

**Excerpts from Some Historical Documents
about Louise Lawler, Emily and Burton Tremaine
and The Tremaine Collection,
Arranged by Andrea Miller-Keller**

or

"You're going to love the thermostat next to the Miro."

Painting Toward Architecture/The Miller Company Collection of Abstract Art, 1948 (New York: Duell, Sloan and Pearce). Acknowledgments by Emily Hall Tremaine, Art Director, The Miller Company; Foreword by Alfred H. Barr, Jr.; Text by Henry-Russell Hitchcock. (Copyright, 1948, The Miller Company, Meriden, Connecticut)

[Founded in 1844, the enterprise "Joel Miller and Son" initially manufactured candle holders, lamp screws, and candle springs but soon turned to producing copper base alloys to support the manufacturing end of the lighting industry. In 1924, the Tremaine family acquired the company and changed the mill division of the company, now known as "The Miller Company," to a non-captive mill, supplying specialty copper strip to mostly United States manufacturers.]

*The Miller Company Collection of Abstract Art
has been assembled to illustrate with original examples:*

*Abstract painting of the 20th century
which has influenced the development of modern architecture.*

*Contemporary abstract painting
And sculpture of potential value to contemporary architects.*

Lighting, to the modern architect, is no longer an accessory but a major structural element designed into the building from the first. The Miller Company, as manufacturers of lighting equipment, in the design problems of modern architecture has led them to bring together and circulate nationally these works of art; some of which are of historical importance for the part they have already played, and all of which we hope may prove suggestive to contemporary architectural designers.

Burton G. Tremaine, jr. [later he used Sr.]
President

Meteor Crater, AZ, owned by Mr. and Mrs. Tremaine

Designed: Frank Lloyd Wright, 1948 (unbuilt).

Location: Meteor Crater, AZ.

Client: Mr. & Mrs. Burton Tremaine.

Description: Resort and inn with restaurant, shops and a service station to sit on the rim of Meteor Crater along Route 66. Not wanting to disturb the rim of the crater by leveling the area for a building, or to prop up structure on posts, Wright designed the building in a series of terraced levels embracing the natural slope. The roof line would slope from the lowest to the top level where the main dining area and the lounge would overlook the crater. From one side of the top level, visitors could go up a tower for a more expansive view, or take an inclined elevator, which Wright called an "inclinor" down the crater wall for access to the bottom of the crater itself. Building materials were designed to blend with the natural terrain rather than to contrast with it....

In the Arts: Critics' Choices, December 12, 1982, The New York Times by Andy Grundberg

PHOTOGRAPHY: Walk into Metro Pictures at 169 Mercer Street this week and you'll see what looks to be a group show of the gallery's *à la mode* artists—Robert Longo, Cindy Sherman, Laurie Simmons, *et al.* Yet, this is, believe it or not, a one-artist show. The artist, Louise Lawler, simply prefers to function here more as a curator than as a creator of images.

Venturing further into the gallery will bring you to photographs that Miss Lawler has taken herself, but even these depend on someone else's imagery. They are of two sorts: for some she has gone into museums, corporate offices and private homes and documented the art displays she found there; for the rest, she has made her own arrangements, for the purpose of photographing them. Obviously such an approach partakes of the latest fashion in art photography—i.e., "appropriation"—but Miss Lawler's arrangements of pictures and pictures of arrangements are also about selectivity as an esthetic act, and about how context shapes esthetic response.

Miss Lawler's best demonstration of these themes is the series of photographs of her own arrangements of others' art works. She combines, rebus-like, some Edward Weston nudes, an Eliot Porter landscape, prints by Pop artists Andy Warhol and Roy Lichtenstein and a text piece by language artist Jenny Holzer, among others. (Actually, I'm told, the Weston and Porter photographs are the work of Sherrie Levine – appropriated from the appropriator as it were.) From one photograph to the next, these images change positions or are replaced by fresh candidates. The combinations are surprising and frequently delightful, with a logic that seems purely visual. Of all the appropriative imagery generated so far, this seems the most accessible and (excuse the word) fun.

A letter from LL to AMK, [n.d., fall 1983]

Andrea,

O well, it didn't really sound like we were going to be able to sit with a cup of tea and get a lot done...and we will have an opportunity to talk in Madison [the Tremaine's home in CT, where LL spent a day taking photographs of their collection]...

I can lend you *Anti-Aesthetic* next week. It is one of those books that everybody having anything to do with post-modernism has read. Actually it is about the only one of the books I've read, even though I know I should and am in the middle of a situation where it would be almost spoonfed...I'm just somehow resistant. To be honest, the last books I read were *Jane Eyre* and *Bouvard and Pucuchet* (Flaubert). I've enclosed the birdcalls again because I was thinking it would make a good front page for the [MATRIX] notebook pages. Preferably in two colors which is probably not possible, so then two type forms (like the Nova Scotia poster). The part of the name I do as a bird call is in red or bold... I would also like to put it on the wall in MATRIX.

I took a slide of the wall label for *The Holy Family* by Sisto Badalocchio. The wall looks almost white, just slightly grey-blue. I'm sure it is much more colored than that. Could you take a look?

Best regards,
Louise



Arranged by Claire Vincent at the Metropolitan Museum of Art, NYC, 1982

From Wadsworth Atheneum CALENDAR January/February 1984

On the cover: **The Tremaine Collection: 20th Century Masters**, with a full page illustration of Andy Warhol, **Small Campbell's Soup Can (Pepper Pot)**, "purchased from Leo Castelli Gallery."

Under **New Exhibitions**, p.2, which also contains a reproduction of "Louise Lawler, *Arranged by Claire Vincent at the Metropolitan Museum of Art, New York City*. Black and White Photograph":

The Tremaine Collection: 20th Century Masters. February 26 through April 29. Included in this calendar is a four-page exhibition guide to pull out and bring with you when visiting the galleries.

Louise Lawler/MATRIX 77.

Says New York artist Louise Lawler, "The above photograph shows the installation of a sculpture of the Prince Imperial and his dog by Jean-Baptiste Carpeaux, in the Metropolitan Museum of Art. Printed in this Wadsworth Atheneum Calendar, the picture takes the position of a publicity photograph. If it were hung in the MATRIX Gallery it would be the art itself, the work of Louise Lawler. What questions does this transformation ask?"

Today the idea of appropriation of already existing artistic images as subject matter for young visual artists is a well-established aspect of the post-modern ethos. Lawler's work, according to Andrea Miller-Keller, MATRIX curator, quietly pioneered this area of inquiry. Her exhibition in MATRIX will directly address the various meanings of works of art on public display.

During the course of this exhibition, *Bird Calls* by Louise Lawler, a seven-minute taped performance piece, will be played for the public several times weekly (schedule will be posted in MATRIX). This witty piece is a series of convincing birdcalls based on the names of over two dozen well-known contemporary artists. Lawler will also give an informal talk on her work in early April. MATRIX Gallery, February 25 through mid-April.



MATRIX Main Entrance, Wadsworth Atheneum, Hartford, CT



MATRIX Side Entrance, from Avery Court

Louise Lawler/MATRIX 77 was the occasion for Lawler's first group of photographs of the Tremaine Collection. The exhibition was organized at the Wadsworth Atheneum, Hartford CT, February 25, 1984 – April 22, 1984.

AMK: Founded in 1842, the Wadsworth Atheneum is the oldest public art museum in the United States. It boasts an extensive collection, with particularly strong holdings of Italian Baroque, 17th-century Dutch, 19th-century Impressionist and Hudson River paintings, European decorative arts and early American furniture.

Louise Lawler was invited to prepare an installation that would run concurrently and possibly be in dialogue with a major exhibition at the Atheneum, *The Tremaine Collection: 20th Century Masters* featuring over 150 works from Emily and Burton Tremaine's esteemed collection.

