JOHN MARIN
COMMUNING with the COLOSSAL

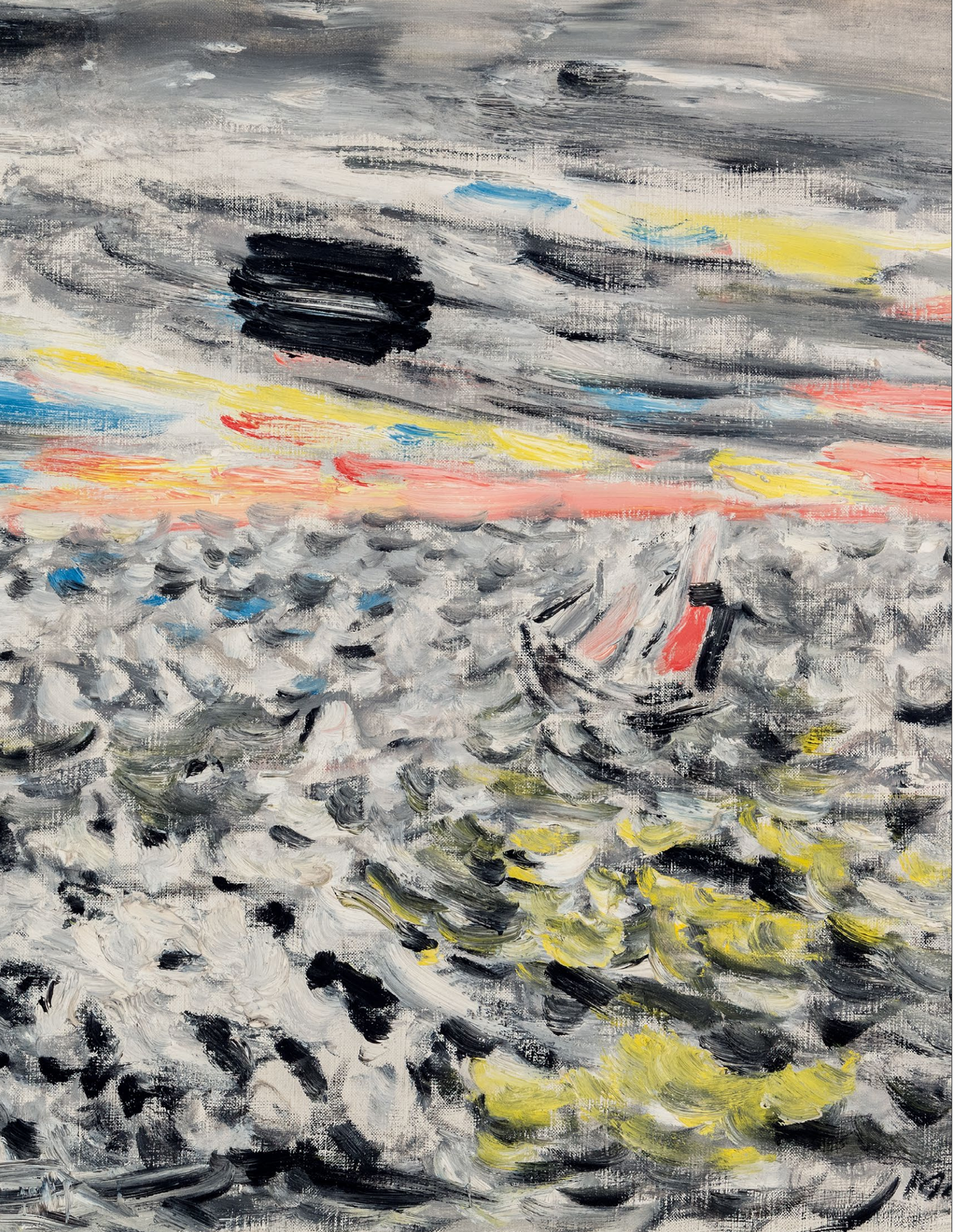
Schoelkopf

John Marin at work in his studio

"…To the optical eye [New York City] may seem solid and stable; but to the eye of the spirit, visioning, the elements and qualities of energy that created and inform it, it may seem a very vortex of conflicting forces.

[John Marin] tried to symbol forth these visions of invisible reality, swirling, thrusting, soaring, tottering around him. But it was not until he had spent a summer in the Tyrol, communing with the colossal, but comparatively stable, phenomena of mountains, forests and valleys that he began to find himself and learn how to control the magnitude of his impressions."

— Charles Caffin, *New York American*, January 27, 1913, reprinted in *Camera Work*, no. 48, October 1916, p. 37



JOHN MARIN
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JOHN MARIN: A BIOGRAPHY

I. Early Development and Acclaim, 1888–1919

Raised by the sisters of his mother who died in childbirth, John Marin (fig. 1) showed more interest in exploring and sketching the environs of his native New Jersey than scholastic pursuits. A partial term at the Stevens Institute of Technology in Hoboken in 1886 did little to alter his temperament. He worked at several architectural firms in the greater New York area, but his heart wasn't at the drafting table. "Believe I was fired," he reminisced.[1] Marin then started his own architectural firm in 1892; "2 years blank,"[2] he summarized. To fill that blankness, he heeded the call of pushing and pulling forces of nature. From his earliest watercolors of 1888 (see fig. 2),[3,4] to his final bedfast canvases in 1953 (see fig. 3), few of Marin's works owe nothing to the outdoors.[5]

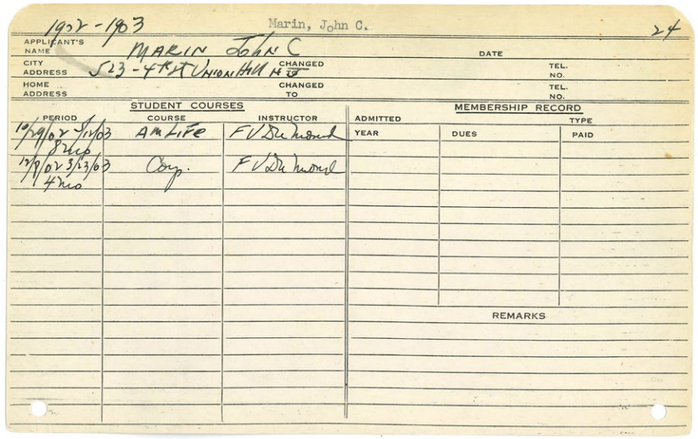
By his own estimation, Marin was "a kid up to thirty."[6] In 1900, he left the building profession and dedicated himself to the life of the artist. He studied at the Pennsylvania Academy of the Fine Arts before moving on, in 1904, to spend a year at the Art Students League of New York (see fig. 5). Little influence of his teachers survived into his mature work, but they honed his technical abilities with paint, pencil, and watercolor into mastery. In addition to leaving his beloved aunts to go to New York, Marin parted with Marie Jane Hughes, "the quiet sister of his aunts' ebullient seamstress,"[7] a future paramour to whom he would return after his next odyssey: Paris, 1905.[8] Marin was in more consistent correspondence with his father in Paris than he had been in much of his youth. The elder Marin

Fig. 1
Alfred Stieglitz and Edward Steichen, *John Marin*, 1910. Platinum print, image size: 9⅜ × 7¼ inches (23.7 × 18.3 cm); first mount size: 9¾ × 7⅝ inches (24.6 × 19.1 cm); second mount size: 20 × 15 inches (50.5 × 37.8 cm). Art Institute of Chicago. Alfred Stieglitz Collection, 1949.712

Fig. 2
John Marin, *White Lake, Sullivan County, New York No. 1*, 1888. Watercolor on paper, 8¾ × 11¾ inches (22.2 × 29.8 cm). Collection of Charles Butt

Fig. 3
John Marin, *Spring No. 1*, 1953. Oil on canvas, 22 × 28 inches (55.9 × 71.1 cm). Phillips Collection. Acquired 1954

Fig. 4
Winslow Homer, *The Blue Boat*, 1892. Watercolor over graphite on paper, 15¼ × 21½ inches (38.6 × 54.6 cm). Museum of Fine Arts, Boston. William Sturgis Bigelow Collection, 26.764


1902-1903 Marin, John C. 24

APPLICANT'S NAME MARIN John C DATE

CITY ADDRESS 523-4th Ave Union Hill N.J. CHANGED TO TEL. NO.

HOME ADDRESS CHANGED TO TEL. NO.

STUDENT COURSES

PERIOD	COURSE	INSTRUCTOR
10/1/02 to 5/1/03	AM Life	F V DuMond
10/1/02 to 5/13/03	Obj.	F V DuMond

MEMBERSHIP RECORD

ADMITTED YEAR	DUES	TYPE PAID

REMARKS

Fig. 5
John Marin's Art Students League of New York registration card, 1902–03. Archives of the Art Students League of New York

connected the artist to a stepbrother, Charles Bittinger, already established as an etcher in Paris, and helped Marin set up his studio near the Dôme Café in the avant-garde artists' neighborhood of Montparnasse.[9] Bittinger's eagerness to hand down his entire line of print-making equipment to his stepbrother may have been decisive in Marin's embrace of the medium.[10,11] In Marin's father's mind, prints could be an engine of cash flow[12] that might free his son's evenings to paint and draw as an *artiste*[13]—but Marin quickly found a way to fold vanguard artistry into his printmaking. He expanded upon the innovations of Paul Cézanne and upon insights from James Abbott McNeill Whistler, who was on Marin's mind during his first trip to Amsterdam that year.[14] *Palazzo Dario, Venice*, 1907 (fig. 6), crackles with stray energy, as if a skeleton of deeper significance were fighting its way through the fog of first impressions. "He felt that what he himself must be after was the exposure and not the befogging of the bare bones of nature,"[15] one biographer observed, placing Marin's early work in line with the use of empty space peculiar to both Whistler and Cézanne. When Marin's first reviews in the Paris press arrived, they were for his prints.[16]

In 1909, Edward Steichen, whom Marin had met the previous year at the founding of the New Society of American Artists in Paris (see fig. 7),[17] brought Alfred Stieglitz to Marin's studio (see fig. 1).[18] Stieglitz is purported to have responded to John Marin Sr.'s "prints in the morning" idea with an impolitic remark about the impossibility of being "a prostitute in the morning and a virgin in the afternoon."[19] Marin's career changed after the meeting with Stieglitz: abruptly, powerfully, Marin's watercolors embraced the innovations he'd made

