spanned the space like great open gateways.

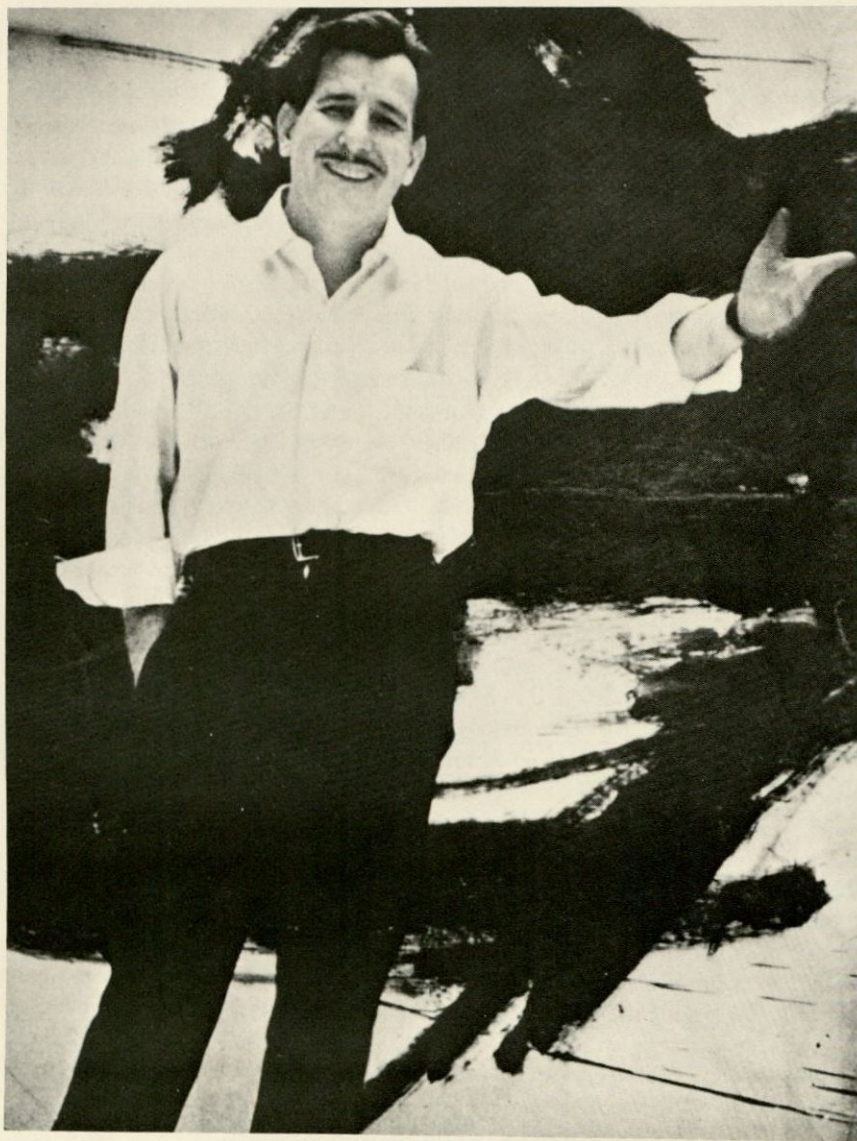
This capacity for the paradoxically majestic and undefinably threatening, and the intimate, even quixotic, life flourishing nearby, or within—is expressed so often in the drawings and paintings—an inheritance perhaps from his Rembrandesque sympathies. The floating life! With the rapid current and tides of the river, how the levels shift up and down! Making a painting on a plane, jumping off from it like a springboard, a floating barge—creating an enticing dis-equilibrium.

As I walk now along South Street by Coenties Slip and look toward Brooklyn Heights and Buttermilk Channel, my eye catches the effect of light that inspired Franz and made possible *Tugboats* of 1940 and *East River Morning* of 1946. This same light bathes the entire city in its radiance, stirring and calming the crowds that pour in and out of Chatham Square. It is there that Franz also painted the *Sephardic Cemetery* of 1948 just off the Square, an area he loved and knew so well.

In this exhibition, we are trying to show that right from the beginning the very inclusive restlessness of his drawings prefigured the great adventures and bold scale of his mature, confident style; and that through it all there is great intimacy. Kline's works are never stark, though sometimes lonely—with humor, pathos, and great personal grandeur. His achievement is like an extension of his generosity to all those with painterly ambition and to students of art.

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Fred Mitchell
September 1977



Burt Stern, Photographer - *Time Life Incorporated*

FRANZ KLINE AND THE FIGURATIVE TRADITION

By Albert Boime

Franz Kline was at once a frail, sensitive human being and an All-American Boy, an artist who craved solitude and a star who relished celebrity status. After a prolonged period of deprivation and struggle, he attained eminence in 1950 with his first exhibition of black and white abstractions. From this moment he entered a new social milieu, but one which he seemed to understand by instinct and for which he seemed to have been preparing all along. The elegance and sweep of his large abstractions suited the dynamic world of the successful, and his suave appearance and affability fit the image of the lionized personality.

Paradoxically, however, the works of his earlier years reveal a surface content and feeling structure wholly at variance with the large abstractions. They are modest in scale, intimate in theme, and representative in style. As against the extraverted display of the mature works, Kline's earlier paintings communicate a compassion for the lonely individual in cramped interiors, pick out desolate corners of large urban centers, and evoke memories and fantasies of his native northeastern environment. While the non-objective canvases project momentousness, newness and rawness, the figurative pieces express lowkeyed sentiment, introspection, moodiness, and nostalgia—a sensibility attuned to both the tragic view of life and the playful. Often there are bits of whimsy interspersed among the foreboding and somber scenes, a sudden response to the charms of things in miniature like the toy and the antique.

In short, the surface character of the two phases of his career point to antithetical aspects of his temperament. Responding to Elaine de Kooning's description of the artist as a kind of "gay cavalier," his wife, Elizabeth V. Kline, recalled him as "a many-faceted personality, a composite of contradictions." These contradictions, she further suggested, were manifested "in the incredible contrasts, technically and spiritually, between his early and later works."¹ Thus the two stylistic modes are not simply the result of an evolutionary process but embrace the contradictory sides of Kline's personality.

There have been attempts to reconcile the two phases of his work in

formal terms: indeed, his passion for ink drawing and early use of heavy calligraphic contours would seem to anticipate the black and white abstractions. His well known experimental enlargement of drawings with an opaque projector further bears out this argument. An important side effect of these discussions is the debate over whether the non-objective style grew gradually out of his involvement with black and white drawing or represents a cut-cold shift to abstraction. Willem de Kooning has claimed that "Kline went to abstraction all of a sudden," and this was sustained by Elaine de Kooning's proposal that the artist "converted" after viewing magnified portions of his drawings with a Bell-Opticon projector.² Others, however, like Kline's biographer, Harry Gaugh, and Kline's close friend, I. David Orr, adduce impressive evidence to demonstrate that the painter arrived at his mature style through a painstaking evolution traceable to the earliest drawings.³

Both sides make valid points, but the second carries the weight of tradition. An artist's style is not fabricated overnight, but emerges gradually from his/her development as a human being experiencing both the world and the legacy of the past. Self-recognition and self-understanding are intimately bound to stylistic change. The temperament is prepared at a given moment to receive certain stimuli—whether they come from art or life—in accordance with the natural growth process. The argument that Kline switched styles abruptly also suggests a calculating desire to be modern at any price—a view inconsistent with the character and integrity of the painter. Kline even continued to work in both figurative and abstract modes after achieving fame.

In addition, the works themselves bear eloquent testimony to the connection between the two stages of his development. The oft-cited *Nijinsky* series, the domestic scenes of his wife, and the fascinating *Rockers* depend to a large extent on the blunt, slashing lines and broad planes that assumed front rank in the later works. During the late 1940s, the broad lines of the drawings seem increasingly abstracted from their descriptive function and endowed with autonomous status. These relationships provide compelling support of an unbroken

development in Kline's production.

The acceptance of this argument leads to inevitable conclusions not sufficiently emphasized in the literature: namely, that Abstract Expressionism, as manifested by one of its leading proponents, is intimately related to figuration and may be best understood in the context of figuration. If Kline is taken as the paradigm, its formal rhythms, gestures, and shapes are indeed "abstracted" from reality. Abstract Expressionism, at least in Kline's version of it, represented a process of distillation in which images based on the natural world were radically condensed to a primitive grid-structure reminiscent of conventional design underlying all art from Raphael through Mondrian. The interpenetrating black beams of Kline are a blow-up of the traditional Renaissance grid minus the narrative overlay. De Kooning, Pollock and Kline all underwent a thorough academic training which provided a basis for their ultimate approach. Kline stands at the center of this movement in allowing us to perceive the step-by-step process from figuration to abstraction.

Kline is also crucial for the historical development of Abstract Expressionism in his telescoping of drawing and painting. We know that the artists tended to reject preliminary studies for their work, while at the same time attempting to apply the gestural rhythms of drawing to their painting. Pollock's lariat-like swings of pigment appear as a continuous, all-over line which loops and snarls like a monumental gesture drawing. Analogous to Kline, the line was pried loose from the task of figuration but not from that of design. While the line was freed of description and outline, the eye is taken on a merry chase often reminiscent of the compositional movements of Benton, Pollock's teacher at the League. The main desire was to synthesize the drawing and painting stages, and enlarge on a grand scale the sensation of a "first sketch."

Both Kline and Pollock affirm this in their recorded testimony; in his interview with Sylvester, Kline reported:

Painting is a form of drawing and the painting that I like has a form of drawing to it. I don't see how it could be disassociated from the nature of drawing . . . I find that in many cases a drawing has been the subject of the painting—that would be a preliminary stage to that particular painting.⁴

And Pollock claimed: "I approach painting in the same sense as one approaches drawing; that is, it's direct. I don't work from drawing, I don't make sketches and drawings and color sketches into a final painting."⁵ Thus Abstract Expressionism answered to a certain aesthetic aim of the 19th century, the desire to dissolve the boundaries between the generative and executive stages, between sketch and finished work.⁶

This process is most transparent in the case of Kline: his obsession with drawing and caricature was transmitted to his abstractions in the form of black and white enlargements. Kline was an exceptional colorist who received valuable training from Henry Hensche, a devoted Hawthorne disciple who emphasized painting in broad planes at the expense of values and drawing. Despite the argument that distinguishes Kline's late painting from conventional drawing and oriental calligraphy, there can be no doubt as to the relationship in his mind between drawing and painting. Kline discovered the way to make his beloved black and white illustrations "sing" on a grand scale, and at the same time retain the improvisatory qualities of the painted sketch.

Kline's career thus exemplifies the rather traditional origins of Abstract Expressionism. But if this also explains the bridge between his representative and non-representative styles, it does not help clarify their very significant differences. It is not simply that in their naked, physical presence the abstract forms dominate, but that the mood and general effect of the two phases stand in direct opposition to each other. This antithesis is not as conspicuous in the early and late work of Pollock and de Kooning: Pollock's brute strength and expansiveness are already manifested in his Ryder-like landscapes, his copies after El Greco and Michelangelo, and even his contorted Picassoid sketches done for his Jungian analyst. If they lack the totally liberated feeling of the mature paintings, they share their energy and suggest their potential. Even his classic abstractions recall the formative influences of Ryder and Benton. Similarly, de Kooning's early depictions of women foreshadow his famous series, and the heroic modeling and full-blown painterliness is already evident in his early work with the conspicuous debt to the outstanding traditions of Western art.

Kline's dichotomy is striking despite the formal similarities in the major stylistic divisions of his career. There is no smooth transition between the intimate and wistful character of the early pieces and the

declamatory impact of the enormous abstractions. Additionally, the de Koonings were close personal friends of the painter and their testimony cannot be dismissed. But if Kline did not switch abruptly because he sensed the winds of change, then we are left without reasonable explanation for the sudden break. It seems apparent that this dualism cannot be explained by formal qualities alone, but must be understood in the context of his temperament and the social circumstances of his life and times.

The conflicts of Kline's personality show through the testimony of his friends: several regarded him as quiet, genial, "a soft touch" possessing none of the rancor and rage of his colleagues, while others point to his conviviality and ability to "con" others. He had a unique way with language, a "gift for gab" which gained him a reputation as a *raconteur*. He appears as both hick and sophisticate, suave and naive: he told one writer that he liked Provincetown because it was "both quiet and jazzy,"⁷ and he certainly felt more at home in New York City than in Lehigh, Pennsylvania. The widespread notion of Kline as "Mr. Niceguy" is belied by his callous treatment of women (almost cruel in the case of his wife), and his capacity for exploiting friendships. His sociability concealed a basic insecurity: he constantly fretted over his "facility," his "originality" and his role in the grand artistic tradition. He often behaved as if the positive response he generated rested on a false image of himself.

Some of this is traceable to childhood trauma; the suicide or murder of his father when he was only seven years old, deprived him early on of paternal protection.⁸ His mother sent him to Girard College, Philadelphia, a school for fatherless boys where he remained for over six years. While eventually his mother remarried and the family reunited, this early separation from the family left a permanent scar on his personality and left him without a clear sense of identity.

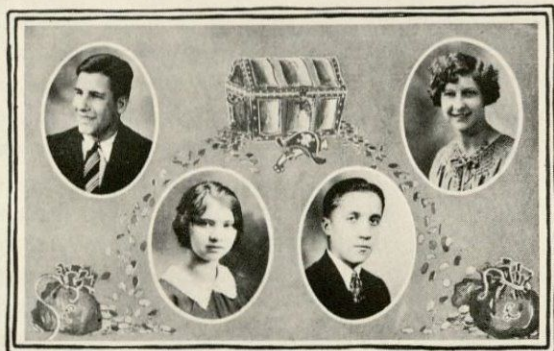
The rural realist, Andrew Wyeth, observed something peculiarly American in the bravado of Kline's abstractions, and once it was fashionable in the art world to cite Kline, along with mom and apple pie, as home-grown products. But despite the homespun appeal and All-Americanism, Kline had to work his way through his immigrant "roots." Anne Kline was born in Cornwall, England and transmitted strong English tastes to her children. She insisted on proper "English"

in the home and surrounded herself with Victorian antiques. Kline grew up with the bric-a-brac of his mother's collection, and his fascination for old furniture comes through in his early paintings, typified by the pervasive rocking-chair. Kline's attachment to this aspect of his mother's background is further shown in his remark to Katherine Kuh that he chose England for advanced art training because his "mother was English."⁹ He certainly identified with the ex-patriate painters Sargent and Whistler, who made England their permanent home, and his enthusiasm for English caricaturists, and actors, and even his marriage to an English woman attests to a profound Anglophilia.

At the same time, Kline was baptized "Franz Joseph" after the Austrian Emperor, indicative of his paternal ancestry. The family name, probably spelled "Klein" in the Old Country,¹⁰ was often mistaken as Jewish, and during his early days in Greenwich Village he experienced anti-Semitism among his neighbors. Understandably, his figurative phase, with its gloomy interiors, pensive self-portraits, and melancholy clowns, is firmly rooted in the European tradition and reveals an individual seeking self-understanding. His return to America may have been stimulated by the foreboding events in Europe and the self-consciousness he must have felt in this troubled atmosphere. During the next few years, he painted the American scene and participated in what is considered America's first indigenous style. His abstractions do seem to convey a kind of chauvinism in their regionalist titles, and he finally transcended his European antecedents with "The Triumph of American Painting."

His public persona is already fixed in his high school phase. He was the star athlete—especially brilliant in football—the high school newspaper and yearbook cartoonist, and as the notice in the yearbook stated, "one of the most popular fellows in L. H. S.—especially with the opposite sex (Figs. a-b)." Despite many statements from friends about his modesty, he grew up with a sense of celebrity status from the start of his career. Endowed with extraordinary good looks and a charming personality, people generally responded to him favorably.

His heroes were the notables of the Sports World and Hollywood: he particularly idolized the All-American Jim Thorpe, who hailed from his native region, and Kline named one of his abstractions after him. He admired Clark Gable, Leslie Howard, and above all Ronald Colman with



FRANZ KLINE "Franz" Academic Commercial "Babe"

Varsity Football 1, 2, 3 (Capt.); Basketball 1, 2, 3; Varsity Basketball 1, 2, 3; Class Football 1 (Capt.); Class Track 1; Class President 1; Art Club; Men's Art Club 2; Year Book Staff; That 1; Kathleen 2; Junior Class President.

"Franz" is the star athlete of our class. He has played football and baseball since he was a Freshman. He is one of the most popular fellows in L. H. S.—especially with the opposite sex. He shines in all extra-curricular activities and like "Bud" Fisher, his favorite hobby is cartooning. "Franz," we wish you the same success in life that you have attained on the grid-iron.

"Hey, Hungok."

The dark-haired miss is an attractive member of the class. She sometimes finds time to do some little work of her own. She is greatly interested in a certain Junior boy and keeps her dates straight. Most of her leisure time is devoted to reading. She is greatly interested in books and some day hopes to be a librarian.

"For crying out loud."

MARY KRAMER "Mary" Academic Commercial "Miky"

Travel Club 1; Forensic Society 2; Oratory 2; Oratory and Debating 3; Debating Team 2.

Mary came to L. H. S. three years ago, joining the ranks of the Class of '31. Mary has proved herself a real student during the last three years. Besides this she has taken a large part in extra-curricular activities, especially in the public speaking line. Mary wants to be a school teacher and we are sure she'll succeed for no task can hinder her progress.

"You know that I know nothing."

"Miky" is another popular lad of our class and he is often seen traveling across the bridge to the metropolis of Wainsport. We suppose he has very important business to transact over there! He played on the class football and basketball teams. "Miky" takes an interest in cartooning and can usually be seen sketching some unsuspecting individual. Some day we expect to learn of his success in the art world.

"All right."

GACHTIN BAMBIL

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Fig. a. Lehigh Area High School, Lehigh, Pennsylvania, *The 1931 Gachtin Bambil*, p. 56.

whom he came to bear an uncanny resemblance. Many of his friends and family members noted this identification, and further recall his fascination for the movies which he regularly attended even during his most impoverished period.¹² Kline himself possessed many of the qualities he admired: the actor's bravado, the ability to attract women, and the poise to hold an audience. He performed in high school dramas and his imitations of W. C. Fields and other comics became legend in later life. His love for the movies is beautifully conveyed in his painting of 1943, *Street Scene, Greenwich Village* (No. 28). The luminous marquee of the Waverly Theater, with its large "W," occupies the compositional center, and constitutes a kind of beacon amid the wilderness of drab tenements and empty streets painted in somber brown. Movies served as a port of call during the World War II years, allowing Kline a measure of relief from his destitute existence.

Attractive individuals in our culture often attribute their fame to the political system under which they live, and fail to understand the plight of those who lack their advantages. Our present system claims that anyone with talent can rise to the top, when in fact the places there grow fewer every day and could not possibly accommodate all the gifted members of society. But people still dream of "making it big" in the metropolitan centers of New York, Chicago, and Los Angeles. Kline's confidence in his ability to succeed in these terms never wavered, no doubt facilitated by his attractive personality and physical good looks.

The pattern of Kline's career bears out his conformity to the American myth. As a young man, he first hoped to become a professional athlete, but a knee injury changed the direction of his plans. He decided to enter the field of cartooning, an art form at which he was quite adept. His examples in the yearbook demonstrate not only a simplicity and graphic power unusual at this stage of development but already indicate understanding of the relationship of design to the flat working surface (Figs. c-e). Fired by the enthusiastic reception of his cartoons, he wrote in 1930 to the head of admissions at Girard College seeking information on "good cartooning schools."¹³

Kline's desire to become a cartoonist points to the Horatio Alger mentality. Living in a small town, he read of the glamour and fame of the "big name" cartoonists who appeared in the national magazines and

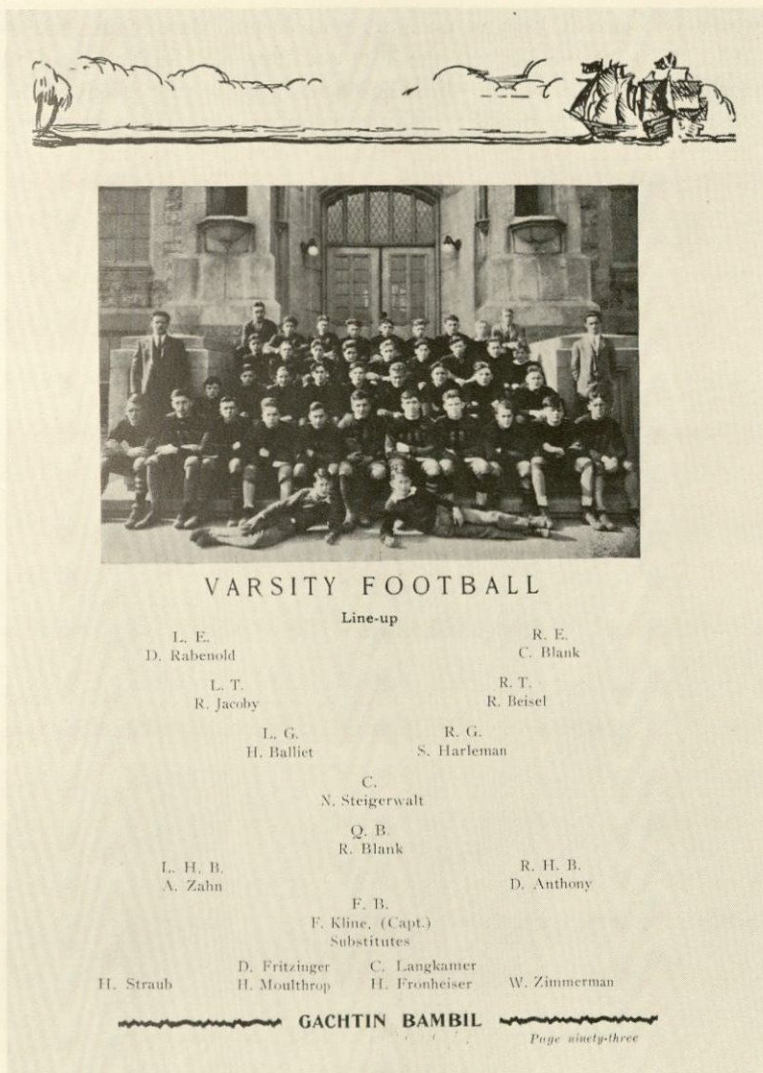


Fig. b. *The 1931 Gachtin Bambil*, p. 93.

newspapers. He was flattered by the stir he achieved by publishing in the local publications. Indeed, his model cartoonist of this period was John Held, Jr., a polished artist who depicted the elegant world of the 1920s, and we may speculate that his intense interest in cartooning—made especially alluring as a result of the Depression—was tied to fantasies of ease and wealth.

