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	DCM	I.20.f

Michel Lekakis

page 1

The ^{which} distillation to Michel Lekakis subjects his concepts results in a surface simplicity, a compression of energy, that at first glance belies the fecundity of his work. Used to the clang & effervescence of "Pop Art", the odour of "do-it-yourself" rising from much work in plastics and alloys, and the flaccid optical shocks we meet today, it requires an almost conscious effort to meet the artist at a level where the force and depth of his message can be felt.

He carves directly in wood; his titles are allusively classical; his forms are essentially biomorphic: yet the resulting works emanate a timeless evocativeness all the more contemporary for its traditional roots. The material is pushed to extremes of tension unforeseen in wood — the continuous springing, floating and return of 'Choros'; the illuminating uncoiling of 'Python', that is both serpent and possessing spirit. There is a continual inter-evocation between form and title. The funnelling hollow within 'Choni' is repeated positively in the uncoiling spirals that it supports; its ^h rhythms move from abyss, to growing solid, to the void without. This same coiled dynamic force sustains 'Helix' (it is interesting to compare the formal similarity of this small sculpture with ^{to} the Helicoide de la Boca Tarpeya in Caracas). The pulsations of 'Palmos', in which the ^h rhythmic growth compresses itself and ceases when ~~far~~ turned towards the pull of gravity, the unburgeoned potential inherent in 'Kyesis', the sense of atmospheric flight in 'Ptisis' and the movement of further release in 'Anapteroma' are clear examples of Lekakis's fulfilment of "how to do more than express oneself". Finally, the contrast between the groping horizontal forms of 'Aititos' and the implicitly unending prayer of

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HARRAD & SWANN

64 THOMPSON STREET • NEW YORK 12

FRED W. MCDARRAH
PHONE: CA 6-1244

EDITORIAL RESEARCH
CANDID PHOTOGRAPHY

July 12, 1963

July 9, 1963
in 2 7/10/63

Dorothy C. Miller
Museum of Modern Art
11 West 53 Street
New York 19, NY

Dear Mr. McDarrah:

Dear Miss Miller:

This is to acknowledge your letter of July 9
to Miss Miller who is away on vacation.

If you have any Harrad & Swann photos or mine given to you
by the Stable Gallery, I am returning to you herewith the 4 Marisol
photos given to us by the Stable Gallery. James Rosenquist
has the photographs of him which you sent to Miss Miller.
be kind and
convenience. Thank you.

Sincerely,

Eileen Wells
Secretary to Dorothy C. Miller

Fred W. McDarrah
Fred W. McDarrah

Mr. Fred W. McDarrah
Harrad & Swann
64 Thompson Street
New York 12, N. Y.

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HARRAD & SWANN

64 THOMPSON STREET • NEW YORK 12

FRED W. McDARRAH
PHONE: CA 6-5246

EDITORIAL RESEARCH
CANDID PHOTOGRAPHY

July 9, 1963
rec'd 7/10/63

Dorothy C. Miller
Museum of Modern Art
11 West 53 Street
New York 19, NY

Dear Miss Miller:

If you have 5 Marisol photos of mine given to you by the Stable gallery and 2 photos of James Rosenquist given to you by him that also belong to me would you be kind enough to return them to me at your earliest convenience. Thank you. - 4

Very truly yours,

Fred W. McDarrah
Fred W. McDarrah

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Four Centuries of American Art

a survey of the arts
in the United States
from the seventeenth century
to the present

THE MINNEAPOLIS INSTITUTE OF ARTS 201 EAST 24TH STREET MINNEAPOLIS 4, MINNESOTA TELEPHONE: 339-7661

cc: Richard Tordella

Send
July 25, 1963

rec'd 6/27/63

Miss Dorothy C. Miller
Curator of the Museum Collections
The Museum of Modern Art
New York, New York

Dear Miss Miller:

I am writing to you at the suggestion of Suzanne Ringler, Registrar of the Albright-Knox Art Gallery, in connection with the Marisol work, "The Generals." I understand that this sculpture, which we are borrowing for our Four Centuries of American Art show in November, is presently on loan to The Museum of Modern Art.

We are anxious to have a color transparency (4"x5") made of "The Generals." Could you possibly arrange to have this done at The Museum of Modern Art for us - and if so, what would be the cost?

We are going to use the transparency for advance publicity for the show, and need it as soon as possible. I would appreciate your letting me know if it could be done there.

Sincerely yours,

Rosemary Price

(Mrs.) Rosemary Price
Publicity Director

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4/27/63

February 15, 1963

rev'd 2/14/63

Richard
Tooke is taking
care of this.

few words about Marisol are
retary is sick — and
week's trip tomorrow, so am
is long hand so as not to delay
feelings — Katharine

plaster bands, impassive wooden
asional painted area of ~~sculpture~~
- these ingredients tell little
or nothing about Marisol's work, about the
pathos, irony and outrageous satire with
which she invests her sculpture.
Whether she designs a single figure or a
large group, she invariably ends up with a
biting comment on human foibles. That so
young an artist has mature technical
control seems ~~perhaps~~ less surprising than
that she has something of her own to say.
With fertile imagination Marisol transforms
daily experiences into unexpected phenomena.
No one has deflated human pomposity with
greater insight.

Katharine Kuh

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February 15, 1963
rwd 2/19/63

Dear Dorothy,

Hope these few words about Marisol are O.K. My secretary is sick — and I'm off for a week's trip tomorrow, so am sending you this copyband so as not to delay you.

feelings — Katharine

Delicate plaster bands, impassive wooden faces, an occasional painted area of ~~ironic~~ elegance — these ingredients tell little or nothing about Marisol's work, about the pathos, irony and outrageous satire with which she invests her sculpture. Whether she designs a single figure or a large group, she invariably ends up with a biting comment on human foibles. That so young an artist has mature technical control seems ~~perhaps~~ less surprising than that she has something of her own to say. With fertile imagination Marisol transforms daily experiences into unexpected phenomena. No one has deflated human pomposity with greater insight.

Katharine Kuh

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cc: Mr. d'Harnoncourt

Marisol

December 18, 1962

Dear Mr. Neuman:

I enjoyed our telephone conversation recently very much and I am grateful to you for your understanding of my problem in wishing to keep the Museum's sculpture by Marisol here for our own American group exhibition next spring. Had it not been for the show, in which Marisol will be one of about a dozen artists featured, we should have been very glad indeed to lend her sculpture to the Armando Reveron Bienale in Caracas.

I am ordering for you four photographs of our Marisol piece for use in publicizing her work in Venezuela in connection with the Bienale.

I hope and believe it will be possible for you to get several excellent pieces by Marisol together for the exhibition in Caracas through Mrs. Eleanor Ward of the Stable Gallery, who represents Marisol. I shall certainly be glad to help in any way I can.

With all good wishes,

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Hans S. Neuman
P. O. Box 5475
Caracas, Venezuela

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STABLE GALLERY
33 EAST 74TH. ST.
NEW YORK 21, N.Y.

ARTIST: MARISOL

TITLE: THE KENNEDY'S

DATE: 1961-62

SIZE: 78 $\frac{1}{2}$ "H, 38 $\frac{1}{2}$ "W, 9"D

MEDIUM: WOOD AND MIXED MEDIUMS

Gallery

24

PHOTOGRAPH
BY
RUDOLPH BURCKHART

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PHOTOGRAPHY BY
JOHN D. SCHIFF
107 WEST 86TH ST
NEW YORK CITY
ENDICOTT 2-0455

NO. 421729-99-5

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STABLE GALLERY
33 EAST 74TH ST.
NEW YORK 21, N.Y.

ARTIST: MARISOL

TITLE: MADISON AVENUE

DATE: 1961-62

SIZE: 66"H; 20"W; 13 1/2"D

MEDIUM: WOOD AND MIXED MEDIUMS

COLLECTION: MR. AND MRS. A.

ZORRILLA

166 EAST 63RD. ST.

NEW YORK 21, N.Y.

26

PHOTOGRAPH
BY
RUDOLPH BURCKHART

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STABLE GALLERY.
33 EAST 74TH ST.
NEW YORK 21, N.Y.

ARTIST: MARISOL

VIEW OF GALLERY, ARTIST'S ONE MAN
SHOW, MAY, 1962

PHOTOGRAPHY BY
JOHN D. SCHIFF
107 WEST 86TH ST
NEW YORK CITY
ENDICOTT 2-0488

NO. 121728-100-5

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STABLE GALLERY
33 EAST 74TH ST.
NEW YORK 21, N.Y.

ARTIST: MARISOL

VIEW OF GALLERY - ARTIST'S ONE
MAN SHOW, MAY, 1962

Abrams
"John"

PHOTOGRAPHY BY:
JOHN D. SCHIFF
107 WEST 86TH ST.
NEW YORK CITY
INDICOTT 2-0488

NO. J21729-107-S

ARCH. 9572

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"Claes Oldenburg #1"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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March 22 1963

don't use, says Oldenburg 3-30-63

Statement for The Museum of Modern Art
16 Americans Show 1963
by Claes Oldenburg

To float my work in space or to make it live in actual space has always been my concern. The earlier black paper pieces I have always regarded as inflated drawings, something like an airplane wing. This was the period I called The Street, which was my metaphor for Drawing.

The plaster and enamel pieces are attempts to make color live in actual space. The plaster is part of the paint effect, and I consider these pieces paintings rather than sculptures. In attempting to present this sensation of color, I was led to imitate certain articles around me, f.ex. taxicabs, ice cream cones, cakes, clothing. I copied certain advertising effects (such as frankfurters, bursting the plane) because they served this purpose, not for sentimental reasons. The metaphor for color was The Store.

Recently I have become interested in volume, more than color or drawing, and I have tried several ways of expressing the ~~xxxxxxx~~ of volume of interior pressure, such as the action of gas on the sides of a balloon. The attempt to realize this sensation has led me to new subjects, such as a telephone, an auto tire. The metaphor for this period is The House or The Home, a shell around the pressure of objects and space.

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I also enjoy taking a subject physically proper to one area into another, for the wit of physical effects, as in the case of the ice cream cone, sewed of cloth, zippered and stuffed with foam rubber.

The chief pleasure in my work for me lies in the comparison and transformation of physical effects, soft into hard, wet into dry, f.ex., and the creation of ambiguous and surprising physical situations, as in the hard pie or the ~~stikkstikk~~ soft telephone. This is why I must make my work, rather than assemble found material. What fascinates me more than anything is changes, and I should like the body of my work to be a universe of changes.

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- 2 -

I am for art you can sit on. I am for art you can pick your nose with or stub your toes on. I am for art from a pocket, from the edge of a knife, from the corners of the mouth, stuck in the eye or worn on the wrist. I am for art under the skirts. I am for the art of conversation between a blind man's metal rod and the sidewalk. I am for art that is flipped on and off with a switch. I am for art that unfolds like a map, that you can squeeze, like your sweetie's arm, or kiss, like a pet dog. Which expands and squeaks, like an accordion, which you can spill your dinner on, like an old tablecloth. I am for an art you can hammer with, stitch with, sew with, paste with, file with. I am for an art that tells you the time of day and which helps old ladies across the street.

I am for the art of red and white gasoline pumps and blinking biscuit signs. I am for the art of old plaster and new enamel. I am for the art of slag and black coal and dead birds. I am for the art of scratchings in the asphalt. I am for the art of bending and kicking things and breaking them and by pulling on them making them fall down. I am for the art of eat-on bananas. I am for the art of mama-babble, bar-and-grill-babble, toothpicking, eggsalting. I am for the art of falling off a barstool.

I am for the art of underwear and the art of taxicabs. I am for the art of icecream cones dropped on concrete. I am for the majestic art of dogturds, rising like cathedrals. I am for the blinking arts, lighting up the night. I am for art falling,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- 3 -

splashing, wiggling, jumping, going on and off. I am for the art of fat truck-tires and black eyes. I am for Kool-Art, 7-UP Art, Pepsi Art, Sunkist Art, Dro-bomb Art, Vam Art, Pamryl Art, San-O-Med Art, 39 cents Art and 9.99 Art.

I am for the white art of refrigerators and their muscular openings and closings. I am for the art of funeral hearts and sweet-hearts full of nougat. I am for the art of meat-hooks and singing barrels of red, white, blue and yellow meat. I am for the art of weak grey pencil-lead and grainy wash, and the noise of rectangles coming home from school. I am for the art of windshield wipers and the art of fingers on dusty steel or in the bubbles on the side of the bathtub. I am for the art of decapitated teddy-bears, exploded umbrellas, chairs with their brown bones broken, burning X-mas trees, firecracker ends, pigeon bones, and boxes with men sleeping in them. I am for the art of hung, bloody rabbits and wrinkly chickens, tambourines and plastic phonographs, and abandoned boxes tied like parachutes,

May 1961

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LOAN AGREEMENT

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.

white copy to be retained by lender

EXHIBITION (place and date of showings): AMERICANS 1963
May 20 - August 18, 1963

LENDER: Claes Oldenburg

ADDRESS: 107 East 2 St., NYC

Exact form in which lender's name should appear on exhibition label and in catalog: _____

NAME OF ARTIST: Claes Oldenburg

TITLE OF WORK: Ice Cream Cone

MEDIUM (please underline): oil on canvas oil on wood gouache pastel tempera on canvas tempera on wood
watercolor ink pencil charcoal crayon collage monotype print (specify medium) _____
metal (specify) _____ plaster wood plastic terra cotta ceramic artificial stone
construction in (specify) _____ photograph (specify process) _____
poster other (specify) enamel paint on plaster

DATE OF WORK: 1962 Does date appear on work? _____ If so, where? _____

SIGNATURE: Is the work signed? _____ If so, where? _____

SIZE: Painting, drawing or print (without frame or mat): Height _____ Width _____
Mat opening (of framed drawing or print): Height _____ Width _____
Sculpture (without pedestal): Height 12 1/2" Length 37 1/2" Approximate weight _____

INSURANCE (See conditions on reverse of this blank.):
For what value shall we insure the work (U.S. currency): \$ _____
Do you prefer to maintain your own insurance coverage? _____

SELLING PRICE (U.S. currency): \$ _____
(The Selling Price indicated shall be understood to include a ten percent handling charge for The Museum of Modern Art.)

SHIPPING: Are the following instructions satisfactory? Hahn Bros. will collect

(Unless the Museum is notified to the contrary in writing before the close of the exhibition, the loan will be returned to the lender's address given above.)

FRAMING: Is the work framed? _____
If necessary to meet the needs of the exhibition, may we reframe or remat your loan? _____
May we substitute plexiglas for glass? _____
(All works will of course be returned to the lenders in their original frames and mats unless other arrangements are made with the Museum in writing.)

CATALOG AND PUBLICITY: Where can the Museum obtain photographs of this work for catalog reproduction and publicity? Robert R. McElroy #236-16
May The Museum of Modern Art photograph this loan and reproduce it in its publications and for publicity purposes in connection with this exhibition? _____ May this loan be used for telecasts for publicity or educational purposes? _____ May slides of it be made and distributed by the Museum and its designees for educational use? _____

SIGNED _____ Date: _____
(name of lender or authorized agent)

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cc: Miss Dudley + others as bill
D. Miller
orig: S. Rubenstein

June 11, 1963

rec'd 6/12/63

Museum of Modern Art
11 W 53rd St.
New York City

Att: Mrs. Dorothy Miller

From May 23 to May 27, 1963, I repaired in my studio the piece "Sewing Machine" which was damaged when it fell from a wall in the museum during the opening May 20 of the "Americans 1963" show.

I estimate the damage, in terms of the time it took me to make the repairs, at \$150.00.

107 E. 2nd St.
NYC 9

Claes Oldenburg

Claes Oldenburg

up to pay

Change to exchange: So Clair

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cc: Sidney Janis

Oldenburg

January 7, 1964

Dear Claes:

I still have your album of photographs and clippings in my office and will have my secretary take it over to Sidney Janis tomorrow. Sorry to have kept it so long but we've referred to it several times.