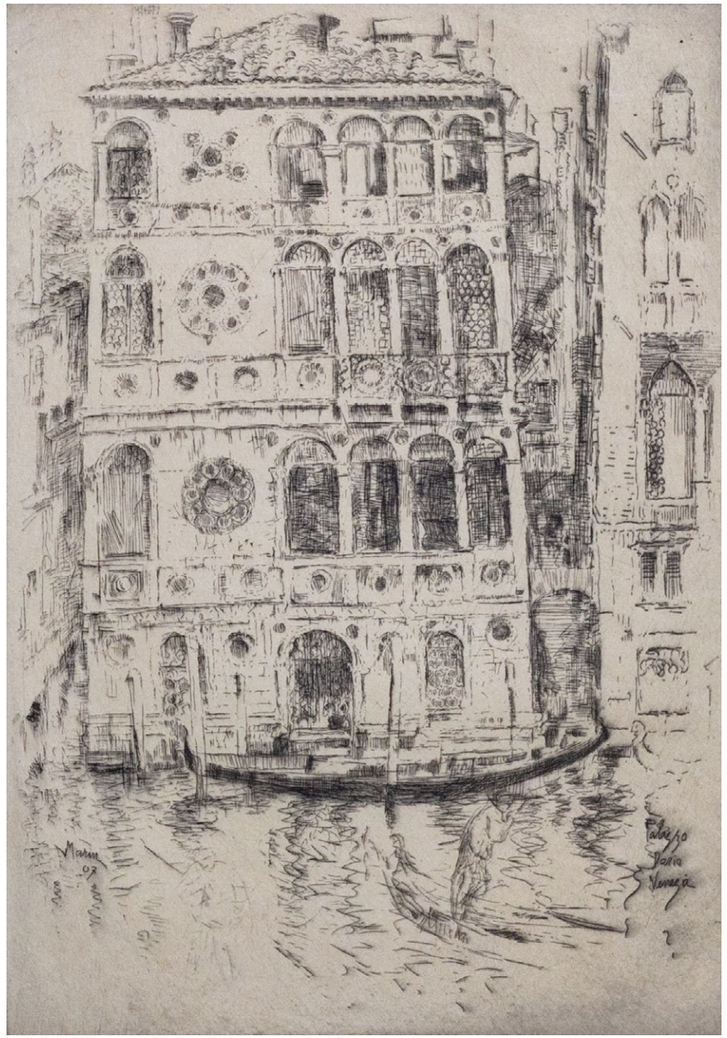


Fig. 6
John Marin, *Palazzo Dario, Venice*, 1907. Etching, image size: 7¾ × 5½ inches (19.7 × 14 cm); sheet size: 9⅛ × 7 inches (23.2 × 17.8 cm)

Fig. 7
A group of young American artists of the Modern School (from left to right: Jo Davidson, Edward Steichen, Arthur B. Carles, John Marin; back: Marsden Hartley, Laurence Fellows), September 30, 1911. Photograph, 6⅞ × 7½ inches (17.5 × 19.1 cm). Bates College Museum of Art. Marsden Hartley Memorial Collection, Gift of Norma Berger, 1955.1.115

in etching.[20] Spatiality fell out;[21] "brilliant color" was "touched by certainty and grace, and their vivacity of conception is unfailing."[22,23]

Instead of returning to quiet local scenes in Paris, Marin turned toward "communing with the colossal" in the Austrian Tyrol.[24] Works like *Mountain, the Tyrol*, 1910 (fig. 8), defined the tenor of Marin's mountain pictures for the rest of his life, similar to Cézanne's watercolors of Mont Sainte-Victoire (see fig. 9).[25] Patches of untouched white paper are framed within an energetic *cloisonné* to limn the mountain's rocky form, while a wetter sky encloses the craggy silhouette. These patches of reserve were not achieved by a resist, like the gum tragacanth favored by turn-of-the-century watercolorists such as Winslow Homer (see fig. 4), but carefully elided by scumbling a drier pigment—a technique not dissimilar to Andrew Wyeth's approach to watercolor and drybrush (see fig. 10). While Cézanne deployed bare canvas to accommodate uncertainties, Marin advanced upon this device by using the reserve passages to render certainties, carving away at his pictures like the glaciers eroded the Alpine cliff faces.

Fig. 8
John Marin, *Mountain, the Tyrol*, 1910. Watercolor on paper, 15¼ × 18⅜ inches (38.7 × 46.7 cm). Private collection

Fig. 9
Paul Cézanne, *Mont Sainte-Victoire*, 1902–06. Watercolor and pencil on paper, 16¾ × 21⅜ inches (42.5 × 54.2 cm). Museum of Modern Art. Gift of Mr. and Mrs. David Rockefeller, 114.1962

Fig. 10
Andrew Wyeth, *Fisherman's Houses*, 1937. Watercolor on paper, 22½ × 30 inches (57.2 × 76.2 cm). Wyeth Foundation for American Art Collection, B0072r

Marin's treatment of the Tyrol would inform his fascination with mountains for the next four decades; the series also completes a town/country dyad begun in Paris that would define Marin's practice across his entire career.[26] For many of his remaining years, each winter in the city was followed by a summer in the mountains (see fig. 11).

In 1912, Marin completed his European travel and returned to the States and to Marie Hughes, whom he married on December 7 before starting a home in Cliffside, New Jersey.[27] The first year of their marriage was an exciting one for modernism in America. His 1913 show at Alfred Stieglitz's 291 gallery ran through February 15; the following day, the *New York American* published an article by Marin on living art and architecture.[28] In the article, he explained his efforts "to express graphically what a great city is doing" and mentioned his growing interest in frames—"within the frames, there must be balance, a controlling of these warring, pushing, pulling forces"[29]—words that would find their way into the theories of Hans Hofmann, a leading exponent of Abstract Expressionism, decades later. The legendary Armory Show opened two days after Marin's *New York American* article appeared, with Marin represented by ten watercolors, including *Mountain, the Tyrol* (fig. 8).[30] The bombshell exhibition didn't break Marin's stride; the artist spent that summer in Castorland, New York, setting off chromatic fireworks in a vigorous series of watercolors (see fig. 12) and oils.

The next spring, Marin asked Stieglitz for a $1,200 advance and took it to Aliquippa House in Stonington, Maine.[31] He returned to Stieglitz six weeks later to announce that he had bought a little island off the coast of Maine—an ideal

Fig. 11
Paul Haviland, Abraham Walkowitz, Katharine Rhoades, Emily Stieglitz, Agnes Meyer, Alfred Stieglitz, J.B. Kerfoot, and John Marin at Mount Kisco, New York, 1912. Abraham Walkowitz Papers, Archives of American Art, Smithsonian Institution, Washington, D.C.

Fig. 12
John Marin, *Untitled (Landscape)*, 1913. Watercolor on paper, 16 × 18¾ inches (40.6 × 47.6 cm)

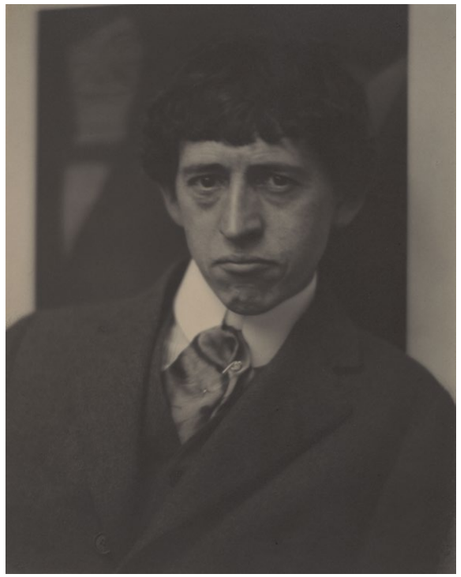


Fig. 13
Alfred Stieglitz, *John Marin*, 1913. Platinum print, image size: 9½ × 7⅜ inches (24 × 18.8 cm); sheet size: 9¾ × 7⅞ inches (24.7 × 19.8 cm); mount size: 20½ × 15¼ inches (51.9 × 38.8 cm). National Gallery of Art. Alfred Stieglitz Collection, 1949.3.418

Fig. 14 Marius de Zayas, *John Marin and Alfred Stieglitz*, c. 1912–13. Charcoal and graphite on paper, 24¾ × 18⅝ inches (62.9 × 47.3 cm). Metropolitan Museum of Art. Alfred Stieglitz Collection, 1949, 49.70.183

place, but for the lack of potable water; his son John Jr. would be born that November.[32]

"Stieglitz was quite upset" to learn that Marin had spent the entire year's advance on an uninhabitable island, Georgia O'Keeffe later recalled. "He was desperate to know how he could again get enough to carry Marin through another year." The urgency to ramp up revenue cemented Marin's bond with Stieglitz (see figs. 13–14). O'Keeffe, too, was nurtured on Marin's ambitions: "I was listening to his sad tale about Marin…vaguely thinking in the back of my head, 'If Marin can live by making drawings like this—maybe I can get along with the odd drawings I have been making.'"[33] When O'Keeffe and Stieglitz married in 1924, Marin served as the witness.[34]

To audiences in New York, Marin's work in Maine (fig. 15) represented "the more individual and vital expression of American Art…. Marin's personality stands forth, healthy and strong, not dependent on the crutches of second-hand inspiration."[35] Establishing himself as "a shouting spread-eagled American"[36] was part of a broader effort in the international vanguard to explore and embrace local vernaculars.[37] Cézanne's Mont Sainte-Victoire (see fig. 9), Monet's Rouen, O'Keeffe's Taos (fig. 16)—add to these Marin's Maine as a site of vernacular wonder delivered to the international stage by a transformative visionary.

The Forum Exhibition in 1916[38] sought to define American modernism along just these lines;[39] Marin's contributions presaged a totally abstract approach. He resisted identifying the motif, giving works the title of "Movement"—terminology he would return to in his last period.[40] There is an interesting omission from the several

Fig. 15
John Marin, *Untitled (Landscape)*, 1914. Oil on canvas, 22 × 25 inches (55.9 × 63.5 cm). Collection of Charles Butt

Fig. 16
Georgia O'Keeffe, *Ranchos Church, New Mexico*, 1930–31. Oil on canvas, 24 ¼ × 36 inches (61.6 × 91.4 cm). Amon Carter Museum of American Art. 1971.16

celebrated exhibitions of 1916–17: the one hundred oils on panel known as the *Weehawken Sequence* (see fig. 17). Rendered in expressive, buttery oils in silvery hues, the *Weehawken Sequence* has been dated to between 1915 and 1916; Marin effectively buried this body of extraordinary work, presenting instead the dappled watercolors executed in Pennsylvania that summer (see fig. 18).

