2014

Marion Greenwood in Tennessee (Exhibition Catalogue)

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MARION GREENWOOD in TENNESSEE
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foreword by: Sam Yates
essay by: Dr. Frederick C. Moffatt
FOREWORD

The UT Downtown Gallery is honored to present Marion Greenwood in Tennessee. This exhibition evolved from my role as a member of the University Center Art Collection Advisory Committee, a university committee chaired by Melissa Shivers, UT Assistant Vice Chancellor for Student Life. One task of this committee was to secure a future home for Greenwood’s The History of Tennessee after its removal from the Carolyn P. Brown Memorial University Center. To quote fellow committee member and Director of the School of Art, Dr. Dorothy Metzger Habel:

The Marion Greenwood mural is a significant work of art for a number of reasons: Its imagery highlights the history of Tennessee based on its musical traditions from west to east, its artist, who established a working relationship with the famous Mexican muralist Diego Rivera and is noteworthy as one of a very small number of women involved in painting large-scale murals; its execution dates to the mid-1950s when Greenwood was a visiting artist in the Department of Fine Arts at UT; and the University's stewardship of this image has endured since that time. Originally painted on a wall in the University Center, the mural was removed from the soon-to-be demolished UC and professionally restored last summer. Its public unveiling at The UT Downtown Gallery is an exciting moment for the UT community, for Knoxville, and for historians of the State of Tennessee and of American art in the early and mid-20th century.

Once we decided to display this 6 by 29 foot mural at the UT Downtown Gallery, we searched for other examples of the artist’s work in East Tennessee to borrow for a complete, more informative exhibition. We were very pleased that Greenwood’s 1940 mural in Crossville’s US post office was offered for display. Therefore, her only two Tennessee murals are shown together for the first time. The exhibition includes sketches for the UT mural and individual lithographs from the UT Library and regional collections.

It is also fitting that an exhibition project of this magnitude and importance conclude the ten-year anniversary of the UT Downtown Gallery. The concept for locating a gallery in a revitalized downtown area was advanced by Professor and former School of Art Director Paul Lee. It was endorsed by Philip Scheurer, The University of Tennessee’s former Vice President for Operations, and enthusiastically supported by former Chancellor, Loren Crabtree. They are to be commended for their vision in making the 100 block of Gay Street a viable cultural attraction for the city of Knoxville. Chancellor Jimmy Cheek and our current UT administration have continued this support in recognition of the gallery’s positive contribution to downtown growth, development, and quality of life.

There are numerous individuals to thank for the success of this project. First I would like to thank Chris Cimino, Vice Chancellor for Finance and Administration, and the UT Administration for their commitment to the removal and restoration of the mural as well as the committee charged with this procedure: Melissa Shivers, Chair, and my fellow committee members Jim Dietrich, Director of the University Center; Jeff Chapman, Director of the McClung Museum of History and Culture; Benry Creekmore, Associate Vice Chancellor for Finance and Administration; Dorothy Habel, Director, School of Art; and Bill Pace, designer for Facilities Services.

I wish to thank the lenders to this exhibition who are listed elsewhere in the catalogue.

Marion Greenwood
Between June 5 and August 9, 2014, two murals, with related compositional sketches, and unrelated drawings and prints by the American artist Marion Greenwood (1909–1970), were on view at the University of Tennessee’s Downtown Gallery in Knoxville, Tennessee. The largest of the paintings is *The History of Tennessee*, more familiarly, *The Singing Mural*, oil on linen canvas, which measures 6 feet by 29 feet. Signed and dated in the upper right corner, it was dedicated on June 5, 1955 in the Carolyn P. Brown Memorial University Center, on the University of Tennessee’s Knoxville campus. Here it occupied the west wall of the ballroom. The second mural, *Man’s Partnership with Nature*, measures 4 feet by 13 feet and was completed in 1940. Temporarily on loan from the Crossville, Tennessee, United States Post Office, its medium is oil on canvas. It is signed and dated at the lower left. This essay focuses on the content of the murals, on Greenwood’s life, the historic context that shaped her artistic career, and the recent history of the murals.