Thanks for your California address and best regards,

Sincerely,

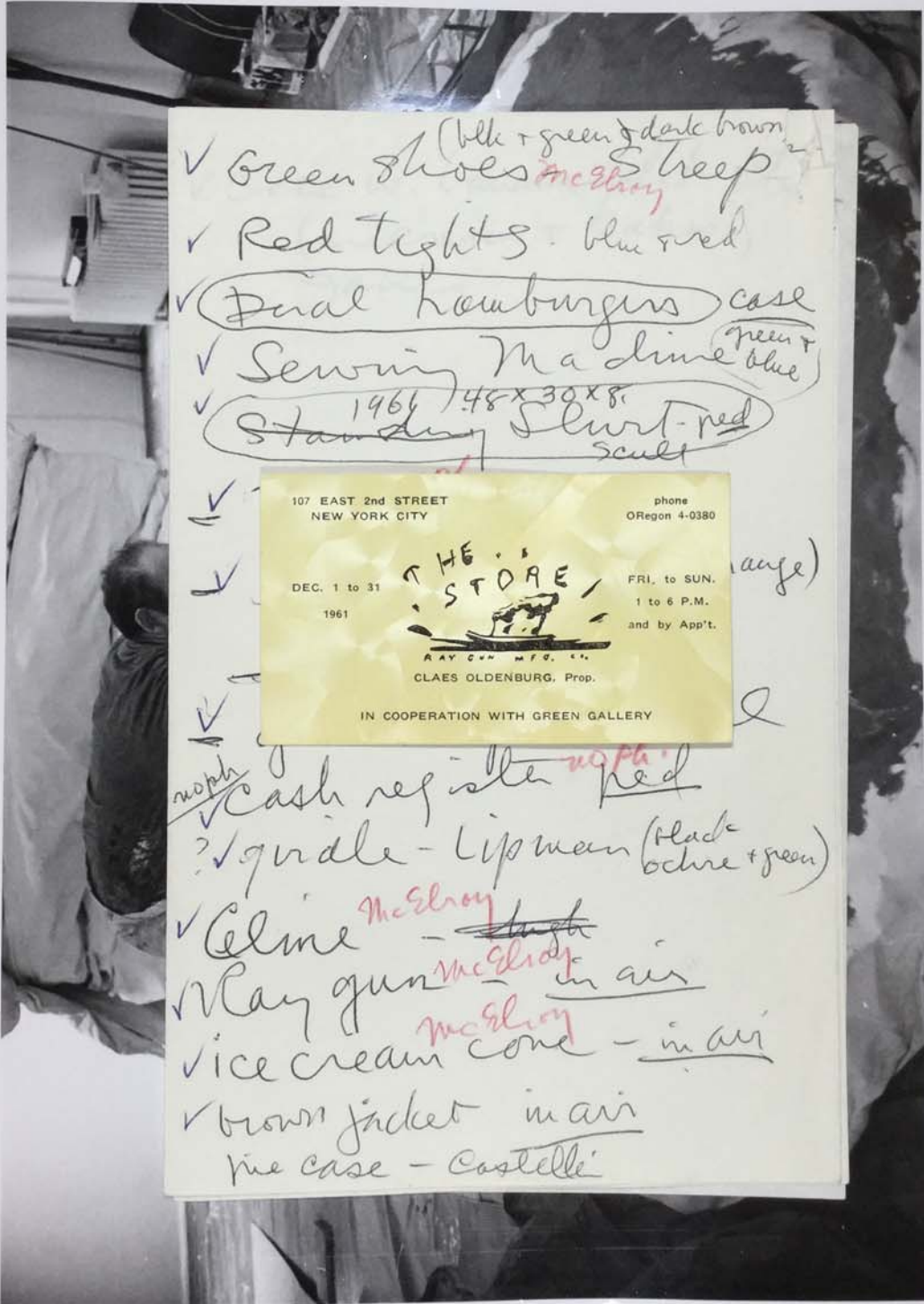
Dorothy C. Miller
Curator of the Museum Collections

Mr. Claes Oldenburg
P. O. Box 61
Venice, California

DCM:ew

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(blk + green) dark brown
✓ Green shoes ^{McElroy} Sheep
✓ Red tights - blue red
✓ Dual Hamburgers case
✓ Sewing Machine ^{green + blue}
✓ Standing Sculpt - red
1966 48 x 30 x 8

107 EAST 2nd STREET
NEW YORK CITY

phone
ORegon 4-0380

DEC. 1 to 31
1961

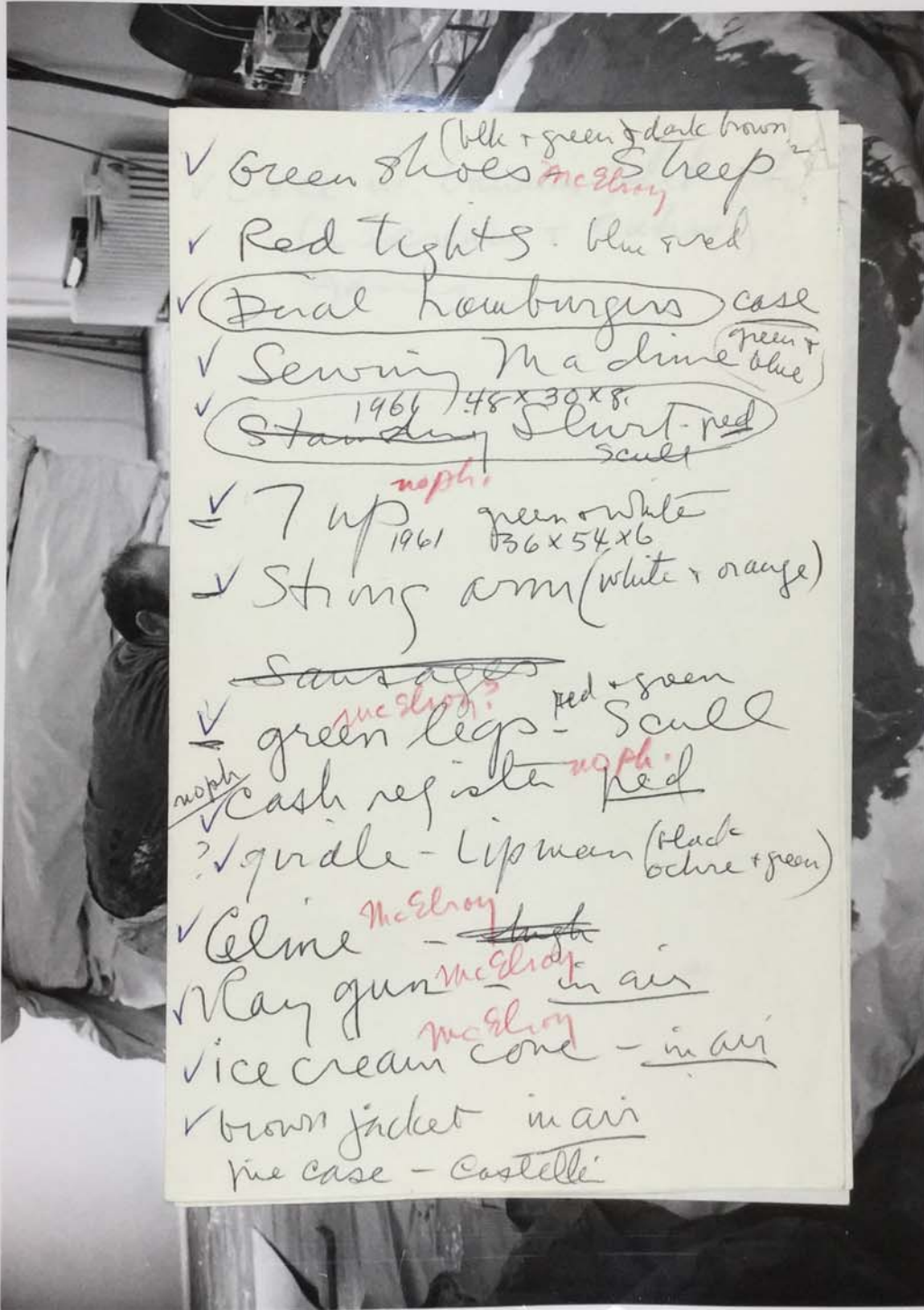
THE STORE
FRI. to SUN.
1 to 6 P.M.
and by App't.

RAY CUN M.F.O. C.
CLAES OLDENBURG, Prop.

IN COOPERATION WITH GREEN GALLERY

✓ Cash register ^{no ph} red
✓ Guide - Lipman (blade ochre + green)
✓ Celine ^{McElroy} ~~high~~
✓ May gun ^{McElroy} in air
✓ ice cream cone ^{McElroy} - in air
✓ brown jacket in air
the case - Castelli

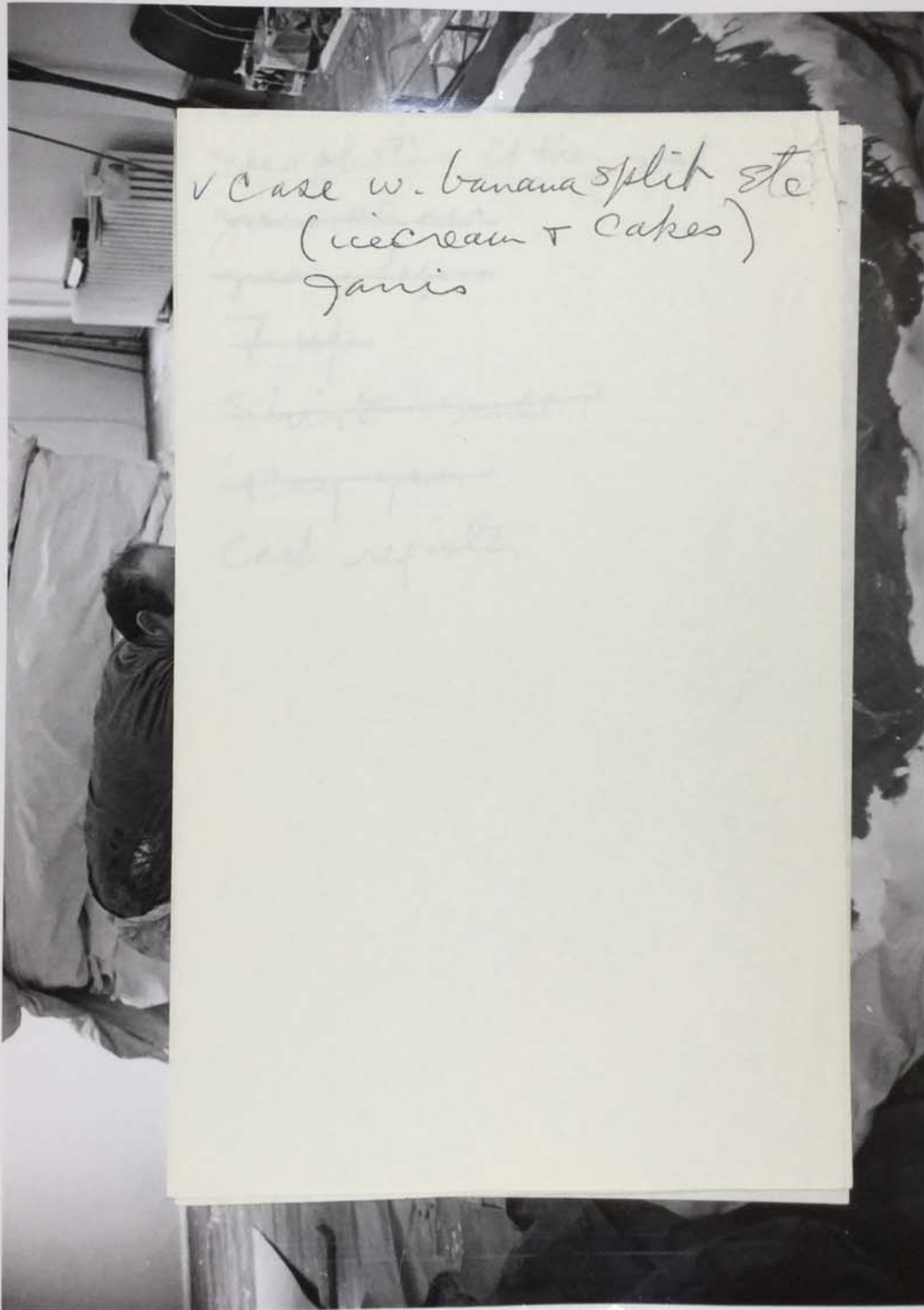
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✓ Green shoes (blk + green) dark brown
 ✓ Red tights - blue red
 ✓ Dual hamburgers case
 ✓ Sewing Machine (green + blue)
 ✓ Standing Sculpt - red
 1961 48 x 30 x 8
 ✓ 7 up 1961 green + white
 36 x 54 x 6
 ✓ Strong arm (white + orange)
~~Sausages~~
 ✓ green legs - red + green
 noph. Cash register - red
 ? ✓ guide - Lipman (blade ochre + green)
 ✓ Celine - ~~high~~ ^{McElroy}
 ✓ May gun - ^{McElroy} in air
 ✓ ice cream cone - ^{McElroy} in air
 ✓ brown jacket in air
 the case - Castelli

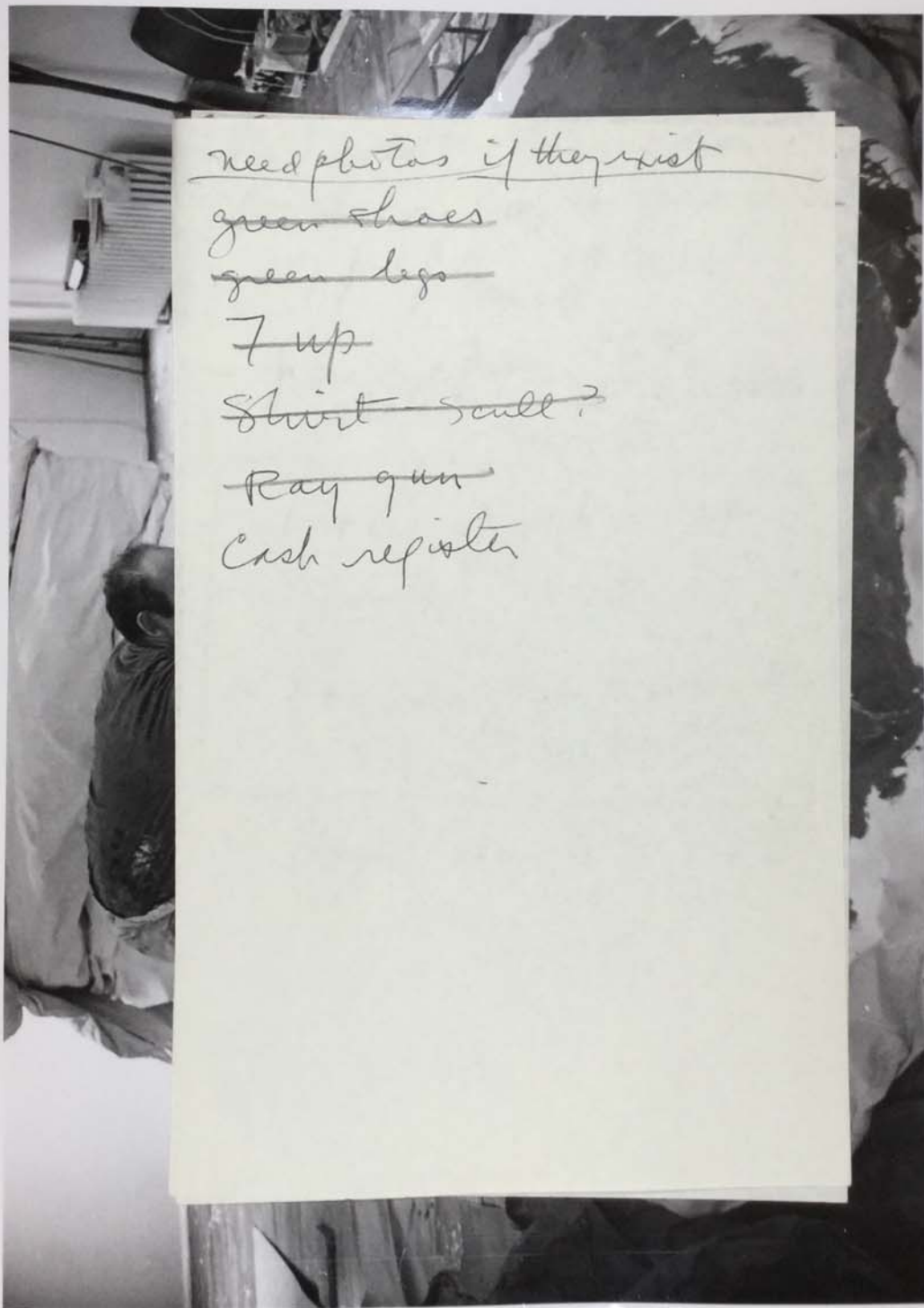
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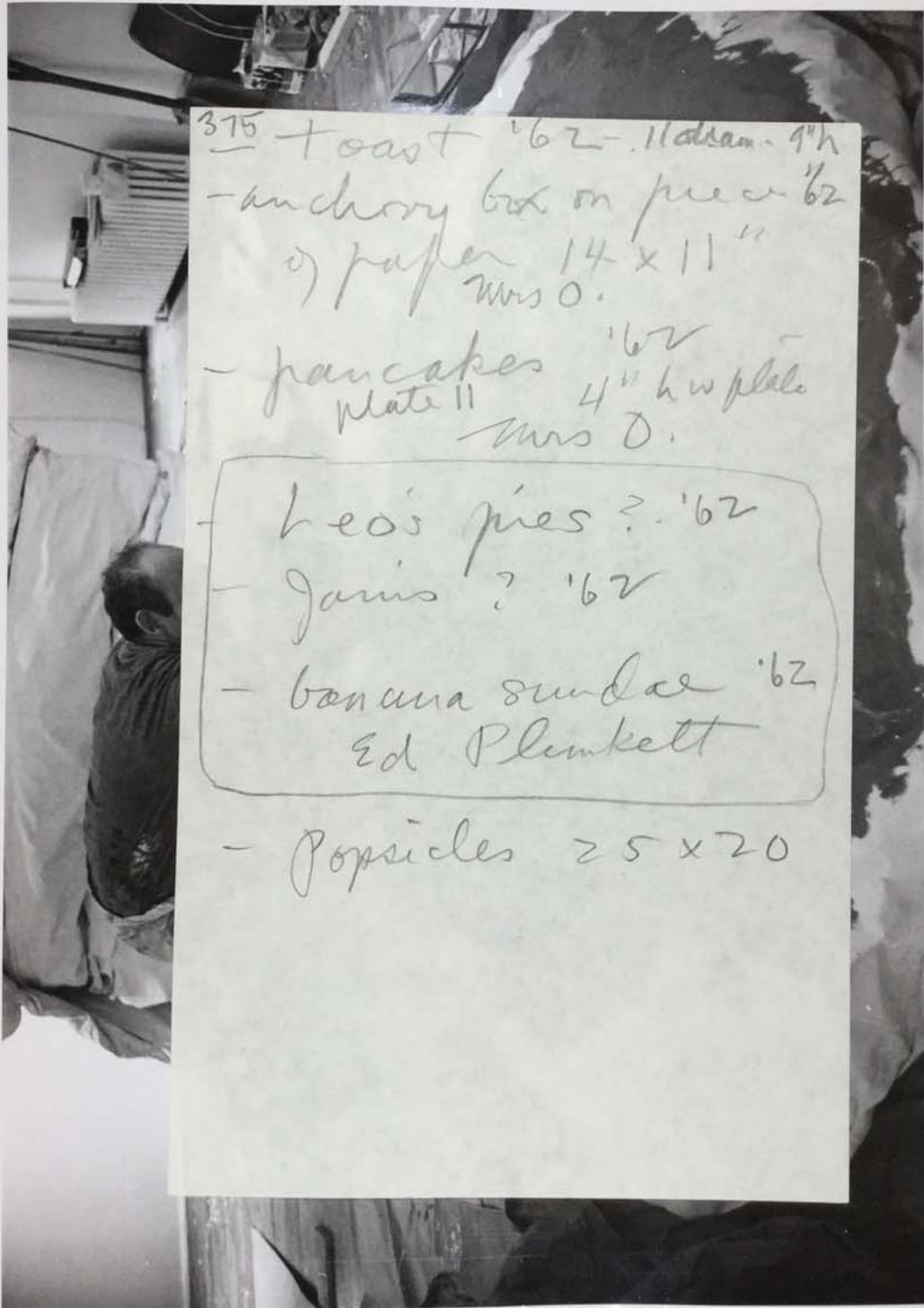