At the same time, a career in the commercial art of cartooning held out certain practical advantages and explains why so many American artists started out this way. Cartooning meant public recognition through mass distribution, a chance to get into print. Cartoons attained their maturity in the United States as a result of newspaper growth and mass circulation. The art departments of these newspapers offered aspiring young artists their primary professional outlet. Unsupported by government patronage as in France and lacking the rich resources of an English Royal Academy, would-be American artists frequently took jobs with the burgeoning illustrated newspapers. Like the Academies, newspapers legitimized the artist's profession in the eyes of middle-class parents, and offered a kind of "graduate" program by virtue of its technical training. Later, the growth of commercial magazines opened up "free-lance" opportunities for aspiring cartoonists and held out romantic dreams of independence. Winslow Homer, Elihu Vedder, Thomas Nast, Thomas Hart Benton, Alexander Calder, Earl Kerkam, Ad Reinhardt, Philip Guston, and a host of others either commenced their careers as cartoonists or received work as graphic artists for the newspapers. Most of the Ash Can School and their disciples started out as reportorial illustrators, including John Sloan and Reginald Marsh, two contemporaries Kline especially admired.¹⁴

Kline's desire for a career in cartooning has its roots in American culture and represents a critical aspect of his stylistic growth. It predisposed him toward the work of the English caricaturists May and Keene, and the illustrator Stephen Spurrier with whom Kline studied at Heatherley's art school in London. All his life he retained this interest: one friend recalled that Kline preferred the *Daily News* to the *New York Times* because of its comics, while others referred to his perceptive analyses of such strips as *Krazy Kat* and *Mutt and Jeff*.¹⁵ The enormous black and white abstractions may reflect the impact of the daily newspaper strips on his budding imagination, just as

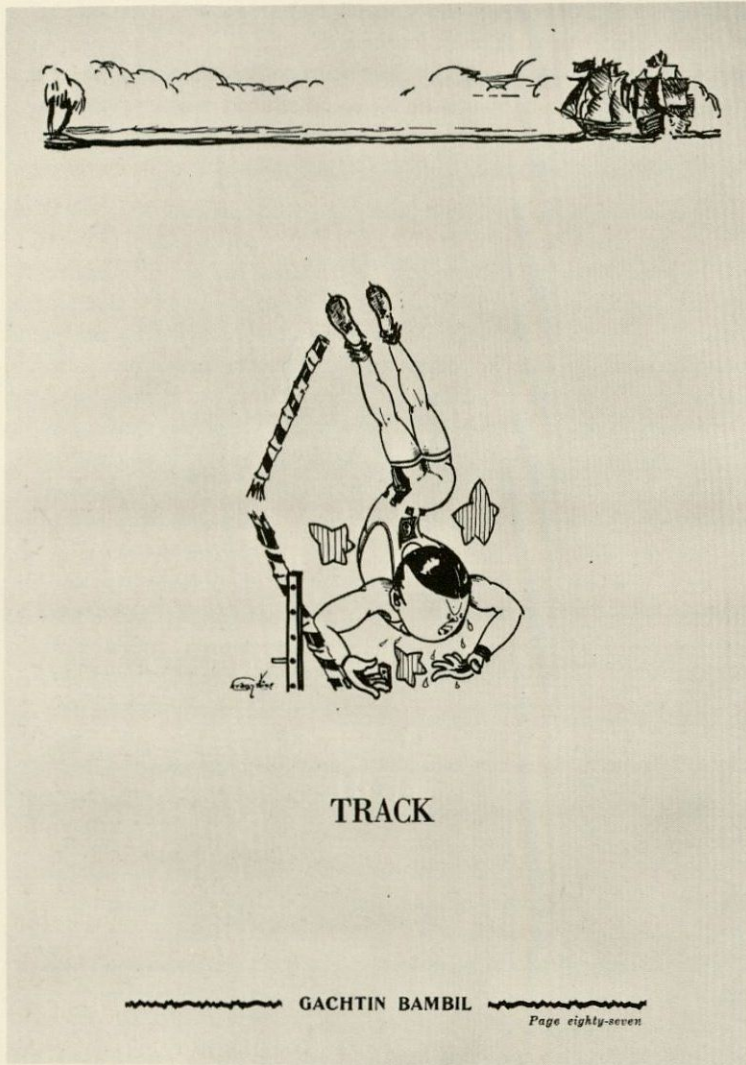


Fig. c. Franz Kline, "Track," *The 1931 Gachtin Bambil*, p. 87.

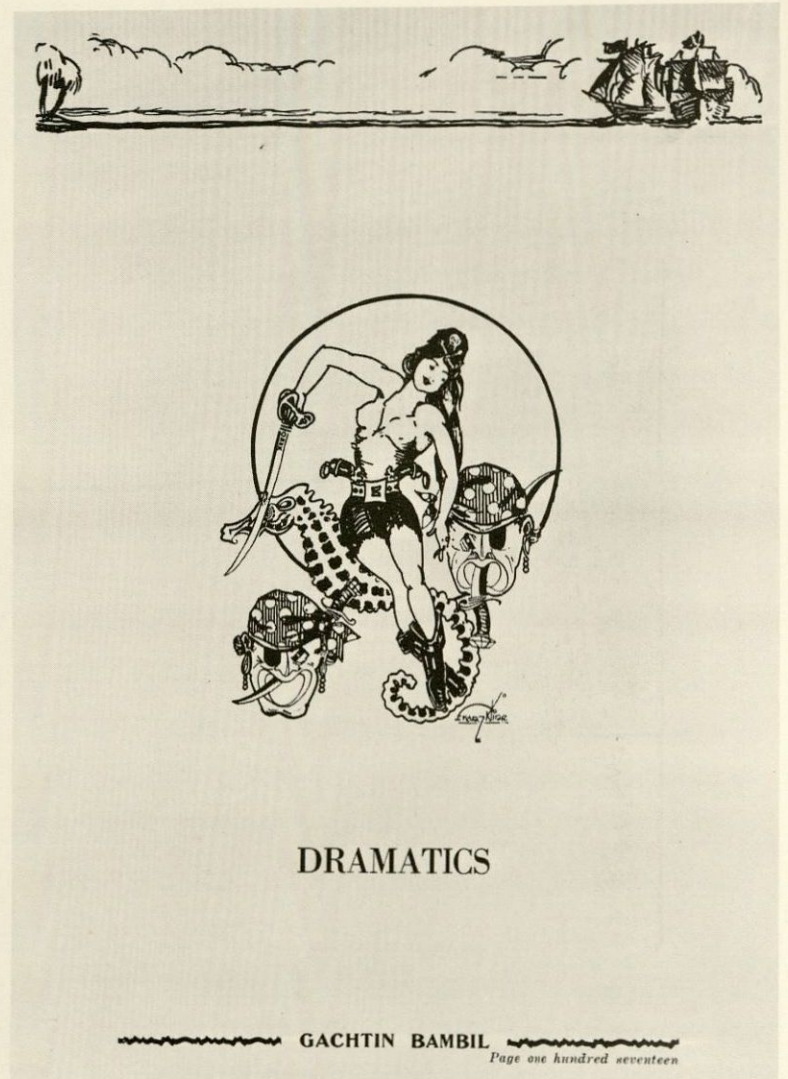


Fig. d. Franz Kline, "Dramatics," *The 1931 Gachtin Bambil*, p. 117.

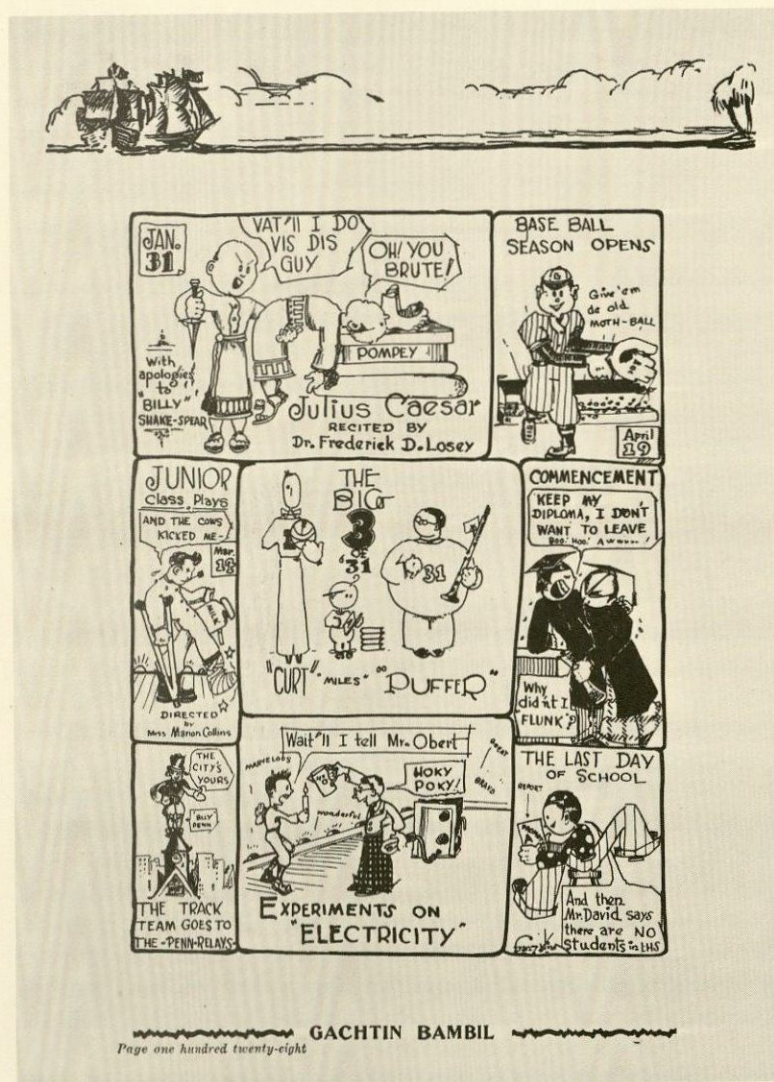


Fig. e. Franz Kline, "Calendar," *The 1931 Gachtin Bambil*, p. 128.

Lichtenstein's monumental color panels relate to the later painter's youthful fascination with comic books.

Embarrassed by his lack of experience and professional training, Kline decided to attend art school. He enrolled in Boston University life classes, and a specialized art school in the Fenway Studio Building on Ipswich Street where he studied with Frank Durkee and Henry Hensche. He also took informal lessons in pen-and-ink illustration from John Crosman, who was a colleague of Durkee and Hensche. Crosman illustrated for the national magazines, and it seems certain that Kline hoped to emulate his master. Considering the emphatic division in Kline's aesthetic production, it is important to note that a fellow student at these informal sessions recalled that Kline particularly loved black and white drawings in small format like the vignettes of Edwin Austin Abbey.¹⁶

Kline's early training in the Beaux-Arts tradition continued at Heatherley's in 1935. Following in the footsteps of Whistler and Sargent, Kline became an "Anglicized American" trained in the style of the Ecole des Beaux-Arts. In addition to studying the English caricaturists and illustrators, Kline examined carefully the work of the French graphic artists Daumier and Forain. At Heatherley's, Kline received a heavy dose of life drawing typified by his 1937 sheet of studies of Elizabeth V. Parsons, a model who became his wife the following year (No. 3). (As indicative of one aspect of his personality, he asked her to pose outside of class knowing that he could not afford the fee, but hoping to rely on his charm afterwards to talk her out of it.)

When Kline returned to New York in 1938, he took temporary jobs as a window display artist in Buffalo and tried to sell his illustrations to magazines like *The New Yorker*. Akin to his future friend Earl Kerkam, he worked off and on again for taverns and bars, doing mural decorations and also caricatures of regular customers and visiting celebrities. The caricatures reveal no special distinction, but rather echo the work of standard sports and theatrical cartoonists. Far removed from the biting satires of David Levine or the clever designs of Al Hirschfeld, they are the standard, "touristy" drawings still familiar at sidewalk fairs and carnivals. The lone exception is the caricature of himself as a voyeuristic sketcher in a zoot suit (Fig. f).¹⁷ The breezy drawing reveals Kline enjoying the role of cartoonist-about-town.



Fig. f. Franz Kline, *Caricature of Himself*, ca. 1941-1942. Pencil on paper. Minetta Tavern, New York City.

Kline's art career unfolded in the middle and late 1930s when American painting was dominated by two rival trends: the American scene and the social schools. In the first camp, the regionalists Benton, Wood, and Curry celebrated the virtues of the Midwest, for them the heartland of the United States. Benton, the most articulate of this group, and his friend Thomas Craven, then art critic for Hearst's *New York American*, carried on a chauvinistic campaign against modernism and foreign influences. The other school, represented by the periodical *Art Front*, protested against the poverty and injustice of the Depression era. They believed that valid art dealt with social content, and were chiefly influenced by the Mexican revolutionaries Rivera, Orozco and Siqueiros, all of whom painted murals in this country. This school gained the greatest sympathy among the participants in the government's WPA program, which was organized to alleviate the effects of the Depression on artists and writers.

Significantly, Kline steered clear of direct participation in either of these groups but reflected the influence of both in his work. During the early 1940s, his celebration of the area around Lehighton picks up on the regionalist ideology, while his images of vagabonds, street vendors, and deserted street scenes reflect a concern for the dislocating and alienating impact of first the Depression and then World War II. Yet he is an anomaly among his colleagues in the Abstract Expressionist movement in that he did not work under the auspices of the WPA program or participate directly in the social protest movement. During his down-and-out period he relied essentially on the help of friends and private patrons. The murals that he executed were for private businesses like cafes and restaurants.

Kline's early figurative works vacillated between the fantasies of childhood and the realities of urban squalor. Adrift in the Big City, Kline translates the sights of the cosmopolitan center into closeted asylums for solitary wanderers. He warmed to peddlars, hustlers, itinerant artists and bums who like him were trying to survive in the jungle. He empathizes with inanimate objects like chairs, tables, and interior walls and often anthropomorphosizes them. Many of these pictures show the influence of Reginald Marsh, whom he later sketched and long admired. Kline's tugboats, streets, subway and el scenes, distinctly recall the older master's work. He most surely had Marsh's

Chatham Square in mind when he painted his own version. Kline, however, never emphasizes the human being as does Marsh, and his figures, more shadow than substance, contain less social and political implications.

Marsh's influence is most apparent in the murals Kline did for the Bleeker Street Tavern in 1940; the voluptuous bubble dancers, burlesque queens, and vocalists spring directly from the theatrical scenes of the older artist.¹⁸ Marsh was fascinated by the stripper and the noise and tumult of the spectators. But while Marsh catches sweaty bodies overwhelmed by stagnant air, bright footlights, and leering patrons, Kline's murals convey the sanitized version presented in Hollywood movies. His public commissions, no doubt influenced by the demands of the owner, did not constitute for him an adequate outlet for his understanding of the human condition. His best figurative works from the early period are done in the silence of home or studio, in empty streets, and at deserted railroad junctions.

His street scenes and landscapes pertain to the vision of a solitary wanderer looking for refuge, and were affected by the example of the introverted painter, Albert Pinkham Ryder. Not that his figurative works from the late 1930s and early 1940s are consistently drearier: often there is a touch of the childish and almost "cute" quality as in the case of his trains and rocking chairs, the latter often conjoined with his cat "Kitzker." The trains recall the "Toonerville Trolley" comic strip so popular in this period, while the buildings and accessories have the wobbly character of George Lichty's "Grin and Bear It."

The rocking-chair and the train are characteristic images of Kline's figurative style. The antique rocker that he purchased for himself and his wife becomes the subject of innumerable studies, from the etching of his studio interior to a calligraphic image which inspired his full-blown abstractions. The locomotives and trains are also souvenirs of his youth and occupied a central role in his life: his stepfather was the general foreman of the night shift at the Lehigh Valley roundhouse, and Kline's family enjoyed free passage on the Lehigh Valley Railroad. They traveled on the train everywhere; it was Franz's way of getting to the museums in Philadelphia and New York.

The rocker carries allusions to maternal comfort, tradition, and domestic harmony, the train implies paternal power, modernity, speed,

and unlimited access. The two images bridge his two phases, but we may generalize by suggesting that the rocker incarnates his first phase, the train his second. The chair nourishes the creature seeking rest and in contemplation, the train's streamlined sleekness and energy satisfies the restless and upwardly-striving. Thus he ultimately exchanged an image associated with his feminine side for a masculine-oriented symbol, a shift consistent with the *macho* air of the late works and of the Abstract Expressionist movement in general.

Yet the locomotives of Kline's early paintings are quaint and awkward, totally alien to diesels like *Black Diamond*, *Chief*, *Cardinal*, and even *Caboose* after which he named several of his abstractions. His *Locomotive* of 1942, with its zany proportions and wheel mechanisms, is like a marvelous pull-toy, while the train of *Palmerton, Pa.* (which won the S. J. Wallace Truman prize at the 117th Annual National Academy show in 1943) tows a brilliant "red caboose"—the brightest feature in the painting. A composite-like view of his hometown region, it nevertheless recalls the illustrations of such popular childhood tales as "The Little Engine That Could" and "The Little Red Caboose."

At the same time, it seems clear that neither the rocking-chair or the train in the early works functions in the obvious way. The large, heavy *Locomotive* moves parallel to the picture plane and obstructs passage rather than facilitates it, and the eerie sunset glow and weird arrangement of mauves, cobalt-green, violets and maroons together with the shadowy figure of the engineer invest the work with a spooky feeling. The jumble of background details in the *Palmerton* yields a sensation of disorientation and one searches in vain for some resting point. The way out of the chaos seems in the direction of the hills at the right, but the vertical supports of the trestle confront the viewer like the bars of a prison cell. The same contradictions are seen in the rockers: in the *Studio with Figures* the chair dominates the composition but is shown empty and beyond reach of the active figures and cluttered jumble of their world (No. 6). The chair in *Studio Interior* is also empty, blocks out the window, and the high back and rickety dowels make it forbidding for a weary body,¹⁹ while in the brush drawing of (ca. 1947-48) the seated figure is composed of massive contours which overwhelm the flimsier construction of the chair (Fig. g, No. 74c).

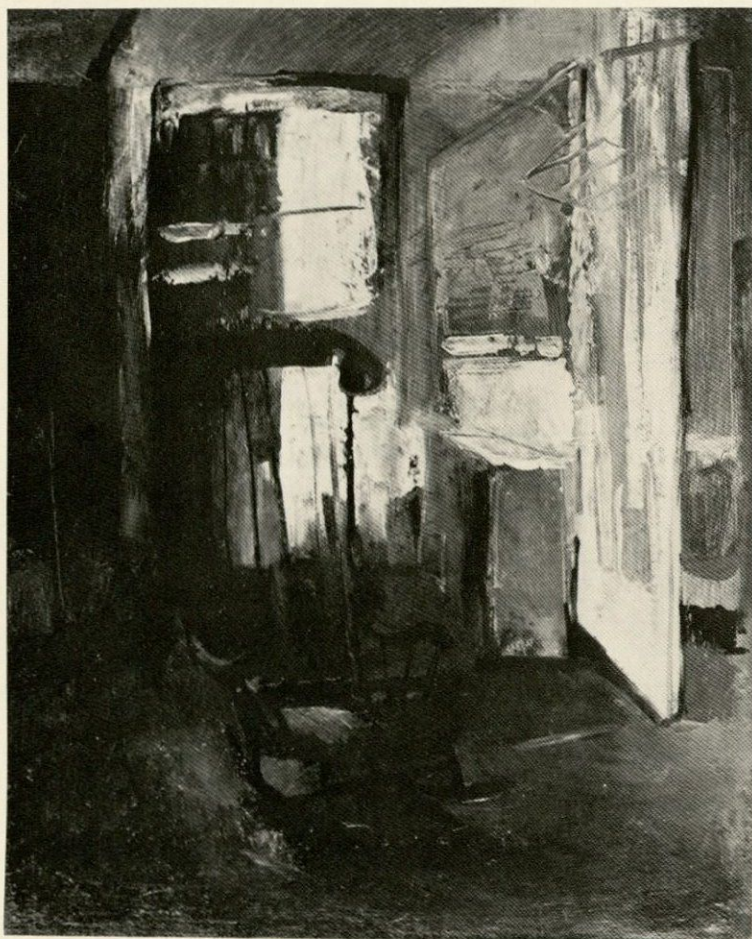


Fig. g. Franz Kline, *Studio Interior*, 1946. Oil on canvas. Collection Mr. and Mrs. I. David Orr.

Thus while the rocker is meant to suggest rest and the train escape, neither fulfills their symbolic potential in the pictorial context. The train should have implied movement away from the stultified atmosphere of the hometown to the heady sensations of the Big City, while the chair should have restored the tranquility and relative security of the hometown. Either way, he is unable to surmount his anxieties through the figurative symbols—anxieties which are conveyed throughout the first phase: entrances and doorways (*Entrance to the Studio*, *White Door*) are paradoxically inaccessible and even forbidding; hotels, large urban neighborhoods, and centers of public transportation (*Carbon House*, *Chinatown*, *Ninth Avenue Elevated Station*) assume the form of massive barriers; people sit alone in claustrophobic settings and suffer bodily discomfort; rivers are cut off on both sides and trains block the horizon (*Lehigh River*). The potential for energy, freedom, and expansion is denied.

These contradictions are also experienced in his remarkable mural of 1946 painted for the American Legion Post in Lehighton (Figs. h,i).²⁰ The agile brushwork, brilliant colorations, and astonishing design demonstrate his complete mastery of the romantic landscape idiom. The subject is a bird's-eye view of his hometown which dutifully represents its important sites and monuments. In many ways, it is a salute and valedictory to the pastoral world of his youth (although he continues to recall it in the titles of his abstractions), a kind of loyal, patriotic obligation to his native region. On the surface, the mural attempts to express a typical pastoral fantasy of small-town America by confining the evidences of technology (which he obviously admired) to the periphery.²¹ The piper cub with its whirring propellor in the lower right and the train rolling through the landscape in upper center seem at first like venomous insects in an otherwise Arcadian oasis (Fig. j). Kline's idealized realm inhabits a middle ground between nature and civilization—a conventional American preference for wanting it both ways.

The mural was directly inspired by George Inness—another nineteenth-century American painter admired by Kline—whose *Lackawanna Valley* supplied the basic concept (Fig. k).²² Inness's picture depicts a view of Scranton, Pennsylvania, and concentrates on the first round-house on the Delaware, Lackawanna and Western Railroad. Not only

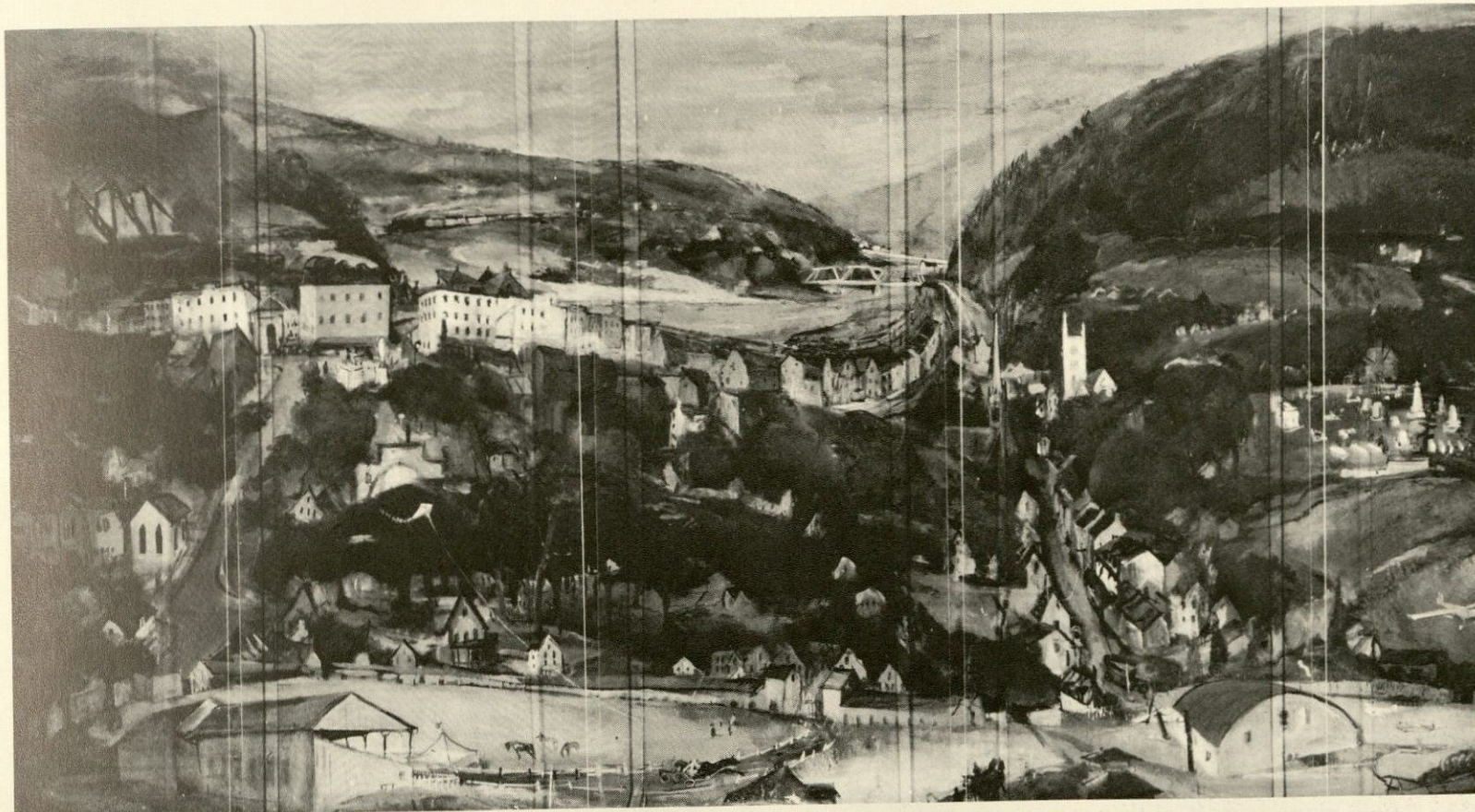


Fig. h. Franz Kline, *Lehighton Landscape*, 1946. Oil on oilcloth. Shoemaker-Haydt American Legion Post No. 314, Lehighton.



