

RICHARD POUSETTE-DART'S EMERGENCE AS AN ABSTRACT EXPRESSIONIST

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In his search for personal spiritual transformation, Richard Pousette-Dart has much in common with many of the other Abstract Expressionists. Relying little on the sophisticated French Surrealists for inspiration, Pousette-Dart turned to the art of primitive peoples and cognate beliefs in the spiritual nature of humankind.

Richard Pousette-Dart is by nature a serious, introspective person, a pacifist—and he always was.¹ His essay in the magazine published by the senior class of his high school in Scarborough-on-Hudson, New York, in 1935 demonstrates his character. Entitled "I Have Been Called a Dreamer," his contribution contrasted noticeably with those of other students who wrote on yachting, tennis, trips to Colorado, and other lighter fare. He wrote:

I have been called a dreamer because I believe that militarism has no place in education and that war can be done away with. . . . Is it not significant that the greatest teacher in the history of the world, is known as the Prince of Peace?²

Pousette-Dart grew up in an environment enriched by his father Nathaniel's own painting and writing about art as well as his mother Flora's poetry.³ As a result, he developed very sophisticated sensibilities at an early age. In a high school paper for a psychology course entitled "Personality in Art," he wrote: "The greater a work of art, the more abstract and impersonal it is, the more it embodies universal experience, and the fewer specific personality traits it reveals." In another high school paper, "Intuition—Intellect and Aesthetic Creation," Pousette-Dart referred to art as a product of intuition; he wrote: "Pure aesthetic creation is the only thing in the world that is not destructive."

Upon graduation from high school in 1935, Pousette-Dart attended Bard College but dropped out before the end of the school year because he preferred to think for himself. With his father's encouragement he had been painting since he was eight years old, but at this time he decided to become a sculptor (Fig. 1). His father helped him find a position in New York as one of the assistants to sculptor Paulanship. Pousette-Dart recalls working on lettering for Manship whose elegant academic sculpture he disliked. (At the time, Manship was working on his *Time and the Fates Sundial*.) The experience of assisting Manship, nonetheless, had its effect on the young aspiring artist who wrote to his mother on May 12, 1936, noting "the innumerable animal forms of our reality and our consciousness." He wrote of a feeling that he had sensed in "my work on the bottom of Manship's fish with a ribbon—the feeling the presence of which Manship will always be unaware of—is still with me and I shall have to release it in some work of my own."

At this time he had already begun making many elaborate notebooks filled with his philosophy, plans, notes, poems, and sketches as well as diary entries and occasional clippings from newspapers and magazines. There are frequent references to God and spiritual matters, but they appear within a personal mystical context rather than through any organized religion. In 1939, he wrote: "A Religious man follows no church, A Religious man is a man who follows the pure truths—the temple voice of his own conscience—Every man has access to God through himself."

In his notebooks of the late 1930s and early 1940s Pousette-Dart frequently drew charts diagramming his beliefs. These often offer clues to the meaning behind his paintings. For example, he sketched a scheme representing "Earth" from birth through death indicating the "tragic parabola by mind defeated" tied to matter and noted the alternate possibility of attaining "eternal life" through the "spirit." He wrote of a "religion of integrity—pure principal—religion of pure truth" and of the "relationship and harmony between matter and space or earth and spirit."

On another chart, Pousette-Dart diagrammed the polarity between the "subconscious mind" and the "conscious mind" with the central axis representing "goodness—art—microcosm—wisdom—pure self—truth." He noted: "Art is the result manifestation of the conscious mind body reacting upon a submind spirit—the crystallization resulting when they meet—unknown experience reacting upon known experience creating a superhuman mystic body." With such logic, he

managed to transcend his early preoccupation with death and substitute matters of spiritual concern—for at least part of the time.