Inaugurated in 1975, *MATRIX*, a changing exhibition of contemporary art was an innovative, low-budget series of small, one-person exhibitions intended to bring an overview of contemporary to the museum. It was funded by the National Endowment for the Arts, a federal agency, to serve as a role model for other museums. According to the NEA, by the early 1990s nearly sixty US museums had established "MATRIX-type" programs, many funded by the NEA. Among the numerous artists who have had their first one-person U.S. museum shows in the Atheneum's MATRIX gallery are: Francis Alÿs, Janine Antoni, Judy Baca, Daniel Buren, Stan Douglas, Sam Durant, Spencer Finch, Jane Freilicher, Ian Hamilton Finlay, Christian Jankowski, Keith Haring, Byron Kim, Komar and Melamid, Barbara Kruger, Louise Lawler, Sherrie Levine, Glenn Ligon, Pedro Linhares, Sylvia Mangold, Richard Meier, Cady Noland, Lorraine O'Grady, Adrian Piper, Gerhard Richter, Pipilotti Rist, Lorna Simpson, Michael Singer, Nancy Spero, Catherine Sullivan, Fiona Tan, Richard Tuttle, Mierle Ukeles, and Carrie Mae Weems.



Installation, An arrangement of black and white and color photographs taken by Louise Lawler at the Connecticut and New York residences of Mr. and Mrs. Tremaine, 1984

Lawler chose to focus her exhibition, **HOME/MUSEUM – ARRANGED FOR LIVING AND VIEWING**, on works of art in domestic environments (home) and public settings (museum). Her exhibition was made up of four parts. One was, *An arrangement of black and white and color photographs taken by Louise Lawler at the Connecticut and New York residences of Mr. and Mrs. Tremaine, 1984*. These photographs were taken by Lawler at the Tremaine's New York City apartment and at their country home in Madison, CT in the fall of 1983.



Installation, *Two black and white photographs by Louise Lawler, Arranged by Mr. and Mrs. Alfred Atmore Pope or Their Daughter Theodate...., 1984*

A second section featured “*Two black and white photographs by Louise Lawler, Arranged by Mr. and Mrs. Alfred Atmore Pope or Their Daughter Theodate...*” taken by Lawler at the nearby Hill-Stead Museum in Farmington, CT. Hill-Stead, a National Historic Landmark, is a grand home with beautiful gardens built by Theodate Pope, “an only child of privilege” and an early woman architect in the United States, for her parents. There she entertained many distinguished guests.

Henry James describes Hill-Stead in *The American Scene* (1907): “a great new house on a hilltop [Hill-stead] that overlooked the most composed of communities; a house apparently conceived—and with great felicity—on the lines of a magnified Mount Vernon, and in which an array of modern ‘impressionistic’ pictures, mainly French, wondrous examples of Manet, Degas, of Claude Monet, of Whistler, of other rare recent hands, treated us to the momentary effect of a large, slippery sweet inserted without warning, between the compressed lips of half conscious inanition...no proof of the sovereign power of art could have been, for the moment, sharper...it was like the sudden trill of a nightingale, lord of the hushed evening.”

Pope bequeathed her home for limited public access, with the stipulation that nothing inside the home could be altered and, consequently, that none of the works in her collection (which includes a number of choice Impressionist paintings) could ever travel. Hill-Stead stands unchanged still, a domestic monument frozen in time.



Installation, *An arrangement of black and white and color photographs taken by Louise Lawler in the recently re-installed galleries of the Wadsworth Atheneum, 1983*

Lawler also selected and arranged two additional groups of objects. One was *An arrangement of black and white and color photographs taken by Louise Lawler in the recently re-installed galleries of the Wadsworth Atheneum, 1983*. The other was *A selection of objects from the collections of the Wadsworth Atheneum, Sol LeWitt, and Louise Lawler, 1984*. (LeWitt had placed his extensive personal collection at the Atheneum in 1976.)

A tape of Lawler's amusing patriarchal role call of male artists, *Bird Calls* (1972–), was played in the museum twice a week at scheduled times, and a list of the artists' names were placed on the doorway into the MATRIX. The same list was published on the front of the MATRIX brochure.



Installation, *A selection of objects from the collections of the Wadsworth Atheneum, Sol LeWitt, and Louise Lawler, 1984*

LL specified that the following label, accompanying this section of her installation, be the only wall text in the exhibition space:

From the Collections of the Wadsworth Atheneum, Sol LeWitt, and Louise Lawler, Arranged by Louise Lawler, 1984*

The museum encloses objects selected by a cumulative culture for presentation and display. They are acquired by purchases made by curators and committees or as accepted donations of single objects or collections.

This arrangement of works from the collections of the Wadsworth Atheneum, Sol LeWitt, and Louise Lawler disregards many of the conventions of museum exhibition. It is not restricted to like categories such as material, era, geographical origin, or work of a single artist.

These objects have been arranged with considerations that might be used in a home, with special attention to the outside dimensions and aesthetic effect of the work as well as the content. Little effort has been made to make their original meaning accessible. There are no identifying labels except this one. This installation does not foster connoisseurship or the kind of understanding a more homogeneous exhibition would have provided. Also, these idiosyncratic choices were made to represent the museum and its diverse holdings. They have been extracted from their locations in the museum (as they had been previously dislocated from the original contexts for which they had been made), in order to be relocated in this matrix.

The collection of Sol LeWitt is a unique assemblage of the work of his contemporaries. The Atheneum was fortunate to receive this donation of art works that often denied or question the idea of art as commodity and therefore is not well represented in most museum collections. Work from the collection of Louise Lawler may or may not have entered a museum, but is here because this presentation is the work of the artist.

*The complete checklist of works that Lawler placed in this arrangement. From the Wadsworth Atheneum: **Michael Sweerts (Dutch, 1624–1664), *Boy with a Hat, 1655–1660***, oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection [actually a museum fund, not a collection]; **Pieter Janssens Elinga (style) (Dutch, died before 1682), *Interior with a Lady Reading a Letter***, oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection; **Aaron Willard, (American, 1757–1844), *Tall Case Clock, n.d.***, mahogany. Gift of Philip Hammerslough. **Pablo Picasso (Spanish, 1881–1973), *The Bather, 1922***, oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection; **Franz Josef Kline (American, 1910–1962), *Composition***, Gift of Mr. and Mrs. Walter K. Gutman. From the Collection of Sol LeWitt: **Lawrence Weiner (American 1940–), *Two Minutes of Spray Paint Directly Upon the Floor from a Standard Aerosol Spray Can, 1967***, language and spray paint; comes with a certificate. From the Collection of Louise Lawler: **Louise Lawler (American 1945–), *Lent By Heim Gallery, Ltd. London, 1984***, cibachrome.

AMK: A standard brochure with a brief essay on an artist's work normally accompanied each MATRIX exhibition. However, because I was worried that the traditional text would intrude upon the elusive quality of Lawler's installation, it was omitted. Instead, the following "poem" was published in its place:

Fifteen Words with Multiple Meanings

(For Louise Lawler, 1984)

Appropriate
Arrangement
Authority
Collect
Corporate
Discriminate
Display
Label
Muse
Object
Point
Present
Procurement
Select
Work

Artist Takes Shots at Museums, Collectors March 4, 1984, The Hartford Courant, by Bernard Hanson

Home/Museum – Arranged for Living and Viewing, four works by former West Hartford resident Louise Lawler now on view in the MATRIX gallery of the Wadsworth Atheneum are beautiful as well as thought provoking.

The artist, who now lives in New York, arranges series of photographs – and, in one case, paintings—to comment on the way museums and collectors display art, and, on the nature of art itself. Her view is always pertinent, and often close to devastating. Lawler questions the way works of art are organized and displayed in museums, as well as the taste and discrimination of collectors.

The museums considered are, appropriately, the Wadsworth Atheneum and the Hill-Stead, The collectors observed are, with equal appropriateness, Burton and Emily Tremaine of New York, whose magnificent collection now fills the Atheneum’s galleries.