Fig. i. Photograph of *Lehighton Landscape* in interior setting with admirers.



Fig. j. Franz Kline, *Lehighton Landscape*, detail.



Fig. k. George Inness, *The Lackawanna Valley*, 1855. Oil on canvas. National Gallery of Art, Washington, D.C.

has Kline taken over the train moving through the rolling hills and the view of the valley, but what is more important, he assimilated the peaceful interaction of nature and technology. As in the case of Inness, Kline based his work on a series of sketches of the site taken from a variety of views. Indeed, knowing the proximity of Lehighton and Scranton and the connecting associations of the railroad it was inevitable that Kline should have turned to Inness for inspiration.

Yet even in this work we find the opposing tensions typical of his early work. As in *Palmerton*, a jumble of details disallows a fixed point of reference. While the eye seeks an outlet, it is constantly blocked by the areas of crossing. It is as if the viewer were mired in the valley and the potential for release suppressed. The roads incline precipitously or wobble like jelly and the miniscule bridges and trestles are remote and inconsequential. The buildings appear as dilapidated or haunted, and together with the eerily-lit steeple of the United Church of Christ at center-right create the atmosphere of a ghost town (Fig. l). This is

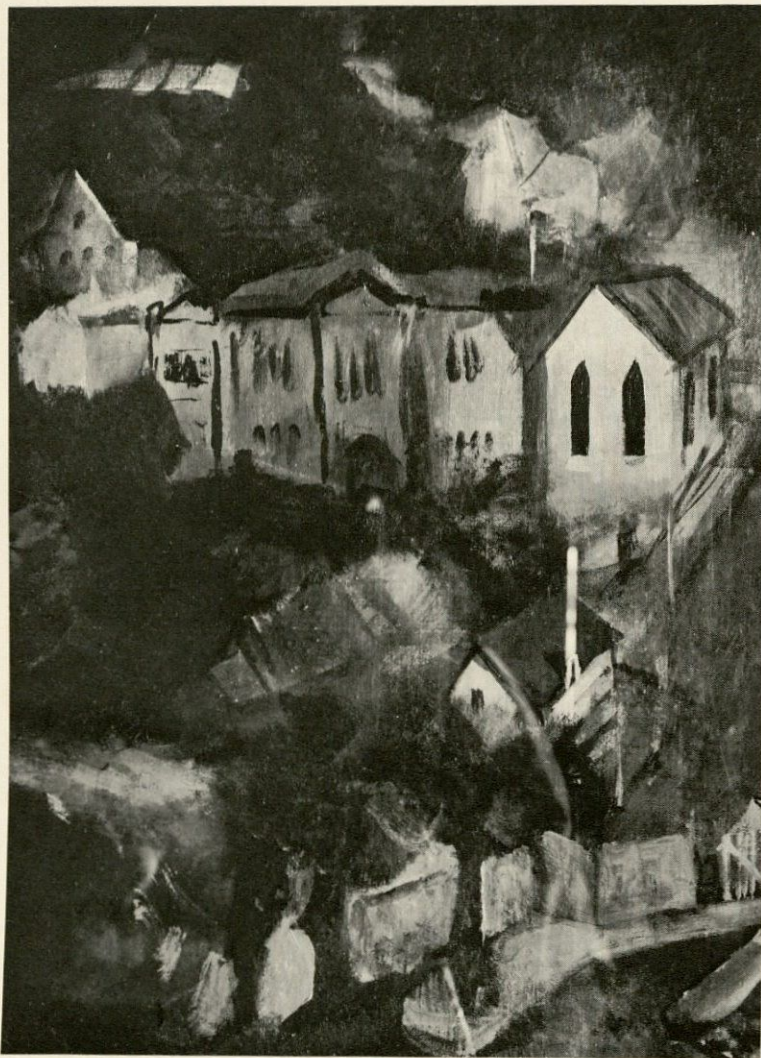


Fig. 1. Franz Kline, *Lehighton Landscape*, detail.

hardly the new Eden; the middle of the valley has been already used, exhausted and vacated. Indeed, Kline finally reverses Inness's ideal by transforming the garden into a wasteland.

Kline's early work shows that he was working through two problems, one personal and the other common to all American painters: facility and eclecticism. The Lehighton mural demonstrates his ability to brush in rapidly all kinds of objects, and to project his ideas on a large scale. He had, however, a horror of facility—which he knew led to mannered forms—and appreciated artists whose style had a coarseness. He admired Spurrier for his wiry, broken outline: “The technical side of the thing and so-called flair seem of little interest to him. . . . Hence I am trying to let good drawing predominate the otherwise technical ‘smartness’ my work seemed to have. And it is tough.”²³ Kline's involvement with many European and Oriental styles and his unceasing experimentation is related to his desire to overcome a natural facility. In this, he may be compared with Picasso, a master who especially affected his transitional phase during the late 1940s. Clearly, his desire for “existential anxiety” before the canvas during his late period is connected with his need to overcome a certain smoothness with the brush. By eliminating objects and starting from relative scratch, he was forced to get involved with unexpected turns and risks which challenged his natural proficiency. His remark, “To be right is the most terrific personal state that nobody is interested in,” expresses his fear of facility.²⁴

The most cursory examination of his figurative works further reveals a wide range of styles influenced by a number of old and new masters. Kline certainly knew his art history. He worked simultaneously in different modes, even during his abstract phase. Gaugh suggests that his work developed eclectically rather than organically: his figurative and abstract works appear as autonomous units, although linked by obvious formal traits.²⁵ During the late 1940s, he lived at the threshold of two different styles which compete alternatively for his devotion.

Eclecticism, however, is the natural way to describe the forms in which Americans work—the “ensemble” of Whitman. The great American critic, James Jackson Jarves, advocated an eclectic outlook for his countrymen on the grounds that it would emancipate them from an “impracticable” desire to establish an “American” style. He

reasoned that Americans are a composite people, and that their progress depended on free choice and adaptations rather than on any innate superiority of mind over other nations:

It remains, the, for us to be eclectic in our art as in the rest of our civilization. To get artistic riches by virtue of assimilated examples, knowledge and ideas, drawn from all sources, and made national and homogeneous by a solidarity of our own, is our right pathway to consummate art.²⁶

Kline, whose cultural heritage reflected ambivalent sympathies, would have found these notions appealing. They justified a free association with the art of all people as a means to discover one's own personality and ultimately achieve a "national" style. This is precisely what occurred in his figurative phase, and why they show the marks of introspection and introversion. He was creating an identity through eclectic procedures, satisfying his needs of identification through a variety of modes.

Unfortunately, during this period the term "eclecticism" had as pejorative a connotation as "academic" and smacked of stale European antecedents. It opposed "originality," "creativity," and "expression"—then the fashionable terms of the aesthetic lexicon. Kline's increasing contact with others who became the New York School made him conscious of a certain stylistic confusion in his work. His shift to abstraction was a means of resolving the dissimilarities of his styles: abstraction allowed him to forge a coherent style out of his experiments which he could not achieve through figuration.

Kline's shift from a subjective, representative style to the heroic abstractions marks a personality change as well. His poignant series of *Nijinsky* as *Petrouchka* indicates his awareness of the dichotomy in his temperament. The famous dancer was in fact Kline's persona for the years of his development right up until the abstractions. His melancholy self-portraits and the sad countenance of the clown reflect the *Pagliacci* theme of the human suffering behind the happy clown's mask. Once Kline admitted he felt like Lon Chaney playing a despised "Laugh, clown, laugh" role.²⁷ The split between his jocular public demeanor and withdrawn public nature is exemplified by the fact that many of the self-portraits are cocked at the same angle and project the same disconsolate expression of the *Nijinsky* heads.

It was inevitable that he titled one of his abstractions *Nijinsky*, since the theme traced the shift in his self-image. This self-recognition is also shown in his effacement of an early self-portrait drawn in ink around 1944-1945 (No. 39). Here Kline's head assumes the characteristic brooding expression of the solitary suffering in isolation. Some time later, he painted over the drawing his famous monogram contained in a blue circle like an insignia or stamped seal. The sign resembles subway graffiti where a revered person or popular image is desecrated. This act constituted a rejection of his romantic, introspective period in favor of his new public self incarnated by the stylized signature. Kline had now become a "name," and the name transcended the empirical person. It was a symbolic gesture attesting to his conversion from representation to abstraction, from the private to the public world.²⁸

Kline's eventful show of abstractions at the Egan Gallery in the fall of 1950 corresponds to a new sense of himself. He prepared for the exhibition assiduously, designing the four-page brochure and laboring hours on the lettering of his name. He worried that he lacked a unique "signature"—a declaration of his anxiety over his changed self-image.²⁹ He had emancipated himself from his small-town origins, his bohemian stage, and his introverted yearnings. He became a confirmed New Yorker, and his work personified the urban tempo and power of Manhattan. The pastoral ideal was cast off in favor of steel girders and diesels, and if his titles had a nostalgic ring they also reminded everyone of how far he had come. He bought a studio in Provincetown and owned a Thunderbird and a Ferrari. As Elaine de Kooning observed, the wonderful *Life* photo of Kline openly extending his arm before a large canvas is the empirical counterpart of the gestural painting: the convivial salutation is the complement of the large picture surface in which he now "starred."

Kline's artistic dichotomy corresponds to his temperamental need for both privacy and publicity, seclusion and notoriety. He chose the life of the artist in a society basically hostile to the profession because it best answered to his perception of himself as an independent, creative individual. Yet he identified on the day-to-day level not with the solitary intellectual but with matinee idols, star athletes, and famous political personalities with whom he felt a close bond. He equated the ultimate aim of his career with their kind of popular success—the

fantasy of being "somebody."

Perhaps because they are remote from most people's experience, both the romantic isolate and the public celebrity are popular symbols in American folklore. They relate to the myth of the artist as a free agent—an expression of capitalism in its transcendent form. Kline, like numerous others, could reconcile his bohemian fantasy with that of the celebrity by perceiving the latter as social recognition of his truly liberated expression. Kline's confidence that bumming around, working at odd jobs, and living a generally marginal existence was the necessary prelude to "making it" is part of the myth, but its realization occurs only in exceptional circumstances.

The year of Kline's first great success marks a watershed in American political life as well as in American painting. While his new direction responded to the avant-garde taste of the art network—comprising collector, dealer, critic and curator—it also reflected the general social and political atmosphere. Abstract Expressionism, The New York School, established itself as an international force at the same time that Joseph McCarthy inaugurated a new era and the Cold War bitterness was incarnated by the Rosenberg trial. It was a period of profound alienation for large segments of American society, leading to rampant paranoia on the one hand and almost catatonic withdrawal on the other. The absence of social content in the contemporary painting cut across the stylistic spectrum: Shahn's more mythic configurations and new emphasis on conception at the expense of objects and the Soyars's portrayal of middle-class types in domestic interiors also reflect the general mood. Two sociologists who scrutinized 228 pictures reproduced in *Art Digest* during 1950—the majority of which were representative—came up with the following observation:

The paintings do not refer by their subject matter to any social problems of American society. Social criticism, such as painters produced after 1930 is absent from our sample. The painters seem to be making statements about the small things of life, without any specific desire to convince the onlooker about their attitudes. To achieve this they use a wide variety of techniques, reflecting in this way the pluralistic character of American society.³⁰

Writing in the mid-1950s, it is apparent that the authors were insensitive to the political meaning of these "neutral" pictures, but

their conclusions about the general social isolation of the artists of all stamps remain a valid commentary on the period. The abstractions of Kline and colleagues eradicated all recognizable content, or, to put it another way, presented a surface content of such minimal significance that it required the viewer to come to the artist for everything. His work seemed then far removed from his earlier representations of humans suffering the constrictions of nature and society, of childhood fantasies and adult anxieties. By comparison, the new works ignored obvious social concern, were showy, loud, and aggressive.

The work of the Abstract Expressionists reflected simultaneously the domestic political disaffiliation of American society and the truculent attitudes of its foreign policy. In the aftermath of World War II, particularly during the Eisenhower era, America experienced a deep sense of self-importance and national superiority. As Kozloff noted, there was a coincidence in the rise of an indigenous American style and the burgeoning claims of American world hegemony and political expansion.³¹ The style of the Abstract Expressionists reflected the foreign policy of "brinkmanship." The risk taking of America versus the Soviet Union was echoed by the risk taking of the artists, whose "eyeball-to-eyeball" confrontation took place with the blank canvas.

America's art now subjugated the art forms of Western Europe in the same way that these nations were reduced to the level of dependent clients. In this sense, the chauvinist goals of the regionalists were attained in the abstractions of the very disciples who had earlier opposed them with a radical orientation. But the betrayal of hope which attended upon Stalinist policies, the decimation and co-optation of the working classes, and the devastation of World War II with its genocide and atomic bombs led inevitably to an alienation from both society and the self.

Kline, the least political of all his colleagues, probably had fewer hesitations about making the leap to full abstraction. While he painted "Vote for Adlai" signs in 1952 and urged his friends to turn out for Stevenson, he was more attracted to the personality of the man than to his political ideas. Almost all who knew Kline disavow any political affiliations on his part, and this is consistent with his career during the 1930s and 1940s.

In 1952 Philip Johnson and Blanchette Hooker Rockefeller, then

serving on the Painting and Sculpture Committee at the MOMA, visited Kline in his studio on 14th Street and shortly afterwards the museum obtained *Chief* through a private patron.³² This event signals the fact that the rising success of Abstract Expressionism entails consideration of the influential role of the Museum of Modern Art.³³ This museum supported the movement from the outset, and the fact that it has always been a Rockefeller-dominated institution becomes particularly relevant. Under Nelson's influence, the museum attached itself to the government, supplying exhibition materials for the Library of Congress, the USIA, and the Inter-American Affairs Office. MOMA's international programs were designed to show that America was the leading cultural force in the world. The program provided shows featuring the Abstract Expressionists for export to London, Paris, São Paulo, and Tokyo, where Kline was especially appreciated. When at the height of the McCarthy era the State Department refused to take responsibility for U. S. representation at the Venice Biennale (some conservatives associated abstract art and communism), MOMA bought the U. S. pavilion in Venice and organized the American exhibitions from 1954-1962—the only privately owned pavilion at the Biennale. During these years, Kline was a star attraction and won a prize at the Biennale in 1960.

Despite the paradoxical attack on abstract art by rabid anti-communists, the CIA itself funded a host of cultural programs featuring the avant-garde artists as part of a Cold War cultural offensive. The person who supervised these activities during the early 1950s, Thomas W. Braden, had been MOMA's executive secretary in the late 1940s. Braden wanted to project an image of a free society in contrast to the regimented Communist bloc, and in the world of art Abstract Expressionism constituted the ideal style for this propaganda. It was fresh, original, and swashbuckling, and while opposed by a wide section of the lay community, it attained an exalted position under the sponsorship of the Museum of Modern Art and its government links. Not surprisingly, Alfred Barr, the founding director of the museum, argued that realism is the handmaiden of totalitarianism, and supported abstraction as the art most feared by regimented states.

This is not to say that any of the artists were conscious outlets for these agencies, but it explains in part the success of the New York

School and the meteoric rise of Kline. The coincidence of the success of his new style and the Cold War cultural policies cannot be ignored. While the drift toward metaphysical ideals and pure aestheticism marked the new artistic rationale, abstract art was as much a liberation from political pressures as from the aesthetic pressures of tradition and immediate European antecedents like Cubism and Surrealism.³⁴ That the artists thought that they should now paint for themselves rather than for the public is indicative of the political climate of the period. But at the same time, the absence of all overt social content, the confident air and the heroic scale of the abstractions fit perfectly the Cold War cultural ideal.

The political and social conditions of the period meshed with Kline's personal development and promoted the switch to abstraction. Kline's natural desire to be a celebrity could now express itself uninhibitedly and the public side of his personality was permitted free reign.

Having discussed the dichotomy in Kline's work, we may now seek in the late pictures clues to the matrix of his temperamental split. The problem of the large abstractions is related to his magnification of smaller works. While Kline was a superb draftsman and could manipulate his brush on a large scale as well as on a small, he conceived of his monumental canvases as enlarged projections of smaller sketches. There is in the amplified abstractions a willful extroversion which may be described as a mannerism. Since he did make use of sketches, the final result did not spring from the immediate development of a *première pensée* but was the result of an *a priori* decision to magnify small-scale works. While the large pictures allowed for improvisation and the freedom to swing the entire arm, the final effect was by no means the existential experience that Kline and his critics described.

This "willful extroversion" reflects his innate drive for success and is connected with his profound love of the movies. It is as if Kline projected a close-up detail of his romantic figurative work on to the heroic scale of the movie screen, emphasizing the dazzling black and white contrasts and the sense of liberated motion. The process of magnification had a double meaning for Kline: it monumentalized his work and simultaneously legitimized it in his eyes through its analogy with the movies and the movies' primitive ancestor—the comic strip.

Kline's magnification thus foreshadows Lichtenstein's and the

photorealists' more mechanical amplification of images. In their work scale does not spring naturally from the pictorial idea as in the older tradition, but is artificially achieved through the magnification of miniatures. The process may be related to the teaching of art history, in which slides are projected on to a scale larger than the original. The art public have become accustomed to sitting in darkness and staring at a projected image which converges at a point behind them.

The immediate impact of Franz Kline's large paintings is of awesome size and scale. Their slabs of black and white loom within reach and larger than life. This sense of close-up emerges out of the huge determining scale. The black grids explode before us at point-blank range and permit scant distance between them and the viewer. The canvas brings the eye up short, like the form of an immense architectural structure seen at close range. This effect results from the enlarging process and sustains the cinematic analogy: as Kline moves in on the drawings with his "camera," he compels his audience to view the subject close-up.

As in the figurative works, the central confinement of space is fundamental to the feeling structure. Continuity of his essential vision comes through in the conflict between his allusions (now in the titles) to streets, bridges and transportation and the persistent horizontal blocking patterns. *Caboose*, painted a year before his death, with its attenuated proportions and blockading mass, is the precise counterpart to *Locomotive* of 1942 (Fig. m). The same pairing may be made with *White Door* and *Zinc Door*, *Chinatown* and *Crosstown*. Several of his late abstractions even include "wall" in their titles. This sense of blocking is the fundamental psychology of all his work. There is never real movement out into deep space; as in the early works, the irony of the bridging effects is that rather than take you over they hinder your ability to see through. Kline was aware of this compressed force and the feeling of forms coming back toward the spectator: he told Sylvester that some of his works have "the impending forms of something."³⁵

There is in both the early and late examples a sense of menace, a lack of balance. The consistent ambivalence in the opposition of transportation subjects to fencing and obstructions runs through his entire production. The limitations of human beings, the lack of flow, the ominous air of the interiors are sometimes qualified by whimsical

intrusions like toys or cats, but these are only temporary distractions in his world. Some form of rejection or portentous suggestion springs from all the painting. The large abstractions gave him the opportunity to make a more dramatic statement of his feelings.³⁶ He discovered the means to amplify his emotions and gain authority over a larger space. As he told Kuh:

I think the presence of a large painting is quite different from that of a small one. A small one can have as much scale, vigor, space, but I like to paint the large ones. There's an excitement about the larger areas, and I think you confront yourself much more with a big canvas. I don't exactly know why.³⁷

The heroic abstractions allowed him to transcend his sense of loneliness and to satisfy his fantasies of success. He must have derived pleasure from the larger forms because they relieved him of the pressures of the introverted space of his figurative works. These earlier works are charged with emotion and portray an intimate space that made him nervous. But Kline remained toughly realistic in his insistence on the box-like world of contemporary life. His late paintings still conveyed the sense of loneliness:

I think there is a kind of loneliness in a lot of them which I don't think about as the fact that I'm lonely and therefore I paint lonely pictures, but I like kind of lonely things anyhow; so if the forms express that to me, there is a certain excitement that I have about that.³⁸

Kline refused to become totally mythological or universal in his abstractions. He retained the feeling of impact, threat, and obstruction in the late works. While many of the exponents of Abstract Expressionism exploited scale to avoid appearing banal and decorative, he used it to dramatize the sense of constriction all of us experience.