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Frederick C. Moffatt

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THE NARRATIVE OF THE HISTORY

Comprising figurative, still-life, and landscape vignettes which Greenwood believed best typified the state’s recent history (ca.1850-1950), the mural depicts in three-dimensional form, strong colors and incisive outline, aspects of music-making, transport, architecture, a religious observance, crafts, native flowers, bountiful natural resources and ethnic diversity that characterizes the state. The human figure dominates. Many of the figures are life or slightly larger than life size. Greenwood did not include the lower legs of the figures; they are either obstructed by the lower frame, or overlapped by other figures and objects. By omitting the ground plane she gained optimal advantage in arranging her subjects.

Extending from the Delta to Appalachia, Greenwood’s narrative begins on an imagined stage where, situated before a blazing red curtain, a group of African-American musicians strike up a lively score. Arrested in mid-motion, the large, nimble hands of the pianist are dramatically illuminated. University of Tennessee music librarian Chris L. H. Durman believes the particular instrumentation, saxophone and trumpet, as well as the drummer’s adroitly held sticks, suggests it is jazz, rather than blues, that is being performed. Indeed, a penciled note in the margin of a compositional study affirms that Greenwood wavered between filling that space with “minstrels instead of modern jazz,” before deciding in favor of the latter. The music obviously energizes all within earshot. Nearby, a woman in a long red dress and man in overalls perform the Black Bottom. She closes her eyes while clapping out the rhythm. The male dancer, seen from behind, slips into a loose-jointed saunter, his head and encircling hat tilting far to the right. In the foreground, a seated field hand with a cotton sack under his arm sings and gestures with his left hand, while turning his eyes in the direction of the music-makers. His song would more naturally be a blues selection, if not gospel, or a work song. By his side, a little girl, perhaps his daughter, leans against the cotton sack looking wistfully outward.

The History of Tennessee also illustrates how natural resources are converted into products that improve human life. Greenwood shows the growth and manufacture of cotton to be an ever more complex and interdependent resource. The departing steamboat will also transport cotton bales from Memphis, Tennessee; to Natchez, Mississippi; and ultimately to New Orleans, Louisiana. From there, other transports would ship the bales overseas. The aforementioned field hand – in a compositional sketch Greenwood refers to him as the “old Negro” – humanizes the harvest. His bag is full. Yet behind him a field brimming with blossoms awaits his attention.
White musicians are scattered about the mural’s central portion. They make up a country string band, which typically consists of a fiddle, guitar, and banjo. In this example, the banjoist strums in an emphatic clawhammer manner. Back to back with the guitarist, a young boy wearing a floppy, straw hat, sits against a stack of corn he has just picked. He gamely plays a harmonica.

The string players surround an assembly of bystanders and dancers in a rustic cabin, the walls of which are flanked by drying tobacco leaves and sorghum stalks. The attendees react differently to the music. A women wearing an old-fashioned bonnet and plain dress, is not particularly impressed by the performance: she folds her arms across her chest and elevates her expressionless face in a wait-and-see attitude. Nevertheless, a man wearing a green-checked shirt vigorously claps his hands in approval. At the center, an athletic couple links arms in mid-spin. The male is a stealthy youngster attired in homespun and his partner, a fair beauty who wears a low-cut red dress with a blue, ruffled sash. Her locks fly, as does the upturned hem of her dress, and with a confident gesture she clutches the ruffle in her left hand. Her facial expression is ambiguous – something less than enthralled. Perhaps Greenwood wanted to indicate a measure of uncertainty in her demeanor. In what direction was she being flung? Was her partner likely to deliver her there safe and sound?