After working for Manship, Pousette-Dart took a job as a bookkeeper and secretary to a man who retouched photographs, continuing to work on sculpture or painting and drawing at night. This continued through 1940 when he decided to devote himself entirely to painting. In 1941, at the age of twenty-five, he had his first one-man exhibition at the Artist's Gallery where he showed both recent painting and some of the earlier sculpture (Fig. 2). He joined the Willard Gallery in 1943 when he had another one-man exhibition there; two others followed in 1945 and 1946. In 1947, Peggy Guggenheim gave him a one-man exhibition at her Art of This Century gallery. The next year he showed at the Betty Parsons Gallery where he remained for many years.

Although Pousette-Dart's work has been frequently shown in group exhibitions with the artists known as the Abstract Expressionists, his early development and the complete body of his work have not been examined in the context of this group. He has remained misunderstood—a figure apart. In 1950, he moved with his family to a remote place in Rockland County, New York, an area which, unlike East Hampton, never developed into an artists' colony. Despite his isolation from the other Abstract Expressionists, a close examination of his aims, philosophy, stylistic development, and iconography logically places him within this group. Yet, such an investigation also reveals that his work developed logically and consistently in a very personal way. Parallels of iconography and style to the work of other Abstract Expressionists frequently occur and his dated notebooks of the late Thirties and early Forties indicate similar responses to ideas that were "in the air" rather than actual influences by any of the other Abstract Expressionists, many of whom arrived at similar conclusions at later dates. His early work has so far remained unknown. Even his exhibition history has been misrepresented: a well-known history of Abstract Expressionism credits Peggy Guggenheim with giving him his first one-man show ever in 1947, when, in fact, his first exhibition at Art of This Century was his fifth one-man show!⁴

Pousette-Dart's sculpture has been almost totally ignored. The important relationship of his sculptural studies to the development of his painting has never been recognized. It was his interest in sculpture that led him to study the work of Michelangelo through reproductions in books (Fig. 3). He developed an even greater passion for primitive art—especially African, American Indian, and Pre-Columbian—which he knew from books, exhibitions, and frequent visits to the Museum of Natural History (Fig. 4). He was encouraged in his study of primitive art mainly by his father (who owned books such as *Primitive Negro Sculpture* written in 1926 by Paul Guillaume and Thomas Munro), but also by John Graham with whom he was acquainted during the late 1930s (Fig. 5).⁵ Graham gave Pousette-Dart a copy of his book *System and Dialectics of Art* inscribed: "To Richard the sculptor Graham the painter XXX-VII." Inside Pousette-Dart wrote: "Too much is made of art in the wrong way. Art has its place in the world as has every other thing, but art is not the world. Art is a beautiful object. Art is a symbol of experience." He also admired sculpture by Gaston Lachaise, William Zorach, Isamu Noguchi, and Reuben Nakian.

During the period of his own earliest work in sculpture, Pousette-Dart met Jim Ede, the author of *Savage Messiah*, a book on the sculptor Henri Gaudier-Brzeska.⁶ Ede came to New York from England to lecture on Gaudier. Pousette-Dart became life-long friends with Ede and, for a time, an admirer of Gaudier's work which briefly influenced his own sculpture (Figs. 6 and 7). He already shared Gaudier's enthusiasm for primitive art. Pousette-Dart saved his money to purchase Ezra Pound's book on Gaudier for, like Gaudier, he also wanted to create great sculptures through direct carving and chose human figures, heads, and animals as his subjects.⁷ Eventually



Fig. 1. Richard Pousette-Dart with his carved stone sculpture, Valhalla, New York, September 6, 1937.

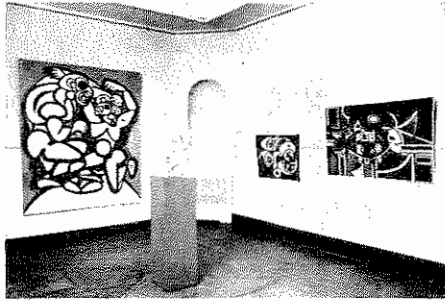


Fig. 2. Richard Pousette-Dart's one-man exhibition at the Artist's Gallery, New York, 1941.