There is no doubt that the abstractions are dressy, like the zoot-suit he wore as a caricaturist in the Minetta tavern. There is also the fact of his failure as a master in the old tradition. (Testimony from Hensche suggests that he was moving toward a new synthesis of his two styles before his death.) But his abstraction was part of his search for an individualized mode, an expression of American individualism. He was dealing with the American need to demonstrate mastery and a sense of spaciousness: his symbols of power in the figurative work—the city,

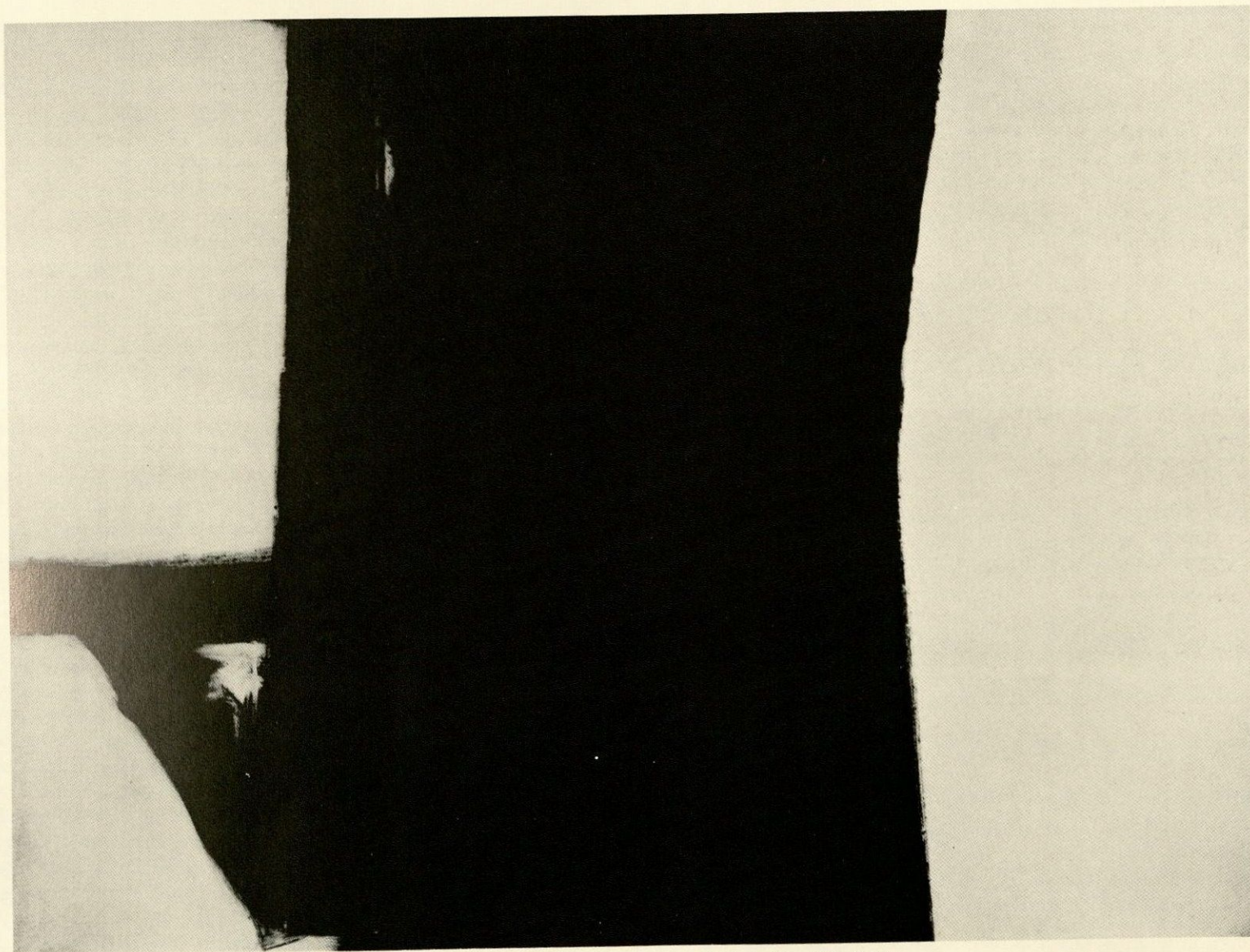


Fig. m. Franz Kline, *Caboose*, 1961. Oil on canvas. Marlborough-Gerson Gallery, New York City.

tugboats, locomotives, the river, planes—were quintessentialized in his abstractions. But he did not feel powerful; he created a scale that in many ways was in excess of his own psychological experience. The large paintings represent a form of glamourization, a touch of adolescence that remained with him. But there is rugged honesty in his expression of the delimiting and frustrating experience common to contemporary life. In the end, he turned to the larger scale to expand his sense of himself in the world—to sing at the top of his voice rather than speak in a hoarse whisper.

NOTES

This essay could never have been achieved without the generous and loving support of Franz Kline's devoted sister, Mrs. Louise K. Kelly, and his dear friends Mr. and Mrs. I. David Orr, Mrs. Elizabeth R. Zogbaum, Dr. and Mrs. Theodore J. Edlich, Jr., Mr. Charles Egan, Mr. Peter Agostini, and Mr. Henry Henschel. I am also grateful to Mr. Gordon B. Ripkey, Principal of Lehigh Area High School for making available to me the yearbooks on which Kline worked, to Mr. Leonard Steigenwald, the Lehigh art teacher, for facilitating their reproduction, and to Mr. Dawson Brown, Director of the Shoemaker-Haydt American Legion Post 314, Lehigh, for permitting extensive photography of Kline's mural. I also wish to express gratitude to my colleagues at SUNY-Binghamton for their moral and intellectual support: to Angelo Ippolito and Fred Mitchell for sharing their souvenirs of Kline, and to Don DeMauro, John Flint, Milton Kessler, Kenneth Lindsay and Aubrey Schwartz for their critical opinions and suggestions. The talents of Chris Focht, the staff photographer at SUNY-Binghamton, made the highly complex task of photographing Kline's mural and cartoons a richly satisfying experience, and Kenneth Mermel's unfaltering assistance overcame many obstacles. I also want to acknowledge the outstanding contribution of Kline's biographer, Harry F. Gaugh, whose dissertation on the master is a model investigation of an artist so near in memory.

Three individuals especially single themselves out for their gift to my knowledge and understanding of Kline: I. David Orr, the painter's best friend during his early period, who always answered my hard questions candidly and made his collection of the artist available to me on request; Milton Kessler, who generously shared with me his remarkable knowledge of American culture and keen insights into Kline's work, and whose ideas profoundly affected my essay; and finally, my dear brother, Jerome P. Boime, who early encouraged me by example and insight to treat historical "heroes" humanly, and whose inspiration remains the guiding thread of my life.

1. E. de Kooning, "Franz Kline: Painter of his Own Life," *Art News*, vol. 61, November 1962, pp. 28-31, 64-69; E. V. Kline, Letter to

the editor, *Art News*, vol. 61, January 1963, p. 6.

2. De Kooning, *op. cit.*, pp. 67-68.

3. H. F. Gaugh, "The Art of Franz Kline, 1930-1950: Figurative to Mature Abstraction," Unpublished doctoral thesis, Indiana University, 1972, pp. 293-294; "Kline's Transitional Abstractions," *Art in America*, vol. 62, July-August 1974, pp. 43 ff.

4. D. Sylvester, "Franz Kline 1910-1962: An Interview with David Sylvester," *Living Arts I*, Nos. 3-13, 1963, p. 10.

5. F. V. O'Connor, *Jackson Pollock*, The Museum of Modern Art, New York, 1967, p. 81.

6. For this development in France see A. Boime, *The Academy and French Painting in the Nineteenth Century*, London, 1971, Chs. 4-9.

7. R. Hatch, "At the Tip of Cape Cod," *Horizon*, vol. 3, July 1961, p. 18.

8. Gaugh, "The Art of Franz Kline," *op. cit.*, pp. 396 ff.

9. K. Kuh, *The Artist's Voice*, New York and Evanston, 1962, p. 153.

10. Gaugh, *op. cit.*, p. 397.

11. Lehigh Area High School, *The 1931 Gachtin Bambil*, p. 56.

12. De Kooning, *op. cit.*, p. 65; Gaugh, *op. cit.*, pp. 83, 94, 100-101, 101, Note 34; F. Dawson, *An Emotional Memoir of Franz Kline*, New York, 1967, p. 19.

13. Gaugh, *op. cit.*, p. 8.

14. Boime, "The Comic Stripped and Ash Canned," *Art Journal*, vol. XXXII/1, Fall 1972, pp. 21 ff.

15. Gaugh, *op. cit.*, p. 9 and Note 6; Dawson, *op. cit.*, p. 85.

16. Gaugh, *op. cit.*, p. 14.

17. *Ibid.*, p. 114. The caricature still hangs in the Minetta Tavern, New York City.

18. Two of the panels are reproduced in de Kooning, "Two Americans in Action: Franz Kline, Mark Rothko," *Art News Annual*, vol. 27, 1958, p. 94.

19. Gaugh, *op. cit.*, p. 109, notes the special association of this scene with Kline's wife Elizabeth, who had recently entered the Central Islip State Hospital.

20. Gaugh, *op. cit.*, pp. 202 ff.

21. For the role of this ideal in American culture see L. Marx, *The Machine in the Garden*, New York, 1964, pp. 3 ff., 117 ff.
22. For Inness and the pastoral ideal see *ibid.*, pp. 220-221; N. Cikovsky, Jr., "George Inness and the Hudson River School: *The Lackawanna Valley*," *American Art Journal*, vol. 2-3, 1970-1971, pp. 36 ff.
23. Gaugh, *op. cit.*, p. 46.
24. F. O'Hara, "Franz Kline Talking," *Evergreen Review*, vol. 2, Autumn 1958, p. 64.
25. Gaugh, *op. cit.*, p. 2.
26. J. J. Jarves, *Art-Idea*, New York, 1864, p. 198.
27. Gaugh, *op. cit.*, pp. 228-229.
28. For another interpretation of this drawing see B. Butler, "Franz Kline in Retrospect," *Arts Magazine*, vol. 37, October-June 1962-1963, pp. 30, 32.
29. Gaugh, *op. cit.*, p. 351.
30. J. Kolaja and R. N. Wilson, "The Theme of Social Isolation in American Painting and Poetry," *Journal of Aesthetics and Art Criticism*, vol. 13, No. 1, 1954-1955, pp. 41-42.
31. M. Kozloff, "American Painting During the Cold War," *Artforum*, vol. 11, No. 9, May 1973, pp. 43 ff.
32. Letter from Kline to his mother, February 1952, Collection Mrs. L. K. Kelly, College Park, Pennsylvania.
33. E. Cockcroft, "Abstract Expressionism, Weapon of the Cold War," *Artforum*, vol. 12, No. 10, June 1974, pp. 39 ff.
34. D. Ashton, *The New York School*, New York, 1973, Chs. 10-12.
35. Sylvester, *loc. cit.*
36. Kline once said to Selden Rodman:
"I think it's wonderful, that an artist like Jack Levine can go on concerning himself with representational images and illustrative texts. If he can make great emotional impact, *painting*, out of that approach, more power to him. I happen to admire the work of Evergood and Tamayo, too."
(S. Rodman, *Conversations with Artists*, New York, 1957, p. 107.)
37. Kuh, *op. cit.*, p. 152.
38. Sylvester, *loc. cit.*