The following year, Marin executed his most abstract works, watercolors with extreme rectilinear forms that would become his familiar framing tropes (see fig. 19). "When one of my pictures is called *abstract*," he observed many years later, "it is only because I leave it to the imagination to supply whether what I have painted is a gull, or a ship, or a person. Let the onlooker supply anything he wishes."[41] Whatever remained of the cool palette of the *Weehawken Sequence* was washed away in Rowe, Massachusetts, in the summer of 1918: "It's as if you went to bed with the quietness of green and wakened to the blaze of reds," Marin said (see fig. 20).[42] In 1919, he returned to his beloved Maine, his resolute summer home for the rest of his life. The following spring, his father died. A painter who recognized no limitations became further unbound. "So strong and rough has Marin's water-colour become, that the elders complain he has transcended the natural limits of the medium. What he has done, indeed, is to liberate the medium, and express through the liberation the nature-poetry he feels," critic Paul Rosenfeld wrote.[43]

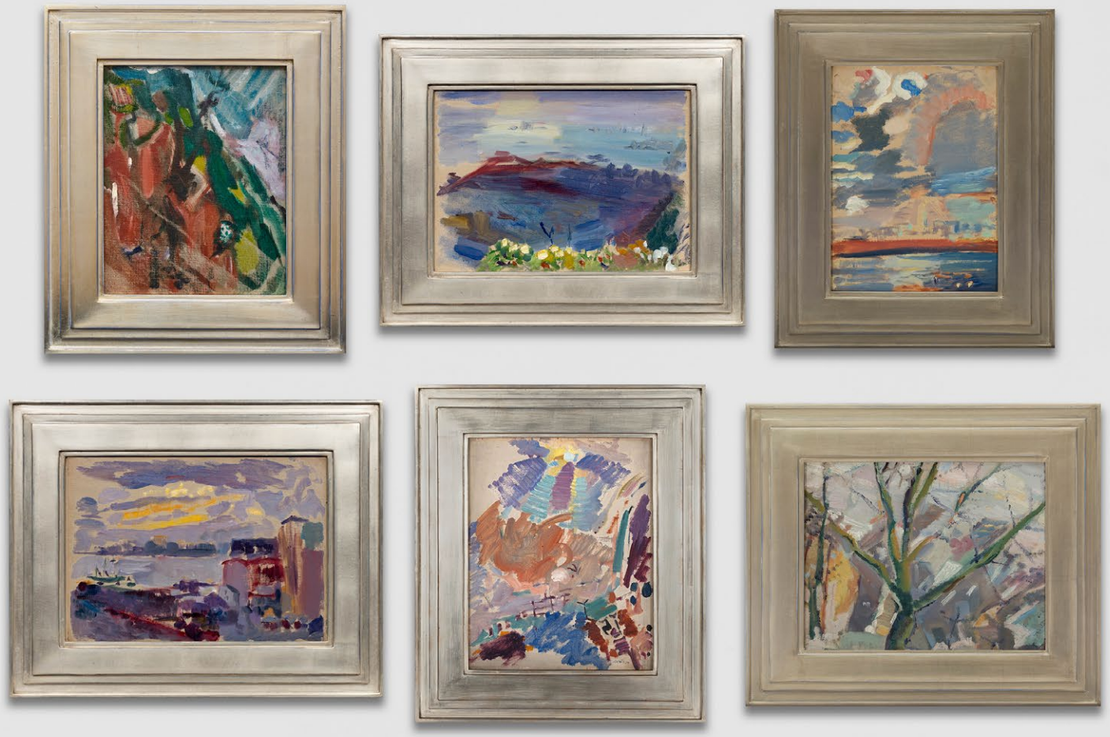


Fig. 17
Top row, left to right: John Marin, *Weehawken Sequence*, by 1916. Oil on canvasboard, 11 × 9 inches (27.9 × 22.9 cm)

John Marin, *Weehawken Sequence*, by 1916. Oil on canvasboard, 12 × 9 inches (30.5 × 22.9 cm)

John Marin, *Weehawken Sequence (No. 22)*, by 1916. Oil on canvasboard, 12¼ × 10 inches (31.1 × 25.4 cm)

Bottom row, left to right: John Marin, *Weehawken Sequence*, by 1916. Oil on canvasboard, 10 × 14 inches (25.4 × 35.6 cm)

John Marin, *Weehawken Sequence*, by 1916. Oil on canvasboard, 10 × 14 inches (25.4 × 35.6 cm)

John Marin, *Weehawken Sequence*, by 1916. Oil on canvasboard, 9½ × 12¼ inches (24.1 × 31.1 cm)

Fig. 18
John Marin, *Region (Cocotte) on Bushkill Creek, Pennsylvania*, 1916. Watercolor on paper, 21¼ × 23½ inches (54 × 59.7 cm)

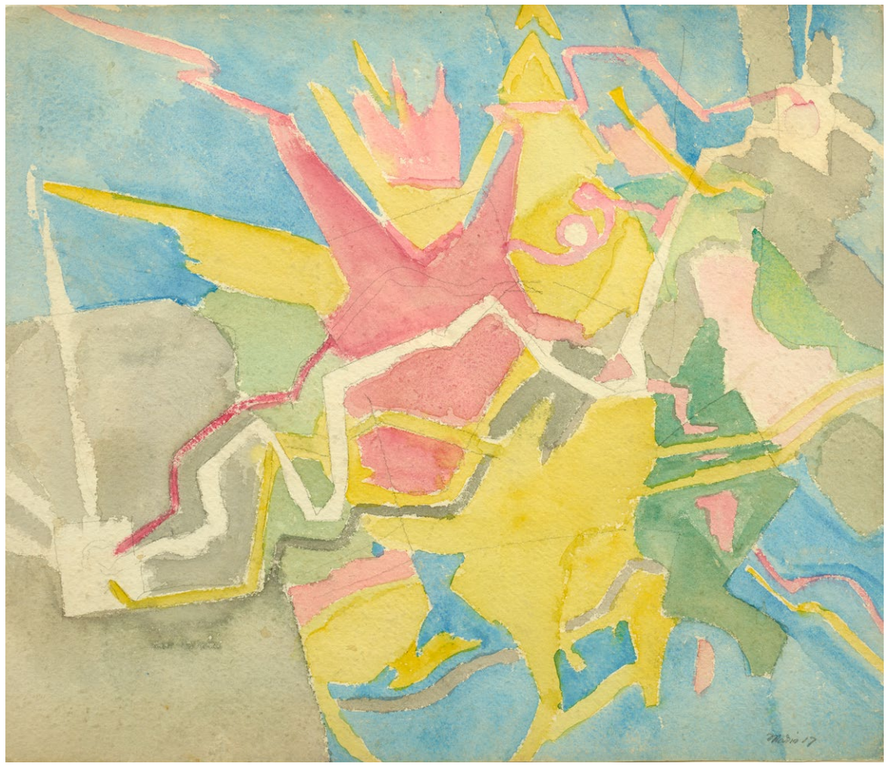


Fig. 19
John Marin, *Movement B*, 1917. Watercolor on paper, 16¼ × 19¼ inches (41.3 × 48.9 cm). Collection of Charles Butt

Fig. 20
John Marin, *Rowe, Massachusetts*, 1918. Watercolor and charcoal on paper, 16 × 19¼ inches (40.6 × 48.9 cm)

"Perhaps it is beyond the reach of the pictorial arts to capture the blazing electrical panorama," one reviewer observed of the teeming New York urban scene, "but if any man is entitled to try at it, it is John Marin."

—Ralph Flint, "Marin Exhibits New Landscapes Done in Taos," *Artnews*, no. 29, November 8, 1930, p. 5

II. Prime Modernist Period, 1920–1939

"The man began to gallop before he had taken but a few steps!" Henry Miller wrote of Marin.[44] His galloping years began in 1920, with a swell of patronage from Albert Eugene Gallatin[45] and Ferdinand Howald of Columbus, Ohio. The latter came to Marin through the artist's retrospective exhibition at Charles Daniel's gallery, which ultimately enabled Marin to buy a home in Cliffside, New Jersey. The Daniel Gallery shows filled a gap left by the shuttering of Stieglitz's 291 in 1917, and together with a retrospective at the Brooklyn Museum, Marin never broke stride. With or without a gallery, Stieglitz was himself an institution in the international avant-garde, and Marin was the ambassador of the modernist watercolor. The premier modern art magazine *291*, named for Stieglitz's gallery, put a work by Marin on the cover of its fourth issue; Marin, feeling that the reproduction was insufficiently representative of his work, hand-colored a dash of watercolor onto the first run of the magazine (fig. 21). "In the field of water-color he has made himself unapproachable," critics glowed. "Mr. Marin is himself now, and his art is unhesitatingly personal."[46] By 1922, an energized Stieglitz launched the Intimate Gallery, renewing his vows to Marin with the inaugural exhibition.[47] Commercial success confirmed, the artist bought a car and drove it to Stonington, Maine.