Also occupying the cabin is an austere woman who stands at a spinning wheel. She spins a single thread out of a whorl of cotton blossoms. With thousands of others like it, the single thread will soon be woven into a fabric; and after being dyed, will become a brightly patterned counterpane, like the one hanging against the chimney. Or it may become a quilt, such as the bright example which a mother throws over the crib of her unseen infant. As the mother performs her chore, she appears to be singing a lullaby.

THE ARTIST

Born in 1909 into a poor family in Brooklyn, New York, Marion Greenwood had little difficulty in choosing a livelihood, since her grandmother, father, and older sister Grace A. Greenwood (Ames), 1895-1979, were artists. The family’s low economic status must have contributed to her zealously hard work ethic, as well as to her life-long sympathy for the down-trodden, regardless of whether they were victimized women, ethnic minorities, or exploited workers. Marion’s child-prodigy years began with a notable first painting, a rendition of Cleopatra preparing for her suicide. After winning a city-wide art contest in 1919, she transferred from public school to the Art Students League of New York, where along with Grace she sampled the studio offerings of John Sloan, Robert Henri, and George Bridgman. Her student days included portraits of Aaron Copland and Waldo Frank. When she transferred from public school to the Art Students League of New York, where along with Grace she sampled the studio offerings of John Sloan, Robert Henri, and George Bridgman. Her student days included portraits of Aaron Copland and Waldo Frank. When she

In 1928 Greenwood’s prizewinning portrait of the late philanthropist Spencer Trask cleared the way for the first of her numerous foreign excursions. In the company of her mother and Grace, she rented a villa-studio in France, at Ville-franche sur-mer, haunted the halls of Paris’s Louvre Museum, and enrolled in studio classes at the Académie Colarossi. To her regret, she did not join Grace on a side trip to Italy, thereby missing a golden opportunity to see incomparable examples of Renaissance mural painting. Of Greenwood’s startling precocity, Harry Salpeter left a memorable description:

For she is a woman as well as an artist, and fire and earth are mingled in her whole creature. She is a woman but is not a member of the weaker sex. In her femininity there is a drive that sweeps her over great distances and across barriers from which even truly masculine artists would turn away in frustration. The story of her career and her conquests make the average male seem like a repetitious doodler and stay-at-home knits-by-the-firebody. Greenwood’s views on art could sometimes cut to the bone. She scolded an interviewer who admitted she did not understand art, “So you don’t understand art,” she said to me flopping on a mammoth bed in her tiny Greenwich Village winter walk up. “Well, who does? Art is only communication, if you like a work you like it. If you don’t like it, you’re not the right person to paint it.”

Following her return to the United States in 1931, Greenwood embarked on a year-long sketching trip through New Mexico and Arizona aimed at picturing the folkways of the Navajo and Apache Indians. This was the prelude to the far more adventurous project that awaited her across the border. Thanks to some Yaddo contacts, Greenwood found herself at the center of a small roving band of radical journalists and critics who drove to Mexico City in late December 1932. Later including Grace Greenwood, the group initially consisted of the journalist Josephine Herbst and her husband John Hermann, who was a member of the American Communist Party. Once they reached Mexico City, they were joined by the American-born Mexican mural painter Pablo O’Higgins (1904-1983). Herbst and Greenwood became lovers. The former contributed to her new