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No. 3



Falton Fish Market

FRANZ KLINZ 47

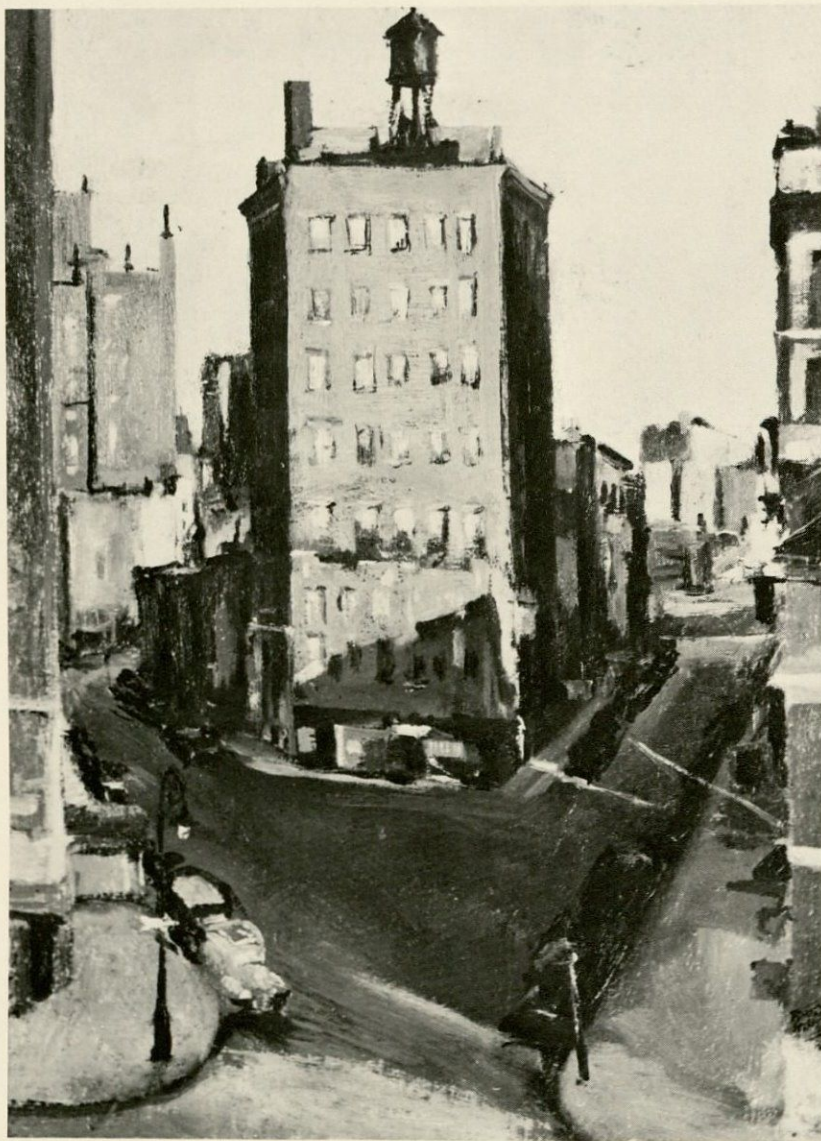
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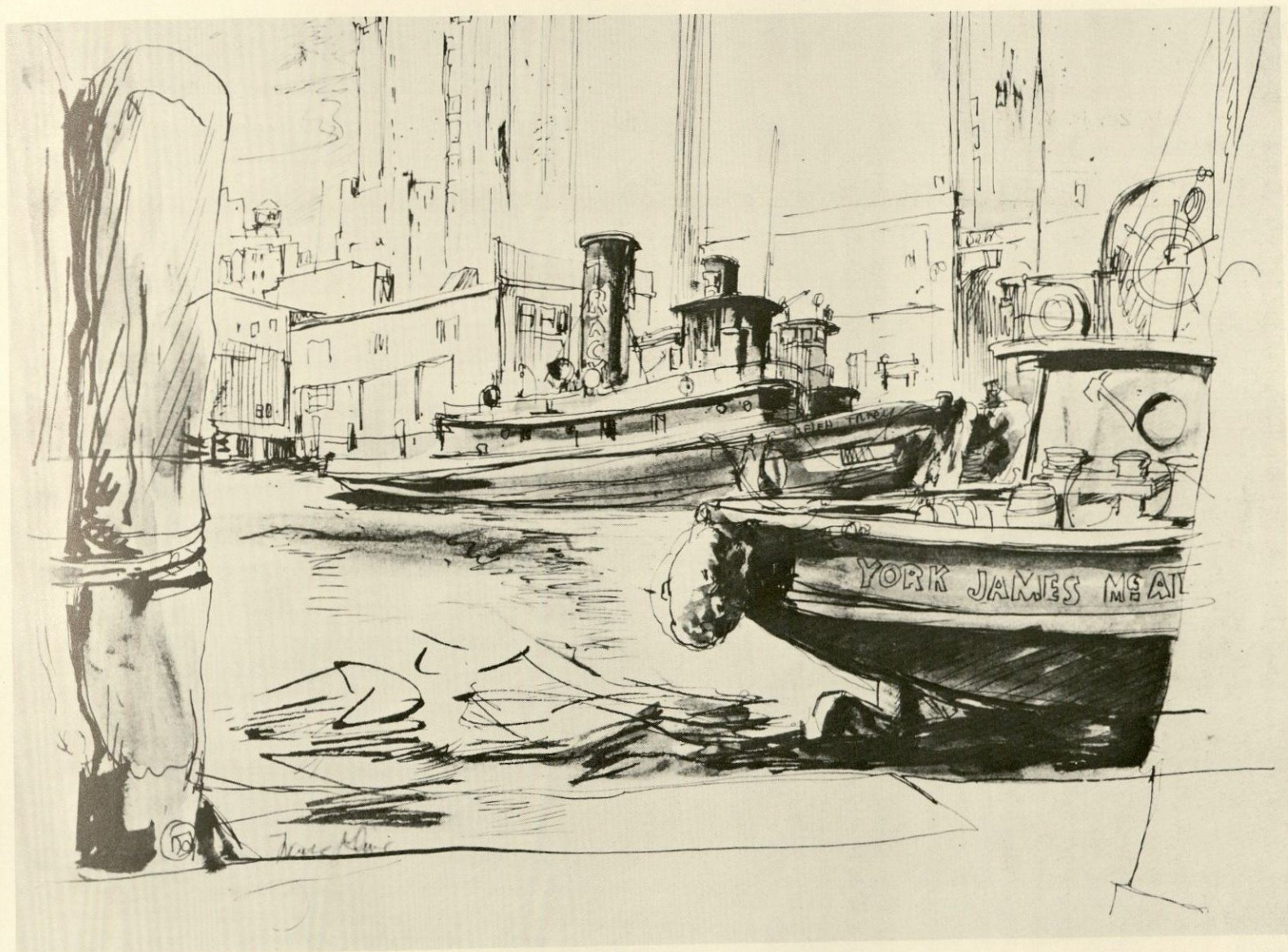
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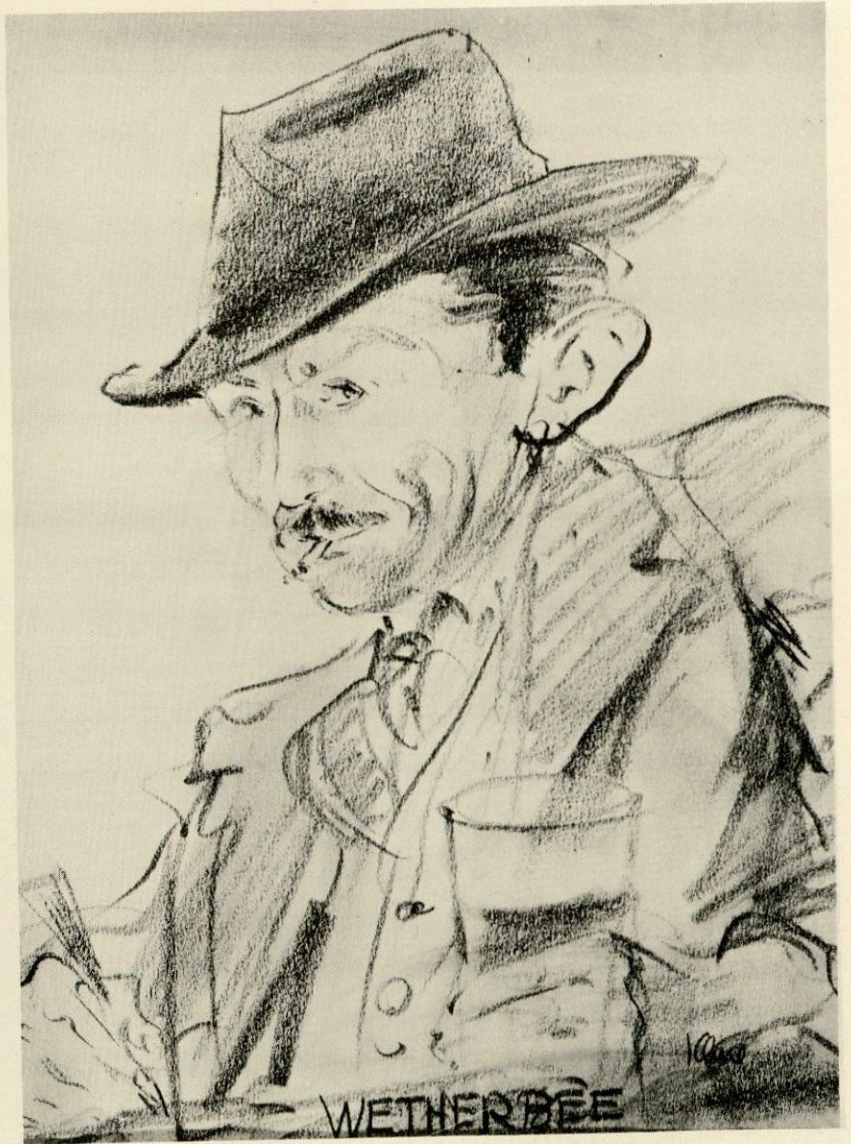
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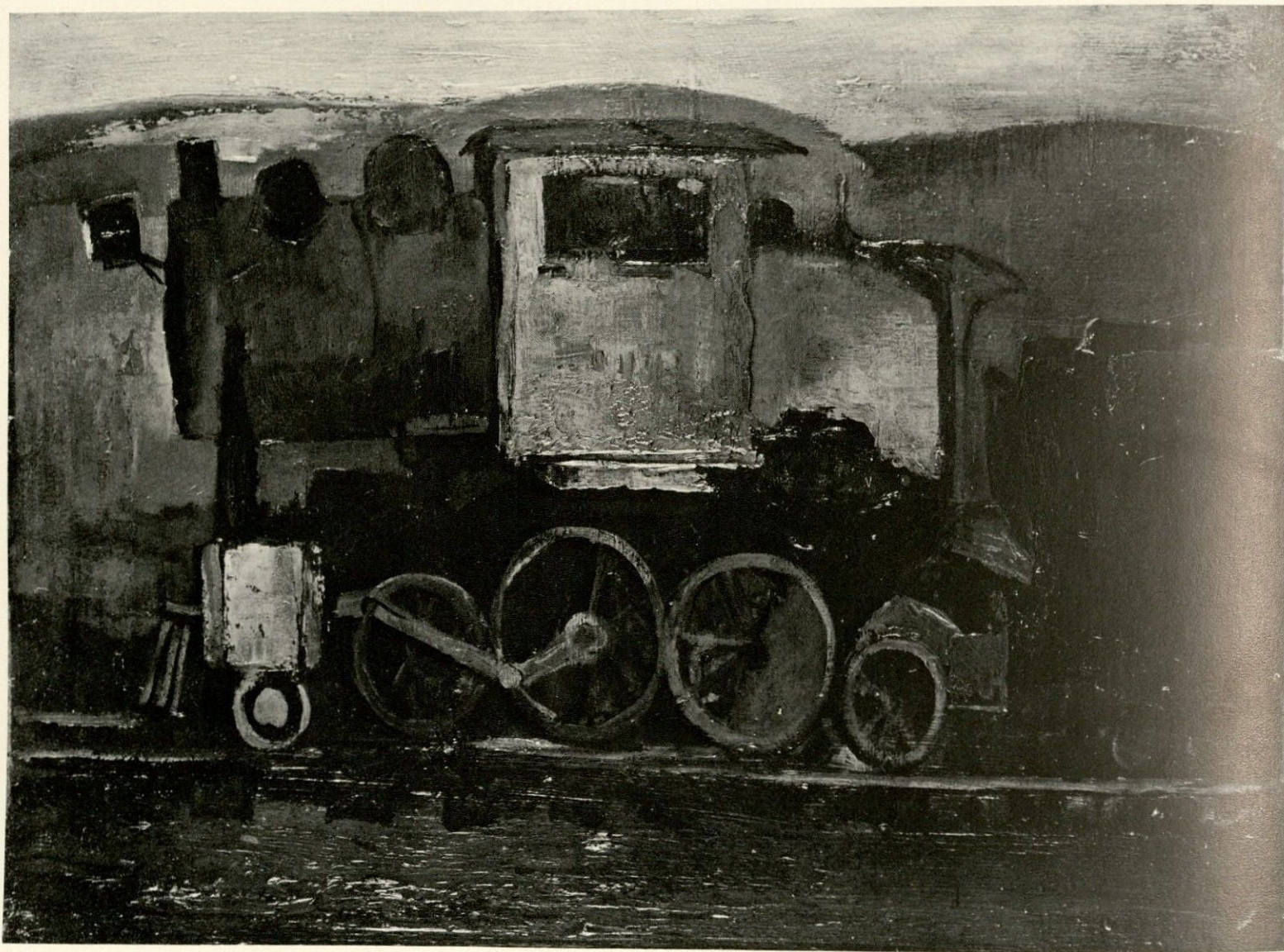
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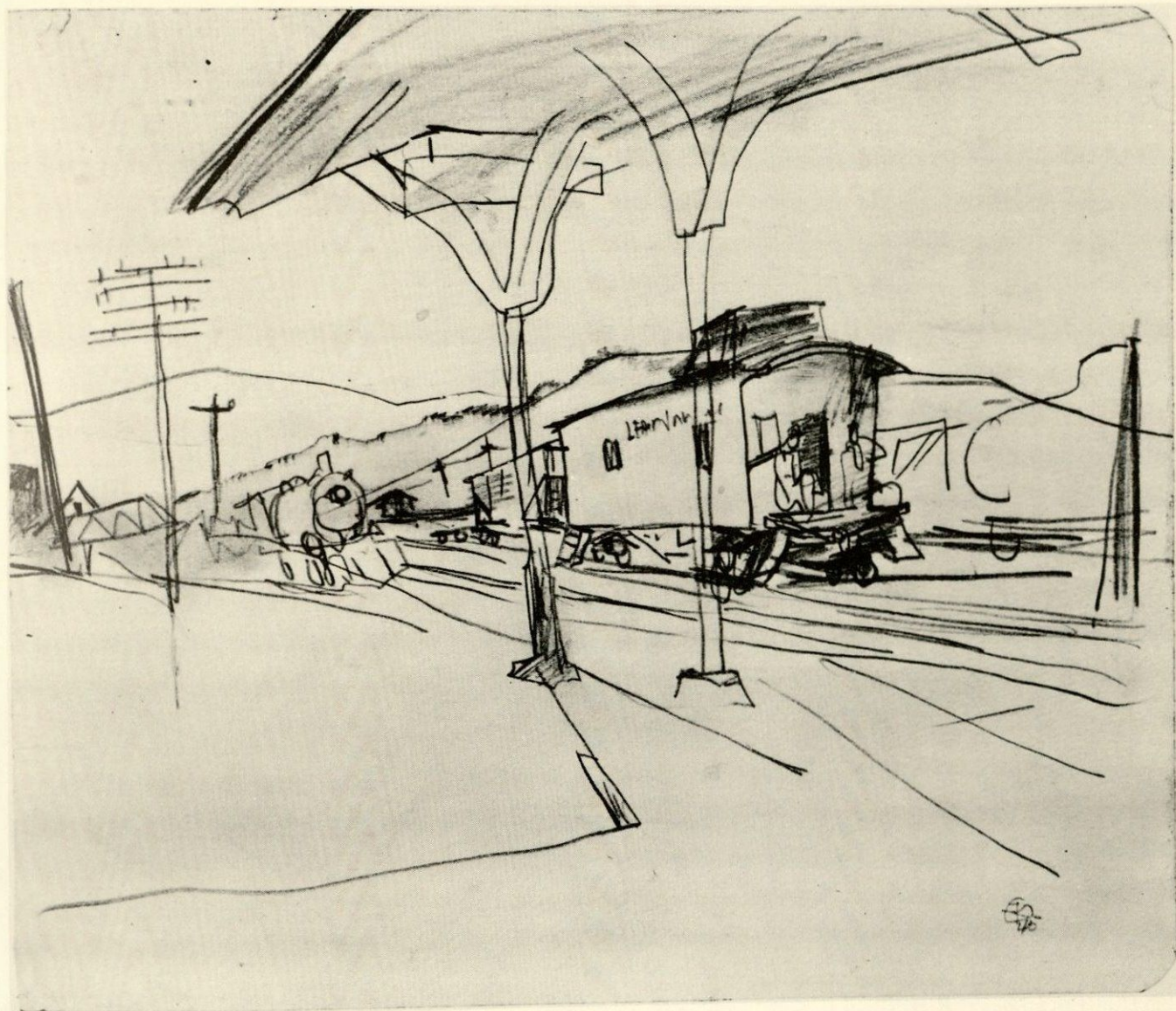
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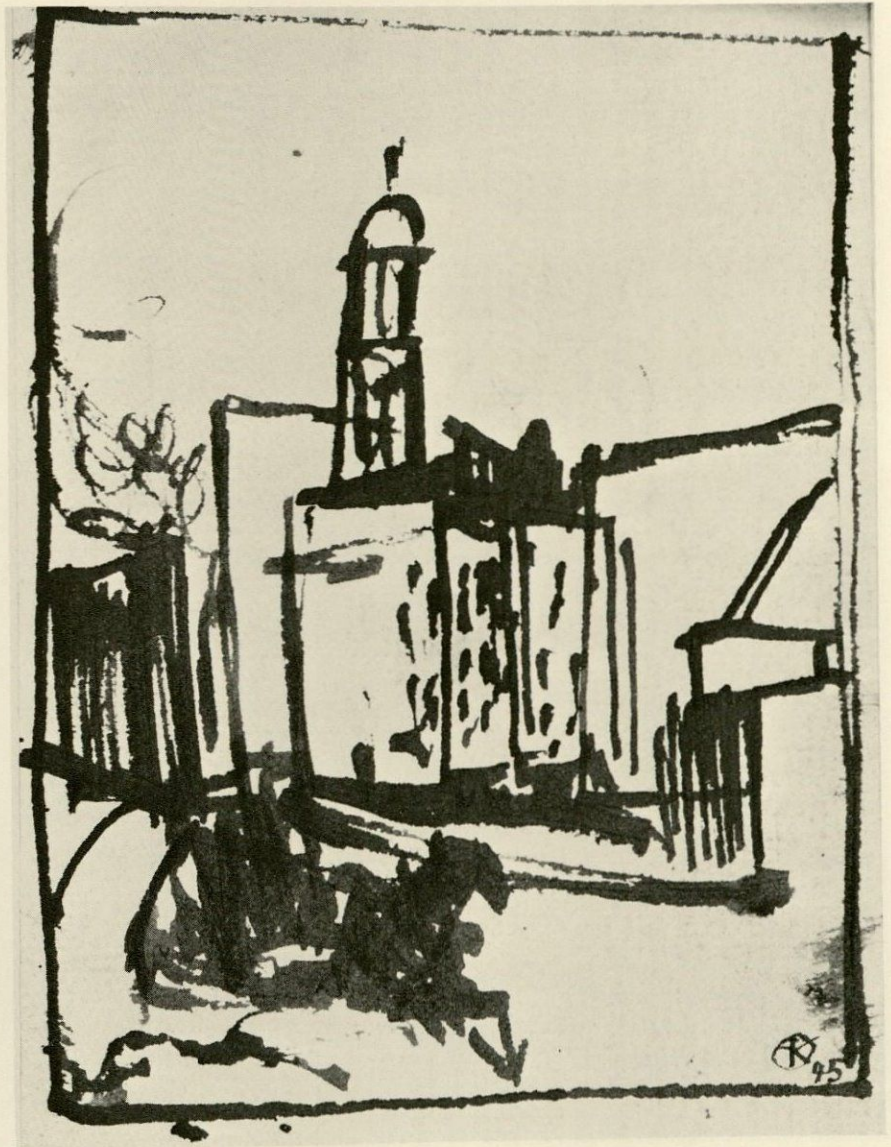
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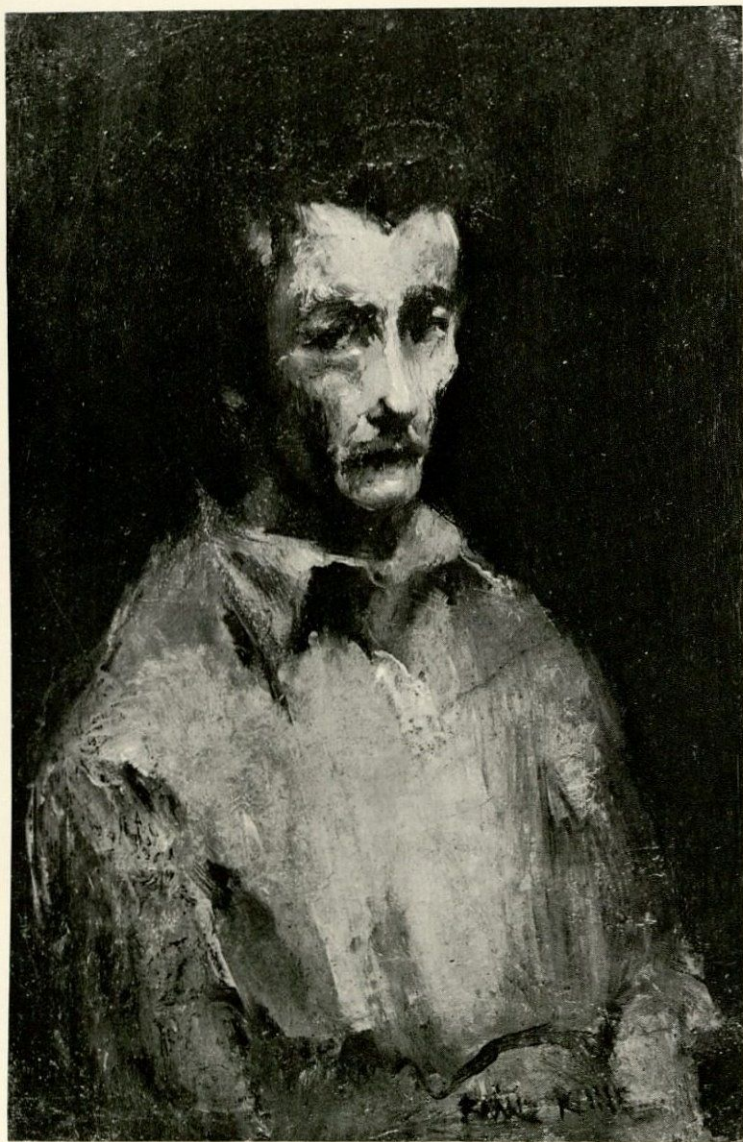
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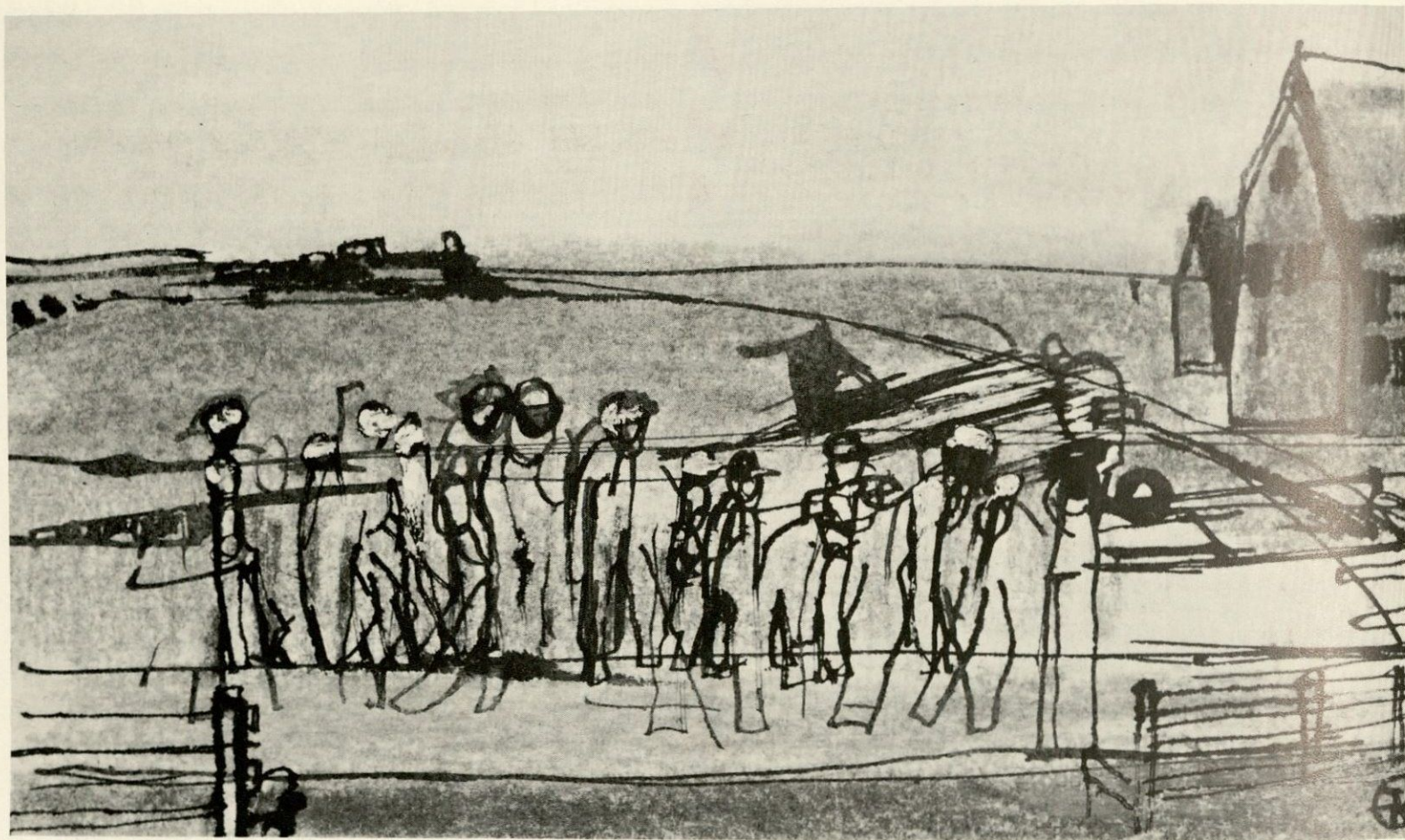
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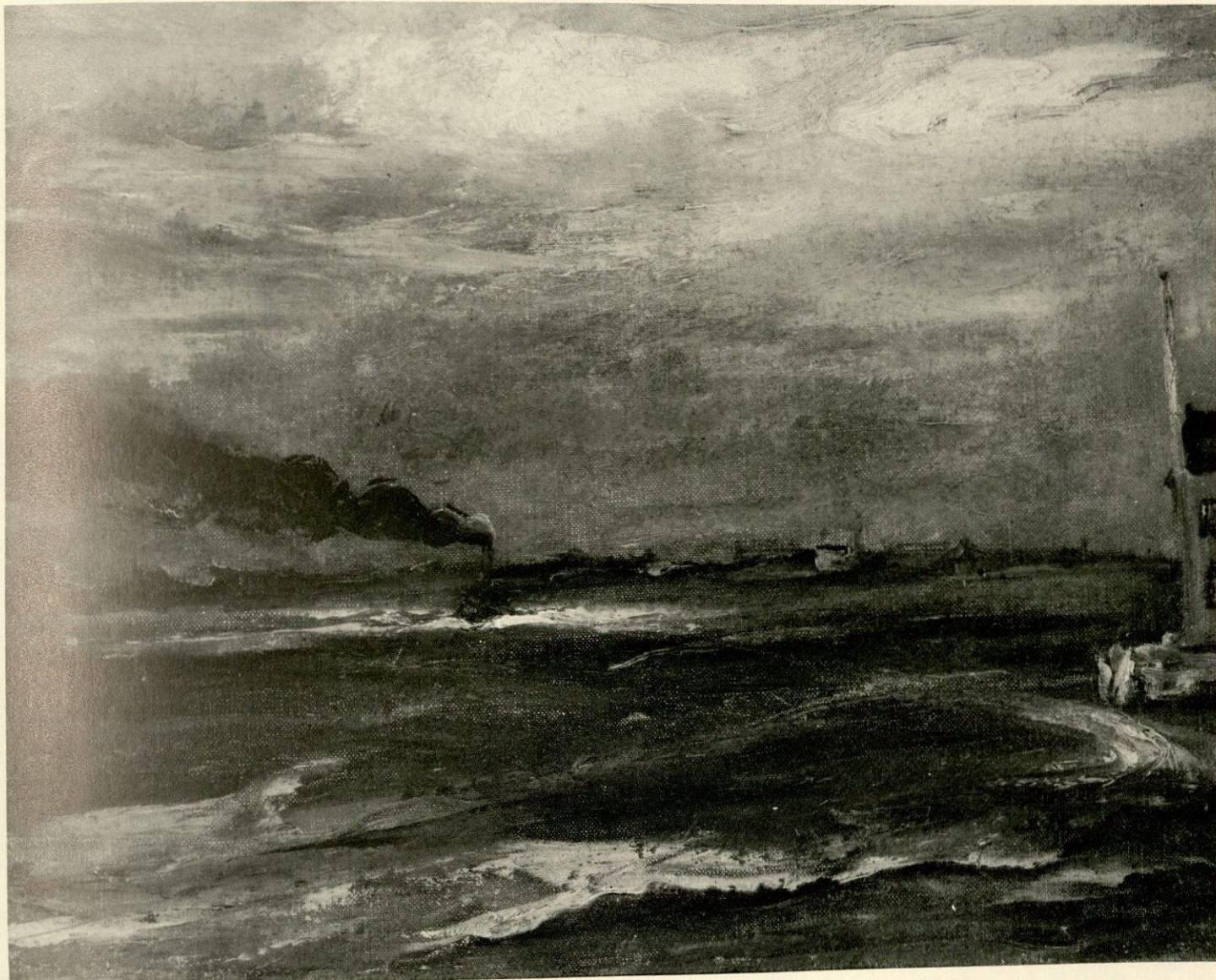
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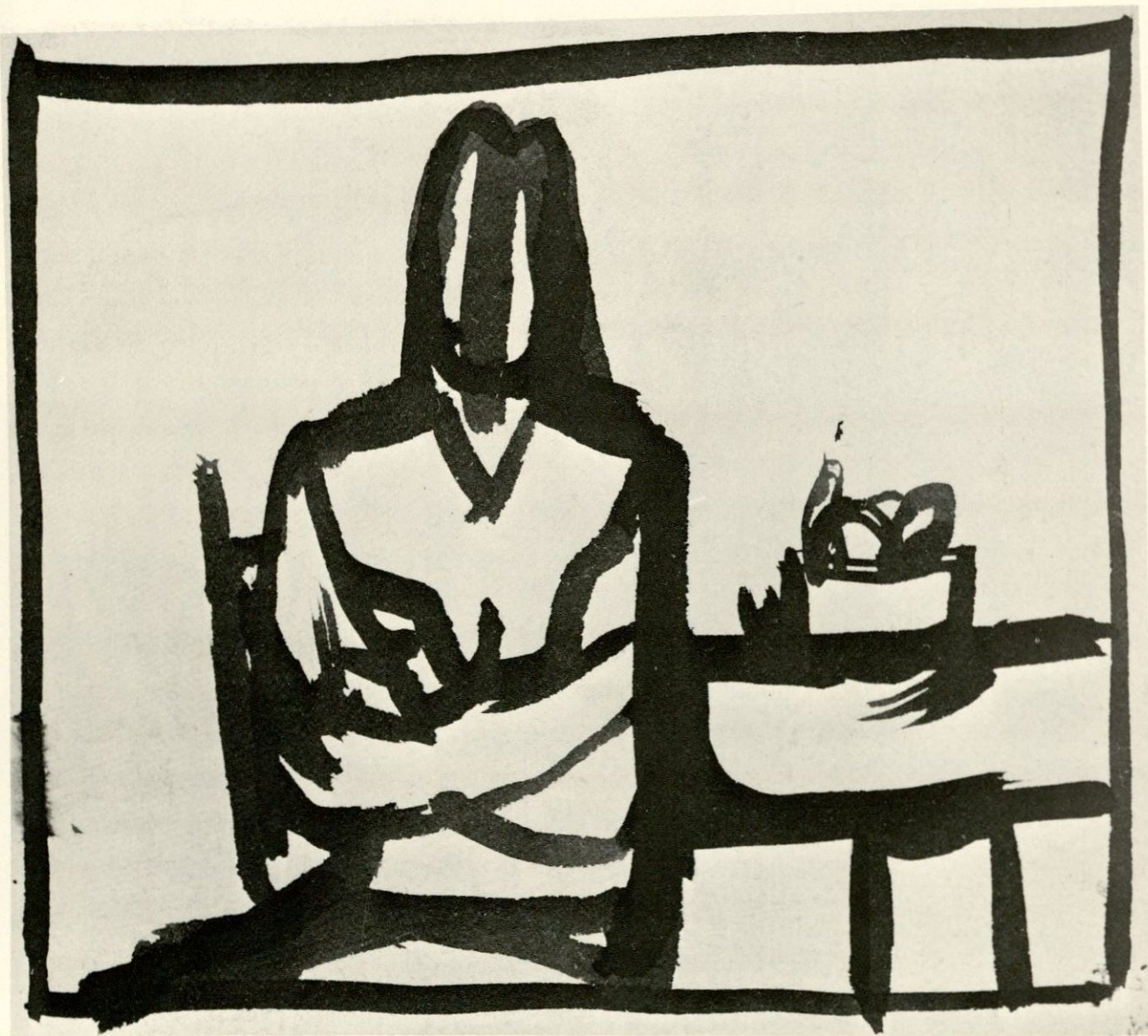
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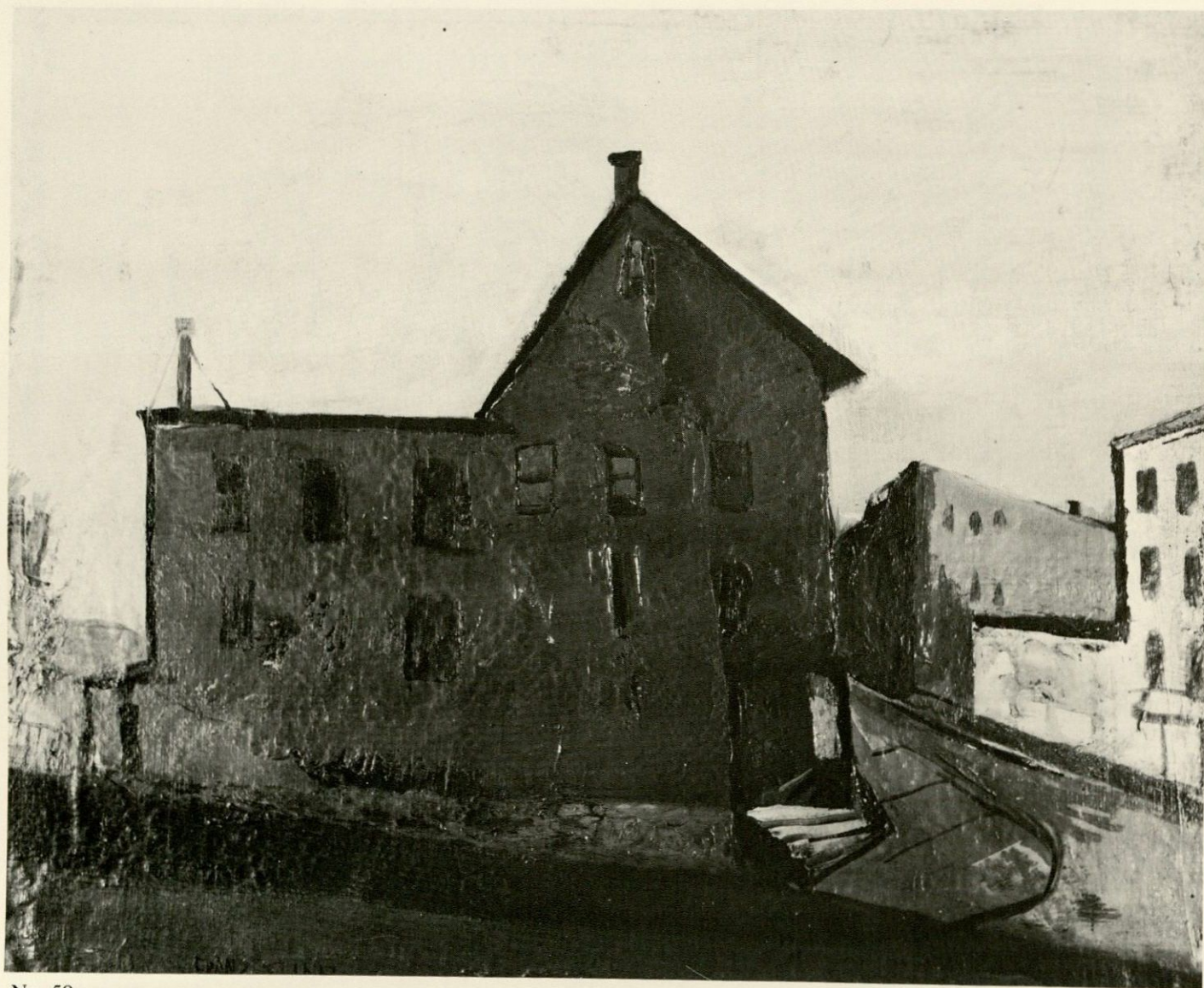