"I forgot boats," Marin wrote to his dealer in 1922.[48] It was indeed the arrival of one of Marin's perennial motifs, but more than this, Marin began to explicate enclosing devices, of which boats were a prime example (see fig. 22). A watercolor

Fig. 21
Cover of *291*, no. 4, June 1915, with hand-painted watercolor by John Marin. Metropolitan Museum of Art. Alfred Stieglitz Collection, 1949, 49.55.330(9)

must have "its boundaries as definite as the prow, the stern, the sides and bottom bound a boat…. My picture must not make one feel that it bursts its boundaries. The framing cannot remedy," Marin said.[49] It was the arrival of his interest in frames within the picture, expressed through an understanding of his shortcomings. In this, he echoed an observation he made in 1910 about the limitations of media: "I am just beginning to learn the ways of etchings and now know that by biting you cannot make a good etching out of a bad drawing."[50] As no amount of etching can fix a bad drawing, no amount of framing can remedy an unbalanced composition. "[The frame maker George] Of is at work on what I call my secondary line of defense or inner frames or strips…. Figuring things out to the 32 of an inch is no joke but I want them to look right as I can make them," Marin wrote (see fig. 23).[51] By 1930, Marin would build these frames outward from the picture: "He has done a neat trick in framing a still-life of a squash in an arrangement of weathered strips picked off the beach at Cape Split…a frame that will have its place in present-day Americana as sure as collectors are collectors."[52] There was an international trend towards situating radical modernists in their local vernacular—a trend that Stieglitz embraced, not least when he named his new gallery "An American Place." Marin's American-ness hardly needed to be claimed—he lived nearly all his life within a few miles of his New Jersey birthplace, married his high school sweetheart, and lived the American dream to the greatest extent a painter of watercolors can. In planting his flag in his native soil, Marin joined an international modernist project, not only in visual arts but in literature and music as well: to explore the local vernacular as a sourcebook of modernist forms. Now the embrace of the frame served as a way to negotiate the world outside the picture plane, "because it fights," Marin wrote, "and that within it has got to put up such a fight that neither one gets the best of it."[53] Along with this revolutionary formal development, critics noted "a growing impatience with watercolor."[54] Privately, Marin strained against the limitations of the medium,[55] but his exhibitions were, one critic said, "full of daring transitions. The gamuts frequently progress in wild, quick leaps."[56] By 1925, critics wondered "whether Marin might not be flirting with the idea of abandoning watercolor for oil."[57] "He has been counseled or instigated by his admirers to try his hand at intellectual design," offered Thomas Craven."[58] One of Marin's "wild, quick leaps" was at hand. "A streak of something somber, savage, sinister, ran through all the work," mused Henry McBride. "Now he thunders—and people, as I said, have to watch out."[59] Battling stomach problems that would dog him for decades, Marin spent 1925 with his cousins Lyda and Retta Currey in the Berkshires.[60] Then came his first major exhibition outside of New York: the Sixth International Watercolor Exhibition at the Art Institute of Chicago, with thirty watercolors from Marin. Amid this tumult of success and struggle, his aunt Lelia, who had been a motherly spirit in his life, died. In 1927, he decamped for the White Mountains, where he found solace once more in the colossal. His friend the sculptor Gaston Lachaise executed a bust of Marin there, and upon returning to New

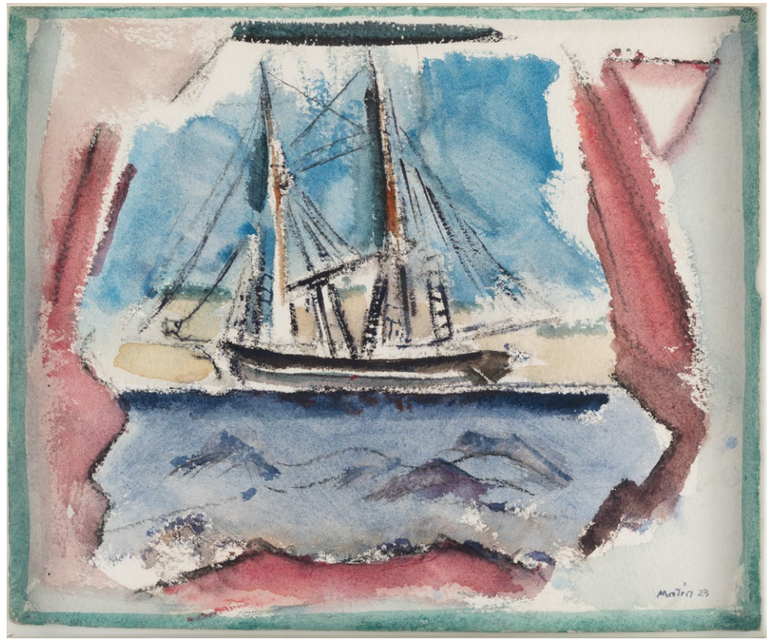


Fig. 22
John Marin, *Bare Poles, Two-Master, Maine*, 1923. Watercolor on paper, 13 × 15⅝ inches (33 × 39.7 cm)

Fig. 23
John Marin, *Back of Sparkill, New York*, 1925. Watercolor and charcoal on paper on artist's mount, 15½ × 19 inches (39.4 × 48.3 cm)

Fig. 24
John Marin, *Pinyon and Taos Mountain from the Rio Grande Valley*, 1929. Watercolor and charcoal on paper, 13¾ × 17 inches (34.9 × 43.2 cm)

Fig. 25
Milton Avery, *Red Rock Falls*, 1947. Oil on canvas, 33⅞ × 43⅞ inches (86 × 111.4 cm). Milwaukee Art Museum. Gift of Mrs. Harry Lynde Bradley, M1977.70

York, Marin opened a show at Edith Halpert's new Downtown Gallery.[61] The building that housed Stieglitz's Intimate Gallery was being torn down, so the elder dealer blessed Halpert's show—but he affirmed his commitment to making Marin his marquee exhibition when he next opened his doors.[62] Marin remarked in the Downtown Gallery catalogue on "considering the material side of today with its insistence: glass, metals, lights, buildings of all kinds for all kinds of purposes with all kinds of material."[63] "Absolutely architectonic," Edward Alden Jewell responded in the *Times*.[64,65] While Stieglitz cast about for a new space, Marin heeded the exhortations of Marsden Hartley, Georgia O'Keeffe, Paul Strand, and Mabel Dodge Luhan and headed to New Mexico. It was the most radical change of scenery the artist had undertaken, and much of his first summer there was spent learning how to see it. "Marin," his Taos friend, J. Ward Lockwood wrote, "I can recognize every place around the valley where you've done your paintings…they don't seem abstract to me." "Well," Marin replied, "they're not. That's just the way the places look to me. Particularly where the country is new I can't take any liberties with it at the start." He went on to describe his plans to incorporate his now-characteristic framing devices: "This winter I'll look at the things, maybe touch 'em up here and there, then make some mats and get exactly the right frame for each one before I take them to Stieglitz."[66] He determined to return to the Southwest the following summer, and when he did, he painted more in the studio, elaborating on the "abstraction" he had processed from the year before. *Pinyon and Taos Mountain from the Rio Grande Valley*, 1929 (fig. 24), typifies his bracing Southwestern output: the high desert emerges through an arid palette, with brush-handle incisions that would also appear in the later work of Milton Avery (see fig. 25).

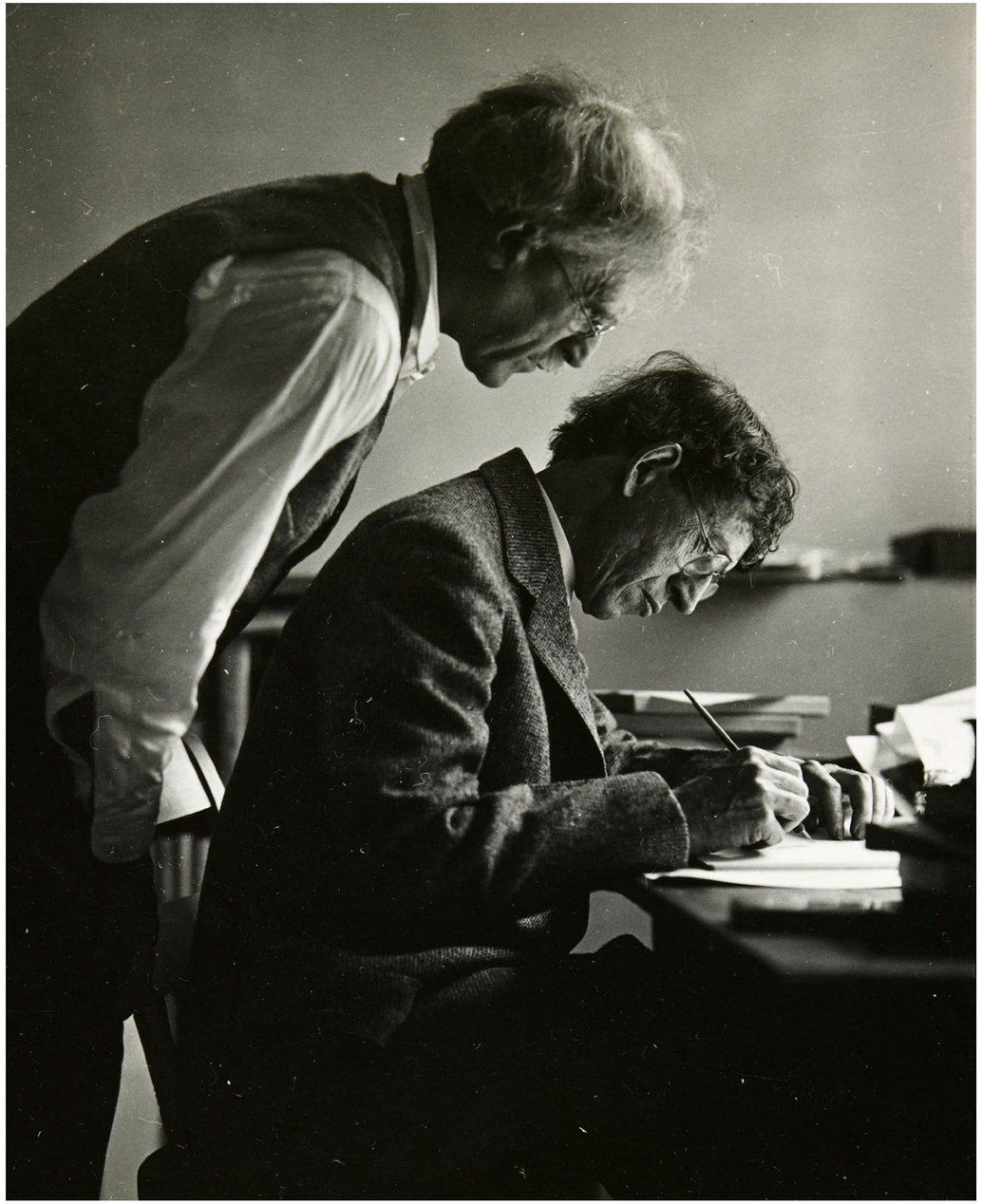


Fig. 26
Herbert J. Seligman, *Alfred Stieglitz and John Marin at An American Place*, 1931. Gelatin silver print, image size: 4 × 3 inches (10.2 × 7.6 cm); sheet size: 4¼ × 3¼ inches (10.8 × 8.3 cm). Minneapolis Institute of Art. The John R. Van Derlip Fund, 81.83

Fig. 27
John Marin, *Woolworth Building (The Dance)*, 1913. Etching, image size: 12¾ × 10⅜ inches (32.4 × 26.4 cm); sight size: 13⅜ × 11 inches (34 × 27.9 cm)