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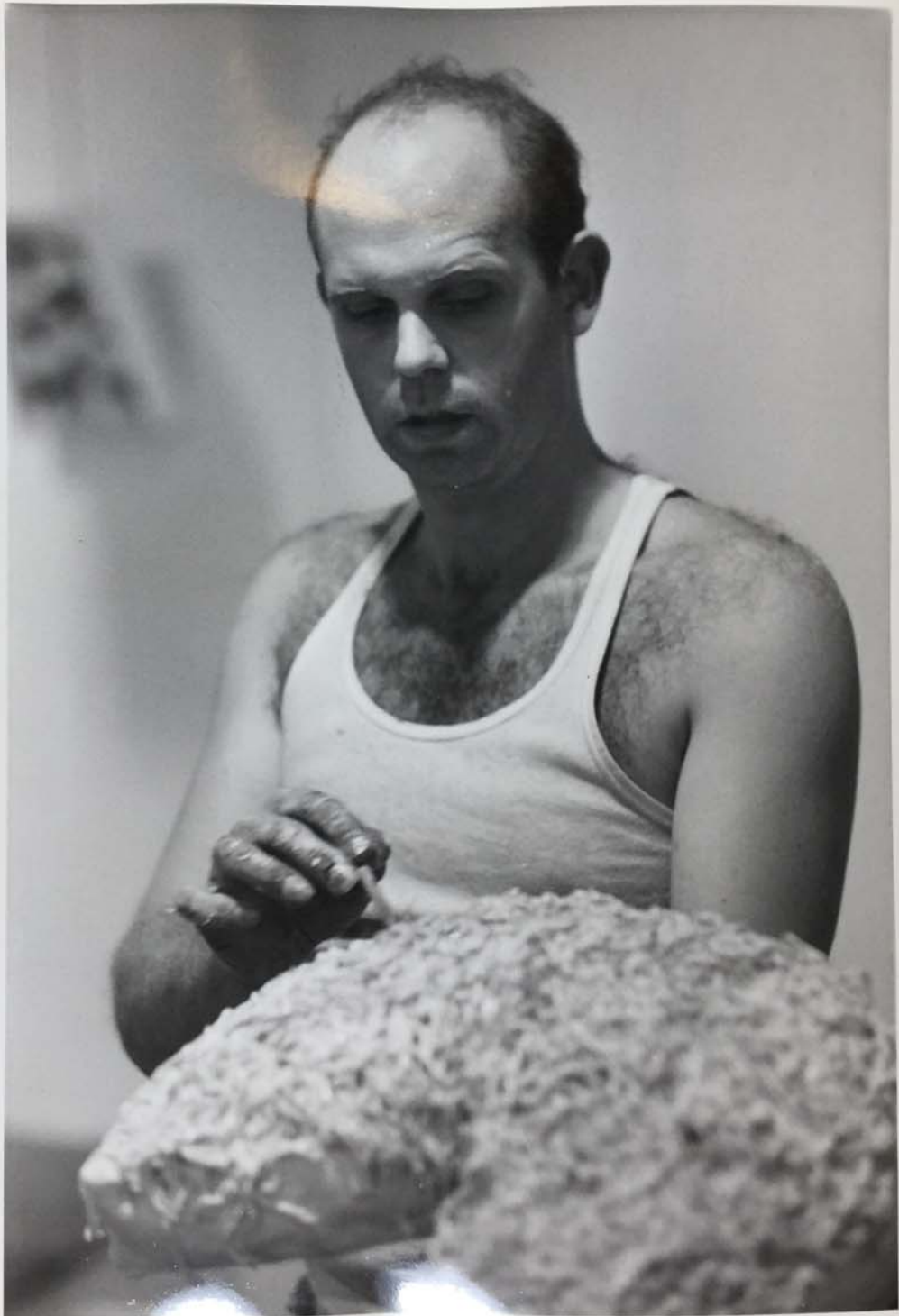
↑
Top

CLAES OLDENBURG PAINTING HAMBURGER GREEN GALLERY
1962

PHOTOGRAPH BY
ROBERT R. MCELROY.

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↑
TOP

CLAES OLDENBURG 1962 IN GREEN GALLERY

PHOTOGRAPH BY
ROBERT R. MCELROY

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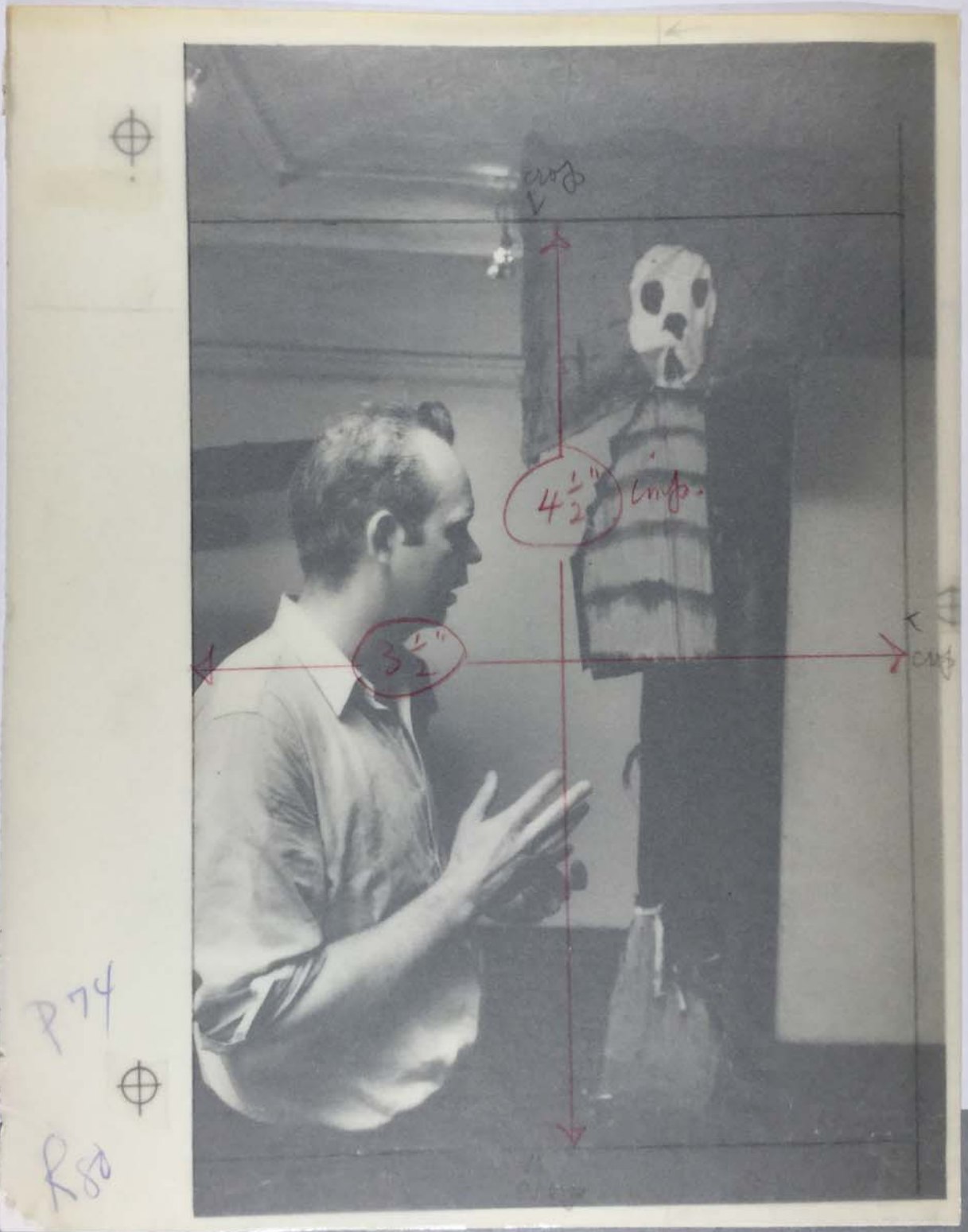
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↑ CLAES OLDENBURG 1961 IN STORE ON 2ND ST.
TOP

PHOTOGRAPH BY
ROBERT R. MCELROY

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Claes Oldenburg
Reuben Gallery
0

PHOTOGRAPH BY
IRWIN CHARLES RAPPORT

2-391

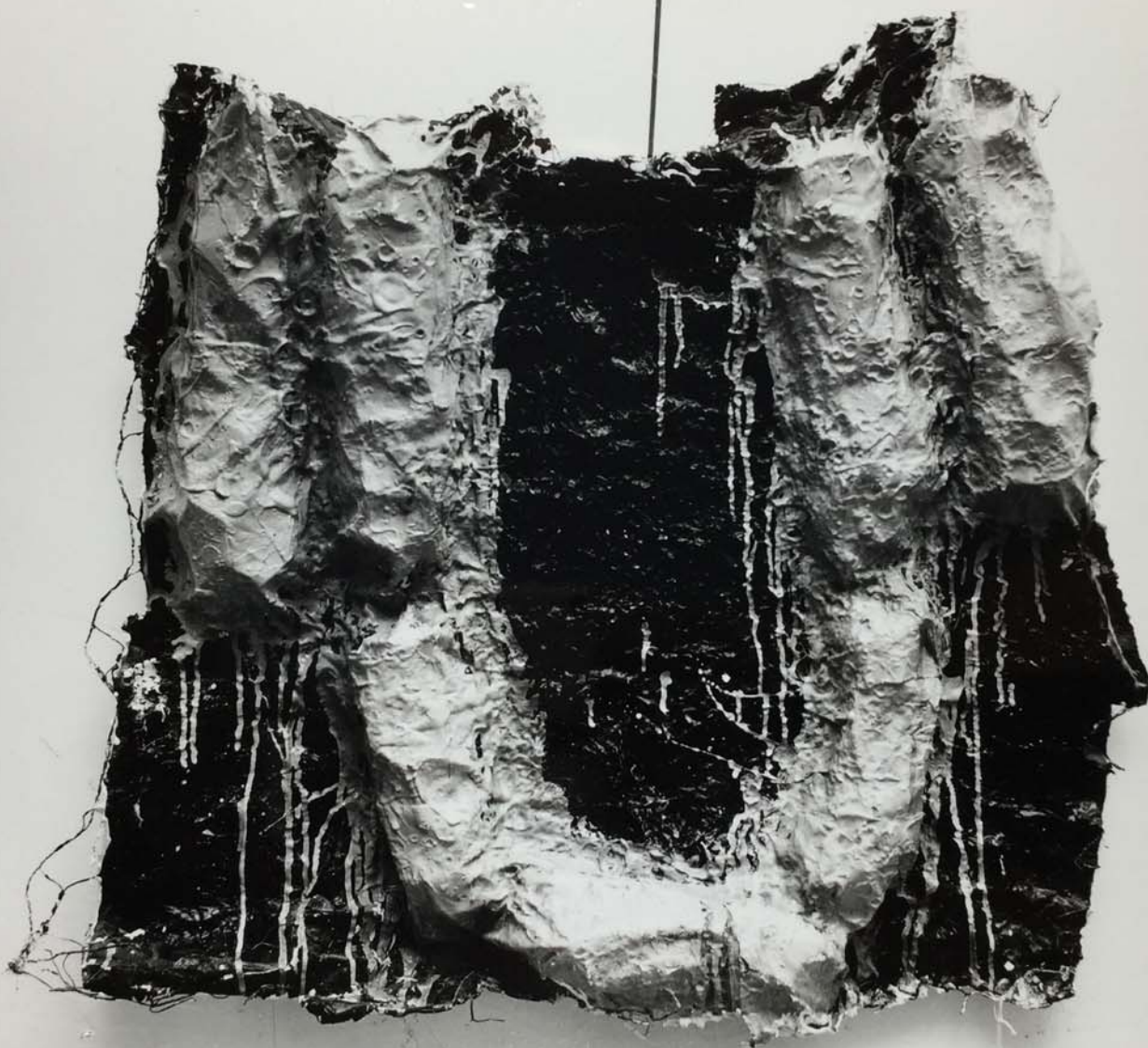
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Crop as marked

60%

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PHOTOGRAPH
BY
RUDOLPH BURCKHARDT

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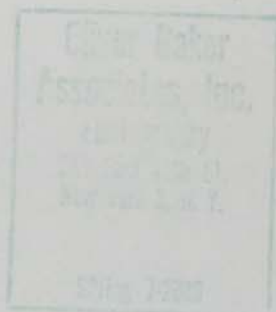
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Oldenburg
Girdle
Howard & Jean Lipman



35-08

(black; ochre & green)

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Claes Oldenburg

WALTER J. RUSSELE
Photographer
HOTEL CHELSEA
222 W. 23rd ST. N. Y. 1
CHelsea 3-3700
3485-3

15 WEST 57 STREET
THE GREEN GALLERY
NEW YORK 19 PLAZA 2-4055

35

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Helenburg
Green Legs (red & green)
Scull

WALTER J. RUSSELL
Photographer
HOTEL CHELSEA
222 W. 23rd ST. N. Y. 1
CHelsea 3-3700

3107

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OLDENBERG, CLAES
PEPPER AND SALT SHAKER
1961
PLASTER AND ENAMELS
SIZE

COLLECTION OF MR. AND MRS. ROBERT C. SCULL

SC-56
PHOTOGRAPH
BY
RUDOLPH BURCKHARDT

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CLAES OLDENBERG
"RAY GUNS"
1961
VARIOUS MATERIALS AND STONE
SIZE :

COLLECTION OF MR. AND MRS. ROBERT C. SCULL

SC-55

PHOTOGRAPH
BY
RUDOLPH B. SCHMIDT

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ART CHRONICLE

"KULCHUR" 9
spring 1963

The Modern Museum opened its new season with a full-fledged retrospective of Mark Tobey, which is to say there were slightly under one hundred and fifty works. Tobey, if we are to believe our European compatriots, is the most important American artist living today: he was the first American artist since Whistler to be awarded the grand international prize for painting at the Venice Biennale a few years ago and the first American artist to have a large one-man show in the Louvre (over three hundred works this time) a couple of years later. He is not as important as the Europeans think, any more than Klee or Wols is, but he has done important work and it was all in The Museum of Modern Art. Then why was his exhibition such a disappointment?