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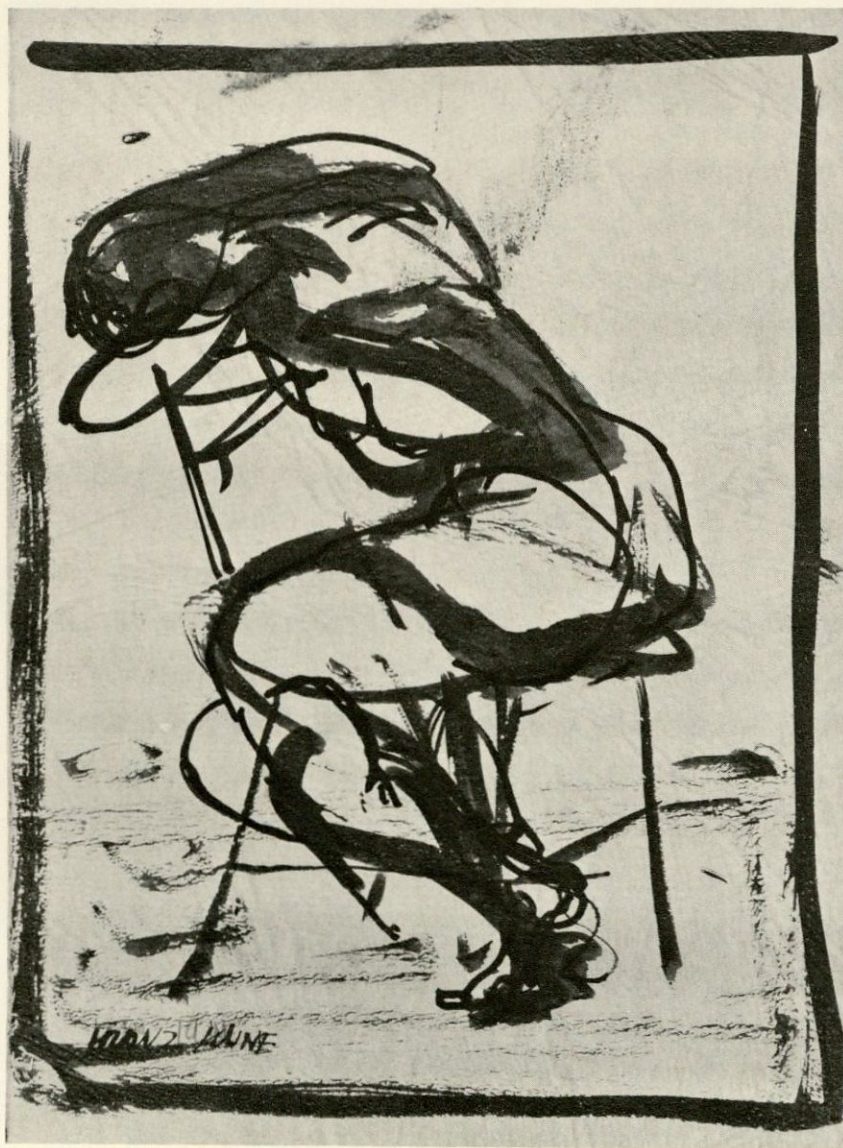
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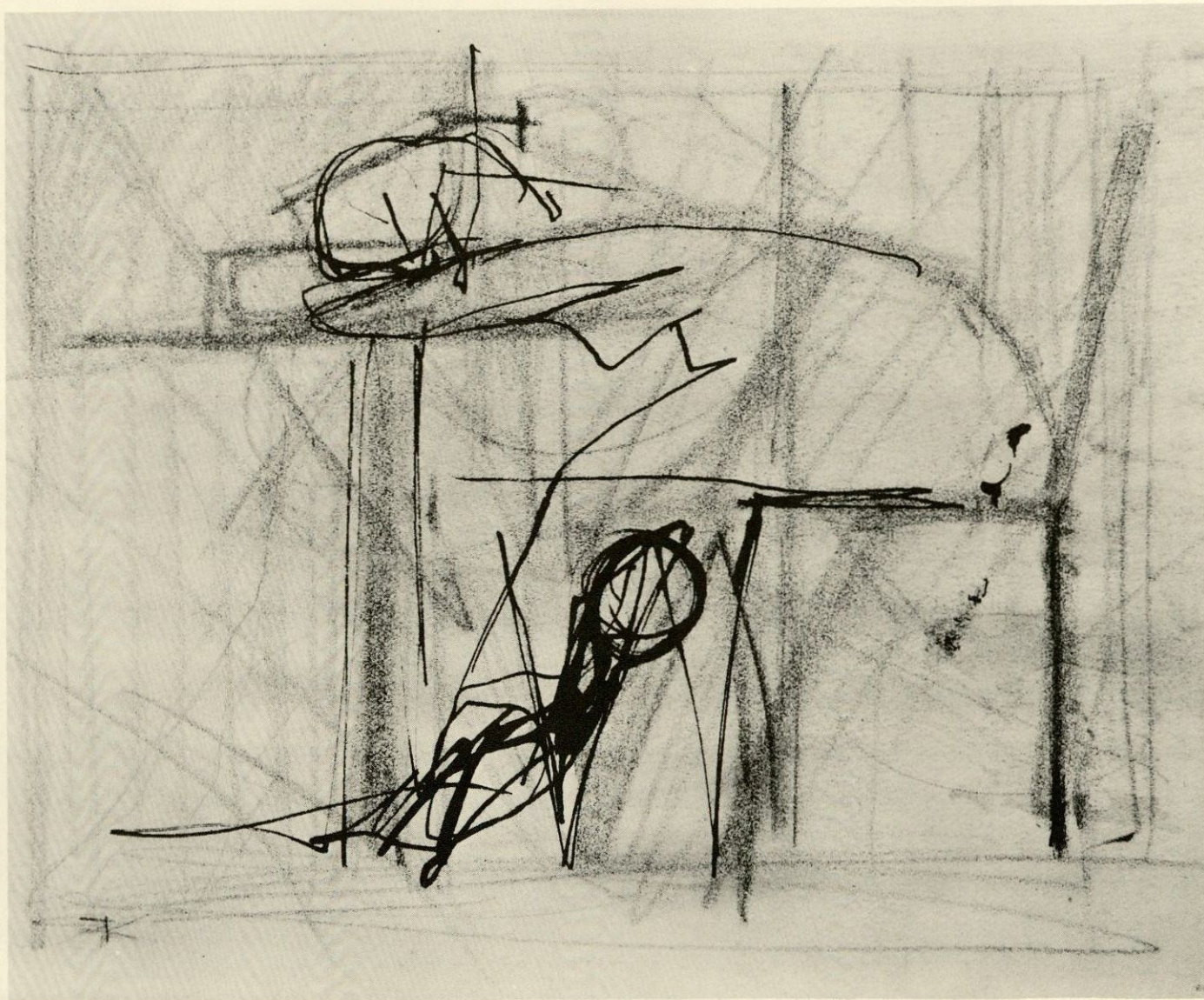
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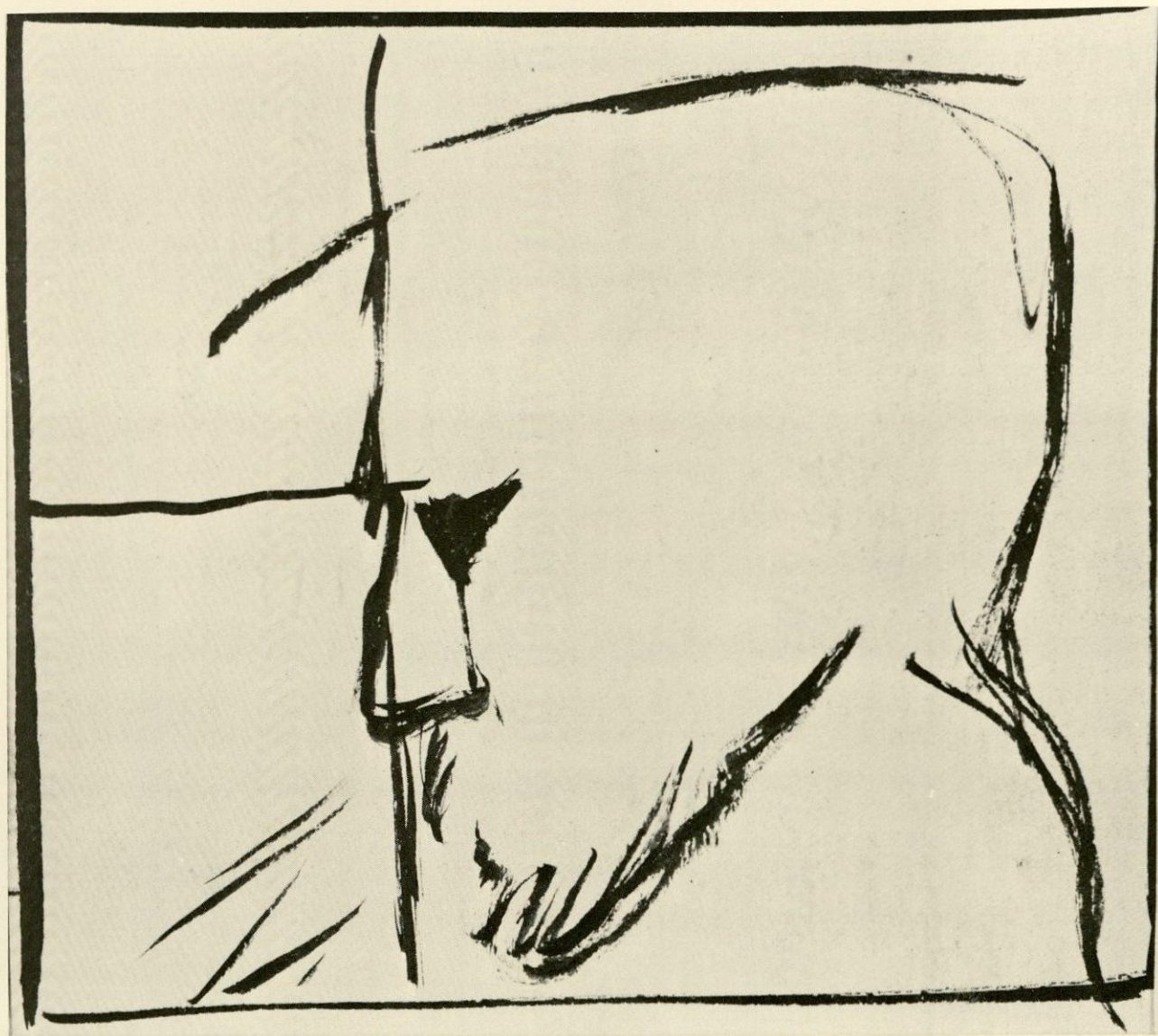
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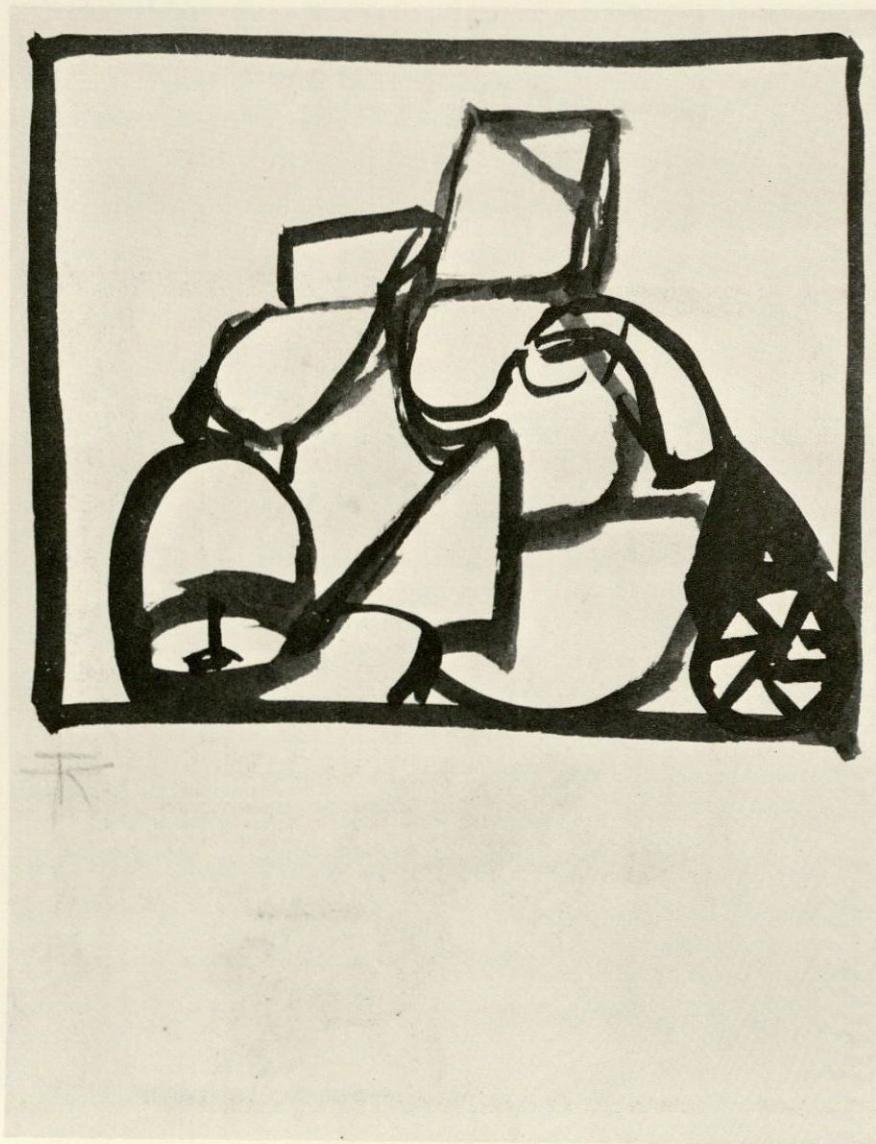
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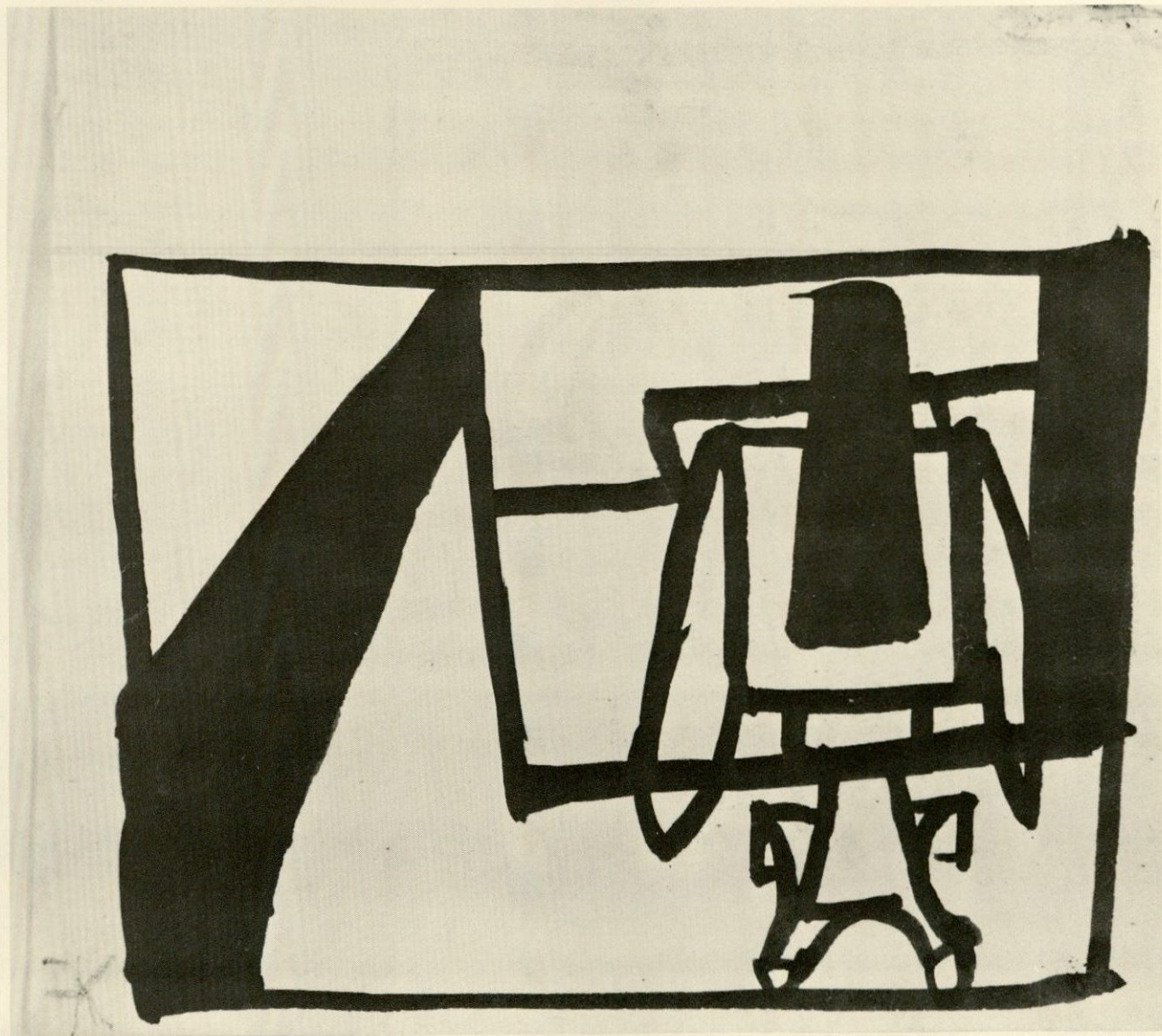
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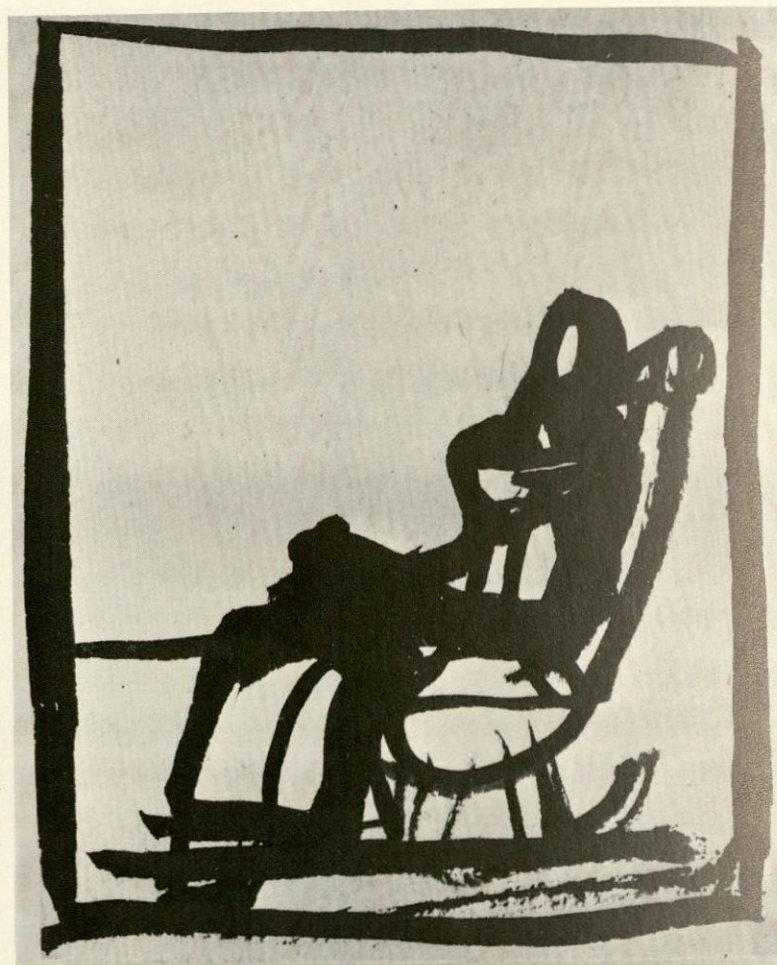
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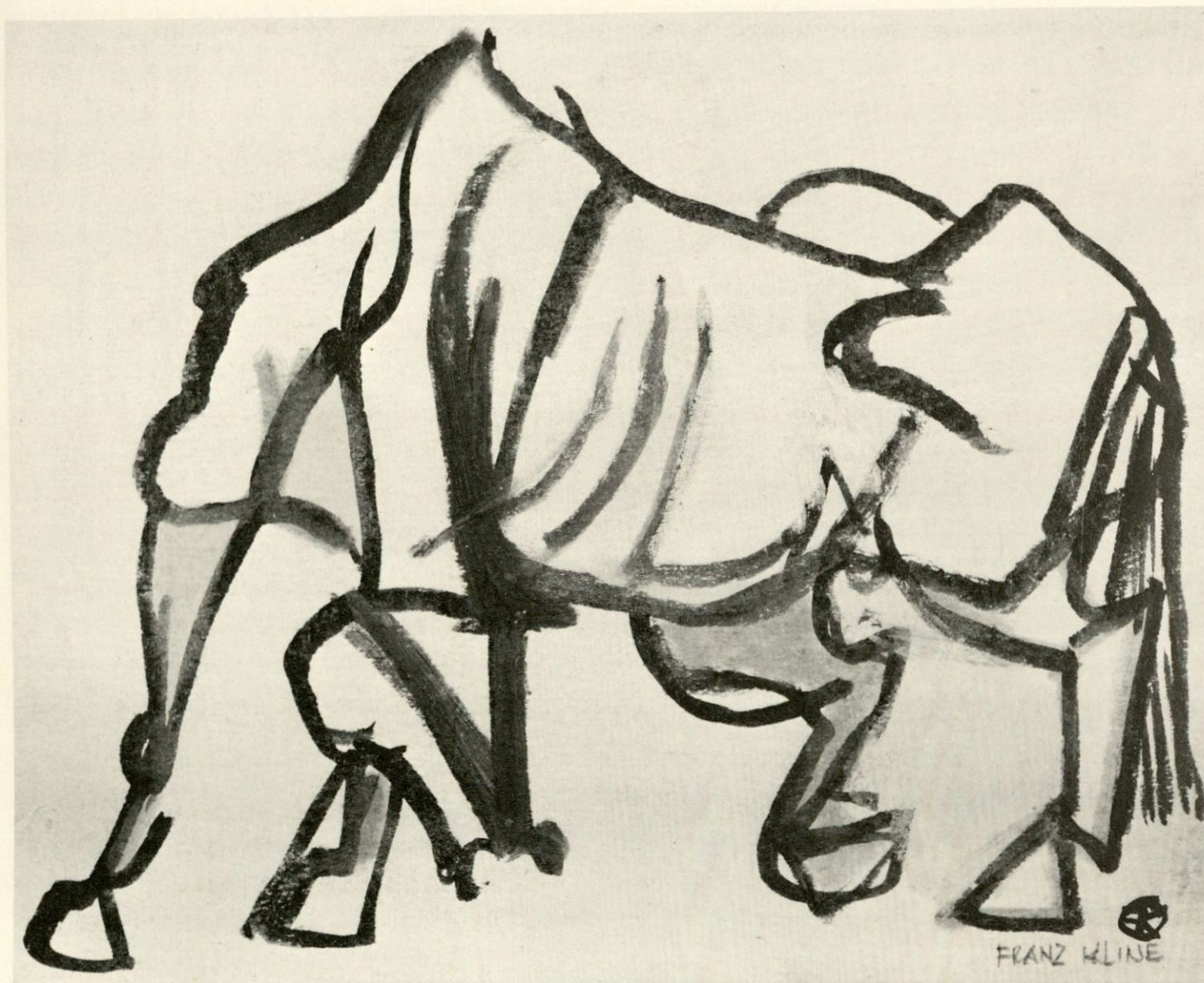
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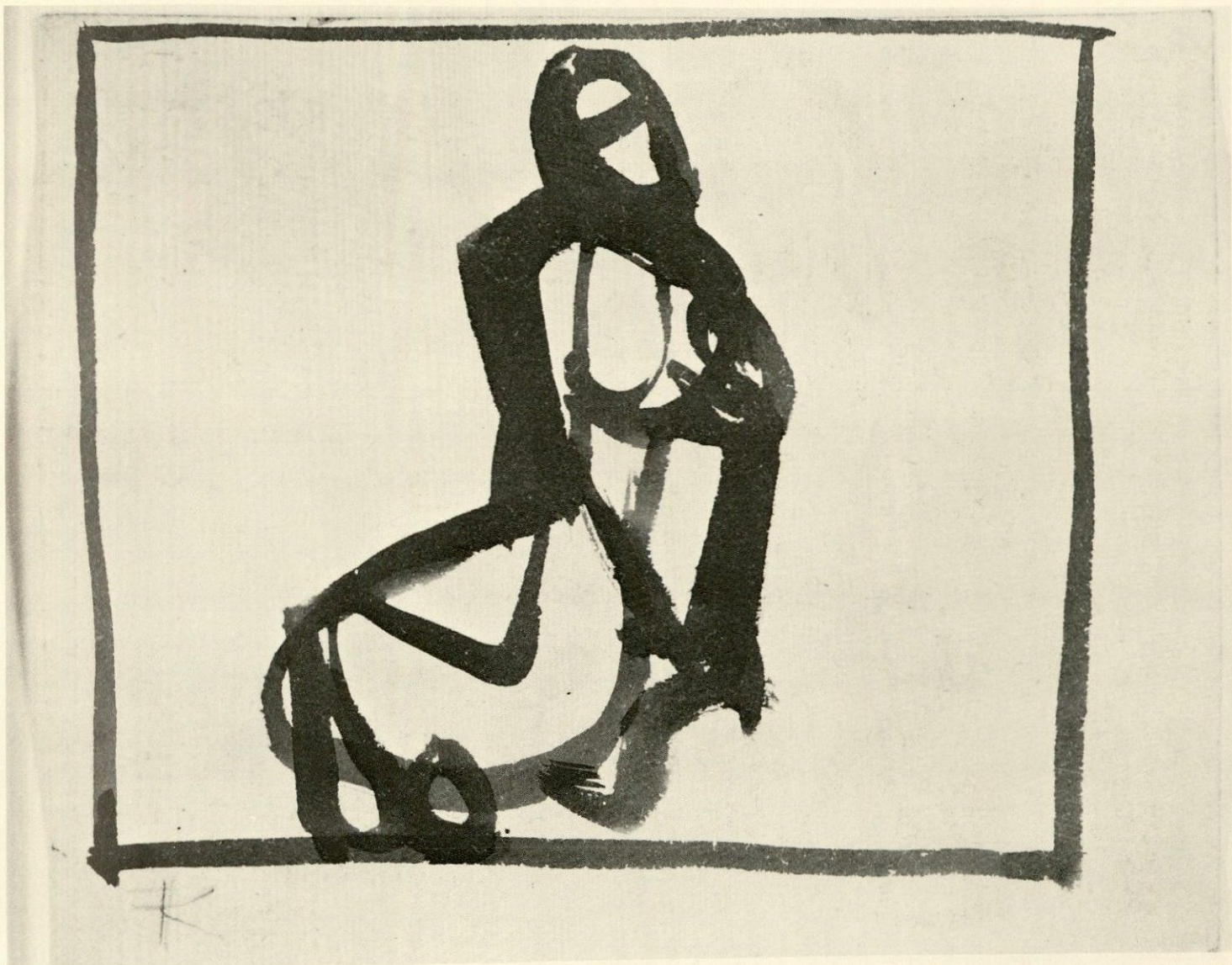
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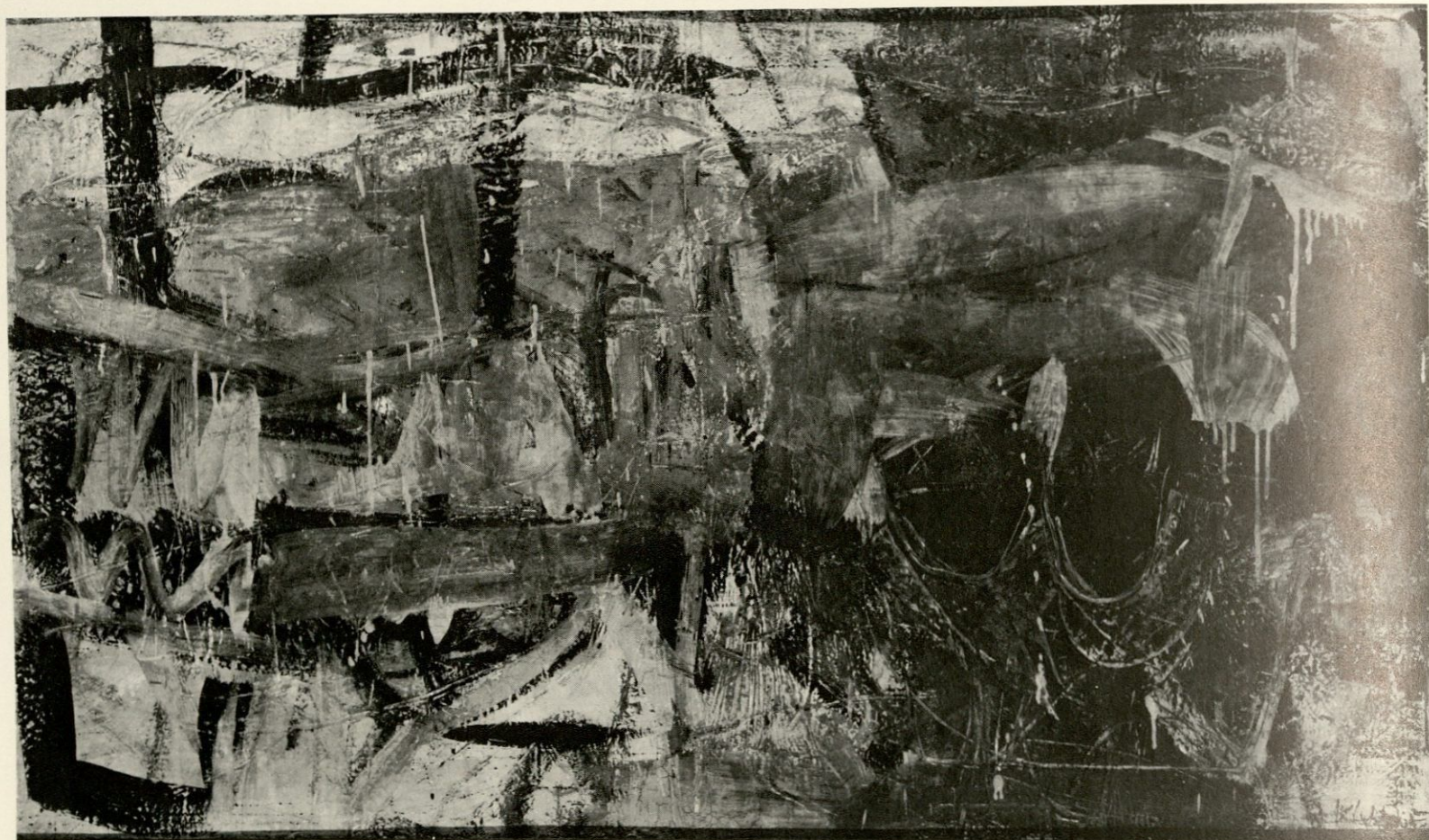
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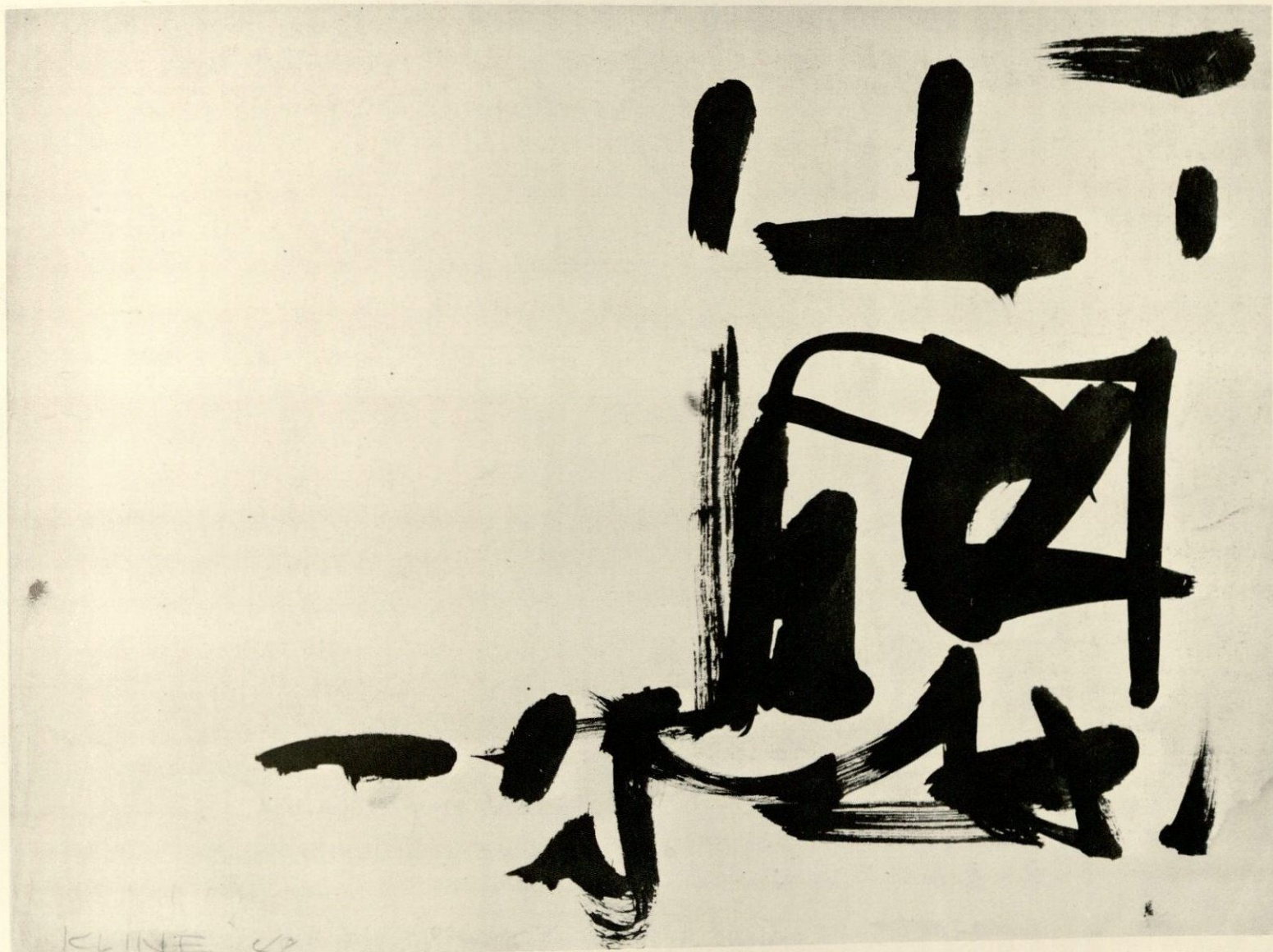
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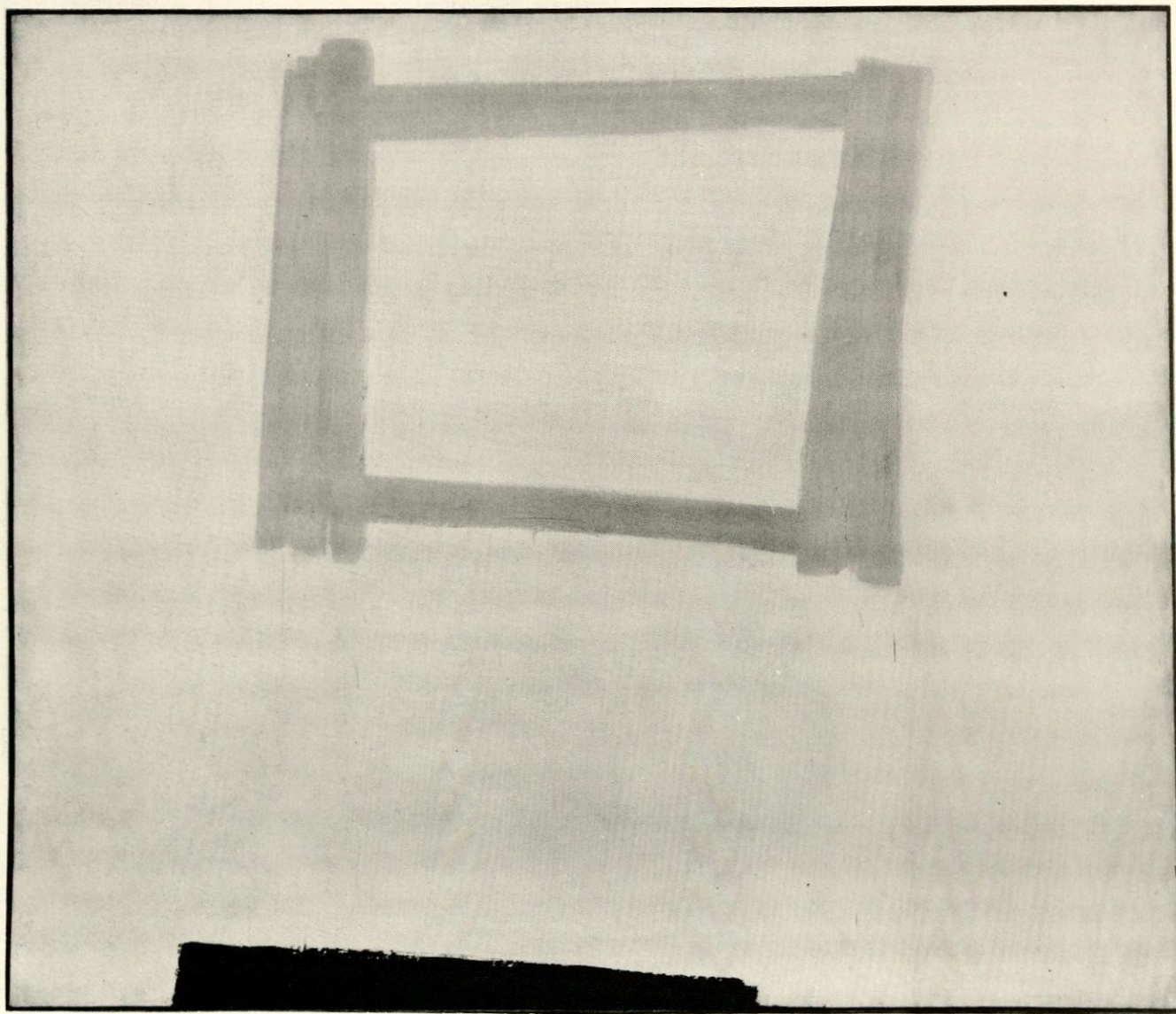
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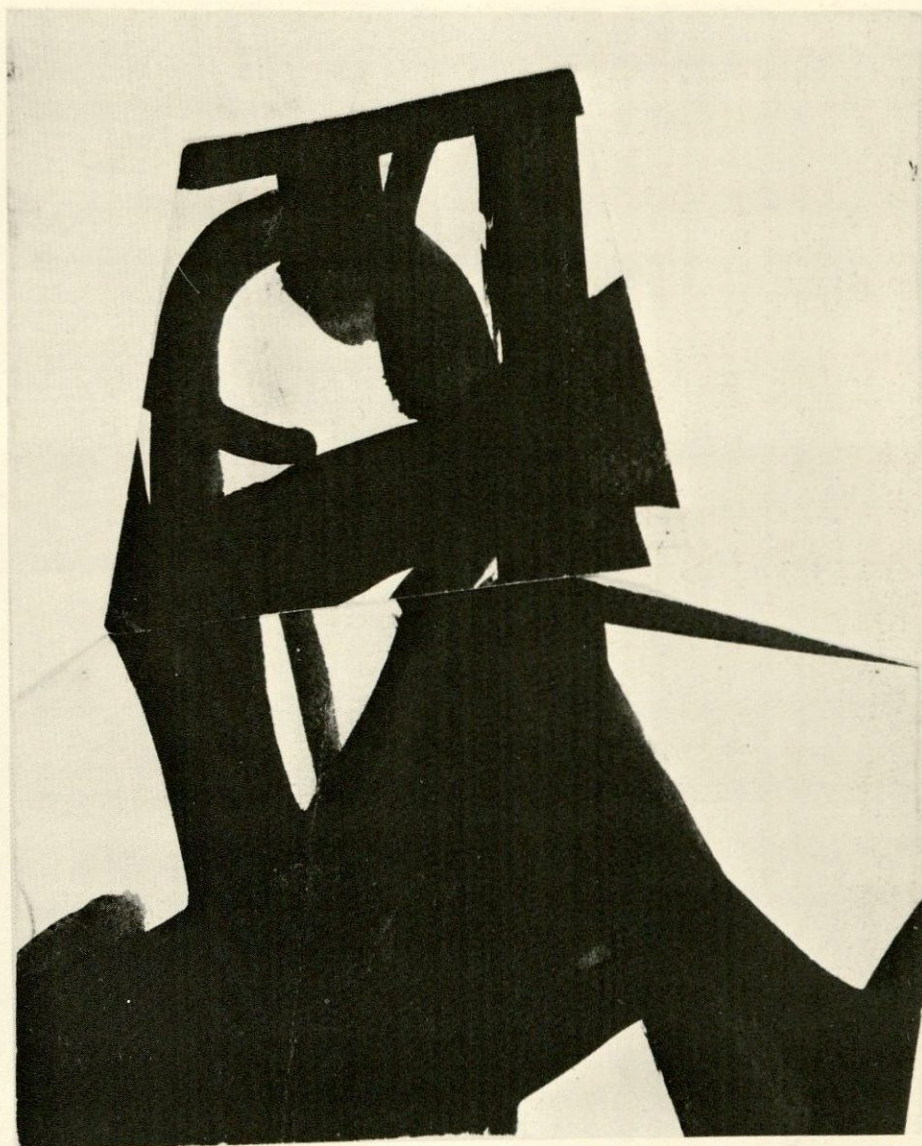