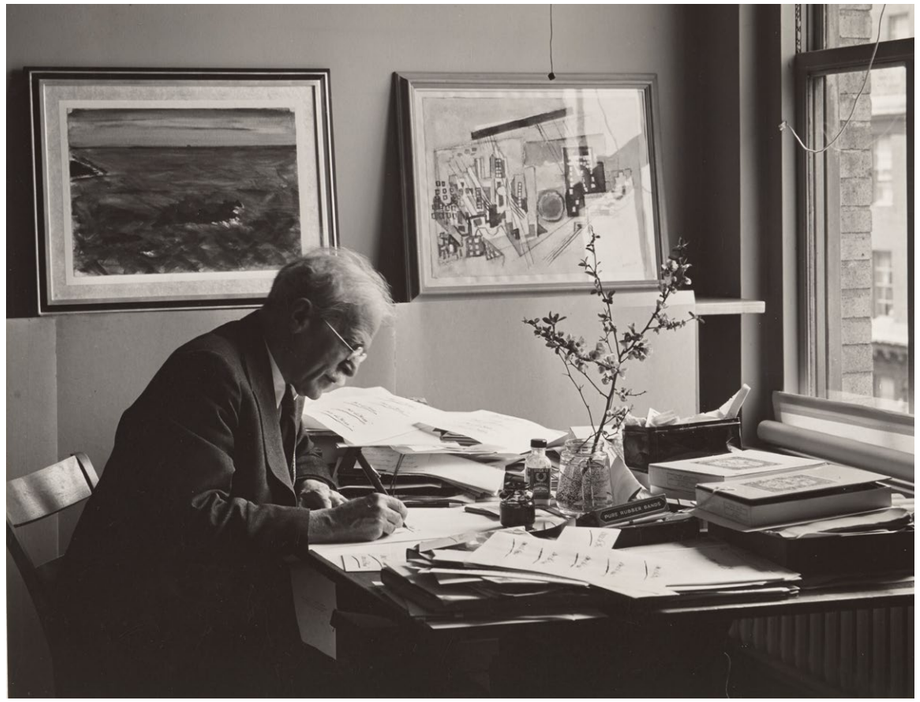
When Marin showed the work to Stieglitz, the dealer was thrilled—and though the artist mentioned his intent to return to New Mexico, he never did. He found too much to keep him busy in New York (see fig. 26), and while the city had been an object of fascination since his return from Europe in 1912, in the 1920s and early '30s it inspired an extraordinary spate of innovations. "Perhaps it is beyond the reach of the pictorial arts to capture the blazing electrical panorama," one reviewer observed of the teeming New York urban scene, "but if any man is entitled to try at it, it is John Marin."[67] The kinetic energy and upward thrust had been present in his prescient prints of the Woolworth Building (see fig. 27) and 1912 watercolors of the Brooklyn Bridge (see fig. 28), but now he marshalled super-saturated colors and radically interwoven compositions for dizzying effect. The radiant suns in *From the Bridge*, 1931 (fig. 29), *Street Movement, New York*, c. 1932 (fig. 30), and *Yellow Sun, New York City*, c. 1934 (fig. 31), balance the tumult and din of the buildings that enclose them, and in private letters Marin made these relationships explicit. He "constructed" his cities "pushing, pulling, sideways, downwards, upwards" to "frame" the countervailing forces of sun and citizen alike.[68]

Fig. 28
John Marin, *Brooklyn Bridge*, c. 1912. Watercolor and charcoal on paper, 18⅝ × 15⅝ inches (47.2 × 39.7 cm). Metropolitan Museum of Art. Alfred Stieglitz Collection, 1949, 49.70.105

Fig. 29
John Marin, *From the Bridge*, 1931. Watercolor on paper, 21¾ × 27 inches (55.2 × 68.6 cm)

Fig. 30
John Marin, *Street Movement, New York*, c. 1932. Gouache on paper, 24¼ × 20 inches (61.6 × 50.8 cm). Private collection

Fig. 31
John Marin, *Yellow Sun, New York City*, c. 1934. Oil on canvasboard, 17¾ × 13¾ inches (45.1 × 34.9 cm). The Jan T. and Marica Vilcek Collection, promised gift to the Vilcek Foundation



Back in New York, Marin was having a second intermedia leap. Stieglitz continued to show only watercolors, and Marin entrusted the distribution of his etchings to Weyhe Gallery,[69] but the artist returned to painting in oil, a medium that he said "builds itself up—moulds itself—piles itself up."[70] With oil came new subject matters: interiors, the circus, nude figures—"lusty" pictures, Marin called them, referring both to the medium and the message.[71] Of Marin's new work one reviewer said, "The painting is austere, passionate, strong, as majestic as the watercolors but some-how sterner. In this sense the new medium…has something to give the artist which the old did not; it may be the nuance of an emotion, the implied greater emotional depth of a richer surface and texture. It may be again that oils, making a new demand on Marin, have awakened new powers or called on powers which the water color idiom did not evoke."[72] Albert Eugene Gallatin shared this appreciation for Marin's awakened powers and bought one of his oil paintings for New York University. Marin's continued commercial success in both media enabled him to enlarge his studio in 1935. That year, E.M. Benson published *John Marin: The Man and His Work*, the first of two major biographies during the artist's life. Hot on its heels came a major show for Marin at the Museum of Modern Art in New York. When Ansel Adams photographed Stieglitz, whom he idolized, at work at An American Place that year, he presented the gallerist and photographer surrounded not by his own photos but by the watercolors of John Marin (fig. 32).

"They are the best oil landscapes he has done," one reviewer observed at the close of the decade. "He motored to New Jersey to make these documents of nature…at fortnightly intervals from March to July [of 1939]. It was really an inspiring conception."[73] On the heels of institutional success, Marin greeted the 1940s with growing acclaim as the "Monet…of the modern idiom"[74] (fig. 33).

Fig. 32
Ansel Adams, *Alfred Stieglitz at An American Place*, 1939–40. Gelatin silver print, image and sheet size: 6⅞ × 8⅞ inches (17.5 × 22.6 cm), mount size: 9⅞ × 11⅞ inches (25 × 30 cm). Philadelphia Art Museum. From the Collection of Dorothy Norman, 1968, 1968-68-45

Fig. 33
John Marin, *Spring* series, nos. 1–13, 1939. Oil on canvasboard, each: 12 × 16 inches (30.5 × 40.6 cm). Nos. 1–7, 9–12: private collection; Nos. 8 and 13: Zillman Art Museum, University of Maine

Fig. 33
John Marin, *Spring* series, nos. 1–13, 1939. Oil on canvasboard, each: 12 × 16 inches (30.5 × 40.6 cm). Nos. 1–7, 9–12: private collection; Nos. 8 and 13: Zillman Art Museum, University of Maine

Establishing himself as "a shouting spread-eagled American" [as Marin described himself in a letter to Alfred Stieglitz, as quoted in the *New York Times* in 1927] was part of a broader effort in the international vanguard to explore and embrace local vernaculars.

III. Late Work and Legacy, 1940–1953

"I have discovered it—this *perfection* is getting to be damned tiresome—not to be able to make a mistake now and then / Cusses and more cusses / *Doomed* / to singing and praising by my own beautiful river—nuts—Oh you One—please show me the way—the way to paint something—not quite a masterpiece," Marin wrote in a letter from Maine in August 1941.[75]

With his reputation as the preeminent American painter abundantly secured[76] by 1940 amid a "beautiful river" of watercolors that "can never go wrong"[77] (see figs. 34–35), Marin spent much of the next decade in a happy immersion in "the heavier medium" of oils. The Saint Louis Art Museum understood: in a State Department auction in 1942, the museum bid an impressive $10,000 for Marin's 1940 oil painting *Seascape* (fig. 36), while the critics marveled at the artist's refusal to sit back on his laurels, even well into his seventh decade. "Loneliness had been thoughtfully transformed into solitude,"[78] Marin's biographer MacKinley Helm wrote of the artist; whether lonely or simply solitary, Marin's last years were marked by his alone-ness. On February 12 of 1945, his wife died. The following year, Marin, age 75, had a heart attack. His convalescence was lengthy, and when Alfred Stieglitz died on July 13 of 1946, Marin was unable to attend the funeral. Illness and grief were a part of this last act, but not its stars. Marin never lost whatever it was that Henry McBride referred to when he wrote that "Marin is a sport"—and the world rose to greet the late work.

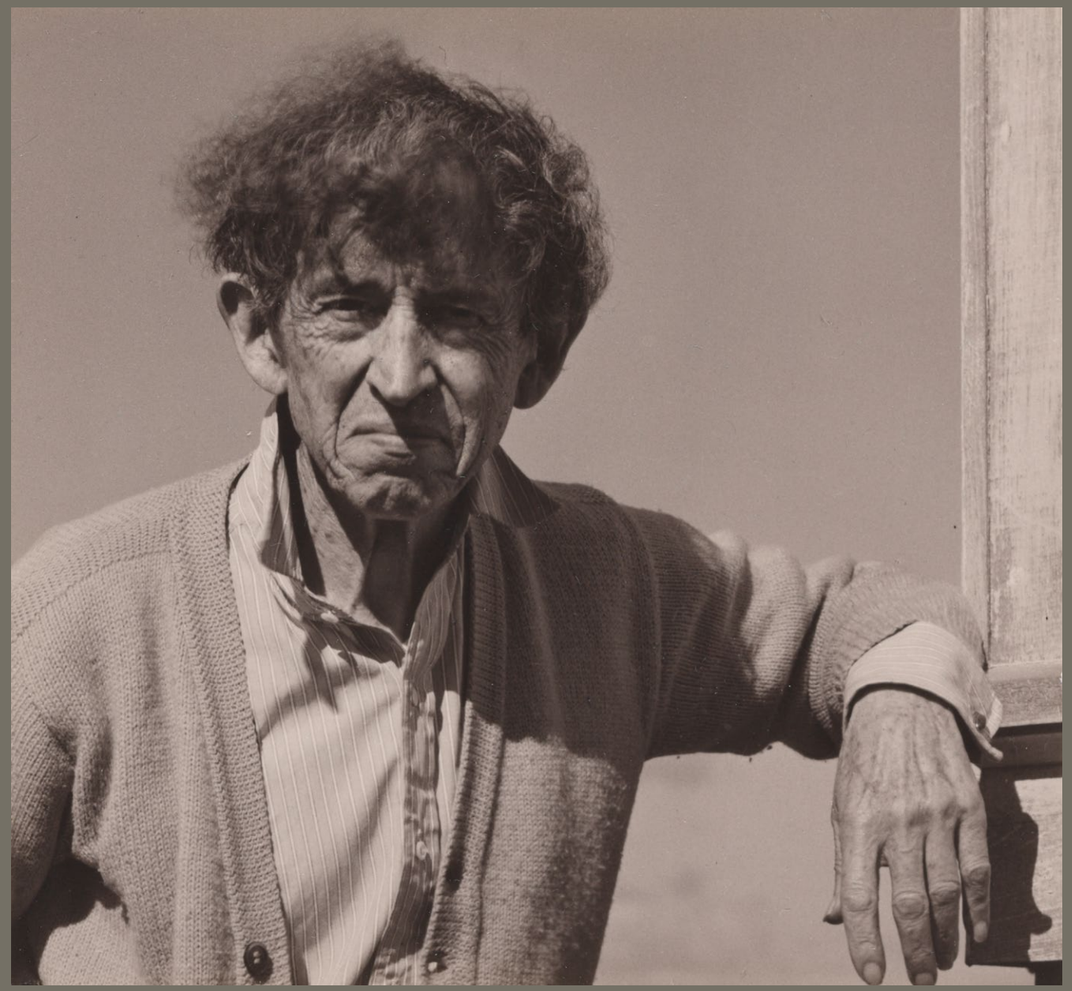


Fig. 34
Paul Strand, *John Marin*, 1945. Gelatin silver print, image size: 5⅜ × 5¾ inches (13.7 × 14.6 cm). National Portrait Gallery, Smithsonian Institution. NPG.87.209