Lawler is suspicious of both museums and collectors. She apparently feels that somehow in some way, they (institutions and individuals) don’t understand the works of art and may not even like them. She manages to see subtle ways in which the object, a work of art, is reduced in scale or value in its presentation or handling once it leaves an artist’s hand.

A large color photograph in the Lawler piece involving the Tremaines and their collection shows the Robert Delaunay *Première Disque* (1912)—one of the most important works in the collection and on view in an adjacent gallery—partially obscured by a small and movable television set.

A glazed ceramic head by Roy Lichtenstein, also now on view at the Atheneum, stands on a table and is bathed in light from a large lampshade directly above it. It appears that the Lichtenstein head is also the lamp base. But, here, appearances are deceiving.

In some ways the implicit criticism is unjustified; for the ceramic head has not been reduced to a mundane function by the Tremaines. And although the TV does obscure part of the painting, it is not, one assumes, there permanently. These relationships of art and household objects are primarily accidental. But they do exist, even if momentarily and beyond the lens of Lawler’s camera...

The Atheneum doesn’t appear in a kindly light either. A series of beautiful color photographs showing details of some of the Atheneum’s great paintings—note particularly the detail of the Francisco de Zurbaràn painting, the frame and the wall label—all make an often thought though rarely so well expressed point: a work of art doesn’t need any comment.

Museum personnel often cannot let a work of art present itself; words, tricky lighting, and striking arrangements generally are not as necessary as a museum staff seems to think. The artist’s name, the name of the work and a date will do.

A selection of objects “From the collections of the Wadsworth Atheneum, Sol LeWitt and Louise Lawler,” brings together two 17th-century Dutch paintings, an 18th-century American tall-case clock and several works by artists working today. They have been selected by Lawler and provide a view of her approach to the way art should be displayed in public. It is an interesting selection and a pleasant display; it provides another interesting comment on the traditional museum approach.

Bird Calls by Louise Lawler, a seven-minute audio tape and “patriarchal roll call,” based on the names of prominent male artists will be played in Avery Court every Friday at noon and on Sunday at 2 p.m. until the exhibition closes. This must be heard to be believed and enjoyed.

October 26, the fall 1983 issue of that avant-garde critical journal, contains a portfolio of black and white photographs, some of which are now at the Atheneum, by Lawler, and will be of interest to her admirers.

The Tremaine Collection: 20th Century Masters, Wadsworth Atheneum, Hartford, CT, February 26–April 29, 1984

AMK: Gregory Hedberg, Chief Curator at the Atheneum, organized this exhibition, featuring over 150 works from the Tremaine collection. The exhibition did not travel, and, as predicted, became the occasion for many contemporary art *aficionados* to travel to Hartford during its run.

The Tremaines had been courted by many museums, but became increasingly disillusioned with museums in general. Some speculated that the Tremaines would soften their stance against museums, on the occasion of this exhibition, to the benefit of the Atheneum. However, others thought that once the highlights of their collection

and tributes to their collecting prowess were gathered into one substantial publication, they would feel assured that their legacy was secure, and could subsequently sell their collection at auction.



Emily Tremaine, Philip Johnson and Burton Tremaine, opening dinner for *The Tremaine Collection: 20th Century Masters* at the Hartford Club, February 15, 1984.

The following selections are from the exhibition catalogue, *The Tremaine Collection: 20th Century Masters/The Spirit of Modernism* (Wadsworth Atheneum, 1984)

Robert Rosenblum, *Reflections on the Tremaine Collection*:

I want to begin with a mixture of private and public history. In 1948, my first year as a graduate student in the history of art, I stumbled upon a book that had just been published. It was called *Painting Toward Architecture*, and it could boast on its title page the participation of two lustrous names known even to a beginner like myself—Alfred H. Barr, Jr. and Henry-Russell Hitchcock. What lay inside had, for me, almost the character of a thrilling manifesto, a sweeping overview that, with the help of the discussion of specific works of art, summed up the most adventurous and progressive feeling and thinking of the first half of our century. Its timing—three years after the devastating conclusion of the Second World War—was both poignant and optimistic, for it still conveyed the pre-War belief that the heroic innovations of modern art somehow reflected the possibility of creating the cleanest and purest of slates, and one uniquely appropriate to our century....

For the first half of our century, as the text and images of *Painting Toward Architecture* implied, a faith could be sustained that ours was an entirely new epoch, severed, as if in an emergency operation, from an ailing historical ancestor and that its language needed to be new and pure....

Emily Tremaine: *Her Own Thoughts* (see exhibition catalogue for a description of sources):

I probably collect art for the same reason I buy books – for the enjoyment, education, amusement, self-knowledge....I would question the integrity of any collector who denied an interest in the valuation the market place puts on his pictures and cannot help but feel a satisfaction with his own acumen and with the approbation of his peers when he was perhaps one of those perspicacious enough to buy, say a Jackson Pollock in 1948 or a Jasper Johns in 1958....The social aspect is another never-ending reward. From Rome to Tokyo, our art interest has brought unexpected and unbelievable experiences, and friends as full of vitality, imagination and warmth as the art they collect....

[My very first purchase] was *The Black Rose* (1927) by Braque. I kept it hidden from my mother for several weeks, removing it from the wall when I expected her to come to our house. But the inevitable surprise visit came and she was jarred....When she learned what I had paid for the picture her only comment was “Thank heaven your father left your money in trust.” ...

One of the things that I regret now is that we both adored skiing and the minute the war was over we started to go to Europe every November or December and we would ski for as long as we could find the time. Obviously we missed some of the greatest paintings that were ever done in the early 1950s because we were up there in the Alps breaking our legs....

Soon after our trip to the [Claes Oldenburg's] Ray Gun Store, Ivan Karp told of us of Andy Warhol and we went to his house on Lexington Avenue...and came to think of both Andy and his work as perhaps the most enigmatic and complex of any of the artists we were beginning to know...We saw Jimmy Dine's work...Tom Wesselman's...James Rosenquist's and Roy Lichtenstein's. Once or twice we invited these boys to our apartment and in several instances they had not yet met one another....so it seemed to me quite clear that this was not a group movement with members influencing each other....

I subscribe to many art magazines but I find I do better if I don't read the critics too much. Sometimes I feel that a great many of them are not motivated by really honest criticism and they often grind other axes. I really don't know the wheels within the wheels of the art world....

It varies, but sometimes I think the artist knows less, especially of their own work....I try not to listen too much to the dealer or the artist, I try to find my own insights....

It's an enormous joy to come into this apartment [the Tremaine's New York City residence] and be so tired I can hardly drag my feet. The beauty and vitality that greet me is pure joy. I love it, and I guess that's enough to ask of anything, isn't it?

In the end I find that my tendency in collecting is toward the understated. After living with pictures for thirty to forty years, the ones that we keep with us are the ones that, as I analyze them today, are the quiet, architectonic, rather more Apollonian than Dionysian. After half a century, collecting, for us, increasingly becomes a quest for the sublime.

From *The Tremaine Collection* catalogue, excerpts describing some of the individual paintings from the collection that appear in photographs by LL:

Robert Delaunay, *Première Disque*, about 1912, acquired 1953 from Sonia Delaunay: ...dated by the artist to 1912, [this] is one of the great early landmarks of abstract paintings in Western art....Emphasizing the cosmic reference and dramatizing the allover simultaneous interaction of color, *Première Disque* was also the first easel painting where the artist consciously eliminated the frame.

Fernand Leger, *Le Petit Déjeuner*, about 1921, acquired about 1946 from Mary Callery: ...Leger regarded *La Grand Déjeuner* in the Museum of Modern Art as one of his three or four greatest pictures....The Tremaine painting is the final oil study and records the moment when Léger felt he had sufficiently resolved the composition to "transfer" it, with some slight variations, to create *La Grand Déjeuner*....Like Manet's *Olympia*, these women are also totally unabashed in their nudity and stare out at us with a penetrating self-confidence.