which was extensively reprinted by the 1850s. In 1867, Marcus Vanagas augmented its success with The New Harp of Columbia. Designed for distribution to singing school masters, the song books were divided into the categories of church music, singing-school music, and anthems, thus becoming the repositories for the most popular of Protestant songs of the eighteenth and nineteenth centuries. What made the Harp books even more accessible to the general public; particularly Southern congregations, was the fact that its song sheets were designed according to the shaped-note system. For example, a square, a diamond, a triangle, or other unique markings, took the place of the key signature. Thus the amateur was only required to anticipate simple and repeated interval patterns, instead of 24 keys and their signatures. Such keys and signatures, the younger Swan reasoned, “have no bearing on the way the melody outlines sound anyway.” Not professional choral groups, but “parents, child and grand children,” Swan indicated, were the ideal participants in Harp singing. The most informative aspect of The History of Tennessee’s narrative is not what it contains, but what it omits. There are no cities, no dams, no visual references to the still-vibrant marble industry, nor views of busy streets, automobiles, or town meetings. The two small glimpses of the Tennessee River and the Mississippi River that are included provide no idea of the vast recreational resources, both water and land, that the Federal Government created practically overnight when it embarked on a year-long sketching trip through New Mexico and Arizona aimed at picturing the folkways of the Navajo and Apache Indians. This was the prelude to the far more adventurous project that awaited her across the border. Thanks to some Yaddo contacts, Greenwood found herself at the center of a small roving band of radical journalists and critics who drove to Mexico City in late December 1932. Later including Grace Greenwood, the group initially consisted of the journalist Josephine Herbst and her husband John Hermann, who was a member of the American Communist Party. Once they reached Mexico City, they were joined by the American-born Mexican mural painter Pablo O’Higgins (1904-1983). Herbst and Greenwood became lovers. The former contributed to her new
young friend’s travel expenses, publicized her paintings, and, with limited success, attempted to instill in her an ever more fervent appreciation for Communist doctrine. O’Higgins was a Rivera associate, and since 1927, a member of the Mexican Communist Party. He taught Greenwood the rudiments of true wet fresco, and helped ease her through administrative red tape in her efforts to secure “a wall.” Marion soon favored Grace with similar instructions. Learning the secrets of wet fresco painting, which involved a timed sequence of actions aimed at applying freshly brushed pigment to a rapidly drying plaster wall, became for all who mastered it the equivalent of uncovering the philosophers’ stone. Thereafter, the Greenwoods considered oil painting too easy and pedestrian a medium. Quoting Eugène Delacroix (1798-1863), Marion ventured that oil painting was a lazy medium, but that fresco, on the contrary, “was the true wet technique which Michelangelo had used and Giotto.” Marion Greenwood painted the first of three Mexican murals between January and April 1933 in Taxco, on a stairway at the Hotel Taxqueño. Entitled “Taxco Market,” it describes pre-industrial village life. Her second project, “The Landscape and Economy of Michoacán,” was completed in 1934 for the Universidad Michoacana de San Nicolás de Hidalgo, in Morelia, Michoacán’s capital city. It was commissioned by the university’s rector, Gustavo Corona, who provided the painter with a residence, and an assistant, but no salary. For this relatively important mural cycle, Greenwood relied upon the imagery of Rivera’s Ministry of Education murals, as well as his Assembly Hall paintings at the Chapingo Agricultural School (1926), which she considered his best work. The Morelia paintings emphasized Michoacán’s geographical and cultural profile and its rural economy. It illustrated fishermen at work, the repair of nets, the harvest of wheat and corn, and the production of hand-made crafts, such as reed mats and pottery. Above all else, these murals emphasized the daily labor and communal vigilance of the peasant-Indian population. As a foreign-born female artist, Greenwood enjoyed certain liberties denied to Mexico’s native-born women painters. While they were bound to observe customary gender restrictions, even while at work, Marion was free to act and dress like her typical male, Mexican counterpart. Admiring villagers observed her working alone on a scaffold, dressed in Rivera-approved overalls, and work shirt.

When cross-examined by Herbst, Greenwood denounced propagandist art. “[A painting] does not have to have a revolutionary or hopeful viewpoint to live as a work of art – in my opinion – as long as it is a strong and vital interpretation of living realities painted with sincerity and love for the beauty of line, rhythm, and sound structural composition.” In a letter sent to Herbst in 1935, Greenwood defended her Landscape and Economy of Michoacán against her friend’s charge that it was socially naive. Greenwood wrote, “I’m afraid I have nothing to say, which has not been said before in the way of social significance and political attitudes... by (José Clemente) Orozco and Rivera and many others. I am simply going to paint these people as I feel them in all their sadness, and apathy, and beauty. Hummkes and Stalinstes have been done to death. I have only become class-conscious in the last year, it would be an affront for me to paint the usual propaganda at this period when I have nothing original to offer, whereas if I paint something I feel it might have much more significance.” She addressed the subject again in an interview with art historian Dorothy Seckler.