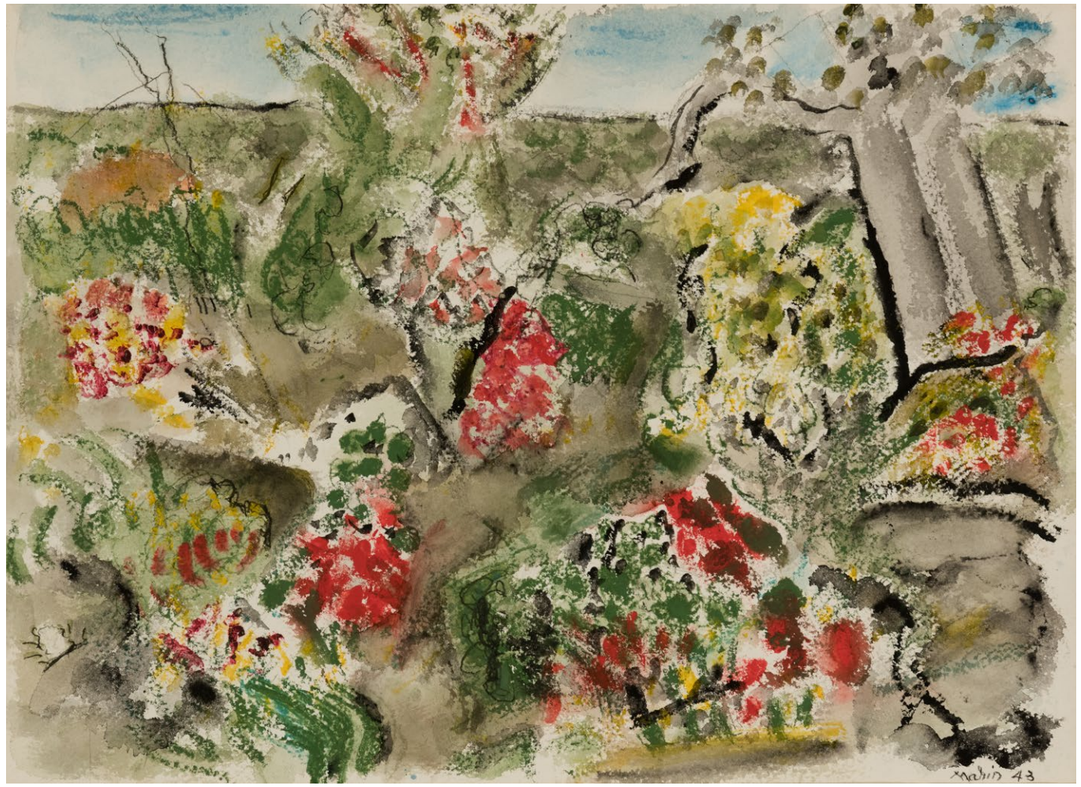


Fig. 35
John Marin, *Autumn Foliage, Northern New Jersey*, 1943. Watercolor on paper, 15¼ × 20½ inches (38.7 × 52.1 cm). Private collection, Chatham, Massachusetts

Fig. 36
John Marin, *Seascape*, 1940. Oil on canvas, framed: 23½ × 30 inches (59.7 × 76.2 cm). The Jule Museum at Auburn University. Advancing American Art Collection, 1948.1

In Stieglitz's loss, Marin was joined more tightly than ever to O'Keeffe (see fig. 37). The two had renewed their friendship of a decade during Marin's trip to the Southwest in 1929, and now it fell to O'Keeffe and Marin to settle the dealer's affairs. Always Stieglitz's best-selling artists, neither hurt for exhibition opportunities once he was gone; Paul Rosenberg and Charles Daniel, for instance, wooed Marin.[79] Instead, however, Marin and O'Keeffe took over the lease of An American Place, with help from Dorothy Norman. Marin and his son hung the gallery's exhibitions until the lease ended in 1950. Beyond these duties as an art handler, Marin was thrust into a role new to him: he was now his own dealer—his own promoter.

While O'Keeffe's navigation of the years immediately following her husband's death can be understood in terms of emerging from his shadow, Marin is better understood as the beneficiary of Stieglitz's dedicated promotion. Their relationship, unsurprisingly, was nothing like the domineering and jealous one between Stieglitz and O'Keeffe, but Stieglitz's death inarguably set off a cascade of victories for Marin. His legacy blossomed, just as his work delivered on the promises that critics had for decades divined beneath the surface. "To consider the flavor of his work as wholly predating Abstract Expressionism, as is usually done, is inaccurate," *ArtForum* observed later.[80] In 1947, Marin returned to a notion he had developed in 1917, now resonant with AbEx plasticity: "Using paint as paint is different from using paint to paint a picture. I'm calling my pictures this year 'Movements in Paint' and not movements of boat, sea, or sky, because…I am representing paint first of all, and not the motif primarily."[81] These late-period *Movements* shared the all-over

Fig. 37
Alfred Stieglitz and Georgia O'Keeffe at An American Place in front of *Sea and Gulls* by John Marin, 1942

Fig. 38
John Marin, *Movement in Greys and Yellows*, 1946. Oil on canvas, 22 × 28 inches (55.9 × 71.1 cm)

composition concerns of Marin's junior colleagues in the New York School, energizing the entire picture plane with un-hierarchied gesture. The black sun of *Movement in Greys and Yellows*, 1946 (fig. 38), is but one moment that vies for our attention in a writhing picture plane that feels no less big than its upscaled contemporaries by Willem de Kooning, Jackson Pollock, and Robert Motherwell.

The next year, 1947, proved to be one of institutional plaudits for the septuagenarian Marin (see fig. 39), even as he continued to innovate in the studio. Marin's second major museum retrospective opened at the Phillips Collection in Washington, D.C., and traveled to the Walker Art Center in Minneapolis and the Institute of Modern Art in Boston. Helm wrote the catalogue, portions of which were first published in *The Atlantic.* In the 1970 Marin catalogue raisonné, Sheldon Reich would offer numerous corrections to the fabulistic Helm, but as a piece of promotion, Helm's work on Marin supported his dramatic rise from darling of a dedicated following to household name. By the following year, *Look Magazine*,[82] through a panel of American museum directors, curators, and critics, had named Marin the best artist in the country. Clement Greenberg affirmed this sentiment in a 1948 article on Pollock, arguing that the Abstract Expressionist "might well challenge John Marin and become the great American painter."[83] Critical and popular praise was attended by the embrace of Marinian ideas by the rising generation of Abstract Expressionists, most literally transmitted by Hans Hofmann (see fig. 40). In *Search for the Real,* Hofmann's influential tome of 1948, he echoed Marin's own words from 1913: "The function of *push and pull*…contains the secret of Michelangelo's monumentality or of Rembrandt's universality. At the end of his life and at the height of his capacity, Cézanne understood color as a force of *push and pull*."[84]

Fig. 39
Arnold Newman, *Untitled (John Marin)*, 1947. Gelatin silver print. Colby College. Gift of Norma B. Marin, 312:2008

Fig. 40
Hans Hofmann, *Deep Within the Ravine*, 1965. Oil on canvas, 84⅛ × 60⅛ inches (213.7 × 152.7 cm). Metropolitan Museum of Art. Bequest of Renate Hofmann, 1992, 1996.440.3

Edward Alden Jewell had idly mused, in 1943: "I wish that someday Mr. Stieglitz would select and show what he considers the twenty best Marins, regardless of period. It would be a very interesting experience."[85] Little did Jewell know, but Stieglitz had effectively done just that: the dealer had selected for himself an exemplar collection of Marins throughout his decades of association with the artist (see fig. 41). This collection didn't see the walls of a gallery in Stieglitz's lifetime, but in 1949, Georgia O'Keeffe announced the distribution of the Alfred Stieglitz collection (including the Marins) to five major museums. Jewell's dream came true. Though Marin had long been well collected, the settlement of the Stieglitz collection was a windfall of museum placement for the artist (see fig. 28).