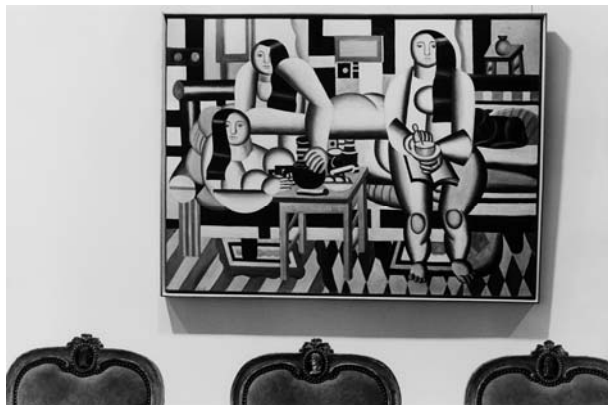
Jackson Pollock, *Frieze*, 1953–1955, acquired 1956 from the Sidney Janis Gallery: ...Pollock worked on *Frieze* over a two-year period, finishing it shortly before his fatal automobile accident in 1956....Distinctive of this and other late works is Pollock's use of the brush...

Jasper Johns, *White Flag*, 1955–1958, acquired 1958 from Leo Castelli: ...*White Flag*, as well as another version of this painting in the collection of the artist, is one of the most radical works in...[Johns's *Flag*] series. It maintains the basic format of the American flag, but subverts its symbolism by draining out the red and blue colors...Moreover the rich texture, achieved through many layers of encaustic and newspaper, gives substance to each star and stripe...[Johns] pushes the canvas towards pure abstraction, while at the same time the composition remains anchored to the flag image.

Roy Lichtenstein, *I Can See the Whole Room...and There's Nobody in It!* (1961), acquired from the artist in 1961: ...Around 1958...[Lichtenstein] inserted famous comic characters into abstract compositions and then in the summer of 1961 appear the first "straight" comic-strip canvases. Replete with cool surfaces and arresting subject matter culled from actual, but anonymous comic strips of the 1950s, they herald the breakthrough into Pop Art. This canvas, which entered the Tremaine collection one year prior to the first exhibition of the comic works at the Leo Castelli Gallery in 1962, is one of the first examples....The work [is] a perfect square.

From Wadsworth Atheneum CALENDAR March/April 1984

On the cover: *Flowers of Three Centuries, One Hundred Drawings and Watercolors from the Broughton Collection*, with illustration of Henrietta Gertruida Knip, *Queen-of-the-Night Flowering Cereus*.



Three Women/Three Chairs, Arranged by Mr. and Mrs. Burton Tremaine Sr, New York City

Under **Continuing Exhibitions:**

Illustrated on this page: "*Three Women, Three Chairs, Arranged by Mr. and Mrs. Burton Tremaine, New York City*, Louise Lawler, black & white photograph, 1984"

The Tremaine Collection: 20th Century Masters

Continuing in the Atheneum's first floor galleries is the collection of 150 works of art from the collection of Mr. & Mrs. Burton Tremaine, Sr. The only other time renowned Tremaine collection has been on public display was in 1947–1949 when it toured 24 American cities [*Painting Toward Architecture*].

This exhibition is accompanied by a 190-page fully illustrated catalogue, with essays by art historian Robert Rosenblum of New York University, Gregory Hedberg, the Atheneum's Chief Curator, and Emily Tremaine herself. Please see order form on page 7. Austin Gallery, Avery Court, and Galleries A102, and A107. Through April 29.

Louise Lawler/MATRIX 77

In this MATRIX installation Lawler explores the different contexts in which art is routinely exhibited in our society (home, commercial gallery, corporation, traditional art museum). She also establishes a new context for the viewer to consider: a museum exhibition in which the "art" itself is a look at how we locate other art and how the location affects our response to this art. In addition, Lawler's *Bird Calls*, a wry piece which uses the names of over two dozen influential male artists in a series of convincing bird calls, will be played in the MATRIX Gallery, Fridays at noon, Sundays at 2. MATRIX Gallery, through April 22.

Wadsworth Atheneum Memorandum

from: *Andrea*
to: *Greg H.*

date: [n.d., March 1984]
subject: *Purchase of work by Lawler*

Would the Atheneum be interested in purchasing a work by Louise Lawler (c.\$400.)? Do we have funds available? If so, which ones are you drawn to? Let's discuss further, if you agree.

Andrea: I have problems with her work - but let's talk. Greg [Hedberg]



Livingroom Corner, Arranged by Mr. & Mrs. Burton Tremaine Sr., New York City

From the agenda of the Atheneum's bi-monthly Curatorial Committee Meeting:

Wadsworth Atheneum Agenda

Curatorial Meeting
December 6, 1984
11:00 a.m.

...III Director's Discretionary Purchases:

- A. American
 - Lady Liberty
 - print
 - Purchased of Helen Winter Associates
 - \$100.00 (The Henry and Walter Keney Fund)

- B. Louise Lawler, American, b. 1947
 - Living Room Corner [Arranged by Mr. and Mrs. Burton Tremaine, Sr., New York City]
 - 1983
 - Color photograph
 - Purchased of the Artist
 - \$650.00 (Henry and Walter Keney Fund)

- C. American (probably Boston, MA)
 - Card Table, 1760-1775
 - mahogany and pine
 - \$17,000.00 (Hilliard Smith Fund)...

ART VIEW; A COLLECTION THAT BREATHES THE SPIRIT OF MODERNISM, April 8, 1984, The New York Times by Grace Glueck

...In 1947 the collection appeared at the Wadsworth in its only other public showing when—a third of its present size—it comprised an influential exhibition called "Painting Toward Architecture." Possibly the first corporation-sponsored art show in a museum, it was a collaboration of the art historian Henry-Russell Hitchcock and Mrs. Tremaine, head of the design department for the Miller Company, a Connecticut rolling mill that also manufactures lighting equipment, whose board chairman is her husband, Burton Tremaine Sr. The show then was geared to attract the attention of architects, potential clients for the company's fluorescent lighting devices. As for the present exhibition, it coincides with the 50th anniversary of the Wadsworth's Avery Memorial Wing, one of the first public structures in this country designed in the influential International Style. The guiding light behind the building was Chick Austin, the Wadsworth's innovative director from 1927 to 1945, a cousin by marriage of Emily Tremaine....

Now in their 70's, the couple has also given a number of things away, some to the Wadsworth, and at least 90 objects to the National Gallery in Washington, which agreed to exhibit the best of them and circulate the others to museums here and abroad, but has never implemented this plan.

...Where the collection will ultimately go, the Tremaines are not saying....

The Emily Hall Tremaine Foundation established, 1987, from a Foundation report:

The Tremaine Foundation, headquartered in Meriden, Connecticut, was founded by Emily Hall Tremaine, a life-long collector of contemporary art. Mrs. Tremaine established the foundation prior to her death in 1987. The bulk of the collection of Emily Hall Tremaine and her husband, Burton G. Tremaine—known as one of the world's most exceptional collections of contemporary art—was sold at auction in 1988 and 1991, thus generating the asset base of the Tremaine Foundation in her name. Since 1992, the Tremaine Foundation has been active in the arts as well as the fields of learning disabilities and the environment. In addition to its Emily Hall Tremaine Exhibition Award, the Tremaine Foundation has expressed its commitment to contemporary art by designing its Marketplace Empowerment for Artists program, which focuses on providing professional development training for visual artists throughout the nation.

Emily Hall Tremaine, Designer and Collector, Dies, December 17, 1987, The New York Times by Grace Glueck

Emily Hall Tremaine, a designer and art collector, who with her husband Burton assembled one of the outstanding American holdings of 20th-century art, died yesterday at her home in Madison, Conn. She was in her 80's, and had suffered from emphysema.