And of course, my sympathy has always been with the underdog and always will be, although now I no longer believe in the kind of thing I believed in then. It imposed a kind of stiff formula thinking in, let’s face it, this group of what you call Stalinists at that time. The stiff, almost rigid idea of propaganda which I think was very bad for all of art at that time because it took the universality out of one’s method and instead made it into a almost a story-telling kind of thing. But from the other standpoint, it was wonderful to be working with artists and with all this wonderful space and the chance to work at these problems with one another. We’d have meetings every couple of weeks about what we were going to paint and how we would work it out.”
The History of Tennessee, 1954-55, Collection of the University of Tennessee, Knoxville, 6' x 20'
THE NEW DEAL

The Franklin D. Roosevelt administration’s massive New Deal art program (1933-1943) reflected an American reaction to the perceived successes of the Mexican mural program. The fine arts components of this complex, acronym-laden, American bureaucracy consisted in part of the Public Works of Art Project (PWAP), 1933-34; the Treasury Relief Art Project (TRAP), 1935-39; and the Section of Painting and Sculpture (the Fine Arts Project), often referred to as “the Section,” of the Works Project Administration Federal Art Project (WPA/FAP), 1935-43. Authorized nationally by Harry Hopkins—Greenwood’s principal administrative contact was to be Edward P. Rowan, WPA’s assistant technical director —WPA, during its nine year tenure, sustained some 5,000 artists and artisans, most of them on relief, paying out a “professional” wage that averaged $23.86 a week.

Completed at the beginning of 1936, after she and Grace had spent the intervening year in New York, Marion’s last Mexican mural, The Industrialization of the Countryside, in the Westfield Acres Housing Project in Camden, New Jersey (1936-38). This was an oil-on-canvas measuring 12 by 50 feet. For its completion, she had use of an assistant and loft space accommodations. The commission came with a two year deadline, and with the requirement that she submit a full-scale cartoon for approval before work was to begin. The cartoon remained disassembled during the final stages of work.

For the Greenwoods, who also remained in New York, was given a similar commission, Progress of Power, for the Lexington, Tennessee, Post Office, completed in late January 1940. Marion’s mural was installed in Crossville’s old post office on February 6, 1940, after fourteen months of preparation. The Partnership of Man and Nature is filled with large sculptural shapes and saturated colors that would assure optimum visibility, even in a dimly lit room. A young farming family rests in the shade of an apple tree. Behind the figures is a rolling panorama. Off the left is a giant dam which discharges three columns of water. It has been modelled on Norris Dam (1936), the first of the nine dams TVA was to construct through 1944. In the right background is a barn and silo, a hay truck, and a partially-plowed field. A shifty hand-plow occupies the foreground.

The Partnership of Man and Nature, 1940. Collection of the Postal Fine Arts Collection, 4’ x 13’

The commission for the Crossville Post Office mural, The Partnership of Man and Nature, directly followed the Westfield commission. Grace, who also remained in New York, was given a small commission, Progress of Power, for the Lexington, Tennessee, Post Office, completed in late January 1940. Marion’s mural was installed in Crossville’s old post office on February 6, 1940, after fourteen months of preparation. The Partnership of Man and Nature is filled with large sculptural shapes and saturated colors that would assure optimum visibility, even in a dimly lit room. A young farming family rests in the shade of an apple tree. Behind the figures is a rolling panorama. Off the left is a giant dam which discharges three columns of water. It has been modelled on Norris Dam (1936), the first of the nine dams TVA was to construct through 1944. In the right background is a barn and silo, a hay truck, and a partially-plowed field. A shifty hand-plow occupies the foreground.