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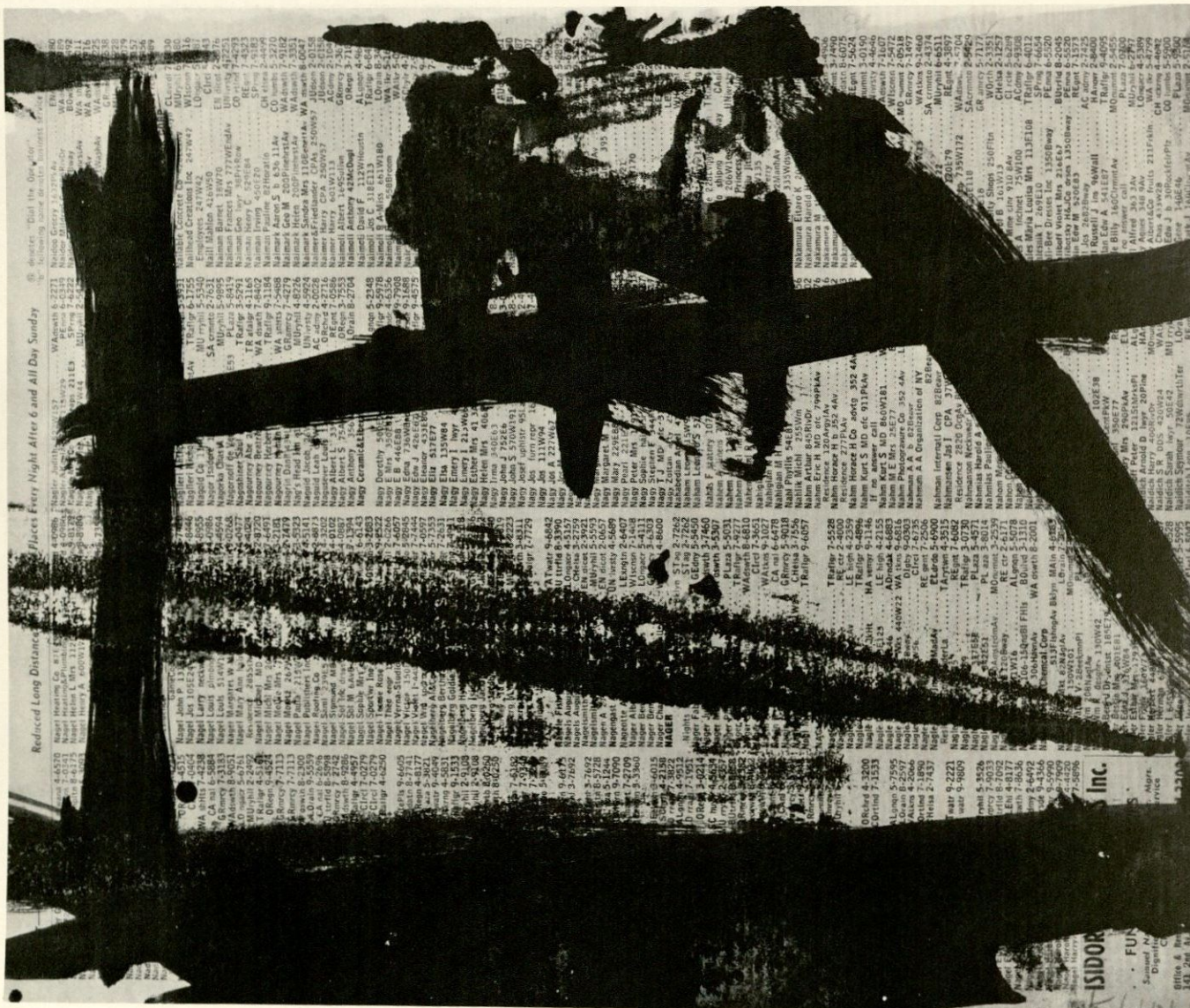