In 1980, the Tremaines made news when they sold "Three Flags," an early painting by Jasper Johns, for \$1 million to the Whitney Museum. At the time, the price was believed to be the highest ever paid for the work of a living artist. They had bought the work for \$900 in 1959 from the Leo Castelli Gallery.

The Tremaine collection, which began with the purchase of Mondrian's "Broadway Boogie-Woogie" [Victory Boogie-Woogie] in 1944, shortly after it left the artist's studio, comprises more than 400 works by European and American artists, ranging from Braque, Picasso and Klee to such contemporary Americans as Michael Heizer, Neil Jenney and Robert Irwin. A major exhibition of some 150 objects appeared in 1984 at the Wadsworth Atheneum in Hartford.

Preferred More Cerebral Art

Mrs. Tremaine, who credited her husband with "the real adventurousness" in taste, preferred art that was more cerebral than expressionistic, and the two were among the first buyers of Pop art. It enchanted them, as she once wrote, with its reflection of "the wonderful, vulgar, jazzy, free and crazy New York."

Mrs. Tremaine was born in Butte, Mont., in the first decade of the century, to a mining executive, William Hubbard Hall, and his wife. She was tutored privately at home. Her first marriage, to Baron Maximilian von Romberg in 1928, ended with his death in 1938. A second marriage, to Adolph B. Spreckels 2d, the sugar heir, ended in divorce. Married to Mr. Tremaine in 1945, she served for some time as head of the design department for the Miller Company, a Connecticut sheet metal and lighting fixture manufacturer, of which he was chairman.

Mrs. Tremaine was one of the early members of the International Council of the Museum of Modern Art, and remained on the council for many years. She was also a member of the Colony Club. Besides her husband, she is survived by a stepson, Burton G. Jr. of Hartford, and a stepdaughter, Dorothy T. Hildt of Chagrin Falls, Ohio.

Johns's 'White Flag' Is Sold for Record Price, November 10, 1988, The New York Times by Rita Reif

Jasper Johns's ghostlike "White Flag," its surface drained of color but still strongly evocative, was sold last night at Christie's for \$7 million, the highest price ever paid for a work by a living artist.

Johns's "Flag" was also the costliest painting in Christie's sale of postwar art from the collection of Burton and Emily Hall Tremaine, a collection that brought \$25.8 million last night—tripling the record for a single owner's collection of contemporary art.

Hans Thulin, a Swedish collector of fine arts and antique automobiles, was identified at the end of the sale as the buyer of the Johns painting. Mr. Thulin, who heads Consolidator-Granaten Group, a Swedish real-estate conglomerate,

issued a statement read by a Christie's representative, Robin Riley. "I consider this a very exceptional acquisition," the statement read. "It reflects my general belief that you can never pay too much for outstanding quality."

The auction of the Tremaine's 32 artworks—acquired since 1945 by Mr. Tremaine, a Connecticut manufacturer of sheet metal and lighting fixtures, and his wife, Emily Hall, who died last December—opened a weeklong marathon of art sales in which works produced over the last century are to be presented. Christie's is to auction 736 works and the Sotheby's auction house will offer 802 works. They are jointly valued by the houses at between \$299 million and \$389 million, the highest presale estimate for such sales.

Fierce Bidding for the 'Flag'

The Tremaines had bought Johns's "Flag," an icon rich in the textures of an underlayer of newsprint and encaustic paint, shortly after the artist completed the 4-by-6 1/2-foot work 30 years ago. It commanded the fiercest bidding last night in a sale that saw records for artists toppled over and over again, as new highs were reached that were twice and three times previous levels.

When the Johns work was swung around on the revolving stage, telephone bidders upstaged several dealers in the room and the hammer came down to a Christie's representative who took Mr. Thulin's bid over the telephone. The sale toppled the previous record for a work by Johns or any living artist—a record achieved in May with the sale of his "Diver" for \$4.18 million.

Pollock's "Frieze" from 1955, the artist's last horizontal work, was sold for \$5.7 million, a record at auction for the artist, to William Acquavella, a New York dealer. The vibrant, seven-foot-long painting, splashed with blues, reds, yellows, black and white, was completed the year before Pollock died.

Among other major works that brought record prices at auction for works by the artists were Lichtenstein's "I Can See the Whole Room! . . . and There's Nobody in It," from 1961, which brought \$2.1 million, more than twice the previous record; Rothko's glowing red-and-yellow abstract "Number 8" from 1952 that sold for \$2.75 million, almost \$1 million over the previous level, and Wesselmann's "Great American Nude VIII" of 1961—a work in red, white and blue and awash with stars and stripes—that was sold for \$462,000, more than three times Christie's expectations and the artist's previous record.

Arnold B. Glimcher, an owner of Pace Gallery, bought several works, paying the record prices for the Lichtenstein and the Rothko. He also bought Newman's "Moment II" for \$990,000; two de Koonings, "Two Women IV" for \$1.87 million and "Yellow Women" for \$715,000, and Lichtenstein's "Crying Girl" for \$242,000.

"The prices are very good—even higher than we hoped," said Leo Castelli, the art dealer. "But still, it did not seem to be a very lively sale,"

The total for the sale of 86 out of the 90 offered from the Tremaine collection and from other owners was \$37.3 million, a record for a single-session sale of postwar art.

Thomas Ammann, a Zurich dealer who was an underbidder for the Johns, said: "Contemporary art is stronger than ever, and as strong as any other category of art today."

From *Deconstructing the Meaning of Art, Louise Lawler at the MFA [Boston], December/January 1991, Art New England* by Peter Barr

I was invited to accompany Louise Lawler recently as she photographed aspects of the collection of the Museum of Fine Arts, Boston, prior to her installation there, which opened on November 17 [1990, *Connections: Louise Lawler*]. Although Lawler's overall conception for this exhibition was still unsettled at the time, her unusual working method guaranteed to make this an insightful exploration into the personality of the museum. This article attempts to investigate the personality behind the installation.

Lawler has ridden the crest of the postmodern wave that has brought such figures as Sherrie Levine and Hans Haacke to prominence. Since her first one-person exhibition at Metro Pictures in 1982, Lawler has garnered an international reputation for deconstructing the meaning of art....

While [Jenny] Holzer and [Barbara] Kruger *create* original art objects to examine pervasive cultural values and myths, Lawler *appropriates* her texts and images to reveal how easily meanings become attached to art objects in spite of the original intentions of their creators....

I joined Lawler and curators Trevor Fairbrother and Katherine Potts as Lawler photographed various restricted areas of the museum. Lawler neither looked nor acted as I expected. Her gentle voice and conservative dress seemed at odds with the disruptive tactics of her projects. She looked more like a child-care giver than a controversial artist....It would take considerable time before I was able to understand the connection between this self-deflecting personality and her ambitious social commentary....

This was Lawler's third of five preliminary visits to the museum before installing her exhibition. Yet it was evident that the concept for the exhibition was still very much unsettled. As we headed for various storage areas, there were two tentative ideas being bantered about....By the end of this visit a third theme had emerged....

It seemed, at times, as though the artworks were of less interest to her than the physical surroundings in which they were held. And, although I could not see what she saw through her view finder, I assumed that she was cropping the image so that no painting would be seen completely. I imagined that she was metaphorically marginalizing the works of art that had been physically marginalized from the public's consciousness and as a result emphasizing the prisonlike conditions of their storage.

As the assignment proceeded Lawler involved more and more collaborators in her project, winning their assistance with a sincere curiosity and gentle kindness....

While Lawler's compliant personality originally struck me as incongruent to her productions, it ultimately occurred to me that a controlling personality could never pull off such an elaborate, collaborative undertaking. Alienating no one, conciliating all, and winning over the assistance of many, Lawler's working method stands as an artwork in and of itself. In a painfully slow process of receiving and never [openly] rejecting any suggestion, Lawler allows herself to become a vehicle for the ideas for a group that includes herself...During the brief time I spent with her, she assimilated the creative

expertise, wit and folly of curators, scholars and museum technicians, who in turn facilitated her access to objects, ideas, materials, and equipment needed for her installation....