For one thing, we look upon the retrospective of a respected artist with a kind of endless expectation: it will be a summation, a vindication, an apotheosis. It never happens. There are good shows and bad shows. Major artists have no need for retrospectives, they are simply an aid to more easily assimilated information about known excellences. I should have far preferred that only the most exquisite Tobey, whether or not they represented the artist's interests from period to period, be shown: Tobey is wonderfully exquisite, and when he is not exquisite he is not wonderful.

But what is the difference in our taste and that of the European art-lovers? First of all we are not art-lovers, not precisely that. If one were to characterize perhaps the greatest collection of modern American abstract art, that of Mr. and Mrs. Ben Heller, one would hardly say that it was one of art-lovers. It is more pragmatic than that: it is a collection of tested, and tried, and therefore true value. By "therefore" I mean difficulty of process, not inevitability. The fault in this exhibition is that it was chosen with an eye to making Tobey a major artist in his own land, to document his humanism, his technical exploration, his compositional variety, his spirituality. Tobey has done fine things in his own way, on his own time, but they will never be major, any more than Redon will ever challenge Renoir. Tobey is the Clara Haskill of painting, not the Arthur Schnabel. He is neither as important as Mr. Seitz thinks (in his catalog to the exhibition) nor as despicable as Mr. Kramer thinks (in his review in *The Nation*, which is almost a review of the catalog, instead of the paintings), he is a very fine artist. The solution to his European adulation is very simple: there is a New York School because there is an open-eyed New York public, just as there was an Ecole de Paris because there was an open-eyed Parisian public. Decadence lowers the lids. New York's (for how long, oh Lord?) have not yet been lowered. Until they are, we shall have wide and powerful affinities (Rembrandt's *The Polish Rider* and Pollock's *Autumn Rhythm*), and suffering young artists assailing the barricades and getting one or two vivas for their efforts, but we shall not yet have a *l'heure exquise* during which Fragonard seems more "honest" than Michelangelo. Not while Willem de Kooning and Barnett Newman are about. And while they are, Mr. Tobey must keep his place, as he has in the past, not an ignoble position, but rather a chosen one. As Delacroix said, "Delicacy of feeling does not preclude major emotions in Cimarra." But the major emotions which have been instilled in us by twenty years of great American painting cannot be wiped away so soon

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by either the West Coast, Japan (Zen) or Europe. In the light of "Abstract-Expressionism," which did indeed change the history of art, Zen is merely common-sense, and European esthetics just sophistication. With these artists a new grandeur, breadth and candor entered the forms of art, a necessary quality, as necessary for its time as Lautrec's or Rembrandt's for theirs, and one cannot go back, except in time.

Candor, which of course has its own built-in breadth and grandeur, is the dominant quality in Claes Oldenburg's new work at the Green Gallery, and he has an ironic and sometimes hilarious sense of paradox to drive his points home. Where most of the other artists grouped by opinion into the "new realist" or "pop art" movement tend to make their art *out of* vulgar (in the sense of everyday) objects, images and emblems, Oldenburg makes the very objects and symbols themselves, with the help of papier-mâché, cloth, wood, glue, paint and whatever other mysterious materials are inside and on them, *into* art. His was one of the most amusing, cheering and thought-provoking exhibitions this year. Beautifully modeled and painted bacon-and-eggs or slices of pie on real (old) kitchen plates, on low pedestals, led one towards a monumental pair of work pants on a hanger and another over a chair, each heavier-looking than bronze, and just beyond them a seven-foot pistachio ice cream cone (painted cloth) lay on the floor, flanked by a monstrous wedge of chocolate and vanilla layer cake of the same materials and scale and a hamburger (with pickle round on top) which, if used as an ottoman, could sit at least twenty fairly large persons. The juxtapositions of scale in the show, the use of "real" plates, kitchen utensils, chairs and commercial display cases of chrome and glass (pie racks, etc.) in conjunction with the created "food," each executed with an acute esthetic attention to shape, texture and variety of color, were bewildering in the very best sense, causing one to halt (an unusual occurrence in New York except at intersections), and appreciate. With the perverse charms of Gulliver and of Alice-in-Wonderland, Oldenburg makes one feel almost hysterically present, alert, summoned to the party. There is no hint of mysticism, no "significance," no commentary, in the work. He is like a Fabergé in love with Broadway, or a Pollock who has just read the Cordon Bleu Cookbook (in American). Oddly enough, since it is really I suppose sculpture, his work relates somewhat to Pollock's cut-out painting of the late '40's. I recall in particular a cut-out wooden figure by Pollock, shaped rather like a cloverleaf and painted in his drip technique and done to be hung free from a wire; Oldenburg has a comic edge and whimsy like that figure, but I doubt if he could have ever seen it since it disappeared around 1952 and has never been recovered, and so far as I know there were no other Pollock "sculptures" of this kind. I bring him up only to indicate how much of the pleasure and brilliance of painting is in Oldenburg's work, whether brushed or dripped on the strange preoccupations of his mind. It may be too that part of Oldenburg's vivacity consists in the satiric employment of "delicious" abstract paint-techniques to render our delicious deserts and snacks and in the suave monumentalizing (his huge cloth pieces have zippers) of contemporary American Bread and Wine and Pants, but I think there is more to it all than that. At any rate there is nothing chichi or wall-eyed in his work, an unusually positive quality for an artist working in this general tendency to have right now.

In the other corner of the "constructed commonplace" movement, or I

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should probably say reconstructed if it didn't smack of 1867 (which it may actually resemble more than anything else) in the Deep South, paces Niki de St. Phalle, armed with a gun. It is not the ray-gun of New York, with its humorous-Nihilistic overtones and Pogoesque sarcasm, but a gun with which to shoot into bags of pigment and thus "enter" the work as a participant in its composition as you hit a sac of pigment and thus effect an alteration in the picture. What hath Pollock wrought? you don't even have to put the thing on the floor any more and you can even get someone else to finish it, as a boyfriend helps his girlfriend win a panda at Palisades Park. Where Oldenburg contains his personality Miss de St. Phalle encourages the ruination of hers (as an artist), a provocative and endearing position. The whole atmosphere is very European; it is as if she had embraced a great many Western movies and through utter sincerity made the method of them her own. Where it is not that, there is a very complete concentration on religious creepiness, fetishism and organic decay. Her shrines, compounded of dolls, plaster, cloth and slopped paint, resurrect a confectioner's nightmare of his first view of the Grunewald Altarpiece, and elsewhere in the more objective pieces it is not long before you, by your own hand and aim, have caused blood or pus to flow. I say European because there is a very strong and rather repulsive logic behind it all, it is certainly iconographic in intent, if not conviction, and probably mystic. It is also, like *parfum*, attractive and disturbing and frequently repellent: if you are before a decomposing shrine it is you, not the God, that's decomposing; if you shoot and burst a condom full of paint, is that paint just paint or is it the penis within? It is actually very interesting, and if this whole tendency has been referred to with some justice as *sale morbidity*, it is not so *sale* as all that, and it represents an attitude towards destruction which is not without a great deal more justification by objective reality than most people working in the New Realism — if I am right in thinking that they are all children of Hieronymus Bosch, Miss de St. Phalle is way ahead of the field. And I'm glad I'm not lying in that field looking for four-leaf clovers. But at least she is not dallying with a Magritte idea of a billboard or a Léger interpretation of a comic strip, or a mid-Western Forest Ranger's gimmick for stopping a car most economically (for his respective state), or a Madison Avenue luncher's appetite for being yummy from a can. I guess she really *is* religious.

Abstract-Expressionism, which has been dying in the daily and weekly press for lol these many months, has also been abandoned in her recent show by Grace Hartigan, a motion self-proclaimed in her catalog preface. In the largest painting, *The The*, she showed a continuance of the very ambitious Figurative-Abstract-Expressionist expression through which she achieved considerable renown for her own "Second Generation" interpretation of the New York School style; it is a somewhat botched-up painting, but admirable in its ambitiousness and adamancy. Elsewhere, save for *The Dream*, a very interesting move towards a more subtle Matisse-ish arabesque line and more modulated palette, her defection has produced little but repetitiousness of feeling, and in at least two pictures, *Marilyn Monroe* and *Clark's Cove*, a vulgarity of spirit which is quite disheartening in that it employs illusionistic devices to further apparently unfelt ends. Strangely enough, Miss Hartigan even in her most Expressionist moments of the past has never seemed more German — her Monroe here is a movie-star as seen

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by Kirchner *cum* Jack Levine. But she has done remarkable and important work in the past and will, I'm sure, in the future; it may be, as Pasternak said of the early Mayakovsky, that her new pose does not yet fit her talents, that she has not yet become her pose. This is not meant in a deprecating sense, but rather in a realistic one. The techniques by which an artist keeps going are not confined to the materials of the studio.

HOWEVER, Allen Stone, for the opening of his new gallery on 86th Street, has assembled the best show so far this season, one of the best in many seasons, a testament to the superb distinction of two contemporary masters ranging over the past twenty years: a show of works by Willem de Kooning and Barnett Newman. In close juxtaposition, each artist remained even more totally individual in content and style than one would have imagined, considering that they are both labelled Abstract-Expressionist, and their works took on a relaxed brilliance, an easy mastery, as if the paintings were discussing with each other some profound problem of style which had already been solved to different, but mutual, satisfactions. Mr. Stone assembled some of the most important paintings by each artist, an embarrassment of riches many of which had been known to the public only in black and white reproduction, and an event of such importance that, on the nether side, it should have embarrassed most of the museums in the vicinity. There were also recent works by each artist: if Mr. Canaday and Miss Genauer want to think that Abstract-Expressionism is dead I hope they both kept looking at the moribund art they've been looking at all along and stayed away from this show.

Most of the attention of these two critics recently has been diverted from actual works of art to polemical dissertation on art's tangential appurtenances, collecting and marketing. Many the feeble-minded exposé that has greeted one's eyes, hardly any praise that isn't aimed at ruining some other artist's reputation, hardly ever a deviation from the neurotic assertion that no artist, however great, can ever wholly take in the omnipotent Times and Trib. Take them in where? With their esthetic chastity belts hitched so tight, there has never been much reason why either one of them ever ventured forth to a gallery. And each has devoted, at least one slack week in each season, a whole column to their difficulties in getting themselves physically to the galleries, Mr. Canaday notably in his lament over bus service on Madison Avenue column, and Miss Genauer in her candid appraisal of a safari as far south as Houston Street, with aid of cab driver and delicatessen clerk, in search of the Delancey Street Museum. Neither one of them has any better sense of geography or traffic than they do of art.

Mr. Canaday's specialty along this line has been the wise-suspicion-of-esthetic-hoax strategy, a strategy aimed exclusively at the Abstract-Expressionists with the equally simplistic belief, apparently, that no figurative artist has ever wanted to sell a painting. It was especially amusing in the light of this to read the two columns in which he first praised the Chrysler Collection for its service in showing atypical paintings by modern masters, and later the one in which he was forced to announce that these very paintings had been exposed as fakes by a committee of art experts, gracefully attributing his previous enthusiasm to an excellent lobster lunch and the heat of the summer sun in Provincetown, Massachusetts, where the Chrysler Museum is located. In the one where Mr. Canaday had the opportunity to inform the public of an actual artistic fraud he was asleep at the switch

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he has so frequently raised in the Times against the conniving museums, galleries, collectors and distinguished contemporary artists who, he has frequently alleged, are united to bilk the gullible for financial gain. Of course everyone makes mistakes, I go into this matter at such length only because Mr. Canaday has been punishing his betters for some time now from the vantage point of a scholarly perspective; yet when he sees a portrait of a woman in the current style of Washington Square Expressionism *signed* as a van Gogh, or a sketch of a nude which might be barely *attributed* to Othon Friesz *labelled* Matisse, or a still life most typical of certain American followers of Soutine in the mid-50s *presented* as a Bonnard (!), our critic's historical perspective (including the recent extensive documentation of fakes of all periods) dwindles to the size of a Chrysler hub-cap and the ears of the watch-dog so alert to "phoniness" in abstract art collapse in the mid-day sun for all the world like Lassie straying onto the set of Noel Coward's sincere and beautiful musical *Sailaway* during a performance. Mr. Chrysler must give wonderful lunches. Mr. Canaday, who has often opined that critics who hobnob with *artists* are in danger of losing their critical objectivity, must be a wonderful luncheon guest, whether he ever really had that lunch or not. At any rate, Mr. Canaday, whether admiring "atypical examples" (sic) of famous painters, or attacking abstract painters, or pushing the Hiroshima-Humanist works he finds so significant, has definitely proven that he does not care to discriminate between an ugly work and a beautiful one. He is only interested in social credentials (no wonder the Existentialists are at least more interesting than the Humanists), and if that hideous "van Gogh" portrait could be proven to be a Picasso spoof on van Gogh's sunflower period he would probably recommend it highly. There are plenty of falsely attributed paintings of all periods hung around the world, but the false attribution is usually a labored and stylistically documented compliment to the qualities of the artist or school being imitated. The recently exposed fake Etruscan sculptures in the Metropolitan Museum are still eminently worth studying, and if as some French gossip has it the Museum of Modern Art's Rousseau *The Sleeping Gypsy* was actually painted by Derain, it is still a masterpiece. The scandal about the Chrysler Collection is considerably more confusing and ambiguous: for what (cynical?) reasons would a collector who has had the taste and sagacity to purchase several indisputable masterpieces wish to present works whose attribution can only reduce our idea of the accomplishment of the artist in question? At present writing this question is under consideration by the Canadian Parliament, since a major Canadian museum lent its auspices to the second showing of the exhibition.

Another private collection, which in numbers rivals many a public one, the Joseph H. Hirshhorn Collection, has appeared under the auspices of the Guggenheim Museum and is a marvel to behold. The Guggenheim shows only sculpture from the collection, and it is inclusive and gregarious in nature, but among the over four hundred works displayed, given the weakness of the David Smith selection, and the over-emphasis on Manzù, an Italian sculptor who has finally driven the last note of glamor out of the word "Mannerism," one finds superb examples of major sculptors, surprisingly fine examples by minor ones, pieces by Bourdelle which are enough in themselves to cause a re-evaluation of his work, and groups of works by Rodin, Brancusi, Degas and Daumier, which should be the crown jewels of

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any collection. The Henry Moores are an exemplary collection too, but next to the Daumiers they seem caught in some frost-bitten, monumental lethargy which is sometimes referred to as the English Channel. But then I prefer the Viennese-bronze-caricature *sense* of Daumier to the monolithic platitudes of Moore every time, so I may be wrong.

The Iolas Gallery this season, where Miss de St. Phalle showed, has offered three other New-Realists (European Branch): Jean Tinguely, Martial Raysse and the late Yves Klein.

Yves Klein died this summer in his mid-thirties. He was a genius in the old-fashioned sense of the word: he was brilliant, like a meteorite, or, to some like a firecracker (remembering that the firecracker is one of the most beautiful and ephemeral of human inventions), and he used the properties of both in his work when he made his "burnt-sea" sculptures, his flame-paintings, and his fountains of colored water and ignited jets of gas through which the wind could force its remolding, recombining will. Through one of those odd ironies his death was presaged by a note of condolences sent to his Paris dealer mistakenly by an admirer who had read of the death of Franz Kline, and a very few weeks later the condolences were apt. It was an incident not at all out of keeping with the phenomenal and Romantic career of Klein: admiring Kline, he thought the note was flattering, it appealed to his latent Byronism. Yves Klein was a unique person in contemporary art: his sensibility continually outsmarted his ingenuity, and his ingenuity outsmarted his adversaries (of which he had many). The Iolas exhibition could not, under the circumstances, present him in the way he should have been presented in New York, as his previous show at Castelli did not, but it gave a greater sense of his genuine gift than anyone has seen here before. The *monochrome-bleu* paintings were wonderful, there were no major fire-paintings available, and the sponge works were too sparse. Still, the effort to honor him was noble, and the catalog, with Klein's own superb esthetic dialectic presented so well, somehow filled in the gaps. Perhaps not for a non-enthusiast, but I don't care about them. His work has an intellectual lucidity, a personal face-to-faceness and a sensuality which is nowhere else apparent in the New Realists.