Fig. 3. Richard Pousette-Dart. [Sketch After Michelangelo's "Delphica." From the Sistine Chapel] c. 1936. Pen and ink on paper, 17 x 14". Collection of the Artist.

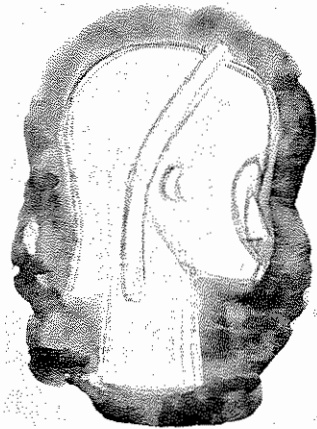


Fig. 4. Richard Pousette-Dart, [Sketch After African Head], c. 1938. Pencil and watercolor on paper, 11 3/4 x 9". Collection of the Artist.



Fig. 5. Richard Pousette-Dart, Photograph of John Graham, c. 1937. Collection of the Artist.

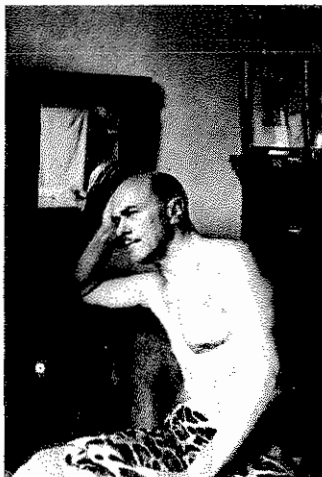


Fig. 6. Richard Pousette-Dart, Man, 1938. Cut from solid brass.

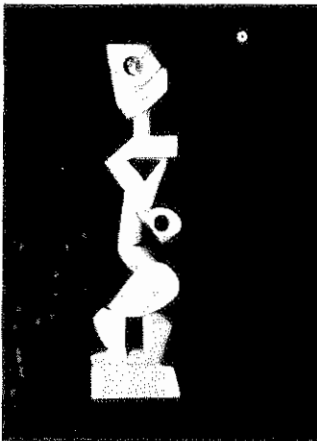
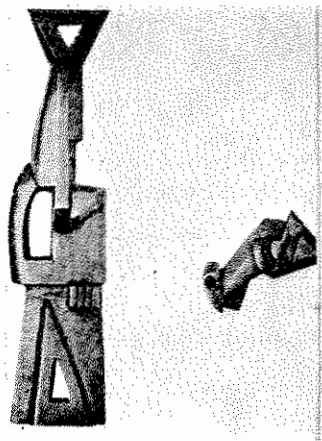


Fig. 7. Henri Gaudier-Brzeska, Toy and Fish, c. 1913. Cut brass.



however, he saw limitations in Gaudier's work which, at the age of twenty-three, he poetically expressed in a notebook entry of October 1939:

Last night Gaudier came to me in a dream
we talked and laughed over our ideas
he showed me some of his latest works
and I showed him some of my things
our ways have separated
tho we still agree en masse
he disillusioned me a little so close
and I could see I did not wholly please him
we smiled at each other some more
we said good-by
with hopes to meet again
then we swiftly departed.

Pousette-Dart soon turned in a new direction of his own when he attempted to sculpt by building with wet plaster on crude armatures and then carving the plaster with the intention of having the result cast in bronze (Fig. 8). He could only afford to have one sculpture cast in an edition of one—*Woman Bird Group* of 1939 (Fig. 9). Its Cubist angularity also attests to his interest in Picasso's work which he had seen at the Museum of Modern Art. Unfortunately, most of his fragile early terra-cotta and plaster sculptures are now destroyed, victims of both an early fire and many moves over the years. Yet photographs and studies on paper remain along with stone sculptures and cut brasses; together, these works document a substantial career as a sculptor.⁸ Many of the images which follow in this discussion appear to have been intended as studies for brasses or other sculpture. Pousette-Dart first exhibited his brasses in 1943 at the Willard Gallery, describing them as something to be held in the hand:

Mine is a tactile approach to art. People have mostly lost their tactile sense. I set up asymmetrical flow in the metal. It is the fluidity people need to have. . . . The hand is a spiritual thing and is never still.⁹

He still makes brasses and, occasionally, sculptures in other media.