When Lawler returned to Boston three weeks later...I arrived at the storage room where Lawler was working. I was not surprised to find her using a camera that belongs to the museum's photography department to shoot a series of photographs of rare seventeenth century porcelain thimbles from the famed Meissen [sic] porcelain factory, one quarter of which are held in the museum's European Decorative Arts storage.... [Tom Lang, the museum's photographer, would also later develop and print the film for Lawler.]

At a lunchtime meeting, exhibition ideas began to pour forth from the assembled Contemporary Art staff. It surprised me that Lawler chose this moment to finally propose one of her own ideas for the installation. She suggested that she might place labels under the thimbles with quotes from daily newspapers on the days she photographed them. The quotes might relate to the crisis in the Middle East, federal funding for the arts, or any other issue that was on her mind at the time. I was surprised, not by Lawler's concern for national politics but that, on her fourth trip to the museum, she was suddenly directing the course for her own exhibition....

The longer I spent with Lawler, the clearer it became that her exhibition would be a museum programmer's nightmare: impossible to bring into clear focus until the last nail on the last label was installed in the gallery...Lawler's working method represents a model of accommodation and cooperation, sadly needed in our suddenly complex post-war society. Whatever shape the installation ultimately takes it will, no doubt, not only reflect the thoughts and concerns of Lawler as an individual but also those of a number of individuals whose insights might otherwise remain outside the traditional discourse of the museum setting.

***Burton G. Tremaine, Executive, 89, Dies; A Collector of Art, March 27, 1991, The New York Times* by Glenn Fowler**

Burton G. Tremaine, a noted art collector and an industrial executive, died on Saturday at his winter home in Rancho Mirage, Calif. He was 89 years old and also lived in Madison, Conn.

He died of heart failure, his family said.

Mr. Tremaine and his wife, Emily Hall Tremaine, began collecting 20th-century art when they were married in 1945. By the early 1980's the Tremaine collection had grown to more than 400 works by European and American artists. In 1980 the Tremaines sold "Three Flags," an early painting by Jasper Johns, to the Whitney Museum for \$1 million. At the time the price was believed to be the highest ever paid for the work of a living artist. The Tremaines had bought "Three Flags," a triple image of 48-star American flags of different size superimposed one on another, in 1959 for \$900.

Mr. Tremaine, a native of Cleveland, was the son of a co-founder of Nela Park, the company that later became the lamp department of General Electric. He attended Lake Forest College and began his business career in his early 20's as president of the Superior Screw and Bolt Company of Cleveland.

Young Bank Director

He soon became the youngest director of the Cleveland Trust Company and in his early 30's took over the Miller Company of Meriden, Conn., a manufacturer of sheet-metal products and lighting fixtures. At his death he was chairman emeritus of Miller. Mr. Tremaine, who learned to fly in his youth, flew his own plane across the country. He maintained an active lifelong interest in a family cattle-ranching business based in Flagstaff, Ariz.

Upon their marriage, the Tremaines began to assemble their collection with the purchase of Piet Mondrian's painting "Broadway [Victory] Boogie-Woogie." Also in the collection are works by Braque, Picasso and Paul Klee; the Abstract Expressionists Mark Rothko, Jackson Pollock and Willem de Kooning, and the Pop artists Andy Warhol, Roy Lichtenstein and Claes Oldenburg. The collection was shown at the Wadsworth Atheneum in Hartford in 1984.

Mr. Tremaine is survived by a son, Burton Jr., of Vero Beach, Fla.; a daughter, Dorothy Hildt, of Gates Mills, Ohio; six grandchildren, and 12 great-grandchildren.

***50 Paintings to Be Sold From Tremaine Estate, June 7, 1991, The New York Times* by Rita Reif**

Fifty 20th-century artworks by Fernand Leger, Piet Mondrian, Robert Delaunay and Jasper Johns, acquired over a half-century by Burton G. and Emily Hall Tremaine, are to be auctioned by Christie's in November, Christopher Burge, president of Christie's in America, announced yesterday.

Christie's estimates that the collection will bring \$32 million to \$47 million in a sale it has guaranteed for an undisclosed figure.

"This collection is top-of-the-line taste," Mr. Burge said. "The Leger is the finest 1920's painting by the artist in private hands." Leger's "Breakfast," from 1921, which hung in the guest room of the Tremaines' Park Avenue apartment for many years, is the final study for the artist's "Three Women," which hangs at the Museum of Modern Art. It is estimated to bring \$8 million to \$10 million.

The Tremaine collection is being sold from the estate of Mr. Tremaine, who died on March 23 at the age of 89. He was chairman emeritus of the Miller Company of Meriden, Conn., a manufacturer of sheet metal products and lighting fixtures. Mrs. Tremaine, a designer, died in 1987.

Pursued by Museums

Widely regarded as one of the best collections of 20th-century art in the United States, it was pursued by many museum directors. The couple donated numerous smaller works to museums: 90 objects went to the National Gallery of Art in Washington, and more than 300 were given to the Wadsworth Atheneum in Hartford. In the late 1980's, however, they decided that at their deaths, the major objects would be sold, with the proceeds going to charities.

"If a museum pays \$1 million for a painting, it won't wind up in the basement," Mrs. Tremaine said in a 1987 interview....

The Tremaines earlier sold many paintings and sculptures privately or at auction. Christie's auctioned 60 works in 1988 for a total of \$29 million. In 1980 the Tremaines privately sold Johns's "Three Flags," from 1958, which they purchased in 1960 for \$90,000 [\$900.] to the Whitney Museum for \$1 million. The money from that sale was donated to Planned Parenthood, one of their favorite charities. Later they sold a keystone of their collection, Mondrian's last painting, "Victory Boogie-Woogie," from 1943–1944. S. I. Newhouse Jr. reportedly paid \$11 million for it through Larry Gagolian, the Madison Avenue art dealer.

***The Art Market, November 15, 1991, The New York Times* by Carol Vogel**

The last two weeks' auctions of Impressionist, modern and contemporary artworks were the first real test of the art market's strength since last spring's poor sales. They proved that the market, if weak, is far from moribund.

Works were actively traded, but in a bargain-hunter's paradise. Buyers called the shots, acquiring art at prices that were not only lower than those of a couple of years ago, but also often well below the auction houses' estimates for these sales. The speculators who had fueled the market of the 1980's were long gone, and the old-guard collectors returned to take their places.

Another striking change was visible this season: Sotheby's and Christie's, the major players in the auction business, unexpectedly reversed their usual roles. The British cliché that "Sotheby's are businessmen trying to be gentlemen, and Christie's are gentlemen trying to be businessmen" had an all-too-poignant ring this season. For years Sotheby's has been known for its aggressiveness in the market, luring sellers with both financing and generous guarantees. (A guarantee is a minimum price that an auction house promises the seller, regardless of the sale's outcome.) Christie's built a reputation as a house that was cautious in terms of both the estimates it placed on works of art and its open dislike for financing sellers.

This fall Christie's took the aggressive stand. It placed what turned out to be unrealistically high estimates on artworks and won the season's most coveted estate—the modern and contemporary artworks collected by Burton and Emily Tremaine—by giving the Tremaine heirs a guarantee that reportedly hovers around \$28.5 million, or 5 percent below the sale's low estimate of \$30 million. Christie's also had a far more optimistic outlook about the season than Sotheby's, which openly admitted the difficulty of putting together sales in a recession.