Jean Tinguely, of course, has little if anything to do with the New Realists except for his inclusion in the Janis Gallery show of the group. He, like Klein, has given them some important impetus but, like Agostini, he seems apart from the show by his superiority. It's odd that artists equally eligible, and equally peripheral, like Robert Rauschenberg, Larry Rivers, Jasper Johns, Alex Katz, and for that matter César, were also not included. Tinguely's distinction was indomitable, however: in the gallery section his radio piece was masterful, a really unusually graceful contemporary work, right up there with Duchamp and Picabia, and in the store section his frigidaire was the most startlingly amusing entry in a show which did not refrain from straining to be amusing. Since almost everyone in the two-department Janis show of New Realists showed works based on the Abstract-Expressionist schema as individualized (for *them*), or satirized, into an available mode of feeling for expression, it may be interesting to point out that the best works were those in which the connections between the originator of the idea, the off-shooter and the new-realizer were most clear. Art, these days, is everything, including Life, and these were also the best

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artists in the show: Oldenburg (Gaudi and Miro through Pollock), Dine (Barnett Newman through Jasper Johns and Bob Rauschenberg), Segal (Giacometti through Larry Rivers' sculptures of the late '50s), Rosenquist (Magritte through Motherwell).

Martial Raysse was one of the very few Europeans among the new Realists (and the movement was, after all, invented in Paris – here it came out of Pop Art and Happenings originally with entirely different causes and effects) who did not slump in contrast to the American artists' works. He has a peculiar deftness, his work is melancholy and empty and funny and nasty; he has a way with color, with objects and with textures which the more chichi American New Realists seem to be mincing towards but can't quite reach. He is the real thing in the extremely limited field of operations he has set himself, far more "real," for instance, than Spoerri, who keeps diaries of why he did what to which object because of whose arrival and remarks and actions during the constructions of his assemblages, etc. That is, Raysse's work has an esthetic reality and immediacy, where Spoerri's has a kind of cozy wisdom, as when you read that Gertrude Stein's portrait of T. S. Eliot was like that because Alice B. Toklas was sewing when he made his visit. *Raysse Beach* (which I hope was an intentional homage to Jacob Riis Park's beach), as presented at the Iolas Gallery, with its juke box, bathing beauty photographs, rubber toys and pool and sand, was marvelous in the international sense, though French to the toes. Where an American "New Realist" like Andy Warhol loses the point of his new medium and makes a painting of a diagram of a dance step and then places a keep-off sign in front of it, Raysse's beaches are to be inhabited and played with, and when Raysse tints or paints a blown-up photograph it becomes more, not less, alluring. If the beach is any example, some enterprising gallery or museum should persuade Raysse to recreate one of his notorious supermarkets in New York. He is said to have found the ones existing here already very disappointing.

Which brings up a basic difference between the two elements so falsely joined in the Janis show. If group there be, there certainly must be two: *Nouvelle Réalisme* is a European invention or group, and the Americans may be more clarifyingly, though no less inaccurately, called Pop Art. The names have already been assigned, however muddledly. They have a rather vague truth by inference: the European artists so designated do indeed find the surprising more ordinary than the mundane, the fortuitous more causal than the deliberate, the accidental more understandable than the planned. For the American "Pop Artists" the struggle into existentiality seems more difficult: though the work is frequently far better in quality, it is also far less gracious, and it has often a numbing smugness and crackerbarrel cheerfulness, stemming often I suspect from European precedents which the Europeans themselves have long since found old hat, from a "smart" interpretation of Marcel Duchamp's "silence" (sic) and of Miro's "camp." At their worst the Americans of this tendency act like Mark Twain trying to design a chess set. But it is an understandable reaction to the austere dialectical imperatives of Abstract-Expressionism and presents these artists with an open esthetic field of operations. And at their best, the Americans prove anew what Picasso and Joseph Cornell (to name only two artists especially pertinent to the "movement") have so often shown us: that there

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is no aspect (or for that matter artifact) of modern life which can *not* become art.

William Seitz, who earlier in the season organized the Tobey exhibition, has recently given us a very great show of paintings, studies and drawings by Arshile Gorky at The Museum of Modern Art. Following the Gorky shows mentioned in a previous issue, this is a large, eloquent and authoritative presentation of the work of one of the most important painters of our time. Most of the major works have not been seen together in New York since the Whitney Museum's exhibition in 1949; their conjunction can only impress one anew with the conviction of Gorky's greatness. The selection of the less important works, the early paintings, the studies and the drawings, is so judicious and so sensitive, that the effect of the exhibition is an amplification and enriching of the major works and of Gorky's genius. In the wealth of achievement which this exhibition sets forth, Gorky's influences seem less pertinent, even in the early works, and his sensibility, that marvelously aristocratic mind and eye, compounded of Near-Eastern subtlety and American adventurousness, assumes its proper position as a major and original event in our culture. Gorky had a tremendous range of esthetic tradition to inspire and aid him and he used it in a passionate, individual way. In the exhibition at the Modern, the installation is simple and adroit: the elaborations of forms in the series, the relationships of studies to paintings and to their motival off-shoots, the linking of opposing tendencies in Gorky's development, all these qualities are so well understood and felt in the hanging that the works come to you clear and decisive and powerful. Of course all this is Gorky, which is the highest praise an exhibition can have, to serve well the complicated interests of its subject.

Three other shows not unrelated to Gorky, were those of Al Held (Poin-dexter Gallery), Robert Motherwell (Janis) and Larry Rivers (Tibor de Nagy) — they have each been involved in the best of recent tradition and in the search for their own interpretation of it, as was Gorky, and they are each involved in contemporary High Art which, gossip to the contrary, has never stopped being more exciting than Pop Art (chiefly I suppose because it is more difficult to achieve). At any rate I mention them because of the very high quality of the shows, not for any tie-in with Gorky, except in two peripheral instances, which is to say that I believe Held has taken up a very beautiful motion of Gorky's late '30s, just when Gorky was moving into a "hard" forceful style which he soon abandoned, and Held has forged from this brief insight a grand, capacious expressive instrument. Rivers has been influenced, in a similarly "off" way, by certain minor characteristics of Gorky's draughtsmanship and coloring. It is not an influence concentrated in any one aspect of Gorky, or in any one period of Rivers, but rather as if the earlier artist had confided some secrets of the eye, finger and wrist which, after Rivers' last studiously overt figurative works of 1953, have never left his consciousness. Unless my own eye is mistaken, Gorky's example can be discerned in many felicities of Rivers' addition-subtraction method of delineating in his drawing, and in his perfect placement of seemingly unrelated passages of color in order to strengthen the total pictorial image — though he is most often thought of as a figurative or semi-figurative painter, this usage in Rivers' work points toward a more abstract feeling for the picture-plane than is found in many a Neo-Plasticist. It is, for

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instance, very clear in the present show's drawings and collages that the anatomical pieces are abstract compilations of figurative parts in which Composition is All. The totality of these small works is not the aggregate of sensitively drawn fragments and details, though Rivers is one of the finest draughtsmen in America, but the sum of a totally felt pictorial conception. The oils in Rivers' show have a strong totality too: the franc notes, the Camel packs and the nudes with vocabulary lessons stenciled next to the appropriate parts of the body are not unlike the "psychological map" aspect of Gorky's late paintings, where the act of painting, and the finished painting itself, seem to bloom through some extra concern of the artist which is "other" than the making of a good or grand painting. In this respect, and in his pursuit of whatever the handling of the paint leads towards, Rivers is far removed from Pop Artists who create ostensibly similar images. Rivers is after a more complicated and mysterious visual experience, more related to Johns and Rauschenberg than to Indiana and Warhol. For Rivers the stencil is simply another element available to the expression, to several other painters recently it has been *the* expression. The latter idea is perfectly agreeable in theory, but the resultant works have seldom gone further than the mechanics of their construction.

In this connection Motherwell's series of Spanish Elegies continues to expand and move. While the original image was discovered subconsciously, by now it may be considered as preconceived in the later developments. Some preconceptions in imagery stand still at their freshest (soup cans, newspaper pages, road signs), like a High School performance of *The Petrified Forest*. But the Elegies mean something, and you can't beat that. Elsewhere in his show Motherwell has what one might have assumed from previous works, a great lyric gift. One of his titles, the largest painting in the show and one of his best, pretty much indicates his qualities as a painter: *The Golden Fleece*. His painting is most often embarked upon esthetic voyages, and he seldom returns without the treasure, here most notably in *Chi Ama, Crede*, the *Elegy to the Spanish Republic No. 70* and *No. 77*, and the new series of *Beside the Sea* paintings, with their brilliant calligraphic splashes leaping up from deep horizontal bands of paint.

Also among the most important new works of this season were Al Held's abstract paintings at the Poindexter Gallery. Huge in format for the most part, they are thickly and smoothly painted, building up strongly colored shapes in juxtaposition to each other and to the positive or negative relation of the plane. It is difficult to convey the strange qualities Held is able to achieve simultaneously: monumentality and wit, brassily strident relationships of color with sudden unobtrusive delicacies of detail, grandeur of stance emerging through deliberately off-kilter formal devices, humorously primary forms and colors adding up to symphonic complexity. Seen in group shows in the last few years, Held's work has looked increasingly more important and with this show following up his last one he has become one of the most controversial and powerful painters in New York.

FRANK O'HARA

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FIGURE 1

Al Held: *Untitled*. 1962. Liquitex on canvas, 78 x 66 in. Courtesy Poindexter Gallery, New York.

FIGURE 2

Martial Raysse: *Raysse Beach*. 1962. Courtesy Iolas Gallery, New York.

FIGURE 3

Claes Oldenburg: *Shirt With Cuff Links and Other Objects on Chair*. 1962. Courtesy Green Gallery, New York.

FIGURE 4

Robert Motherwell: *Beside the Sea, No. 27*. 1962. Oil on paper, 29 x 23 in. Courtesy Sidney Janis Gallery, New York.

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The subject (preparatory pen drawing [fig.8] in the Kupferstichkabinett, Berlin-Dahlem Museum, no. 15515) was specifically chosen as one of the most touching moments within the wide range of subjects offered by the Passion, for the Passion was the preferred theme of the most orthodox painting of the Counter Reformation. The sonorous exultation of the glory of the Church and the ecstasy of the Blessed were reserved for the triumphal Counter Reformation of the late 17th century. The most severe period of the Counter Reformation preferred grave and dolorous meditations on the Passion of Christ, on the frailties of man and on the mortification and penitence of the saints.

Mina Bacci
Florence, Italy

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for Claes

Is Beauty Dead?

*A work of art should not be beauty in itself
for beauty is dead . . .*

TRISTAN TZARA

In his 1918 Dada manifesto, scrapping old dogmas and formulas of beauty and extolling a new living art for a bitter new world, Tzara was really saying Beauty is dead, long live Beauty! — a new beauty of the commonplace, of freedom, spontaneity, contradiction, absurdity, in short, as he put it: "LIFE." As changing generations and individual artists of stature constantly redefine art, they continue to forge new kinds of beauty. Even when an artist's work poses the very question, "Is this art? Does art exist?", he is answering it in the affirmative by his act, as the writer of the absurd dispels the absurd by recognizing it and writing about it. One cannot be anti-art and at the same time make art — absurd, anti, or otherwise. Or, as Duchamp phrased it, "The only way to be really anti-art is to be indifferent."

Each of the three young Americans in the exhibition* may stand for one of the several new kinds of beauty which continue to enliven our art. The confrontation of these three artists, so different that one might well wonder why they were grouped together, points up the generative power of the break-through in American art which occurred during and after the war. Although one of them works on a two-dimensional, rectangular surface, and another combines three-dimensional found objects with painting on a traditionally shaped canvas, and the third paints three-dimensional objects which he has constructed of plaster or cloth and foam-rubber, all three are painters and sensuous painters in the "tradition of the new." Except for the variety of materials employed, they differ no more or less from each other than do any three of the first generation New York painters, say Kline, de Kooning, Rothko. Equally dedicated to freedom and individuality, the three young Americans of this exhibition also continue their predecessors' aim to abolish the distance between art and life, to bring life into the work, and to involve the spectator more directly with the work of art. This they accomplish through the vitality of the painting, its unfinish, its move-

* "Three Young Americans," Allen Memorial Art Museum, January 8-29, 1963. See list p. 66.

ment, energy, change, and its engulfing size; through the incorporation of objects of actuality and the physical projection of the picture's world out into our world; or through the creation of objects related to the commonplace things of everyday life and the combining of these things into environments. In modern art, the struggle involved in the act of creation has taken on a new intensity through the artist's increased freedom of choice; the intellectual and moral character of this struggle was defined and celebrated by Harold Rosenberg in his decisive article ten years ago when he introduced the name "action painting."

Joan Mitchell, in her grand free-wheeling strokes of color, remains the closest of the three to the earlier action painters; but she is unique in her special combination of power and grace, of motion and calm, of freedom and control. She selects and even wills "accident" in her tumultuous but steady and curiously refined painting. This is particularly apparent in the way that the dripping of the paint, seemingly such a fortuitous element, often forms a kind of screen which serves to anchor, to bring to rest, the outward swaying and eruptive movements. The drips are sometimes as delicate and sensitively adjusted as the rain in a Hiroshige print. Tension between letting loose and restraining is part of the conflict which engenders her art and which sustains our interest in it. Such opposition is consciously sought; in Miss Mitchell's own words, "A movement should also sit still." Resolution of opposites characterizes the total construction of her painting, not just the directional force of strokes and drips. The riotous colors run the gamut of intensity, hue and value contrast, but they address themselves to each other with sensitive modulations and they are kept within certain specific and characteristic ranges of choice. The palette enforces the sensations of nature which her paintings evoke: as crisp and clean as the first smell of snow or as hot and hovering as a summer day. One feels the air, the trees, skies, and water — sometimes spilling over rocks and sometimes lying becalmed but more often thrashed by rough winds and washing out to sea.

In Mitchell's recent work the full, sweeping arcs, so familiar in her paintings of the fifties, are more interrupted, dissolved by light and atmosphere. More open and expansive, the later painting has a quality which would tempt one to call it more acquiescent were it not still so powerful. The passion deepens and matures.

"The moment that I am self-conscious, I cease painting," Miss Mitchell has remarked. But the self, absorbed in the act of painting, is released as a living presence in the painting as an object. This is a

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Stable Gallery, New York

Joan Mitchell, County Clare

different kind of detachment from that of Rauschenberg, for example; with him one senses the presence of an ironic second self looking on as he works.

Like that of the other two artists in the show, Mitchell's painting catches and holds change, the process of becoming, of life itself; it shuns finality. Its space swings out and encompasses the space around it; the act goes on acting in our space. The sensation of palpable space occupied by moving forms which Mitchell achieves on a flat surface is more related to the shifting, changing, undulating character of Oldenburg's painted actual volumes than it is to Rauschenberg's somewhat planar layers of space. This contrast recalls something of the difference between the rather arid world of synthetic cubism and the more organic, natural atmosphere of analytic cubism.

Like Duchamp, Robert Rauschenberg would probably hold that art resides more in the invention of ideas than in the painting itself. There certainly is no scarcity of ideas in the productions of this witty and ironic young iconoclast. He challenges old fixed concepts of format, substance, subject, meaning. Like Oldenburg and many others, Rauschenberg abides by no hierarchy among things. He likes living in this world and he brings anything in the world he wants into his pictures. He undermines the tyranny of the four-edged, two-dimensional surface by making "combines." In *Cartoon* he transforms the surface into a door (and other things) by attaching an actual window sash and a suggestive knob to the canvas; or he gives the picture a physical mobility by putting it (a real door this time) on wheels and wittily underscores and reverses the idea of chariot by harnessing it to an old bucket half full of cement and naming the work *Gift for Apollo*. He thrusts his created world into our world and brings life to both. Nothing remains as it was; he wants to keep a state of flux, of impermanence: a clock ticks the seconds as they pass, decaying matter still clings to the crushed garbage-can (the *Ash Can School* had some of his motivation but they lacked his historic antecedents and his wit.)

Rauschenberg's irony and satire operate on many levels and they do not spare himself; a distinguished example of this tendency is his *Black Market*, shown in Oberlin last spring. On the painted canvas are attached several objects, including a license plate, three clip-boards with movable metal covers reflecting the spectators' shifting world, and a One Way sign shooting out beyond the picture's edge. Fastened to the picture is a rope connecting it to a suitcase in which are several objects which keep changing as spectators select and replace them and make pictures of

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them on the clip-boards. Thus the spectator actually changes the picture. The picture certainly changes him. As the artist ridicules our "do it yourself" madness, he also mocks some of his own principles: change, "unfixity," bringing the work out into the spectator's environment and getting him to participate directly in it (the person looking at it makes the work of art). *Black Market*, like so many other Rauschenbergs, is an elegant picture, composed of startling but subtly harmonious juxtapositions of texture, shape, line and color.