In 1949, Dorothy Norman edited a book of Marin's letters and writings, expanding upon a chapbook printed by An American Place decades prior. In 1950, Marin received honorary degrees from Yale and the University of Maine, while the State Museum in Trenton honored him as a "recognized master in his own time."[86] But perhaps the highest podium Marin ascended that year was his retrospective at the American Pavilion of the 1950 Venice Biennale.[87] Here Marin was foregrounded as the master of American modernism (see figs. 42–43), supported in smaller galleries by the works of a group of American artists from the next generation including Pollock and de Kooning (see fig. 44). "Marin was the American painter we most admired," Elaine de Kooning later recalled, speaking on behalf of herself as a critic and on behalf of her husband Willem.[88] The sentiment was broadly shared by the

Fig. 41
Installation view of four works by John Marin owned by Alfred Stieglitz, in the exhibition *Alfred Stieglitz Exhibition: His Collection*, Museum of Modern Art, New York, June 10–August 31, 1947. Photographic Archive. Museum of Modern Art Archives, New York. IN351b.1

Fig. 42
John Marin, *Deep-Sea Trawlers, Maine, No. 1*, 1932. Watercolor on paper, 15½ × 23¾ inches (39.4 × 60.3 cm)

Fig. 43
John Marin, *Sea with Red Sky*, 1937. Oil on canvas in the artist's hand-painted frame, 24⅝ × 30⅞ inches (62.5 × 78.4 cm)

generation of Abstract Expressionists: "If it is not beyond all doubt that [Marin] is the best painter alive in America at this moment," Clement Greenberg wrote, "he assuredly has to be taken into consideration when we ask who is."[89]

An American Place's Marin exhibitions were devoted, as if suddenly unstopped from curatorial constraint, to his recent work in oils. In Marin's final show there, the *Weehawken Sequence* (fig. 17) was revealed, validating his legacy as a prime mover in modernism.[90] A few months later, he joined the Downtown Gallery stable with a solo exhibition that ran September 12 to 23—attended thereafter by a semi-permanent side gallery devoted to Marin's work alone.[91] This "informal and intimate place where a retrospective selection of oils and watercolors by America's leading contemporary artist may always be seen" remained through the end of the artist's life.[92] The following year, Marin made his debut in Japan, with a small exhibition in Tokyo.[93] After years of steady advance, he was suddenly everywhere, in depth and excellence—and he was producing arguably the best work of his career.

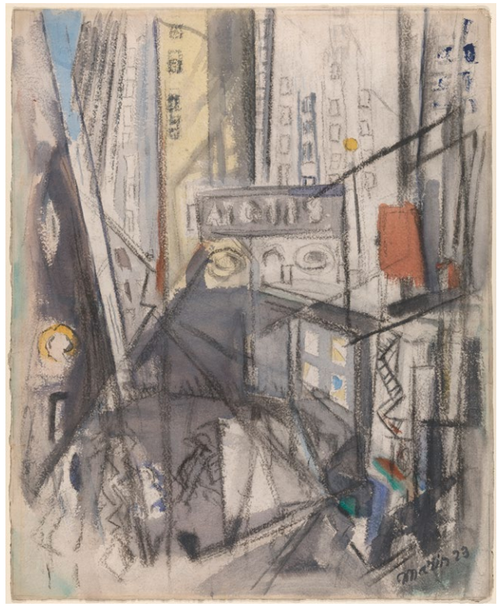
Much like his near-perfect contemporary Henri Matisse, Marin was bedridden by health problems late in life and forced by circumstances to consider new techniques. While Matisse innovated the cut-out, Marin began using syringes to splash paint—a tactic that returned his line quality to his spidery calligraphy of 1917 and anticipated the theory of Action Painting that Harold Rosenberg would publish in 1952.[94] "As for painting," Marin wrote in 1943, "I've given that up—I just tie a brush to my fingers and let that old silly brush do the painting."[95]

Marin's mastery wasn't confined to the picture-plane for, as he wrote in 1951, "Through failures…partial successes and difficulties…I will insist that the frame should play with and be part of the picture."[96] The frames-within-frames of past decades had grown outward as he painted and carved his own idiosyncratic frames, now taking into his own hands the insistence that "the frame must be part of the picture; see what it does" (see fig. 45).[97] "Marin's work at rounding 80 has

Fig. 44
Willem de Kooning, *Excavation*, 1950. Oil on canvas, 81 × 100¼ inches (205.7 × 254.6 cm). Art Institute of Chicago. Mr. and Mrs. Frank G. Logan Purchase Prize Fund; purchased with funds provided by Edgar J. Kaufmann, Jr. and Mr. and Mrs. Noah Goldowsky, 1952.1

Fig. 45
John Marin, *Sea in Red, Version I*, 1948. Oil on canvas, 22 × 28 inches (55.9 × 71.1 cm)

Fig. 46
John Marin, *Centerville, Maine*, 1952. Oil on canvas laid down on panel, 13½ × 17 inches (34.3 × 43.2 cm). Private collection



all the verve of twenty or thirty years ago and an uncanny knowing that grows with the years," the *New York Times* wrote in 1949.[98] The artist had integrated the youthful energy of his watercolors to his work across all media, placing him as an elder statesman of post-war vanguard painting (see fig. 46).

"Think what it has meant, Mr. Marin," Helm recalled saying to the painter, at their last interview. "Think what it mounts up to to have been painting past eighty and getting better and better." Marin, who so abjured the notion of influence, even of progress in his work, "shook his head slowly." Was he inheritor of Maine from Homer, of brooding browns from Rembrandt,[99] of the etching from Whistler, of Venice from Sargent? Was Marin the godfather of action painting, an American analog to Henri Matisse,[100] a "transplanting of Cézanne's energetic monumentality to the New England landscape"?[101] All of these, and more—but Marin's statement was the work itself. "Nurse," Helm recalled Marin saying. "Please bring us some whiskey."[102] Marin died on October 1, 1953, with a funeral in Cliffside Park, New Jersey, the following week. Memorial exhibitions, tributes, and eulogies reiterated the profundity of Marin's success beyond the mastery of the modern watercolor and the liberation of the canvas, as an artist among the few to set the course of postwar art. Henri Matisse died the following year, and two years later, Jackson Pollock. Scouring New York in 1956 for the archetypal American modernist, the Tate demurred at a canvas by the recently deceased Action Painter, opting instead for a 1923 John Marin (fig. 47).[103]

Fig. 47
John Marin, *Downtown, New York*, 1923. Watercolor on paper, 26¾ × 21¾ inches (67.9 × 55.2 cm). Tate, London. Purchased out of a sum of money made available from the Bruern Foundation 1956, T00080