Did Christie's gamble pay off? From a public-relations standpoint it did. This season, it was Christie's that attracted most of the attention. "This was a major collection which made a significant contribution to the company from a worldwide point of view," said Christopher M. Davidge, the managing director for Christie's worldwide, at a news conference after the contemporary-art sale on Tuesday night. Moreover, the Tremaine name was a great sales tool, helping the house bring other buyers into a series of high-profile auctions, even in a down market. Had Christie's not had the Tremaine property, its sales would have been a disaster....

Whether Christie's will meet the guarantee it promised the Tremaine family as yet unknown, since auction houses often sell privately works that went unsold at auction. And spokesmen for Christie's said they had a flurry of interest from dealers and collectors in the three works that did not sell.

Tremaine Foundation Makes Its First Grant, 1992

AMK: The Tremaine Foundation, established with funds from the sale of the Tremaine Collection, made its first grant in the fall, 1992. It was a gift of \$1 million to the Wadsworth Atheneum to endow the *Emily Hall Tremaine Curator of Contemporary Art*. Andrea Miller-Keller, then the Atheneum's Curator of Contemporary Art, was appointed to the new position.

***ART IN REVIEW, April 23, 1999, The New York Times* by Roberta Smith Louise Lawler/Skarstedt Fine Arts 42 East 76th Street Manhattan Through April 30**

This exhibition brings together for the first time in New York most of the handsomely documentary images from Louise Lawler's "Tremaine Series" of 1984. Ms. Lawler is a Pictures artist interested in commenting on consumer culture, specifically the consumption and display of high culture. That this has provided an intellectual framework for large color photographs of other artists' work—often well-known masterpieces—has always worked to her advantage.

For this series Ms. Lawler selectively photographed art owned by Mr. and Mrs. Burton Tremaine, collectors whose well-known taste applied not just to the choice of art, but to its arrangement in the home as well. Color coordination is usually the name of the game, which also pits one luxury item against another. Ms. Lawler shows how the fiery tangles of a Jackson Pollock abstraction are echoed by the delicate floral motif on a Limoges soup tureen; how a white flag by Jasper Johns all but disappears in a cream-colored master bedroom, and how the greens and reds of an early "Green Stamps" painting by Andy Warhol are expanded upon by a bright red wall and a pair of Celedon [sic] horses.

It's all pretty rich and easy on the eyes, and the resemblance to high-end shelter magazines is a problem. But context is one of Ms. Lawler's subjects, so it's not surprising that her own art looks more artlike in a gallery setting. In addition, her skepticism does not preclude a genuine sympathy for works of art as they progress through the world and through history to their various fates.

***Emily Hall Tremaine: Collector on the Cusp*, written by Kathleen Housley, published the Tremaine Foundation, based in Meriden, CT, 2001, from the Foundation's website:**

Emily Hall Tremaine had "an original eye" recalled Philip Johnson, her friend, architect, and occasionally rival collector. Tremaine's ability to cut through the turbulence of contemporary art from the 1940s through the 1980s filled Johnson with amazement and envy. "She had tunnel vision. It was art. That was her universe."

Born in 1908 in the mining town of Butte, Montana, Emily grew up in a world where the natural was ugly and the abstract, beautiful. She began collecting in the 1930s when she was married to Baron Maximilian Von Romberg, a young dare-devil who flew planes, drove cars, and rode polo ponies, all with reckless abandon. She herself had a wild streak that led her to walk on the wing of a plane, wear shocking outfits to posh parties, and publish a magazine that tweaked the sensitivities of the upper class.

After the Baron's death in a plane crash, Emily's fascination with art increased, but it was not until her marriage to Burton G. Tremaine, Sr. in 1945 that she began to collect in earnest. Eventually the Tremaine collection of more than 400 works became, according to art historian Robert Rosenblum, "so museum-worthy that it alone could recount to future generations the better part of the story of 20th century art." Among its major pieces were Piet Mondrian's Victory Boogie-Woogie, Mark Rothko's Number 8, and Jasper Johns's Three Flags.

Emily visited artists' studios and scoured galleries in a relentless search for the best. Her ability to spot new talent was legendary. When she turned her eye on an artist, his or her career was given an immediate boost. For example, in the early 1960s she championed an unknown graphic designer named Andy Warhol, acquiring fifteen of his works in one year, helping to fuel his rapid rise to fame.

By the time of her death in 1987, the collection was worth more than \$84 million....

KATHLEEN L. HOUSLEY has written for numerous journals including *Woman's Art Journal*, *New England Quarterly*, and *The Christian Century*. An Affiliated Scholar at Trinity College, in Hartford, Connecticut, her area of concentration is the interconnection of religion and American culture. In this regard, the manner in which Emily's belief in Christian Science led to her fascination with abstract art was of particular interest. Housley's book *The Letter Kills But the Spirit Gives Life* explores the lives of five 19th-century sisters involved in abolition and suffrage, one of whom translated the Bible from Hebrew, Greek and Latin to prove the intellectual capability of women.

Profits from the sale of this book will go to support innovative projects in the fields of learning disabilities, the arts, and the environment, the three focus areas of the Emily Hall Tremaine Foundation.

Artists write about Emily Hall Tremaine:

"If you have art in your life, it is a powerful force, a force that can be too much for some people. But Emily had learned how to live with art, how to live with that force." Richard Tuttle

"When I first saw my paintings hung in [the Tremaines'] apartment next to the Delaunay and Mondrian, I was not so impressed with their works....I'm not sure that I really cared about the European things. The American ones were important to me. But the Delaunay and the Mondrian became extraordinary paintings." Jasper Johns...

Emily Hall Tremaine comments on artists:

"It was difficult for Dick to explain in words what he is seeking, but he said he tries to make something that never was before, but that will become something. I think he meant like Brancusi's *Bird in Space*....I enjoyed watching him place his pieces on the wall. His hands look like Botticelli's drawings." On Richard Tuttle

"When I look at Jasper's number and letter paintings, I think of a critique I once read on Sarah Bernhardt. It said she could recite the alphabet and bring tears to your eyes." On Jasper Johns

"Mondrian felt that nothing is ever finished, always proceeding from the material to the spiritual, just as high as you are able to go with it. There is no beginning and no end." On Piet Mondrian

The City Review: *Christie's Post-War and Contemporary Art, 7 PM, May 14, 2003* by Carter B. Horsley

The estate of Burton Tremaine Jr., has consigned "Campbell's Soup Can (Pepper Pot)," by Warhol, a 20-by-16-inch casein and graphite on canvas. Lot 5, it was painted in 1962 and has an estimate of \$1,500,000 to \$2,000,000. It sold for \$2,415,500.

**LAMBERT SALE A SMASHING SUCCESS AS RECORDS FALL FOR CONTEMP WORK
By Stephen Perloff, *The Photograph Collector Newsletter*, iPhotocentral.com, Photo Newsletter, Issue 82
12/10/2004**

The sale of *Veronica's Revenge*, the collection amassed by Baroness Lambert over the last 30 years, at Phillips de Pury & Company on November 8 and 9, not only set a record for a New York single sale of photography at \$12,473,240 (virtually

tying the International record set by the Jammes' collection in October 1999), but may well be judged as the crowning moment of a paradigm shift in photography and contemporary art that has been building for several years.

In a packed sales room with a standing-room-only audience of between 500 and 600 people and with 16 or so staff members on the phones or executing order bids, Phillips' chairman Simon de Pury hammered down every lot in the evening sale. (In order to make this report somewhat smaller than the Sunday New York Times, I'll report mainly on lots that sold for more than \$50,000.)...Louise Lawler's Monogram—Arranged by Mr. and Mrs. Burton Tremaine (\$40,000–\$60,000) set a world record for the artist at \$125,600....