With this background of Pousette-Dart's training, method, and attitude toward sculpture, we can now begin to discuss iconographic aspects of his work. Many of his early sculptures, paintings, and notebook sketches had as their subject the human head—the symbol of the mind and the spirit. These include self-portraits, sketches after Michelangelo, primitive art, portraits of his friends and family, and many fantastic heads (Figs. 10 and 11). He used the form of the head as a jumping-off place for abstraction which is where many of the heads ended up (Figs. 12 and 13). Some of the organic shapes which characterize his abstract paintings of the early 1940s appear to have emerged directly from his studies of heads. For example, he painted Peggy Guggenheim's daughter *Peggeen* about 1943, revealing only hints of representational form in her ponytail, visible on the left of the canvas and on the right of a related drawing (Figs. 14 and 15).

Pousette-Dart has always preferred direct carving and painting without preparatory drawings, relying on the spontaneity of his creative instincts. But he did rely on sketches not made with any particular painting or sculpture in mind: "My drawings are abstracted from various aspects of nature. Each of them is a prospective sculptural essence; they are conceived form enhancements, maturities, multiplications, intensifications of forms inspired by nature. . . ." This was written in January 1939, when he applied to the Guggenheim Foundation for a grant to enable him to continue his sculpture. He also described the difficulties he was forced to contend with in his studio on East 22nd Street:

The conditions at this location are not good for plaster work, much less any conditions at all for carving stone. I should like to be able to rent a studio with good light and air. I should like to be free from my 9 hours a day in an office. I feel my ability worthy of my desire to spend all of my time at my art. *All of my work so far has been done at night.*

He did not receive the Guggenheim grant until 1951 when he reapplied as a painter, having been forced to give up sculpture about 1940 because of his inability to afford an adequate studio

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Another iconographic aspect of Pousette-Dart's work is his fascination with masks. His interest in primitive art and in heads as motif logically suggested that he consider masks (Fig. 16). Their symbolic significance includes secrecy, mystery, metamorphosis, regeneration, and social control in the primitive tribe—the ritual transformation of personality. His own idea of masks is reflected in many mask-like sketches in the notebooks and is directly revealed in his poem "Masks" recorded next to a primitive figure in his notebook begun September 21, 1940:

Masked faces
 Faceless masks
 Haunting shapeless eery things
 They move about me
 Pass me on the street
 Haunting profiles
 From darkness
 Shadows stare
 Drive me mad with blind desire
 To find myself
 I press and seek
 What is this power
 Which holds totality
 Within this blind hour's blindness
 Which shapes my life's entirety
 In brevity
 Outside my will
 Beyond my powers to hold
 O Masks sweet profile frontal pain
 Moving in the street mysterious severe
 All unaware of my fond watching eyes
 Which feed upon these unaware
 My soul you fill abrimming
 With boundless energy
 That nothing measures
 Who can tell the mystery
 Behind these masks

Above one mask drawing he wrote: "night, night dissolves me in your mist—the day—night filling me with terror" (Fig. 17). The head and mask took on added meaning as war seemed to lurk around the corner. The head became a skull and the mask—death (Figs. 18 and 19). Pousette-Dart, who had been a pacifist since high school days, was threatened with death, destruction, and the draft. He protested with intense, passionate letters to his draft board and, more personally, through a series of notebook sketches and poems. He depicted men struggling, murdering and torturing others, or suffering and dying (Fig. 20). He represented powerfully the agony and despair that he felt so profoundly toward the monstrosities of war.