Endnotes

1. Quoted in "Notes (Autobiographical)," in Ruth Fine, *John Marin*, New York: Abbeville Press, 1990, pp. 23–24.
2. Quoted in Fine, *John Marin*, p. 24.
3. Fine identifies Marin's earliest dated drawing as a Catskill Mountain scene from 1886. Fine, *John Marin*, p. 289.
4. Sheldon Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, vol. I. Tucson: University of Arizona Press, 1970, p. 3.
5. E.M. Benson, 1936, as quoted in Reich, *John Marin*, p. 218.
6. MacKinley Helm, *John Marin Memorial Exhibition*, New York: Whitney Museum of American Art, 1956, p. 5.
7. Fine, *John Marin*, p. 109.
8. It's not clear how eager the artist was to join his stepbrother in Paris, but it was a painful departure for his aunts. "[John has had letters from both his father and Charles telling him that he ought not to wait later on account of getting started at his work and it is hard to get a studio later in the season…. He expects to live in his studio and therefore ought to be provided with many comforts and Mrs. M. says with bedding…. John does not seem very enthusiastic about going away. I suppose he realizes more and more how he shall miss the comforts of home. He has secured his stateroom for Sept. 9 but he keeps putting off getting his trunk and the things he needs to put into it. I try not to think about him going away." Jennie Currey, as quoted in Fine, *John Marin*, p. 28.
9. At 3 Rue Campagne Première; Reich, *John Marin*, p. 15.
10. "Bittinger's interest in etching was waning, and soon after Marin arrived, his stepbrother helped equip him with a press and all the materials necessary to start making prints." Fine, *John Marin*, p. 32.
11. Bittinger also introduced his stepbrother to George C. Aid, an American etcher in the same building, who in turn introduced Marin to two dealers, Louis Katz and Albert Rouillier of Chicago, who would prove instrumental in marketing his prints in the United States. Fine, *John Marin*, p. 72.
12. Helm reports that "Marin's first income came from sales, thirty dollars for thirty small *Wanderjahr* drawings, went into an English edition of the work of Maxime Lalanne, a conservative French landscape engraver whom Marin also admired." Helm, *John Marin Memorial Exhibition*, p. 5.
13. Marin nonetheless was intent on fulfilling his father's concerns, planning a trip to London to find a dealer there (unsuccessfully) and lamenting privately the difficulty with which he made connections in the trade in Paris.
14. "Amsterdam is the spot for etchings," the younger Marin reported. "The streets have bricked pavement somewhat like Philadelphia…of course I saw…an important Whistler." Quoted in Fine, *John Marin*, p. 36.
15. Helm, *John Marin Memorial Exhibition*, p. 5. Helm also observes that "he…discovered Charles Meryon, a French engraver who, like Whistler, left lots of things out of his plates in his play for subtle design and soft atmosphere."
16. In the January 1908 issue of *L'Art decoratif*, Charles Saunier's article "John Marin: Peintre-Graveur" appears—the first review of Marin, notably as a printmaker. Fine, *John Marin*, p. 290.
17. Reich, *John Marin*, p. 16.
18. Reich, *John Marin*, p. 32. Stieglitz visited Marin's studio in Paris in June 1909, according to Fine, *John Marin*, p. 290.
19. Fine, *John Marin*, p. 46, n25: Seligman, "Friend Recalls Life of John Marin," p. A5.
20. This intermedia innovation recured for Marin when, as Abraham Davidson argued compellingly in *ArtForum*, his oil painting concerns fused with those of his watercoloring in the late works, in a way that resonates (at least) with Abstract Expressionism. Davidson, "John Marin: Dynamism Codified," *ArtForum*, April 1971, p. 38.
21. They resemble Maurice Prendergast in their despatialized treatment of surface, although Prendergast was not in Europe during Marin's time there, Reich notes. Reich, *John Marin*, pp. 24–25.
22. Another anonymous critic responded to the first domestic offering of Marin's watercolors: "These broad yet delicate things, in which there is the spirit of Whistler and a color that is pure, original, vivacious and subtle, will be famous." "Art Notes Here and There," *New York Times,* May 2, 1909).
23. James Huneker, quoted in Reich, *John Marin*, p. 33.
24. "He tried to symbol forth these visions of invisible reality, swirling, thrusting, soaring, tottering around him. But it was not until he had spent a summer in the Tyrol, communing with the colossal, but comparatively stable, phenomena of mountains, forests and valleys that he began to find himself and learn how to control the magnitude of his impressions." Charles Caffin, *New York American*, January 27, 1913; reprinted in *Camera Work*, no. 48, October 1916, p. 37, and quoted in Fine, *John Marin*, p. 84.
25. Reich, *John Marin*, p. 48.
26. The dyad was completed in the prints as well: that year, Kennedy and Co. showed *Etchings*—33 European subjects. This is an important turning point for the prints: from 1911 to 1931, images of New York City dominated Marin's printmaking. Harper Montgomery, *John Marin: An American Modernist in Abby Aldrich Rockefeller's Collection*. New York: Museum of Modern Art, 1999.
27. Fine, *John Marin*, p. 291.
28. Fine, *John Marin*, p. 291.
29. As quoted in Reich, *John Marin*, p. 55.
30. The 291 show, with 28 works in oil and watercolor, closed February 15, 1913 (Reich, *John Marin*, p. 54); the Armory Show, February 17–March 15, included ten watercolors by Marin (Fine, *John Marin*, p. 291).
31. According to Jennie Currey. Fine, *John Marin*, p. 169.
32. NB: The artist shared his name with his father, who was addressed in family correspondence as "John Marin Sr.," but that practice was abandoned by the time of the artist's son's birth. So though both the artist and his son were addressed as "John Marin Jr." at points in their lives, this essay follows the conventions of the literature in addressing the artist simply as "John Marin" and his son as "John Marin Jr."
33. Decades later, Georgia O'Keeffe recalled seeing a show of Marin's watercolors: "Watercolor as a medium handled as no other American has handled it…. Stieglitz had made enough for Marin to carry him through the year, and when Marin returned [to New York] in the fall he told Stieglitz he had bought an island in Maine so he had no money left for the year ahead. Stieglitz was quite upset as he was desperate to know how he could again get enough to carry Marin through another year. He told me all this—both of us standing with no place to sit. I was facing the back of a door with a small blue crayon drawing hanging on it. I was listening to his sad tale about Marin, but was constantly looking at this abstract blue crayon drawing—and vaguely thinking in the back of my head, 'If Marin can live by making drawings like this—maybe I can get along with the odd drawings I have been making.'" O'Keeffe, letter to Anita Pollitzer, October 1915, quoted in Ann Prentice Wagner, "Living on Paper: Georgia O'Keeffe and the Culture of Drawing and Watercolor in the Stieglitz Circle," PhD dissertation, University of Maryland, College Park, 2005, p. 66.
34. Fine, *John Marin*, p. 292.
35. Quoted in Fine, *John Marin*, p. 173.
36. Marin described himself thus in a letter to Stieglitz, quoted in "On View in the New York Galleries," *New York Times*, November 13, 1927.
37. "I like Paris, too, but I think the time has come when it is no longer necessary for a first-rate American to go there," Henry McBride said in 1921. Quoted in Reich, *John Marin*, p. 136. Paul Strand said of Marin: "His work attests to an unusual recognition on his part that he is rooted in this American continent." Quoted in Reich, *John Marin*, p. 136. Henry Miller described Marin as "*the* American painter…our link with the world we seem so fatuously eager to repudiate." Miller, "Stieglitz and Marin," in *The Air-Conditioned Nightmare: Henry Miller*, New York: New Directions, 1945, p. 277
38. *The Forum Exhibition* ran from March 13 to 28 in 1916. Fine, *John Marin*, p. 291.
39. Reich, *John Marin*, p. 112.
40. Fine, *John Marin*, p. 58.
41. Quoted in Fine, *John Marin*, p. 177.
42. Quoted in Reich, *John Marin*, p. 119.
43. Paul Rosenfeld in 1921, quoted in Fine, *John Marin*, p. 191.
44. Miller, "Stieglitz and Marin," p. 277.
45. Gallatin gave a watercolor from Delaware Country to the Met—the first Marin in a museum collection (Fine, *John Marin*, p. 291). Gallatin's support for Marin makes sense; in 1907 he published a book on James McNeill Whistler (with digressions on Childe Hassam and Everett Shinn) in which he proclaimed that Whistler was the greatest of all geniuses, far surpassing Degas.
46. Thomas Craven, "John Marin," *Shadowland*, no. 5 (October 1921).
47. This followed Stieglitz's auction/show at Anderson Galleries on February 23, in which Marin was included among the 400 lots.
48. Quoted in Reich, *John Marin*, p. 141.
49. Quoted in Fine, *John Marin*, p. 207.
50. Quoted in Fine, *John Marin*, p. 67.
51. Quoted in Charles Pietraschewski and Christine Conniff-O'Shea, "Part of the Picture: The Power of the Frame in John Marin's Watercolors," in *John Marin's Watercolors: A Medium for Modernism*, Martha Tedeschi, Kristi Dahm, and Ruth Fine, eds., Chicago: Art Institute of Chicago, 2010, p. 71.
52. Ralph Flint, "John Marin Blazes New Trails," *New York Sun*, January 16, 1937, pp. 6–16.
53. Quoted in Fine, *John Marin*, pp. 201–202.
54. Fine, *John Marin*, p. 194.
55. Reich, *John Marin*, p. 150.
56. Paul Rosenfeld, "The Marin Show," *New Republic*, February 26, 1930, p. 49.
57. Fine, *John Marin*, 197.
58. Thomas Craven, quoted in Reich, *John Marin*, p. 153.
59. Henry McBride, "A Prediction on Marin," *New York Herald,* March 11, 1923.
60. Reich, *John Marin*, 163.
61. Fine, *John Marin*, p. 292.
62. November–December 1928.
63. *Creative Art*, quoted in Reich, *John Marin*, p. 174.
64. Reich, *John Marin*, p. 180.
65. Davidson weighs in, citing Marin's remark: "Marin's modification of the Cubist esthetic into a means of transcribing hidden forces and dynamisms sometimes suggests the approach of a builder pretesting for weights and counterweights. In a passage not as publicized as some of the others, Marin, in describing his own picture-building process, observed: 'Too, it comes to me as something in which I am curiously interested. I refer to weight balances. As my body exerts a downward pressure on the floor, the floor in turn exerts an upward pressure on my body. Too, the pressure of the air against my body, my body against the air, all this I have to recognize when building the picture.'" Davidson, "John Marin: Dynamism Codified," p. 39.
66. Reich, *John Marin*, pp. 183–184.
67. Ralph Flint, "Marin Exhibits New Landscapes Done in Taos," *Artnews*, no. 29, November 8, 1930, p. 5.
68. "The Living Architecture of the Future," *New York American*, February 16, 1913, p. 4.
69. Fine, *John Marin*, p. 292.
70. Reich, *John Marin*, p. 198.
71. Reich, *John Marin*, p. 198.
72. *Springfield Republican* 1933 review, quoted in Reich, *John Marin*, p. 202.
73. J.W.L., "J. Marin's Best Paintings in Oil to Date," *Artnews*, no. 38, December 30, 1939, p. 12.
74. J.W.L., "J. Marin's Best Paintings in Oil to Date," *Artnews*, no. 38, December 30, 1939, p. 12.
75. Letter from John Marin, August 10, 1941.
76. As an éminence grise, he was asked to jury a 1940 Smithsonian Institution exhibition in Louisiana, a 1941 Syracuse exhibition under aegis of National Gallery of Art, and PAFA's 35th watercolor exhibition. In his next group show at Stieglitz's gallery, Marin hung alongside Picasso; his induction to the National Institute of Arts and Letters followed. Fine, *John Marin*, p. 294).
77. Howard Devree, "Artists of Vision," *New York Times*, December 24, 1949.
78. Helm, *John Marin Memorial Exhibition*, p. 2.
79. Daniel was by then working for M. Knoedler & Co. Fine, *John Marin*, p. 295.
80. Davidson, "John Marin: Dynamism Codified," p. 41.
81. Quoted in Davidson, "John Marin: Dynamism Codified," p. 40.
82. *Look Magazine*, February 3, 1948.
83. Frank O'Hara, *Jackson Pollock*, George Braziller, New York: 1959, p. 116.
84. Hans Hofmann, *Search for the Real and Other Essays*, Andover, MA: Addison Gallery of American Art, 1948, p. 51.
85. Edward Alden Jewell, "This, That, and the Other," *New York Times*, November 7, 1943.
86. Reich, *John Marin*, p. 228.
87. Duncan Phillips, *Venice Biennale 1950 Stati Uniti*, New York: 1950, pp. 375–381.
88. "In 1986, while working on an exhibition exclusively devoted to Marin's oil paintings, I called Elaine de Kooning and asked about her and her husband Willem's response to Marin's paintings of the 1940s." Meredith Ward, *John Marin: The Weehawken Sequence*, New York: Meredith Ward Fine Art, 2011, p. 13.
89. Clement Greenberg, "Review of an Exhibition of John Marin," *The Nation*, December 25, 1948.
90. Fine, *John Marin*, p. 295.
91. Fine, *John Marin*, p. 295.
92. Downtown Gallery press release, quoted in Fine, *John Marin*, p. 16, n10.
93. Fine, *John Marin*, p. 297.
94. Prostate problems hospitalized Marin in 1951, during which time he experimented with syringes to draw the view from his window, according to Fine, *John Marin*, p. 297. Harold Rosenberg's coinage of the term "Action Painting" dates to his 1952 article "The American Action Painters" in *Art News*, January 1952, p. 49, in which Rosenberg abjures the modern artist from working from sketches—a practice Marin had abandoned in the early 1900s.
95. Reich, *John Marin*, p. 236.
96. Quoted in Pietraschewski and Conniff-O'Shea, "Part of the Picture," p. 77.
97. Pietraschewski and Conniff-O'Shea, "Part of the Picture," p. 77.
98. Howard Devree, "Artists of Vision," *New York Times*, December 24, 1949.
99. "I take off my hat to the Old Masters, but if anyone asks me, have I seen a real painting, I wonder. They used paint. But what I am looking for is a painting by one who loved paint itself." Quoted in Fine, *John Marin*, p. 76.
100. Reich points out that Marin was "almost exact contemporary of Matisse." Reich, *John Marin*, p. 1. The anecdote of a bedridden Marin experimenting with syringes resonates particularly well with Matisse's own time inventing the cut-outs from his sickbed in Nice. The comparison was levied especially early in Marin's career, as in the *New York Times* review "To Sir Art Circles Here: Disciples of the Matisse Movement Expect to Cause Sensation," January 16, 1910, which stated: "John Marin, Alfred Maurer, Edward Steichen, and several others have gone to New York to show their works, some of which have made even Paris Gasp. Hope was strong a few weeks ago among the junior artists that a lively controversy over the ideas originally attributed to Matisse might be stirred up on the other side of the water, and ears are still strained in that direction for the first sounds of the expected tumult."
101. "Marin's work springs originally from transplanting of Cézanne's energetic monumentality to the New England landscape." Louis Finkelstein, "Marin and de Kooning," *Magazine of Art* 43, no. 6, October 1950, p. 303.
102. Helm, *John Marin Memorial Exhibition*.
103. Ben Luke, "Museums and the Art Trade: Dangerous Liaisons?" *Art Newspaper*, March 31, 2016

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