The Partnership of Man and Nature, 1940. Collection of the Postal Fine Arts Collection, 4’ x 13’
It was in Fenn's
speech that the idea for a mural design was widely exhibited in New York and Washington, D.C., the mural itself eventually met all the technical standards of being painted over.

These several examples of Greenwood's contributions to New Deal art perhaps illuminate why she felt generally constrained in America. She confessed as much in the interview when stating, "In fact, I don't care if any of the mural's I've ever done in America because, well, I just felt I didn't feel free, and I was still very Mexican-experienced, still water controlled and abundance of the trees under which they sit."

After receiving her beginning sketches in March 1939, Powders asked Greenwood to make certain changes in the depiction of the farmer in order to free him from appearing unnaturally forced. With the crayon drawing before her, she proceeded to give Powers a small lesson in the art of mural design, stating, "If the figure of the farmer did appear to me unnatural, I would certainly change it, but my aim throughout this design was especially that of a plastic restlessness, combined with understatement of gesture. The arrangement is the result of my study, through the caricature and finally in the natural model. Yet she also accepted a unique, and decidedly unpleasant, two-year assignment with the U.S. Army Medical Corps that required her to illustrate the various treatments it administered and wounded soldiers. Sullivan described her typical day as follows: "Weaving a nurse's mask and seated on a stool commanding the scene, she would make from eight to ten sketches of each operation, and then follow through to the various steps of the ladder toward recovery and rehabilitation, including even occupational therapy."

After the Second World War ended, Greenwood decided to divide her residence between Greenwich Village and Woodstock. She resumed easel work and, with a large number of former WPA colleagues keeping her company, joined the American Contemporary Artist Gallery and the American Artists Congress of American Artists. The large exhibitions scheduled by these organizations, as well as a fair number of one-person shows, she was able to arrange at large urban art institutions, kept her paintings and prints before the public eye, and occasionally generated prizes. One of her easel paintings, Surrealistic Fear on African Ballet (ca. 1943), for which she made sketches in a Harlem theater, featured a darkened interior similar to those shown popularized by Henri and Sloan, her former teachers. Cast into abruptly contrasting light and shadow by a single ceiling lamp, resting dancers, vanguard and mopey boys fill the stage.

When the sale of her easel paintings plummeted, Greenwood was still able to sell off some of her left over Section drawings. At the urging of the Association of American Artists, she wrote a biography of his famous friend. It was in Fenn's company that Greenwood made her long-delayed pilgrimage to the murals of the Italian Renaissance painter Piero della Francesca. This occurred during a haphazard trip through Tunisia and the Italian peninsula between 1939 and 1941. Before Fenn and Greenwood divorced in 1946, they took a more leisurely round-the-world voyage to Hong Kong, where he was stationed. Greenwood was, of course, accompanied by way of London again and over Europe by plane and through India – marvelous – sketched there a lot, up the border to Tibet where I made more sketches and on through Indo-China and to China, where I spent almost two years.

**HISTORY OF THE HISTORY**

The recent history of The History of Tennessee began early in 1954, when Knoxville architect Barber and McMurray, assisted by University of Tennessee coordinating architect Richard Rice, hurried to complete the Carolyn P. Brown Memorial Student Center. Rice perceived the new center's principal meeting room was too plain in appearance and recommended that an artist be secured to decorate it. **It was not only the painting, but also a one-year teaching assignment.**

In July, 1954, a search committee that included Rice and members of the University Department of Fine Arts, notified Greenwood to have survived mentally or emotionally had it not been for the stimulus of foreign travel. She did not worry about learning to speak the language of foreign nationals she met, "learned to work the stone," that is produce large-edition lithographs, for which the organization paid her a small but steady income. Greenwood's arrangement with the Section appears to have lasted through the full tenure of WPA, since she is known to have painted on her own and had been paid for large-edition federal posters. Yet she also accepted a unique, and decidedly unpleasant, two-year assignment with the U.S. Army Medical Corps that required her to illustrate the various treatments it administered and wounded soldiers. Sullivan described her typical day as follows: "Wearing a nurse's mask and seated on a stool commanding the scene, she would make from eight to ten sketches of each operation, and then follow through to the various steps of the ladder toward recovery and rehabilitation, including even occupational therapy."