He concluded his poem "Absolute Death" of October 1939 with the lines:

Yes, death lives more in us, than we ourselves,
 we, who claim to live
 We are the ghosts, the mists, the shadows pale
 Death, those eternally strange dark mystery
 Thou immutable hot mask, those great cold sphinx
 Thou in truth are all of reality
 And we who live are but fair dreams and
 bitter illusions

On August 6, 1941, Pousette-Dart wrote to his local draft board refusing to appear for a requested medical examination and stated:

I cannot further cooperate with those forces, those laws, or those people whom, according to God, I believe to be corrupt (consciously or unconsciously) and who, I believe, are further and further leading humanity toward degradation, immorality, catastrophe and total chaos. . . . I cannot follow hates, blind ignorance, fears, folly, insane slaughter! God compels me to move in peace. . . .

He also represented men struggling with snakes or serpents which must have symbolized the evil principle and forces of destruction inherent in war. He clearly saw the snake as the antagonist of the bird or spirit, threatening to bring about the death of the soul. Occasionally, he sketched horrific beasts also signifying evil. Several sketches appear with guardian or protective figures sheltering infants or helpless animals.



Fig. 8. Richard Pousette-Dart. Man with Bird. Plaster, 18" high. Destroyed.



Fig. 9. Richard Pousette-Dart. Woman Bird Group, 1939. Bronze, 25" high. National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.

Fig. 10. Richard Pousette-Dart. [Self-Portrait], c. 1937. Charcoal on paper, 11 x 8 1/2". Collection of the Artist.

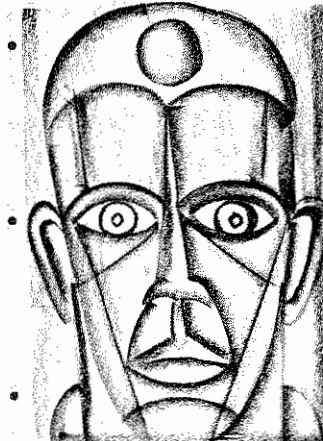


Fig. 11. Richard Pousette-Dart. [Abstract Portrait of his Mother], c. 1937. Pencil on paper, 10-7/8 x 8-3/8". Collection of the Artist.



Fig. 12. Richard Pousette-Dart. [Head], c. 1939. Oil on canvas, 24 x 20". Collection of the Artist.



Fig. 13. Richard Pousette-Dart. [Abstraction], c. 1939. Pencil on paper, 14 3/4 x 11 1/2". Collection of the Artist.



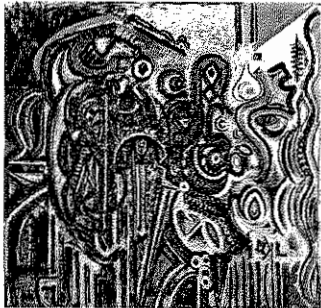


Fig. 14. Richard Pousette-Dart. Pegeen. c. 1943. Oil on canvas, 50 x 52". Collection of the Artist.



Fig. 16. Richard Pousette-Dart. [Woman with Mask]. c. 1940. Oil on canvas, 20 x 14". Collection of the Artist.

Fig. 18. Richard Pousette-Dart. Tortured Head. 1939. Oil on canvas, 40 x 30". Collection of the Artist.

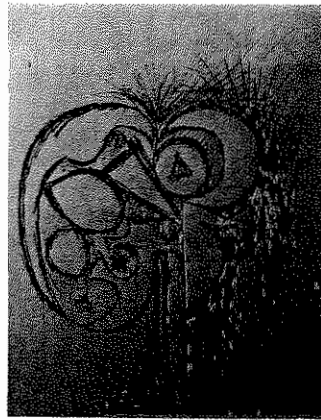


Fig. 15. Richard Pousette-Dart. [Sketch of Head with Pony Tail]. c. 1943. Ink on paper, 9-3/8 x 7 1/2". Collection of the Artist.

Fig. 17. Richard Pousette-Dart. Night. Night Dissolves Me in Your Mist, in notebook begun October 17, 1940. 11-7/8 x 9 3/4". Collection of the Artist.