E-mail reply from Kathleen Houseley, September 1, 2006

Esther Ruelfs
Hochschule fur Bildende Kunste Braunschweig
HBK Postfach 2538
38015 Braunschweig

Dear Ms. Ruelfs,

The Tremaine Foundation sent me your letter regarding Louise Lawler and the Tremaines. Your article topic sounds very interesting. I will try to answer your questions to the best of my ability. However, I recommend that for more in-depth information, you contact Andrea Miller-Keller, an independent curator who was the first Emily Hall Tremaine Curator of Twentieth Century [Contemporary] Art at the Wadsworth Atheneum, Hartford, Connecticut. Miller-Keller introduced Lawler to Emily Tremaine in 1984 [1983] at the time that the Tremaine Collection was on exhibition and Lawler's work was on exhibition in the Wadsworth's Matrix Gallery. Miller-Keller is very knowledgeable about Lawler. I have spoken with her regarding your search for information....

I did not find any correspondence in my papers pertaining to Lawler. I know that the Tremaines liked her work. However, at the time Lawler photographed their collection, she was just beginning to make her mark whereas the Tremaines were withdrawing from the art world because of age and ill-health.

Emily Tremaine paid special attention to how art was displayed. Sometimes she juxtaposed certain paintings and sculptures in ways that set up a sardonic dialogue but was also playful. (You use the word "ironic" for Lawler. I would use the word "sardonic" for Emily Tremaine.) I call your attention to some of the photographs in the biography. For example, take a look at the photograph of the bedroom wall in which there is Bruce Robbins' Ladder, Jim Dine's The Hammer Acts, while in between them (acting like a visual referee) is Piet Mondrian's Pier and Ocean. Another great example of Tremaine's attention to placement is the dining room where Leger's massive women in Le Petit Dejeuner are juxtaposed with the Baroque putti holding up the glass table top, and the huge tam-tam from the south Pacific. The arrangement is beautiful but also disarming, made more so by the liveness of Calder's Bougainvillea. I realize this attention to how paintings and sculpture relate to each other differs from Lawler's particular vision. However, I point it out as evidence that Emily Tremaine would have understood and appreciated what Lawler was attempting. I offer as further evidence the fact that during the Pop decade, Emily paid close attention to the relationship of art to culture and counter-culture and how perceptions of art were shaped and manipulated. Then in the 1970's, she described the art of the photorealists as "mordant," which is an unusual but apt word choice.

You asked if Lawler's work could be called a portrait of the Tremaines as collectors. I don't think so. As I mentioned in the second paragraph, at the time Lawler met the Tremaines, they were already suffering from ill-health. They were also disillusioned with the art world. They were battling with several museums over what would happen to their collection following their deaths. They were battling with dealers. Nor was Emily pleased with the art then being created. Lawler's work relates to certain parts of the collection at a certain time in the Tremaines' lives, at a certain cultural moment. In my opinion, Lawler's photographs do not capture a deep truth about the Tremaines. Instead, they capture a deep truth about Lawler.

Perhaps you are not aware that the Tremaine Foundation owns Lawler's "Board of Directors," (1989), Edition of five. The writing on it is "Christie's photo of Jasper Johns' 'White Flag.'" [According to the artist, a full listing of Christie's Board of Directors, as listed in the sales catalogue, is printed on the mat of the photograph. This photograph was purchased by the Tremaine Foundation.]

Best of luck with your article.

Respectfully,
Kathleen L. Housley
cc: Stewart Hudson, The Tremaine Foundation
Andrea Miller-Keller

E-mail exchange, AMK 9/29/06 reply to a 9/05/06 inquiry from Esther Ruelfs

*Greetings Ms. Ruelfs,
My apologies that this reply is so delayed. I hope your project is not yet finished.*

Dear Ms. Miller-Keller,

I'm writing on an article for a German art history magazine "Kritische Berichte", which have a special on art collectors. I will contribute an article on the work of Louise Lawler concerning the pictures Lawler took at the collection of Emily Hal Tremaine und Burton G. Tremaine. Ms Housley has told me that you introduced Lawler to the Tremaines and that you might have some interesting information about the topic.

Did I understand Ms. Housley right that you were working for the Tremaines at that time? *Not at all. I was Curator of Contemporary Art at the Wadsworth Atheneum in Hartford, CT. I knew the Tremaines, but not well. I was organizing a small exhibition of Louise's work, in fact, her first museum exhibition. I quite intentionally chose to exhibit her work at the exact time that the museum was also opening a large survey of the Tremaine Collection. (I hope you have this catalogue.) However, I had no idea what Louise would choose to exhibit, but I did suggest that should she wish to have access to the Tremaine Collection in situ, I thought it could be arranged.*

She eventually chose to explore the subject of home and museum installations, in response to the occasion of the Tremaine exhibition. For this show she also chose to include photographs of a beautiful historic house in this area, the Hillstead [Hill-Stead] Museum, featuring the home exactly as it was left by its original owner and architect, Theodate Pope (probably the first female architect in this country [sic]). [Lawler chose two interior views, black & white] The home includes a number of very important impressionist paintings, which cannot travel due to restraints included in Ms. Pope's will. (You will be able to find out much more in the Hillstead Museum online.) Since Louise grew up in this area, she had known both the Atheneum and the Hillstead from childhood, I presume.

FYI: In 1992 I became the first Emily Hall Tremaine Curator of Contemporary Art, when the Atheneum became the first beneficiary of the Tremaine Foundation, a position I held until 1998. I subsequently worked closely as a consultant with the new Tremaine Foundation in setting up its current generous grants to curators for exhibitions.

Do you know how the Tremaines feel about the work "the Tremaine Series" of Lawler, since it has sometimes be interpreted as ironic concerning the status of art as decoration in collectors houses?

The Tremaines liked Louise very much, and I do not think they read the irony that some others might read from these works. Since Louise is such a gracious, kind person who intends no ill will and is never sneaky or manipulative in how she does the work she does, they interpreted the works through their own lens—as all viewers of her work are invited to do. She was interested, I believe, in the entire context of: their collection, the museum, the museum's exhibition of their collection, and her exhibition.

I would be very thankful if you could help me with some answers.

I would be glad to reply to additional questions, if your deadline has not passed.

*Sincerely,
Andrea Miller-Keller*

Thank you very much in advance.
Sincerely yours
Esther Ruelfs

E-mail from LL to AMK, Sunday, April 28, 2007:

[in reference to AMK agreeing to write a text for this catalogue]

...Hoping I've told you it is always my preference that writing need not be about my work, preferable to be something that can go alongside it. You have a very special position, knowing the Tremaine's, museum and collecting so well. Do you have the small book that was published about their collection [*Painting Toward Architecture*] for their lighting company in Meriden [CT]? I think the essay was by Robert Rosenblum...I will look for it tomorrow.

E-mail exchange, AMK/LL June 27,2007:

AMK: ...As I recall, there are 2 versions of *Living Room Corner*...1983. One with a blank TV screen, which was in your MATRIX show, and purchased by the Atheneum, and one in vivid color with Stevie Wonder (?). I remember that they were taken on different days, and that it involved your getting up the courage to return to the Tremaine's to re-shoot it....

LL: I remember as you do that I was anxious about asking to turn on the TV and even was preparing some argument about "Orphism" in case they thought it was too vulgar to do it. That night I developed the photos I had taken and printed a couple, and returned the next day to show them what I was doing. Then I did ask Mr. Tremaine about turning on the television and he immediately offered to change the channels for me. I have other slides of wrestling that I had thought I would use somehow, sometime. I also remember Emily's response when I showed her, I think, my photo of the Leger that included the chairs—"You're going to love the thermostat next to the Miro."

This essay is dedicated to the memory of Sol LeWitt, who was an early fan of Louise Lawler.

My gratitude, first and foremost, to Louise Lawler. Thanks are also due to Philippe Davet; to the following members of the Wadsworth Atheneum staff: Bill Staples, Librarian; Mary Schroeder, Head Registrar; Gene Gaddis, Archivist and Curator of the Austin House; Edd Russo, Senior Associate Registrar; and Allen Phillips, Photo Services; Anne Hamilton; and to Daniel Buren, who first introduced me to Louise Lawler in 1977.

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