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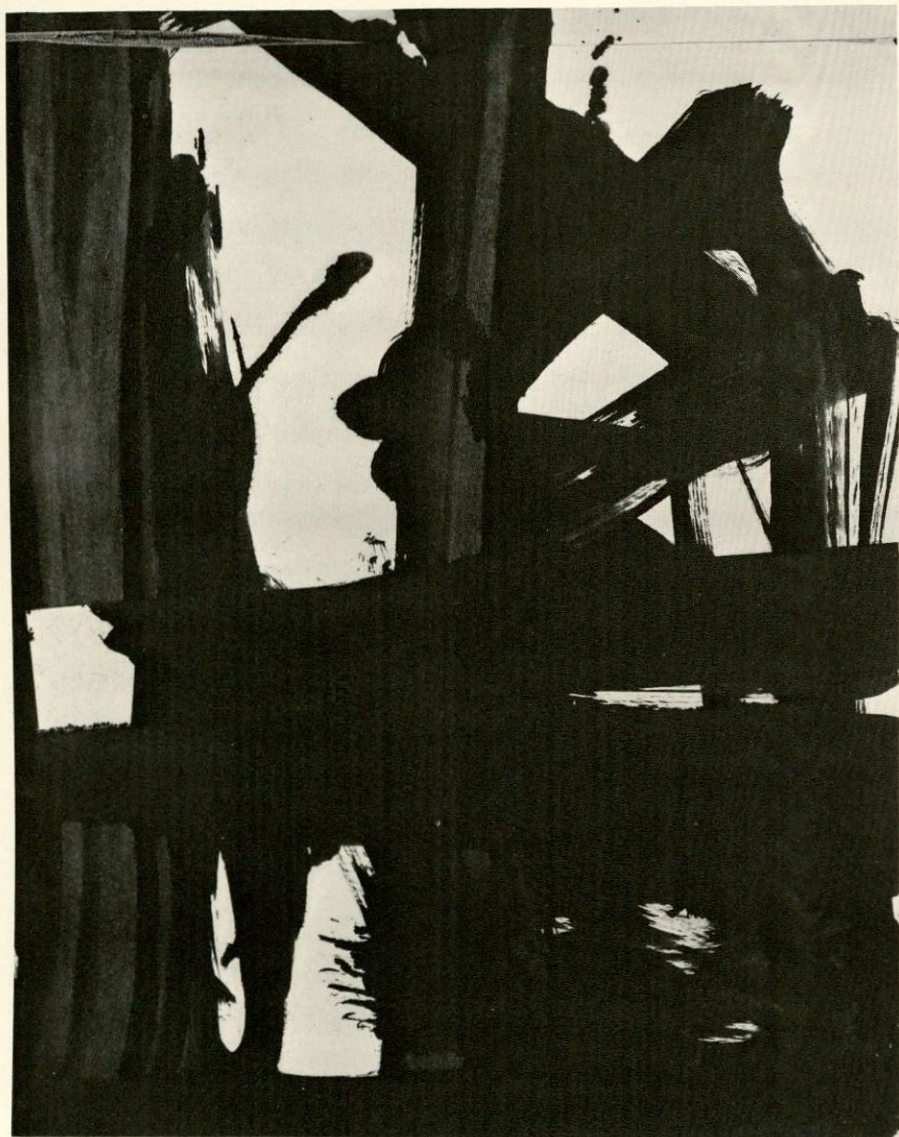
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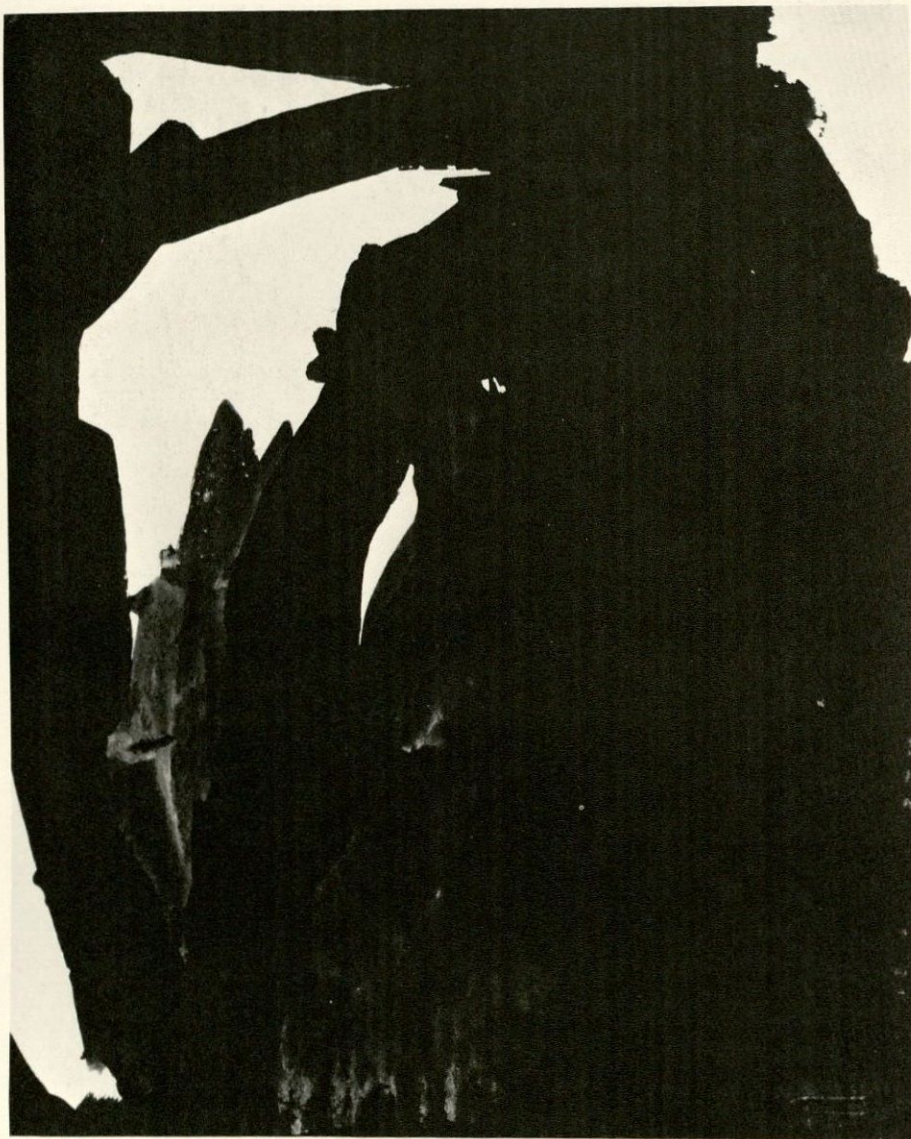
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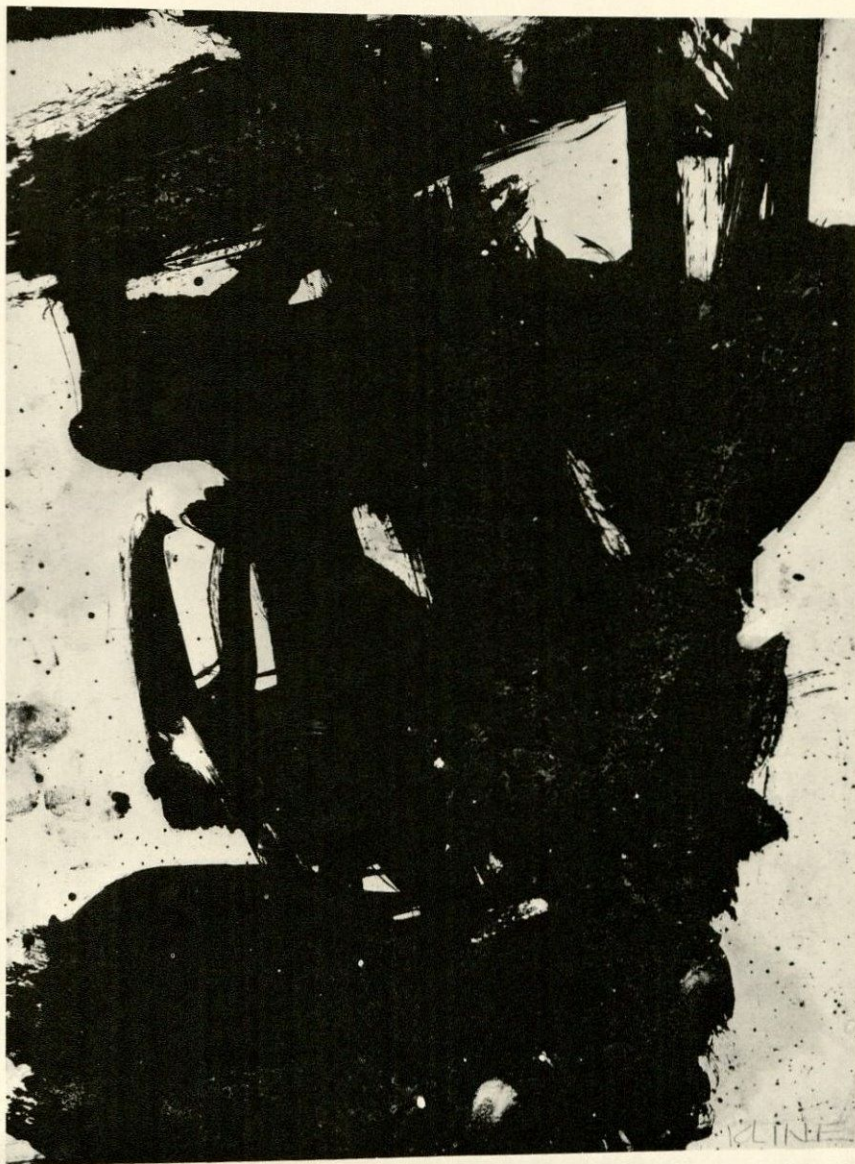
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CATALOGUE OF THE EXHIBITION

1. **Commander Blair, Retired.** 1936. Watercolor and pencil on illustration board. 11-1/2 x 10-3/4. Allan Stone Gallery, New York.
2. **London Houses.** 1935-37. Pen and ink on paper. 4-1/2 x 6. Allan Stone Gallery, New York.
3. **Nude Studies of Elizabeth V. Parsons.** 1937. Pen and ink on paper. 14-7/8 x 9-1/2. Kline Estate.
4. **Fulton Fish Market.** 1940. Watercolor on paper. 17 x 21-3/4. Collection Dr. and Mrs. Theodore J. Edlich, Jr.
5. **Washington Square, Peanut Vendor.** 1938-39. Pen and blue ink on paper. 8-3/4 x 6. Kline Estate.
6. **Study of Etching of Studio Interior.** 1940. Pen and ink on paper. 5-1/4 x 4-3/4. Kline Estate.
7. **Sheridan Square Evening.** 1940. Oil on composition board. 16 x 12. Collection Dr. and Mrs. Theodore J. Edlich, Jr.
8. **Tugboats (at Fulton Fish Market).** 1940. Pen and ink wash on paper. 8 x 11-1/2. Allan Stone Gallery, New York.
9. **Tugboats (at Coenties Slip).** 1940. Oil on canvas board. 14 x 17. Collection Dr. and Mrs. Theodore J. Edlich, Jr.
10. **Grace.** 1940-42. Pencil on paper. 11-1/2 x 8-3/4. Allan Stone Gallery, New York.
11. **Joe Moon.** 1940-42. Pencil on paper. 11-1/2 x 8-1/2. Allan Stone Gallery, New York.
12. **Holden Weatherbee.** 1940-42. Charcoal on paper. 11 x 8. Allan Stone Gallery, New York.
13. **Andrew the Moving Man.** 1940-42. Pencil on paper. 11-1/2 x 8-1/2. Allan Stone Gallery, New York.
14. **James A. Farley.** 1940-42. Watercolor on paper. 11 x 8-3/4. Allan Stone Gallery, New York.
15. **Mayor LaGuardia.** 1940-42. Watercolor on paper. 10 x 9. Allan Stone Gallery, New York.
16. **Al Smith.** 1940-42. Watercolor on paper. 10-1/2 x 8. Allan Stone Gallery, New York.
17. **Freddy.** 1940-42. Watercolor and charcoal on paper. 10 x 8. Allan Stone Gallery, New York.
18. **May Puglia.** 1940-42. Watercolor and pencil on paper. 11-1/2 x 8. Allan Stone Gallery, New York.
19. **Nellie.** 1940-42. Pencil on paper. 11-1/2 x 8-1/2. Allan Stone Gallery, New York.
20. **Mickey the Beer Baron.** 1940-42. Watercolor and charcoal on paper. 11 x 8. Allan Stone Gallery, New York.

21. **Ines.** 1940-42. Charcoal and colored pencil on paper. 11 x 8. Allan Stone Gallery, New York.
22. **John Erin.** 1940-42. Colored pencil on paper. 11 x 8-1/4. Allan Stone Gallery, New York.
23. **Grumpy.** 1940-42. Pencil on paper. 11-1/2 x 7-1/2. Allan Stone Gallery, New York.
24. **The Fireman.** 1940-42. Pencil on paper. 11-1/2 x 8-1/2. Allan Stone Gallery, New York.
25. **Edna.** 1940-42. Pencil on paper. 11-1/2 x 8-1/2. Allan Stone Gallery, New York.
26. **Palmerton, Pa.** 1941. Oil on canvas. 22 x 27. Collection Dr. and Mrs. Theodore J. Edlich, Jr.
27. **Locomotive.** 1942. Oil on canvas. 16 x 22. Kline Estate.
28. **Street Scene, Greenwich Village.** 1943. Oil on canvas. 20 x 24. Collection Dr. and Mrs. Theodore J. Edlich, Jr.
29. **Portrait Drawing for Minetta Tavern.** 1943. Pencil on paper. 9-1/2 x 8-1/2. Kline Estate.
30. **Head of Woman.** Pencil on paper. 14-3/8 x 11-3/4. Kline Estate.
31. **Reclining Woman.** Pencil on paper. 8-7/8 x 11-3/4. Kline Estate.
32. **Seated Woman in Corner of Studio.** Brush, pen and ink on paper. 9-5/8 x 6-5/8. Kline Estate.
33. **Studio on Fourth Street.** 1944. Oil on paper. 4 x 4-3/4. Kline Estate.
34. **Seated Woman Sewing.** 1945. Pencil on paper. 9-3/8 x 8-7/8. Kline Estate.
35. **Railroad Station and Trains.** 1945. Pencil on paper. 7-7/8 x 9-5/8. Kline Estate.
36. **Seated Woman.** 1945. Pencil on paper. 11-3/4 x 8-7/8. Kline Estate.
37. **Church.** 1945. Brush and ink on paper. 5-1/2 x 4-1/8. Kline Estate.
38. **Self-Portrait.** ca. 1945. Oil on canvas. 10-3/4 x 7. Solomon R. Guggenheim Museum, New York.
39. **Self-Portrait.** ca. 1944-45. Brush, pen and ink on paper. 10 x 8. Collection Dr. and Mrs. Theodore J. Edlich, Jr.
40. **Studio Interior.** 1945. Oil on canvas. 20 x 25. Collection Mr. and Mrs. I. David Orr.
41. **Lehigh River Bridge.** 1945. Pencil on paper. 8 x 9-5/8. Kline Estate.
42. **Four Drawings.** 1945. Ink and oil on paper. 7-1/4 x 7-1/4. Kline Estate.
43. **Figures on Overpass Watching Approaching Trains.** Pastel and ink on paper. 4-1/2 x 2-1/2. Kline Estate.
44. **Untitled Transitional.** 1945. Oil on canvas. 24-1/8 x 30-1/8. Kline Estate.
45. **Study of Two Women.** Pencil on paper. 10-1/2 x 8. Kline Estate.

46. **Three Drawings.** Pencil, brush and ink on paper.
(a) 4-5/8 x 4
(b) 5-1/2 x 4-1/2
(c) 4-1/2 x 4. Kline Estate.
47. **Pensive Woman Seated.** Pencil on textured paper. 9-1/4 x 7. Kline Estate.
48. **Woman Seated at Table.** Brush and ink on paper. 4-1/8 x 5-1/8. Kline Estate.
49. **Reclining Nude.** 1946. Pencil on paper. 9-3/4 x 7-7/8. Kline Estate.
50. **Woman in Rocking Chair.** 1946. Pen and ink on paper. 10-1/4 x 7. Kline Estate.
51. **East River Morning.** 1946. Oil on canvas. 12 x 16. Collection Mrs. E. Ross Zogbaum.
52. **Woman Reading in Rocking Chair.** 1946. Brush and ink on paper. 7-1/2 x 6-1/4. Kline Estate.
53. **Dancer.** 1946. Oil on masonite. 22-3/4 x 10-1/4. Collection Dr. and Mrs. Theodore J. Edlich, Jr.
54. **Seated Woman and Cat.** Brush and ink on paper. 3-1/2 x 2-1/2. Kline Estate.
55. **Kitzker the Cat.** Brush and ink on paper. 4-3/8 x 6-5/8. Kline Estate.
56. **Self-Portrait.** Brush and brown ink on paper. 8 x 7. Kline Estate.
57. **Woman Seated at Table with Bowl of Fruit.** Brush and ink on paper. 4-1/2 x 5. Kline Estate.
58. **Woman Sitting in Easy Chair.** Brush and ink on paper. 8 x 8-1/8. Kline Estate.
59. **Carbon House.** ca. 1946-47. Oil on canvas. 16 x 20. Collection Dr. and Mrs. Theodore J. Edlich, Jr.
60. **Seated Nude Leaning Forward on Chair with Head in Folded Arms.** 1946-47. Pen and ink on paper. 8-5/8 x 5-5/8. Kline Estate.
61. **Seated Nude Leaning Forward on Chair with Head in Folded Arms.** 1946-47. Brush and ink on paper. 7-3/8 x 5-1/2. Kline Estate.
62. **Seated Nude Leaning Forward on Table with Head in Folded Arms.** Pencil, pen and ink on paper. 8-5/8 x 6-5/8.
63. **Railroad Station with Trains.** Brush and ink on paper. 3 x 5. Kline Estate.
64. **Profile of Bearded Man.** Brush and ink on paper. 4-3/8 x 5. Kline Estate.
65. **Profile of Earl Kerkam.** Pen and ink on paper. 5 x 4-3/8. Kline Estate.
66. **Woman in Chair (abstract).** Brush and ink on paper. 5-3/4 x 4-1/4. Kline Estate.
67. **Studio Interior.** 1947. Brush and ink on paper. 6-3/8 x 6-3/4. Kline Estate.
68. **Untitled.** 1947. Brush and oil on paper. 17 x 26-1/4. Kline Estate.
69. **Untitled.** 1947. Brush and ink on paper. 29-3/4 x 22-7/8. Kline Estate.

70. **Untitled.** 1947. Brush and oil on paper. 26-1/2 x 17. Kline Estate.
71. **Untitled.** 1947. Brush and ink on paper. 14 x 16-5/8. Kline Estate.
72. **Seated Figure** (abstract). Brush and ink on paper. 6 x 4-3/4. Kline Estate.
73. **Small Abstract Interior.** Brush and ink on paper. 4-1/2 x 5-7/8. Kline Estate.
74. **Three Studies of Seated Figures.** Brush and ink on paper.
(a) 2-1/4 x 1-1/2
(b) 2-3/4 x 2
(c) 2-3/8 x 1-7/8. Kline Estate.
75. **Figure at Table.** Brush and gouache on paper. 6-1/2 x 5-3/4. Kline Estate.
76. **Horse.** 1948. Brush, ink and gouache on paper. 6 x 4-5/8. Kline Estate.
77. **Seated Figure Twisting Toward the Right.** Brush and ink on paper. 4-1/8 x 5-1/4. Kline Estate.
78. **Composition Interior.** Brush and ink on paper. 5-7/8 x 8-1/2. Kline Estate.
79. **Double Kitzker.** Brush and ink on paper. 8-1/2 x 10-3/4. Kline Estate.
80. **Grey Transitional.** 1948-49. Oil on paper. 38-1/2 x 29. Kline Estate.
81. **Untitled Transitional.** 1948-49. Oil on canvas. 25 x 29. Kline Estate.
82. **Untitled Transitional.** 1948. Oil on canvas. 35-7/8 x 64-1/8. Kline Estate.
83. **Untitled.** 1948. Brush and ink on paper. 10 x 14. Kline Estate.
84. **Untitled.** Brush and ink on paper. 17-7/8 x 20-3/4. Kline Estate.
85. **Old Sephardic Cemetery in Chinatown.** 1948. Oil on canvas. 20 x 24. Collection Mr. and Mrs. I. David Orr.
86. **Untitled.** Brush and ink on paper. 18 x 21. Kline Estate.
87. **Untitled.** Brush, gouache and oil on watercolor paper. 10-1/2 x 7. Kline Estate.
88. **Untitled.** Brush and ink on paper. 10-5/8 x 8-1/4. Kline Estate.
89. **Black and White.** 1949. Oil on paper. 11 x 8-1/4. Kline Estate.
90. **Untitled.** 1950. Brush and ink on paper. 8 x 9. Kline Estate.
91. **Yellow Square.** 1950. Oil on canvas. 65-1/2 x 79-5/8. Kline Estate.
92. **Nude Woman.** Pen and ink on tracing paper. 9 x 11-7/8. Kline Estate.
93. **Untitled.** ca. 1950. Brush and ink on paper. 18 x 21. Kline Estate.
94. **Untitled.** Brush and oil on paper. 5-1/4 x 10-5/8. Kline Estate.
95. **Untitled.** Oil on paper mounted on masonite. 30 x 22. Kline Estate.

96. **Study for Clockface.** ca. 1951. Gouache on telephone book page. 11-1/4 x 9-1/4. Collection Dr. and Mrs. Theodore J. Edlich, Jr.
97. **Untitled.** 1952. Brush and ink on paper collage. 4-3/4 x 4. Kline Estate.
98. **Study for Painting # Two.** 1954. India ink on telephone book page. 8-7/8 x 11. Collection Mrs. E. Ross Zogbaum.
99. **The Bridge.** ca. 1955. Oil on canvas. 80-1/4 x 52-1/2. Munson-Williams-Proctor Museum, Utica.
100. **Untitled.** 1957. Brush and oil on paper, collage. 18-7/8 x 15-7/8.
101. **Untitled.** 1957. Brush and oil on paper, collage; black, red, and green. 10-7/8 x 8-3/8. Kline Estate.
102. **Provincetown, II.** 1959. Oil on canvas. 93-1/4 x 81. Kline Estate.
103. **Rue.** 1959. Oil on canvas. 102 x 79. Kline Estate.
104. **Untitled.** Brush, knife and oil on paper. 11-7/8 x 9-1/4. Kline Estate.
105. **Untitled.** Brush and oil on paper. 13 x 11-3/8. Kline Estate.
106. **Untitled.** Brush and ink on paper. 10 x 8. Kline Estate.
107. **Untitled.** Brush and ink on paper. 13-1/4 x 10-5/8. Kline Estate.
108. **Untitled.** ca. 1959. Brush and oil on paper. 10-7/8 x 8-1/2. Kline Estate.
109. **Untitled.** 1959. Brush, knife and oil on canvo paper. 10 x 7-5/8. Kline Estate.
110. **Study for Probst # 1.** 1960. Oil on paper. 11-7/8 x 9-5/8. Collection Mrs. E. Ross Zogbaum.
111. **Study for Mahoning Panel # 1.** 1960-61. Oil on paper. 11-7/8 x 9-5/8. Collection Mrs. E. Ross Zogbaum.

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