Fig. 19. Richard Pousette-Dart. [Female with Skull Head]. Oil on canvas, 36 x 30". Collection of the Artist.



Pousette-Dart thus recognized the coexistence of good and evil which he sometimes represented by a two-headed figure or by the Roman deity Janus (commonly associated with destiny, time, and war). Under one such two-headed figure, Pousette-Dart inscribed: "Death will be sweet and kind to those who love here?" He represented a sorrowful man with a dead friend and "death in love's arms" (Fig. 21). Depicting a figure as an artist alongside of an abstract sculpture, Pousette-Dart noted: "Spirit is pure form movement—better the more absolute—art is fascinating music—purpose is inner conviction." His inscription reveals his link of artistic endeavor with spiritual matters. Concurrently with the war imagery he attempted to personally transcend the horrors of war through the power of the human spirit—to find man's goodness. Occasional male and female couples are shown in harmony rather than the familiar conflict of men struggling. On October 31, 1941, he had returned his draft card to the local board, insisting "I am conscripted by God for creative purposes."

He chose to represent man releasing a bird symbolizing the "flight of the spirit or the winged soul." His numerous figures holding birds (Fig. 22), as he wrote on one notebook page, symbolized "Christ or Pure Principal and Birth and Rebirth." He noted: "Bird held in hands being released, symbolizing everlasting renewal of life, deathless energy, indestructible creative energy—spiritualized form." This particular image of the man holding a bird was actually a study for a sculpture executed in plaster, larger than life-size, and now destroyed. His choice of the bird to symbolize the spirit and rebirth is consistent with the folklore of many cultures, Hindu tradition, and Egyptian mythology. Occasionally, he depicted the bird-spirit in a more complicated relationship with man.

Pousette-Dart also frequently depicted a man with a fish, which relates to the unconscious in its familiar symbolism as well as its association with fecundity and rebirth. The fish is sometimes seen as a kind of bird of the nether regions, symbolic of the relationship between heaven and earth. Pousette-Dart also combined bird and fish imagery in both notebook sketches and paintings, usually showing the bird devouring the fish—perhaps as a kind of spiritual triumph over man's unconscious instincts (Fig. 23).

Bird imagery again appeared in *The Eagle's Nest*, a painting from about 1946 (Fig. 24). Although more fully abstract, an eagle's head is visible. It perhaps symbolizes the spiritual fire of the universe, for the eagle is traditionally associated with the spirit, the sun, and divine majesty. In an earlier notebook, Pousette-Dart had sketched an eagle as a guardian figure. In a notebook of 1940, he had written a poem entitled "The Eagle Over the City":

A lone eagle soars gently spiraling
High above the city—flies in circles
As tho lost in some strange wilderness
Above this mad complex inhuman din. . . .

In a later poem, "Frozen Feathers" of 1941, he had written of a bird:

. . . Unwept for and forgotten . . .
A dead bird in his soft gray feathers
Harsh lies upon the blood-stained stone
With broken wings that once did fly. . . .

As his symbolism associated with birds is complex and varied, the mood of *The Eagle's Nest* seems to hint of death, night, and other somber mysteries. This darker world view is also perhaps behind the gloomy mood of other paintings such as *Fugue No. 4* of 1947.¹⁰

Yet Pousette-Dart's monumental works of the early 1940s, *Fugue No. 2* and *Symphony Number 1, The Transcendental* (Fig. 25), convey other, more optimistic feelings. The large size of these works—*Symphony Number 1, The Transcendental* is ten feet wide—provoked curiosity among his contemporaries. Rothko wanted to know why he painted so large and who would buy such works, while his dealer Marian Willard refused to move her gallery to a space large enough to enable him to show these pictures. It was not until March 1947, when Peggy Guggenheim gave him a show, that he was first able to exhibit *Symphony Number 1, The Transcendental*.