In spite of his pledge to immediacy and his witty play on the contradictory and absurd, Rauschenberg appears unable to escape his personal sensibility as a painter and the almost classic calm of his form. It is of course possible that he does not mind being an appealing painter and a tasteful composer, but it is more likely that he welcomes the struggle between painter and non-painter as another instance of the essential condition, paradox. In any case, in his recent painting, the block-like areas into which he divides the format tend to be less rectangular and regular than formerly and they depart more freely from the earlier horizontal-vertical alignment. Moreover, the paint moves behind, over and around the blocks more openly, breaking down the old collage look. In *Second Time Painting* color still plays a major role and the rectangular divisions are still there, but they are more organically varied in shape and interaction in space. Across and into a vaguely geometric field of pink, grey, white, and red block divisions, a large grey shape arcs gracefully downward from upper left to right, starting off a series of consonant shapes cascading from it: bright orange into which other is dragged over cadmium red, below that an analogous figure in sparkling black swinging the movement toward the left through grey, then white ground and over to blue. From there it moves up again through the blood-red cloth stamped with white letters and so on, in and out of the entire painting. Several of the colored shapes are "foreign" elements: the cadmium red silk, an alarm clock (upside down), two fragments of a Consolidated Edison banner (also upside down), a piece of an old sweatshirt (inside out), and a section of work trousers (backside to). One particularly important passage of the painting is the little thinly washed white over black area between the shirt and trousers; it states the basic theme and its interlocking in the whole tastefully adjusted and energetically varied design.

Although Rauschenberg uses the refuse of attics, closets, streets and backyards, he seems to walk through this debris with the cool superiority of a nineteenth century *flâneur* whose sophistication sometimes belies the warm and engaging young man, notoriously devoted to concealing pas-



Robert Rauschenberg, *Second Time Painting*

Leo Castelli Gallery, New York

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sion. When Rauschenberg puts dead things into his pictures he brings them back to life; he gives them a new life in his magical, mysterious, enigmatic art. The best of his work does have that quality of which he speaks, "Painting is always strongest when in spite of composition, color, etc., it appears as a fact, an inevitability, as opposed to a souvenir or arrangement." The specific "souvenirs" which are incorporated in Rauschenberg's haunting images lose their personal, private identity as they are transformed into the inevitable oneness of the work. In fact, in some ways, the old worn shirt in Rauschenberg's picture is more remote from the personal life of the artist than is the completely created shirt by Oldenburg. This is to say that Rauschenberg's aesthetic detachment is cooler, more classic than Oldenburg's; it is not to say that Oldenburg's work, for all its greater immediacy, its "direct impress of life," lacks detachment. Irony helps to hold Rauschenberg's work in what he calls the "gap" between art and life.

Claes Oldenburg tries to fill that gap by making objects which "give an account of my thoughts and feelings in terms of the material of my surroundings." It is an axiom that the artist creates reality; Cézanne did it with a mountain, Monet with a haystack, and Oldenburg does it with an ice-cream cone. Because of the new world of art formed by the artist, the actual things that served as impulses for his creativity will never again be for us the same old things they were before they struck his imaginative sensibilities.

Commercial displays and products with their wonderful and vulgar shapes, colors and sizes, with their immediacy and inescapability, their use and obsolescence, their absurdity and anonymity, are the signs and symbols of the visual environment in which today's artists live and work — and react to, according to their individual temperaments as artists. While irony and satire do not function deliberately in Oldenburg's image-making, humor most certainly does — a less cerebral, more earthy humor than Rauschenberg's. Oldenburg's specific environment for the past few years has been the lower east side of New York and his objects (not "found" but constructed by him) are as anonymous in subject-matter as they are personal in formal character. The things are the most simple, common necessities for daily living: food, clothes, a stove, sewing-machine, umbrella, toys, calendar, breakfast table, newspaper. His objects have a used, loved and intimate character, a warm human presence. And they have an abrupt and startling aesthetic presence; once seen, they stick in one's mind. The intensity of his images is partly due to his use of scale; usually over life-size, they are sometimes enormously

wrenched out of their habitual dimensions (a 7 foot hamburger, an 11 foot ice-cream cone). The ordinary is extraordinary; reality is hallucination.

Suspended from the ceiling, hanging against the wall, standing on the floor or resting on the table, Oldenburg's plaster pieces are not so much colored sculpture as they are paintings on a sculptured ground. To clarify a misconception which has frequently appeared in the press, his objects are not papier-mâché. His recent pieces, the sewn ones, are in a new sculpture technique: sail-cloth or awning material filled with shreds or hunks of foam-rubber and covered with latex paint (the final coat might be enamel, depending on the kind of surface desired). The plaster objects begin with a chicken-wire base over which the form is built up with muslin or burlap soaked in plaster, which is then covered with several coats of enamel paint.

Chicken-wire is alive, as anyone knows who has tried to use it to support climbing roses or honey-suckle. When you pull it in one place, it moves somewhere else; it moves by itself. And it is exactly that quality which Oldenburg keeps as he makes an inert substance, dead-weight plaster, conform to the quivering life of wire. He retains and enforces that vitality not only through the obvious presence of the wide, loose screen sometimes directly apparent in the shape of the surface coat or in the actual bits of wire which shoot up free from the plaster, but also in the swelling and receding of changing volumes, the vibrating edge, and the colored line, crisp, rollicking or relaxed.

Someone made the comment that "you cannot speak of Oldenburg's color," meaning that, in so doing, one would not evoke a specific sensation as one would, for example, in saying "Guston's color" or "Mitchell's color." However, Oldenburg likes commercial colors and chooses to use their "anonymous" character, and in that choice already rests something of his identity. Moreover, his color has a personality which reflects the will as well as the sensibilities of the artist. Not a slave to defining and describing substance and object, it rides free and bold as a sensuous element in itself as it drips and splashes and conceals or reveals the rippling volumes. Sun-filled yellow and orange burning against green (*Oranges Advertisement*), shining yellow-green, black and smoky blue over red (*Sewing Machine*), tender, warm white over yellow-green and pastel raspberry over orange against blue (*Girls' Dresses*), and somber but rich chocolate brown with a little bright blue, black and white (*Brown Jacket*), Oldenburg's color jostles, conforms, attracts or repels as he cunningly builds it up, partially exposed layer over layer, to a complex, richly changing whole — which expresses what he has to say. He does all that

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Claes Oldenburg, *Brown Jacket*

Green Gallery, New York

with a kind of commercial enamel which is available in only seven colors and he does it with conviction, authority and astonishing delicacy.

Bumptious as his work may look, it has an unexpected refinement, a quality which is somewhat akin to what Zola (possibly aided by Cézanne) perceived in Manet's painting when he wrote of its "tender brutality." To learn that Oldenburg greatly admires Manet is revealing, but not surprising.

In the sewn pieces, on which he has been working since last summer, Oldenburg appears to be taking a new direction; moving more toward sculpture than painting, he is swinging away from line, color and surface and concentrating more on composing volumes. Once the response of shock to the incongruity of size, and of amusement to its humor, subsides, one recognizes in the large hamburger or layer-cake, for example, a formal seriousness and austerity. Oldenburg recently noted, "The absence of subject matter did not help people to see the real content of a work, and I don't suppose the obvious presence of say a hamburger will either."

The work of Oldenburg and several of his contemporaries who have been carelessly put together in the new category of pop art (also called New Realist or ok art) is not "founded on the premise that mass culture is bad" any more than a still-life by de Heem with Oriental rugs, Venetian glass and Mediterranean lemons was founded on the premise that the 17th century Dutch mercantile civilization was "bad." Oldenburg's art is founded on the premise that what is worth noticing and art can be made of it by a forming mind and sensibility. More enchanted than disenchanted by the vulgar, absurd and anonymous character of his environment, he accepts and affirms; he does not condemn or bemoan. While this may indicate that Everyman is replacing the Existentialist hero, still art remains what it has long been — a matter of individual human beings creating things which have the power to move other human beings.

Ellen H. Johnson

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Three Young Americans

Joan Mitchell

- Baltic Avenue 1960 Oil on canvas 92 x 71 in.
Lent by the Stable Gallery, New York
- County Clare 1960 Oil on canvas 66 x 114 in.
Lent by the Stable Gallery, New York
- Fiddle Fern 1960-61 Oil on canvas 96 x 79 in.
Lent by the Stable Gallery, New York

Claes Oldenburg

- Girls' Dresses 1961 Enamel paint on plaster 43½ x 41 x 6¾ in.
Lent by Mrs. Claes Oldenburg, New York
- Sewing Machine 1961 Enamel paint on plaster 46½ x 63½ x 7 in.
Lent by the Green Gallery, New York
- Oranges Advertisement 1961 Enamel paint on plaster 44 x 36½ x 6 in.
Lent by the Green Gallery, New York
- Brown Jacket 1961 Enamel paint on plaster 46½ x 32 x 11 in.
Lent by the Green Gallery, New York
- Toast 1961 Enamel paint on plaster H. 9 in. Diam. 10½ in.
Lent by the Green Gallery, New York
- Sardines in a Can 1961 Enamel paint on plaster 14¼ x 10¾ x 3 in.
Lent by Mrs. Claes Oldenburg, New York
- Pancakes and Sausages 1962 Awning cloth stuffed and painted
H. 4 in. Diam. 11 in.
Lent by Mrs. Claes Oldenburg, New York
- Ice Cream Cone 1962 Enamel paint on plaster 37½ x 12½ in.
Lent by the Green Gallery, New York

Robert Rauschenberg

- Vitamin 1960 Combine painting on canvas 60 x 54 in.
Lent by the Leo Castelli Gallery, New York
- Second Time Painting 1961 Combine painting on canvas 66 x 42 in.
Lent by the Leo Castelli Gallery, New York
- Cartoon 1962 Combine painting on canvas 72 x 36 in.
Lent by the Leo Castelli Gallery, New York

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1/3/64, c. 10:30

EILEEN: Claes Oldenburg called. Do you still have some photographs he sent you for the Americans show? He would like you to send them to Sidney Janis, or let him know if you don't have them. He said to send any photos you don't need. He also gave me a current address for himself: P.O. Box 61, Venice, California.

- Nina

DM -

These photos must have gone into Americans 1963 album. Willard will see if there are

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any duplications left over
which we can return.

Dear Miss Gheuborg called to see me
and ask if you would like to see them
or let him know if you don't
have them. He said to send my photo
don't need. He also gave me a return
address for himself: P.O. Box 62, Venice,
California.

- Miss

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"A& Reinhardt"

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REINHARDT Painting

(60) *60 1/8" w

(152.4) (152.6)

Inscriptions:

Cardboard Backing: "Fragile"

MOMA Loan label: "61.1375
Reinhardt"

"60 x 60"
"Ad Reinhardt, 732 Broadway, N.Y.C. 3
real - "Abstract Painting, 1960, 1961"

60 x 60

oil on canvas.

Cond: B-1-63

~~test~~
~~generally~~

many shiny +
~~several~~ dull miles throughout
lower half. ^{long} diagonal sub-
R of C; white ~~sub~~ LH;
black sub-top L.

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12.
Ad Reinhardt

from Art-As-Art Dogma, 1960

The one thing to say about art is that it is one thing. Art is art-as-art and everything else is everything else. Art-as-art is nothing but art. Art is not what is not art.

The one object of fifty years of abstract art is to present art-as-art and as nothing else, to make it into the one thing it is only, separating and defining it more and more, making it purer and emptier, more absolute and more exclusive -- non-objective, non-representational, non-figurative, non-imagist, non-expressionist, non-subjective. The only and one way to say what abstract art or art-as-art is, is to say what it is not.

The one subject of a hundred years of modern art is that awareness of art of itself, of art preoccupied with its own process and means, with its own identity and distinction, art concerned with its own unique statement, art conscious of its own evolution and history and destiny, toward its own freedom, its own dignity, its own essence, its own reason, its own morality and its own conscience. Art does not need the meanings of "realism" or "naturalism," "regionalism" or "nationalism," "individualism" or "socialism" or "mysticism," or of any other ideas.

The one thing to say about art and life is that art is not life and life is not art. A "slice-of-life" art is no better or worse than a "slice-of-art" life. Fine art is not a "means of making a living" or a "way of living a life," and an artist who dedicates his life to his art, or his art to his life, burdens his art with his life and his life with his art. Art that is a matter of life and death is neither fine nor free.

The one assault on fine art is the ceaseless attempt to subserve it as a means to some other end or value. The one fight in art is not between art

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2.

imagines, only a stereotyped image can be formless, only a formalized art and non-art but between true art and false art, between pure art and action- can be formless. A painter who does not know what or how or where to assemblage art, between abstract art and surrealist-expressionist-anti-art, paint is not a fine artist. between free art and servile art. Abstract art has its own integrity, not some other "integration" with something else. Any combining, mixing, adding, diluting, exploiting, vulgarizing or popularizing abstract art deprives art of its essence and depraves the artist's artistic consciousness. Art is free, but it is not a free-for-all.

and one indivisibility, each painting into one overall uniformity and non- The one struggle in art is the struggle of artists against artists, of irregularity. Everything into irreducibility, unproducibility, inoperati- artist against artist, of the artist-as-artist within and against the artist- bility. Nothing "useful," "manipulatable," "salable," "desirable," "collectable," as-man, -animal, or -vegetable. Artists who claim that their art-work comes from nature, life, reality, earth or heaven, are subjectively and objectively "graspable." No art as a commodity or a hobby. Art is not the spiritual side of business. rascals or rustics. The art of "figuring" or "picturing" is not a fine art. "New images of man"-- figures and "nature-in-abstraction"-- pictures are fakes. An artist who is lobbying as a "creature of circumstances" or log- rolling as a "victim of fate" is not a fine master-artist. No one ever forces an artist to be pure.

* * *

The one meaning in art comes from art-working and the more an artist works, the more there is to do. Artists come from artists, art-forms come from art-forms, painting comes from painting. The one direction in fine or abstract art today is in the painting of the same one form over and over again. The one intensity and the one perfection comes only from long and lonely routine attention and repetition. The one originality exists only where all artists work in the same tradition and master the same convention. The one freedom is realized only through the most conscious art-discipline and through the most regular studio-ritual. Only a standardized, prescribed form can be

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from Twelve Rules for a New Academy, 1955

sources of pretensions from the ancients will be supplied by the artist
imageless, only a stereotyped image can be formless, only a formulaized art
can be formulaless. A painter who does not know what or how or where to
paint is not a fine artist. Tradition in Art is the Academy of Fine Arts: "to

give certain rules to our art and to render it pure." The first rule and
The one work for the fine artist, the one painting, is the painting
absolute standard of fine art, and painting, which is the highest and freest
of the one-size-canvas -- the single-scheme, one formal device, one color-
art, is the purity of it. The more uses, relations and "additions" a painting
monochrome, one linear-division in each direction, one symmetry, one texture,
has, the less pure it is. The more stuff in it, the baser the work of art, the
one free-hand-brushing, one rhythm, one working everything into one dissolution
more it is. "More is less."

and one indivisibility, each painting into one overall uniformity and non-
irregularity. Everything into irreducibility, unreproducibility, impercepti-
bility. Nothing "usable," "manipulatable," "salable," "dealtable," "collectable,"
"graspable." No art as a commodity or a jobbery. Art is not the spiritual side
of business. "The less an artist thinks in non-artistic terms and the less he exploits the
art, the more he is an artist." "The less an artist obtrudes
himself in his painting, the purer and clearer his aim." The less exposed a
painting is to a chance public, the better. "Less is more."

The Six Traditions to be studied are: (1) the pure icon, (2) pure perspective,

The one standard in art is oneness and fineness, rightness and purity, (5)
abstractness and evanescence. The one thing to say about art is its breathless-
ness, lifelessness, deathlessness, contentlessness, formlessness, spacelessness
and timelessness. This is always the end of art. walk ten thousand miles. "Ex-

ternally keep yourself away from all relationships, and internally, have no

bankings in your heart." "The pure old man of old slept without dreams and
waked without anxiety." ~~Ad Reinhardt~~
from Art-as-Art Dogma, 1960

The Six General Canons or the Six Noes to be learned are: (1) No Realism
or Naturalism. "When the vulgar and commonplace dominate, the spirit subsides."
(2) No Impressionism. "The artist should once and forever emancipate himself from
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4.3.5
from Twelve Rules for a New Academy, 1955

Footnote (Sources of quotations from the ancients will be supplied by the author upon written request.

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No collage, paste, paper, sand or string. "Sculpture is a very mechanical exercise causing much perspiration, which mingling with grit, turns into mud." (6) No "trompe-l'oeil," interior or architectural decoration. The qualities and sensitivities of these activities lie outside free and intellectual art.

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a color, and all colors." White is "not artistic, appropriate and pleasing for kitchen fixtures, and hardly the medium for expressing truth and beauty." White on white is "a transition from pigment to light" and "a screen for the projection of light" and "moving" pictures.

7. No light. No bright or direct light in or over the painting. Dim, late afternoon, non-reflecting twilight is best outside. No chiaroscuro, "the malodorous reality of craftsmen, beggars, toppers with rags and wrinkles."

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9. No time. "Clock-time is inconsequential." "There is no ancient or modern, no past or future in art. A work of art is always present." The present is the future of the past, and the past of the future.

10. No size or scale. Breadth and depth of thought and feeling in art have no relation to physical size. Large sizes are aggressive, positivist, intemperate, venal and graceless.

11. No movement, "Everything is on the move. Art should be still."

12. No object, no subject, no matter. No symbols, images, visions or readymades. Neither pleasure nor pain. No mindless working or mindless non-working. No chessplaying.