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Knoxville journalist and historian Jack Neely has written extensively about Greenwood's mural and one could do no better in assessing its later history than to summarize some of the events he recorded in his 2006 Metro Pulse article, "The Secret Mural." Greenwood died at an infirmary near her Woodstock home on February 20, 1970. Three months later, at the University of Tennessee, during the turbulent days that followed the Kent State University shootings, President Richard Nixon's decision to expand the Vietnam War into Cambodia, the Kent State shootings, President Richard Nixon's decision to expand the Vietnam War into Cambodia, and the police shootings of African-Americans at Jackson State University in Mississippi, the mural was vandalized and campus buildings were damaged and firebombed.

...
ENDNOTES

1. The committee in charge of the project "imposed no restrictions on either the choice of subject matter or manner of execution, but decided to let the artist develop a theme most characteristic of his art and style." Robert W. Salpeter, "Rivera: Master of the American Scene," in Laura Fattal and Carol Salus, eds., Out of Context: American Artists Abroad (Knoxville, Tenn., University of Tennessee Press, 2009), 114-15.


3. Marion Greenwood to Ed Powers, Jan. 9, 1939, as quoted in Hull, 39.

4. Marion Greenwood to Powers, April 1, 1939, as quoted in Hull, 40.

5. Schlageter, 3. Dr. Joseph W. Schaleter (1925-2013) was on a one-year appointment with the department. He went on to direct the Mint Museum of Art, Charlotte, North Carolina, and the Greenville Museum of Art and Theater in Greenville, South Carolina.

6. Ibid.


8. Oles, 115.


10. Sandburg, 15.

11. Oles, Out of Context, 125.

12. Ibid., 126.

13. Ibid.

14. Schlageter, 118.

15. Ibid., 118.

16. Ibid., 119.

17. Ibid., 120.

18. Ibid.

19. Ibid., 122.


21. Ibid.

22. Ibid.

23. Ibid.


25. Ibid., 17.


27. Greenwood's second husband was Robert Plate.

REFERENCES


2. Ibid., 126.

3. Ibid.

4. Ibid.

5. Ibid.

6. Ibid.

7. Ibid.

8. Ibid.

9. Ibid.

10. Ibid.

11. Ibid.

12. Ibid.

13. Ibid.

14. Ibid.

15. Ibid.

16. Ibid.

17. Ibid.

18. Ibid.

19. Ibid.

20. Ibid.

21. Ibid.

22. Ibid.

23. Ibid.

24. Ibid.

25. Ibid.

26. Ibid.

27. Ibid.
Greenwood’s preparatory sketches, Collection of the University of Tennessee Special Collection, Hodges Library

Sketch of male Harp singer [upper right], Collection of the Knoxville Museum of Art

Maurice Brown, UT fine arts student, poses near his likeness in the mural. Note the numbers above his head, indicating that Greenwood may have been using a grid system to sketch in the mural. Her charcoal drawing belies what a meticulous planner Greenwood was. All figures were fully realized, down to the curls in their hair before any paint was applied to the wall.

Image courtesy of the Estate of Marion Greenwood.
Haitian Nights, color lithograph, Collection of Martha Lee Osborne

Haitian Work Song in the Jungle, color pastel and ink on paper, Collection of John and LeAnn Dougherty

Sampan Girl, China, 1946-47, lithograph, collection of the Ewing Gallery of Art and Architecture

Lament, 1946-47, lithograph, collection of Dr. Jan Simek
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MARION GREENWOOD in TENNESSEE