Pousette-Dart's personal involvement with music is indicated by his titles *Fugue No. 2* and *Symphony Number 1, The Tran-*

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scendental. He occasionally played his violin and avidly attended concerts during the late 1930s and early 1940s. Yet the ecstatic feelings evident in these paintings were not only a response to music; they were also an aspect of the same impulse that caused him to write in his notebook in 1940:

The Creative Mood is upon me
and I feel as if I could uplift the world
with one finger, hold the Universe in sway
Oh Wings! stay with me always.

In a quieter, more wistful mood that same year he wrote:
Sometimes I just sit for hours waiting
For mystic things I do not know to happen
I cannot tell the shapes of mystery
Nor show a reason for my pleasures
Nor mystic voices describe well
Which out of darkness comes a light of darkness
Which out of silence leaps to speak with silence
And because I dream and see fair visions
Of spiritual things in outer regions
Men look on me and smile and call me fruitless—idle
And ask me how does all this pay?

In his *Comprehension of the Atom, Crucifixion* of 1945 (Fig. 26), Pousette-Dart once again confronted the tragedy of man's suffering and the evil side of man's being which repeatedly leads to the ravages of war. Recognizable imagery is now lost to abstract form, except for the suggestion of forms of the crucifixion and a fish, both of which he had earlier sketched many times in his notebooks. In this context, the fish possibly refers to spiritual rebirth.

From the early 1940s, Pousette-Dart has sought to express himself through abstract form—the “pure” forms he had constantly sought—first in his sculpture, then in painting. Recently, recognizable forms have recurred in some of his paintings, for his work does not go in one direction alone. Yet, he has never wavered from his underlying spiritual quest. In his search for personal spiritual transformation, Pousette-Dart's work has much in common with many of the other Abstract Expressionists, most notably Rothko, Newman, Still, and Gottlieb. In his own unique search, Pousette-Dart relied little on the sophisticated French Surrealists for inspiration, and turned instead directly to the art of primitive peoples. In their mythologies, he found beliefs in common with his own in the spiritual nature of man. Unlike Rothko, Pousette-Dart eventually abandoned his tragic world view and accompanying preoccupation with death in favor of a personal mysticism through which he could view the world in a more optimistic light—a light that would often manifest itself as a presence in his paintings.

1. This article is adapted from “Richard Pousette-Dart's Painting and Sculpture: Form, Poetry and Significance,” a paper presented by the author at the “Abstract Expressionism: Idea & Symbol” Symposium held at the University of Virginia, Charlottesville, Virginia, October 13, 1979. I am especially grateful to Richard Pousette-Dart for allowing me to read and quote from his unpublished notebooks, letters, and other manuscripts. All documents cited here are in his possession. He has generously tried to answer my innumerable questions during the preparation of this paper. Titles in brackets are given by the author in consultation with the artist for descriptive purposes. I wish to thank Evelyn Pousette-Dart for her invaluable help.

2. Richard Pousette-Dart, *The Beechwood Tree*, Scarborough School, Scarborough-on-Hudson, New York, February 1935, XVII, pp. 7-10.

3. See *Paintings Watercolors Lithographs By Nathaniel Pousette-Dart* (New York: Clayton Spicer Press, 1946), and Flora Louise Pousette-Dart, *I Saw Time Open* (New York: Island Press, 1947). Nathaniel Pousette-Dart wrote, for example, monographs on Robert Henri, James McNeill Whistler, Childe Hassam, John Singer Sargent, and others in the *Distinguished American Artist Series*.

4. Irving Sandler, *The Triumph of American Painting, A History of Abstract Expressionism* (New York: Praeger Publishers, 1970), p. 33.

5. Paul Guillaume and Thomas Munro, *Primitive Negro Sculpture* (New York: Harcourt, Brace & Company, 1926). Nathaniel Pousette-Dart also collected some examples of primitive art. Pousette-Dart recalls visiting Graham who liked to shock his visitors with antics such as appearing nude. John D. Graham, *System and Dialectics of Art* (New York: Delphic Studios, 1937). Pousette-Dart once purchased from Graham his still life with fish and a head, but later sold it to Duncan Phillips.