• • •

Supplementary regulations: No easel or palette. Low, flat, sturdy benches work well. Brushes should be new, clean, flat, even, 1 inch wide, and strong. "If the heart is upright, the brush is firm." No noise. "The brush should pass over the surface lightly and smoothly" and quietly. No rubbing or scraping. Paint should be permanent, free of impurities, mixed and stored in jars. The scent should be of "pure spirits of turpentine, unadulterated and freshly distilled."

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"The glue should be as clean and clear as possible." Canvas is better than silk or paper, linen better than cotton. There should be no shine in the finish. Gloss reflects and relates to the changing surroundings. "A picture is finished when all traces of the means used to bring about the end have disappeared."

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or an art-history-manufacturing-plant or an artists' market-block.

Religion and Aesthetics, the portrait of the artist in America in the twentieth

The government-bureau of fine art should keep art free from free-enterprise, and when artists are unable to conduct themselves properly or are not able to govern or correct themselves, and when an art-milieu becomes over-professionalized, over-amateurized, over-irrationalized or over-managerialized, it should speak softly and carry a big stick.

...

The sins and sufferings of art are always its own "uses" and "actions," its own mindless realisms and expressionisms.

The humiliation and trivialization of art in America during the last three decades have been the easy exploitations and eager popularizations of art by the American artists themselves. Ashcan- and Armory-Expressionists mixed their art up with life-muck-raking and art-marketing. Social- and Surreal-Expressionists of the 'thirties used art as an "action-on-the-public," but succeeded mainly in expressing themselves, and Abstract-Expressionists of the 'forties and 'fifties using art initially as a "self-expression," succeeded in acting upon the whole world. The business boom of the 'twenties orphaned the alienated artist but the great depression of the 'thirties witnessed the tender engagement of art to government. Ten years after that, the ardent marriage of art and business and war was celebrated with Pepsi-Cola in ceremonial contests called "Artists for Victory" at America's greatest museum of art. By the 'fifties, armies of art's offsprings were off to market, school and Sunday school, crusading for art-education, religious decoration, and price-leadership.

From "Artists for Ashcan and Dust-Bowl" to "Artist for America-First and

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"Social Security" to "Artists for Victory" to "Artists for Action in Business, Religion and Education," the portrait of the artist in America in the twentieth century shapes up into a figure resembling Al Capp's "Available Jones," who is always available to anyone, any time, for anything at all.

Ad Reinhardt

7

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1

from ART-AS-ART DOGMA 1960, Ad REINHARDT, 1960

The one thing to say about art is that it is one thing. Art is art-as-art and everything else is everything else. Art-as-art is nothing but art. Art is not what is not art.

The one object of fifty years of abstract art is to present art-as-art and as nothing else, to make it into the one thing it is only, separating and defining it more and more, making it purer and emptier, more absolute and more exclusive, non-objective, non-representational, non-figurative, non-imagist, non-expressionist, non-subjective. The only and one way to say what abstract art or art-as-art is, is to say what it is not.

The one subject of a hundred years of modern art is that awareness of art of itself, of art preoccupied with its own process and means, with its own identity and distinction, art concerned with its own unique statement, art conscious of its own evolution and history and destiny, toward its own freedom, its own dignity, its own essence, its own reason, its own morality and its own conscience. Art *does not need the meanings of* "realism" or "naturalism", "regionalism" or "nationalism", "individualism" or "socialism" or "mysticism", or *of* any other ideas.

...

The one thing to say about art and life is that art is *not life* and life is *not art*. A "slice-of-life" art is no better or worse than a "slice-of-art" life. Fine art is not a "means of making a living" or a "way of living a life", and an artist who dedicates his life to his art, or his art to his life, burdens his art with his life and his life with his art. Art that is a matter of life and death is neither fine nor free.

The one assault on fine art is the ceaseless attempt to subserve it as a means to some other end or value. The one fight in art is not between art and non-art but between true art and false art, between pure art and action-assemblage art, between abstract art and surrealist-expressionist-anti-art, between free art and servile art. Abstract art has its *own* integrity, not some *other* "integration" with something else. Any combining, mixing, adding, diluting, exploiting, vulgarizing or popularizing abstract art deprives art of its essence and depraves the artist's artistic consciousness. Art is free, but it is not a free-for-all.

The one struggle in art is the struggle of artists against artists, of artist against artist, of the artist-as-artist within and against the artist-as-man, -animal, or vegetable. Artists who claim that their art-work comes from nature, life, reality, earth or heaven, are subjectively and objectively, rascals or rustics. The art of "figuring" or "picturing" is not a fine art. "New images of man"-figures and "nature-in-*abstraction*"-pictures, *are fakes*. An artist who is lobbying as a "creature of circumstances" or log-rolling as a "victim of fate" is not a fine master-artist. No one ever forces an artist to be pure.

...

The one *meaning* in art comes from art-working and the more an artist works, the more there is to do. ~~Artists~~ Artists come from artists, ~~art-forms~~ art-forms, from art-forms, painting comes from painting. The one direction in fine or abstract art today is in the painting of the same one form over and over again. The one intensity and the one perfection comes only from long and lonely routine ~~attention~~ attention and repetition. The one originality exists only where all artists work in the same tradition and master the same convention. The one freedom is realized only through the *most conscious* art-discipline and through the most *regular* studio-ritual. Only a standardized, prescribed form can be imageless, only a stereotyped image can be formless, only a formulized art can be formulaless. A painter who does not know what or how or where to paint is not a fine artist.

The one work for the fine artist, the one painting, *is the painting of the* one-size-canvas — the single-scheme, one color-monochrome, one linear-division in each direction, one symmetry, one texture, one formal device, one free-hand-brushing, one rhythm, one working everything into one dissolution and one indivisibility, *each* painting ~~everything~~ into one overall uniformity and non-irregularity. ~~No lines or imaginings, no shapes or compositions or representations, no rhythms or connections or impulses, no pleasures or pains, no accidents or ready-made, no things or ideas, no solutions, no attributes, no qualities~~ *nothing that is not the essence*. Everything into irreducibility, unreproducibility, imperceptibility. Nothing "useable", "manipulatable", "saleable", "dealable", "collectable", "graspable". No art as a commodity or a jobbery. Art is not the spiritual side of business.

The one standard in art is oneness and fineness, rightness and purity, abstractness and evanescence. The one thing to say about ~~the best art~~ *the art is its* breathlessness, lifelessness, deathlessness, contentlessness, formlessness, spacelessness and timelessness. This is always the end of art.

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2

from TWELVE RULES FOR A NEW ACADEMY (1955-~~1956~~)

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3

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4

1955

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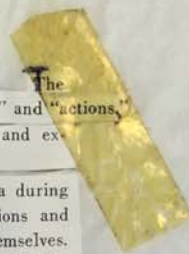
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5

• • •



1955

The
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market,

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• • •

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4/15/63
 Ad Reinhardt
 brought these 2
 photos in for you.
 He wasn't specific
 but mumbled some-
 thing about he thought
 you were going to
 reproduce in Cat.
 3 of his p'ts. Also,
 something about
 perhaps cutting some
 of his text - if necessary
 - so as to be able to
 use p'ts. (over)

ERN ART Two white copies to be sent to the Registrar 24 hours or more in advance of collection or delivery; 4 days in advance for outgoing foreign shipments.

REINHARDT
 Broadway
 York, 3, N. Y.

DATE April 4, 1963

on (date): Wednesday, April 10

at (time):

(size)

Value if needed for
 insurance or invoice

by Reinhardt

PURPOSE to be finished by the artist for AMERICANS 1963

CHARGES Collect Prepaid Bill to: **AMERICANS 1963**

INSURANCE Ours Theirs Charge to:

VIA Railway Express Parcel Post Air Freight Ship

Messenger: Ours Theirs Truck: Ours Theirs

Department Museum Collections Signed Dorothy C. Miller

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THE MUSEUM OF MODERN ART

Two white copies to be sent to the Registrar 24 hours or more in advance of collection or delivery; 4 days in advance for outgoing foreign shipments.

TO THE REGISTRAR:

Expect from:
 Collect from:
 Deliver to:
 Release to:

**AD REINHARDT
 732 Broadway
 New York, 3, N. Y.**

DATE April 4, 1963
 on (date): **Wednesday, April 10**
 at (time):

Value if needed for insurance or invoice

for reproduction? He is going South Wednesday? We told him you would be back Tues. night (at home) - here Wed.

Sara

PURPOSE to be finished by the artist for AMERICANS 1963

CHARGES Collect Prepaid Bill to: **AMERICANS 1963**

INSURANCE Ours Theirs Charge to:

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Two white copies to be sent to the Registrar 24 hours or more in advance of collection or delivery; 4 days in advance for outgoing foreign shipments.

TO THE REGISTRAR:

Expect from:
Collect from: **AD REINHARDT**
Deliver to: **732 Broadway**
Release to: **New York, 3, N. Y.**

DATE April 4, 1963
on (date): **Wednesday, April 10**
at (time):

The following objects: (artist, medium, size)

Value if needed for insurance or invoice

4 paintings by Reinhardt

PURPOSE to be finished by the artist for AMERICANS 1963

CHARGES Collect Prepaid Bill to: **AMERICANS 1963**

INSURANCE Ours Theirs Charge to:

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THE DAYTON ART INSTITUTE

Forest and Riverview Avenues, Dayton 5, Ohio • Telephone: Baldwin 3-5277

The Art Museum

2 April 1963

rec'd 4/4/63

Miss Dorothy Miller
The Museum of Modern Art
11 West 53rd St.
New York 19, New York

Dear Miss Miller:

Ad Reinhardt was represented by six paintings, as listed below, in our "An International Selection", six works each by fourteen contemporary artists, September 12 - October 11, 1959:

Painting(s) 1953, 41 x 61; 1954, 54 x 54; 1955, 61 x 61; 1956, 40 x 80; 1957, 71 x 81; 1958, 50 x 78

The first of these was acquired by the Dayton Art Institute (acc. no. 60.54) and is carried as "Painting 1953" oil on canvas, 60 x 40 in.

Another work, "Painting 1955" (48 x 30) is in the private collection of Mr. and Mrs. Thomas C. Colt, Jr., 330 W. Schantz Ave., Dayton, Ohio.

As far as I know, no other works by Ad Reinhardt are in Dayton.

Mr. Colt is at present in Europe.

Sincerely yours,

Charles H. Elam

Charles H. Elam
Chief Curator

CHE:mac

cc: Mrs. Colt

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THE MUSEUM OF MODERN ART

This white paper is to be used in the Register of Works of Art only in instances of collection or delivery. It may be returned for recycling through the Museum.

TO THE REGISTREAR:

Request from
Collect from **AD REINHARDT**
Deliver to **731 Broadway**
Release to **New York, N. Y.**

DATE **March 25, 1963**
on **Tuesday, March 26**
at about **morning**
March 30, 1963

Value if needed for insurance or invoice

The following objects (artist, medium, date)

Mr. Thomas C. Colt, Jr.
Dayton Art Institute
Dayton, Ohio

\$1,500 each

Dear Tom:

For purposes of a catalogue, I would appreciate it if you could let me know right away whether Dayton held a one-man show of Ad Reinhardt, and if so in what year? Also, does Dayton own a painting by Reinhardt?

Many thanks.

Sincerely,

Dorothy Miller

purpose For photographing for Americans 1963

CHARGES Collect Freight Bill to:

INSURANCE Cover Title Charge to **AMERICANS 1963**

VIA Railway Express Parcel Post Air Freight Truck

Message: One Title Truck One Title

Department **Museum Collections** Sign of **Dorothy Miller**

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	DCM	I.20.f

THE MUSEUM OF MODERN ART

Two white copies to be sent to the Registrar 24 hours or more in advance of collection or delivery; 4 days in advance for outgoing foreign shipments.

TO THE REGISTRAR:

Expect from:
Collect from: **AD REINHARDT**
Deliver to: **732 Broadway**
Release to: **New York, N. Y.**

DATE March 26, 1963

on (date): **Thursday, March 28**

at (time): **morning**

The following objects: (artist, medium, size)

Value if needed for insurance or invoice

4 paintings

\$4,500 each

PURPOSE For photographing for Americans 1963

CHARGES Collect Prepaid Bill to:

INSURANCE Ours Theirs Charge to: **AMERICANS 1963**

VIA Railway Express Parcel Post Air Freight Ship
Messenger: Ours Theirs Truck: Ours Theirs

Department Museum Collections Signed Dorothy Miller

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LABEL FOR

Ad Reinhardt
 photo by Robt Lax '60
 repr art but'l p36
 Dec 20 1962
 + article by Ad "Art-as-art"

A Note on

At f
they are n
their dark-
equal squa
blackness.

ally
to
nine
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Of this series of p

"A square (neutra
high as a man, as
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vertical form (fo
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R72 (P80)

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LABEL FOR REINHARDT ROOM, AMERICANS 1963

A Note on these Paintings

At first glance these paintings appear to be a solid black but actually they are not. If you will give your eyes a minute or two to get adjusted to their darkness, you will be able to see that each canvas is divided into nine equal squares and that there are subtle variations of color within the apparent blackness.

Of this series of paintings the artist has written:

"A square (neutral, shapeless) canvas, five feet wide, five feet high, as high as a man, as wide as a man's outstretched arms (not large, not small, sizeless), trisected (no composition), one horizontal form negating one vertical form (formless, no top, no bottom, directionless), three (more or less) dark (lightless), non-contrasting (colorless) colors, brushwork brushed out to remove brushwork, a mat, flat, free-hand painted surface (glossless, textureless, non-linear, no hard edge, no soft edge) which does not reflect its surroundings - a pure, abstract non-objective, timeless, spaceless, changeless, relationless, disinterested painting - an object that is self-conscious (no unconsciousness), ideal, transcendent, aware of no thing but Art (absolutely no anti-art)."

Because these paintings are very easily damaged if they are touched, we have had to keep a distance between them and the public. We regret that this has become necessary. The two paintings on the west wall whose labels you cannot read at a distance were lent by the artist and by the Dwan Gallery, Los Angeles.

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"James Rosquist"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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green gallery

November 13, 1962

rec'd 11/15/62

Dorothy Miller
MUSEUM OF MODERN ART
11 West 53 Street
New York, New York

Dear Dorothy Miller:

Mr. Burden never showed but wait till I get my hands on him. He will probably slip right through my tender disposition. Thank you so very much for your care and effort in pointing him this way. It may not be too late for the queer old gent's revivification, however, if he is at all susceptible to the lures or even the memory of flesh, and beef and bourbon. I speak of the Wesselmann show. Please come if you can. I told Tom that it seemed to me the MOMA might buy the nude on the road. He felt very good about it like me - because "I certainly haven't done any better than that one". It was a beauty.

I think that you must know if I infer - or even without any evidence to infer but even presume - that you and Mr. Barr are considering or even might consider for purchase by the museum a work by a particular artist, my first concern would be for you to have the best painting and the first opportunity to see any of the paintings in question, even to the point of my making a nuisance of myself. This has to do with Rosenquist and the Marilyn Monroe picture that went to Janis wet and the Sancho Panza purchases (besides the Surrealist-like picture "WAVES" you saw hanging in the gallery, he bought the 16 footer with the razor blade and umbrella, "A LOT TO LIKE", and one from 1960).

The circumstance put it out of my control to put those underlined pictures aside to wait for several others to join them for me then to ask you if you wanted to see them. But I think no loss, although the surrealist-like "WAVES" was a beauty. So can I resolve to hold what we think to be his best paintings in the next few months/or before his show in April for you to see? People have asked me for them, Bob Scull and Panza especially, to whom I am to send photos of paintings as they are made, for he wants more.

I might as well make this a report. di Suvero is great and he is my neurosis, Myron Stout also a neurosis and he has postponed his show again (still working on those nine pictures). Jean Follett even worse. I am about to wipe out the creep Samaras.

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green gallery

continued

Ronald Bladen shows after Wesselmann - I cannot store his things in the gallery but one is hanging now in the office - I mean he really has the goods coming, I hope you'll find time for it.

Richard Smith, Andrejevic, Beauchamp and Rosenquist will all show this season.

A group is planned in early January of about six gallery regulars and some "unknown" artists that I'm trying to make worth while and should be, at least, interesting.

There are two DON'T KNOW YET slots.

Thanks again so much for your fine interest in the goings-on here.

Sincerely yours,

Rich Bellamy
Richard Bellamy
Director

RE/mdg

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2/20/63, 10:10

James

Reviews:

1) G. R. S.

James Rosey

Biograph

MISS MILLER:

Miss Decker,* secretary to Miss Talney (associate editor of Vogue) called. They have been in touch with Dick Bellamy, & would like to borrow two transparencies you have: Rosenquist's The Light That Won't Fail #2 and 419 Guys (?), if you also have the latter. Bellamy said they should call you. Will you let them know?

*MU 9-5900, ext. 411.