6. H. S. Ede, *Savage Messiah* (London: William Heinemann, Ltd., 1931).

7. Ezra Pound, *Gaudier-Brzeska: A Memoir, Including the Published Writings of the Sculptor, And a Selection from His Letters* (New York and London: John Lane Company, 1916). This edition owned by Pousette-Dart reproduces the brasses illustrated in Fig. 7 of this article.

8. In a forthcoming article, the author will survey Pousette-Dart's development as a sculptor.

9. Quoted in “The Tactile Approach,” *Art Digest*, November 1, 1943.

10. For a reproduction of this painting and other works of this period, see Robert Carleton Hobbs and Gail Levin, *Abstract Expressionism: The Formative Years* (New York: Herbert F. Johnson Museum and The Whitney Museum of American Art, 1978).

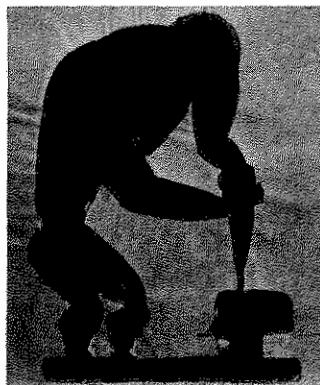


Fig. 20. Richard Pousette-Dart. Man Toying with his Brother's Skull. Watercolor and pencil on paper. 16-7/8 x 13-1/4. Collection of the Artist.



Fig. 21. Richard Pousette-Dart. Death in Love's Arms. c. 1939. Ink and chalk on paper. 16 1/2 x 14. Collection of the Artist.



Fig. 22. Richard Pousette-Dart. Bird Woman. 1939. Oil on canvas. 72 x 40. Collection of the Artist.

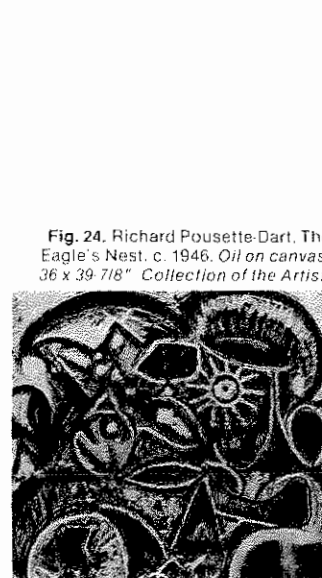


Fig. 24. Richard Pousette-Dart. The Eagle's Nest. c. 1946. Oil on canvas. 36 x 39 7/8. Collection of the Artist.

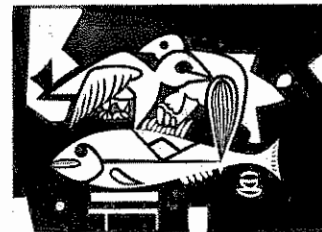


Fig. 23. Richard Pousette-Dart. Birds and Fish. 1939. Oil on canvas. 39 3/4 x 60. Collection of the Artist.

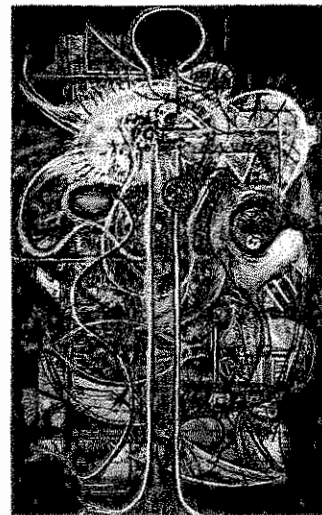


Fig. 25. Richard Pousette-Dart. Symphony No. 1, The Transcendental. 1942. 90 x 120. Collection of the Artist.



Fig. 26. Richard Pousette-Dart. Comprehension of the Atom, Crucifixion. 1945. Oil on canvas. 77 1/2 x 49. Collection of the Artist. Courtesy Andrew Crispo Gallery.