Green- PL2-4055

Mina

Born in Grand Forks, North Dakota in November 29, 1933. Grew up in Minnesota and studied with Cameron Booth at the University of Minnesota. Won scholarship to the art students League in 1955. Worked as industrial painter and billboard painter from 1953 to 1958. First one-man show at the Green Gallery, New York City, in February 1962.

In collections of Mr. & Mrs. Robert C. Scull, New York City; Mr. & Mrs. Burton Tremaine, Meriden, Connecticut; Jan Streep, New York City; Pasadena Art Museum, Pasadena, Calif.; Giuseppe Panza di Biumo, Milan, Italy; Sidney Janis, New York City; Joseph Hirshhorn, New York City; Mr. & Mrs. Buchwalter, Kansas City, Mo.; Mr. David Hayes, New York City; Mr. Richard B. Baker, New York City; Mrs. Hleana Sonneberd, Paris; ~~Mr. & Mrs. Roman, Los Angeles, Calif.~~; Mr. Robert Mayer, Chicago, Illinois; Mr. & Mrs. Leon Mucker,

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ew York City, vol.

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J James Rosquist

~~WH 3 4595~~

TR 6.9071

Review

Biography

B09-3445

- Born in Grand Forks, North Dakota in ^{November 29} 1933. Grew up in Minnesota and studied "allery," with Cameron Booth at the University of Minnesota. Won scholarship to the art students League in 1955. Worked as " industrial painter and billboard painter from 1953 to 1958. First one-man show at the Green Gallery, New York York City, in February 1962.
- 1) Art News
 - 2) Arts & Letters
 - 3) Times

- In collections of Mr. & Mrs. Robert C. Scull, New York City; Mr. & Mrs. Bertin Tremaine, Meriden, Connecticut; Jan Streep, New York City; Pasadena Art Museum, Pasadena, Calif.; Giuseppe Panza di Buisano, Milan, Italy; Sidney Janis, New York City; Joseph Hirshhorn, New York City; Mr. & Mrs. Buchwalter, Kansas City, Mo.; Mr. David Hayes, New York City; Mr. Richard B. Baker, New York City; Mrs. Hleana Sonnebernd, Paris; ~~Mr. & Mrs. Roman, Los Angeles, Calif.~~; Mr. Robert Mayer, Chicago, Illinois; Mr. & Mrs. Leon Mucker, just, Switzer-
- 1) Ben Post - D
 - 2) Se in Ame
 - 3) Wennea
 - 4) and the

land, vol. I, no. 2, March 1962, p. 34.

5) "The Slice of Cake School," Time, New York City, vol. LXXIX, no. 19, May 11, 1962, p. 52

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Reverend
 New York, N.Y.; Mr. Harford Yang, Boston, Mass.; Mr. Arthur Karr, New York, N.Y.;

1) Art News gallery,"

2) Arts "y,"

3) Times york

1) Be Post - d. Louis

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3) Wenner igital, Switzer-

and the land, vol. VI, no. 2, March 1962, p. 34.

5) "The Slice of Cake School", Time, New York City, vol. LXXIX, no. 19, May 11, 1962, p. 52

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	DCM	I.20.f

James Rosenquist - Bibliography - I

Reviews:

- 1) G. R. S. (G. R. Swenson). "Exhibition at Green Gallery," Art News, New York, vol 60, Feb. 1962, p. 20.
- 2) S. T. (Sidney Tillim). "Exhibition at Green Gallery," Arts, New York, vol 36, March 1962, p. 46.
- 3) Preston, Stuart. "Hartford Galaxy", The New York Times, August 19, 1962, p. X 17.

Articles:

- 1) Berg, Paul. "About-Face from the abstract", St. Louis Post-Dispatch, St. Louis, Mo., Dec. 31, 1961, p. 10.
- 2) Seckler, Dorothy Sees. "Folklore of the Boral", Art in America, no. 4, 1962, pp. 57-61.
- 3) Bledsoe, Terry. "Pushing art to the limit", The Minneapolis Star, March 15, 1962.
- 4) Kosloff, Max. "'Pop' Culture, Metaphysical Disgust, and the New Vulgarisms", Art International, Zurich, Switzerland, vol. VI, no. 2, March 1962, p. 34.
- 5) "The slice of Cake School", Time, New York City, vol. LXXIX, no. 19, May 11, 1962, p. 52

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James Rosenquist - Bibliography - II

- 6) Lerman, Leo. "The Village Idea", Mademoiselle, New York, June 1962, p. 68.
- 7) "Art: something new is cooking", Life, New York, vol. 52, no. 24, June 15, 1962, p. 116.
- 8) "A Search for the Vanishing Lady", Esquire, New York, vol. LVIII, no. 1, July 1962, p. 44.
- 9) Glusker, Irvin. "What Next in Art", Horizon, New York, vol. 5, no. 1, 1963, p. 23.
- 10) Young, Gavin. "America's Revolt from Abstraction", The Observer Weekend Review, London, England, Jan. 13, 1963
- 11) "The Growing Cult of Marilyn", Life, New York, vol. 54, no. 4, January 25, 1963, p. 89-91.
- 12) Rose, Barbara. "Dada Then and Now", Art International, Zurich, Switzerland, vol. VII, no. 1, January 1963, p. 23.

Awards:

Norman Wait Harris Bronze Medal and Prize,
 "66th Annual American Exhibition" at the Art Institute
 of Chicago, January 1963.

One-man Exhibitions:

The Green Gallery, New York City, N. Y.,
 February, 1962.

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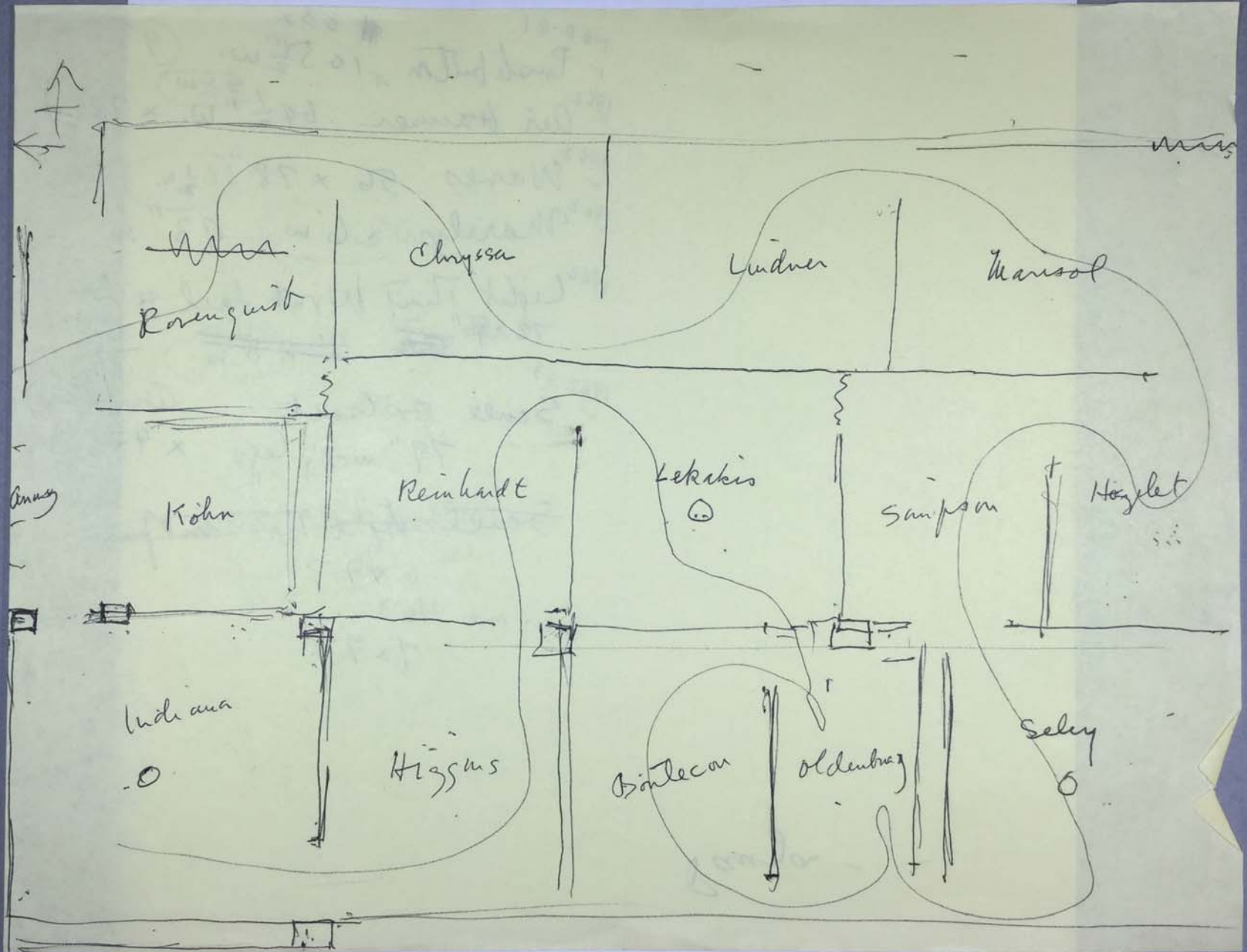
James Rosenquist - Bibliography - III

Group Exhibitions:

- 1) Wadsworth Atheneum, Hartford, Connecticut, "Paintings and Sculpture from Connecticut Collections, August, 1962
- 2) YM/YWHA, Philadelphia, Pennsylvania, "Art 1963 - a new Vocabulary", October 1962
- 3) Sidney Janis Gallery, New York City, "International Exhibition of New Realists", Nov 1 - Dec 1, 1962
- 4) The Dallas Museum for Contemporary Arts, Dallas, Texas, "1961", April 1962.
- 5) Dwan Gallery, Los Angeles, California, "My Country 'Tis of Thee", Nov. 18, 1962
"Dealers Choice", February 1963
- 6) Galerie Sapporah, Gstaad, Switzerland, "Les Nouveaux Vulgaires", Dec. 1962.
- 7) The Pace Gallery, Boston, Mass., New Realists, Dec. 1962,
- 8) Art Institute of Chicago, Chicago, Illinois, 66th Annual American Exhibition, January 1963.
- 9) Guggenheim Museum, New York City, "Six Painters and the Object", March 1963.
- 10) Stone Gallery, New York City, show of pictures contributed to the Foundation for Contemporary Performance Arts March 1963.
- 11) Kootz Gallery, New York City, "Recent Acquisitions" Brandeis University, the Seitz-Mannick Collection, March 26, 1963
- 12) Washington Gallery of Modern Art, Washington, D.C., "Popular Image Exhibition", April, 1963.

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1960-61 # 83 x
✓ Pushbutton 10 5 1/2" w. 9' w.
1962 Air Hammer 64 1/2" w. x 78 1/2" h. 5' x w.
1962 Wares 56 x 78" 6 1/2" w.
1962 Marilyn c. 6' w 93" h.
1962 Light That Went fail #1 (Hiroshi
72 x 96" ~~56~~ ~~6' x 8' w.~~ anon.
1962-63
✓ Skull portrait about 8' w
79" incl legs x 93
~~Skull's light that went fail~~
6 x 7?
new one 1963
7 x 7"

- lamp

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Rosenquist

THE MUSEUM OF MODERN ART

cc: Miss Jones ~~X~~

Date March 28, 1963

To: Alfred Barr

Re: Rosenquist painting

From: Dorothy Miller

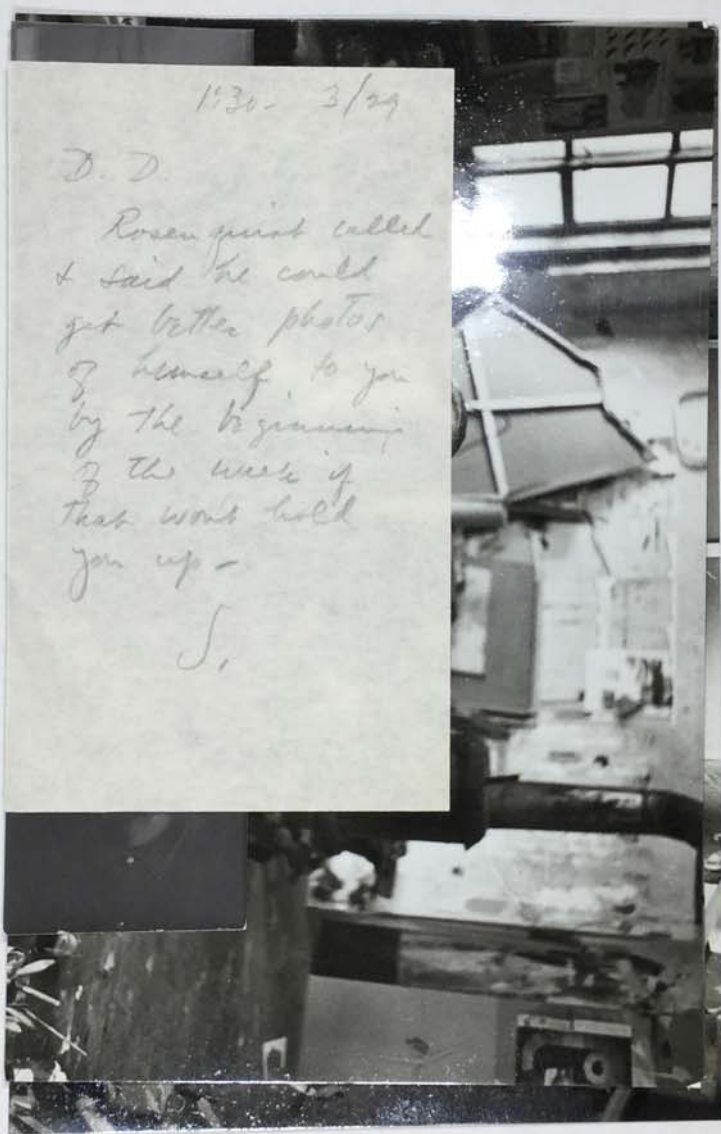
Dear Alfred:

I saw a brand-new Rosenquist painting in his studio on Saturday last which I liked. You may not feel it is yet the one for the Museum, but I asked him to reserve it anyway, until you can see it. It may be too "pure" to be the best Rosenquist.

*"Above the Square"
bought by Scull*

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1930- 3/29

D. D.

Rosenquist called
& said he could
get better photos
of himself to you
by the beginning
of the week if
that would hold
you up -

J.

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Rosenquist

Rosenquist

Rosenquist

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I try to paint what I think about, ^{while} purging myself of devices that will put boundaries on my picture.

A reality may knock me on the floor and the finished picture may do the same or better, but the process in between is nerve-racking.

The manner of painting and materials used seem expendable to me just as long as they serve the ~~picture~~ idea.

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Good Evening

Keats

SPECIAL DINNERS

Shrimp Cocktail

Cup of Soup

	A la Carte	Comp. Dinner
Keats 1/2 lb Steak, French Fries, Lettuce & Tomato	1.25	2.15
Veal Cutlet, French Fries, Lettuce & Tomato	1.25	2.15
Chopped Steak, French Fries, Lettuce & Tomato	1.25	2.15
Shrimp Basket, French Fries, Lettuce & Tomato	1.35	2.25
Chicken Basket, French Fries, Lettuce & Tomato	1.25	2.15
Virginia Ham Steak, Pineapple, French Fries, Lettuce & Tomato	1.35	2.25
Meat Loaf, Mashed Potatoes and Vegetable	1.15	2.05
All Beef Franks, French Fries and Baked Beans	1.00	1.90
Fried Scallops, French Fries, Lettuce & Tomato	1.25	2.10
Assorted Fish Fry, French Fries, Lettuce & Tomato	1.35	2.25
London Broil, Mashed Potatoes and Vegetable	1.35	2.25
Barbecued Beef, French Fries and Vegetable	1.10	2.00

All Above Orders Served with Roll or Bread and Butter -

CHEF'S SALAD

CHOICE OF DESSERT

COFFEE OR TEA

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The anonymity of recent
history strikes me as does
the time it takes to
recognize things.

James Rosenquist
March 1963
*leave out
date*

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Good Evening

Keats

SPECIAL DINNERS

Shrimp Cocktail

Cup of Soup

	A la Carte	Comp. Dinner
Keats 1/2 lb Steak, French Fries, Lettuce & Tomato	1.25	2.15
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All Above Orders Served with Roll or Bread and Butter -

CHEF'S SALAD

CHOICE OF DESSERT

COFFEE OR TEA

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Rosenquist

- ? Florence myford - Hayes ^{Russell 3175}
(Francis Amor.)
▶ Air hammer
Push button - Panza
W. Russell 3172
Chelsea Hotel
Waves - Panza
One 4HB + 9 liked.
Burdick II
? Plastic box - Calif.
▶? M. Mound #1 - Jarvis
? In the Red - Yang, Port.
▶ Family Portrait - Scull
? Silver Skies "1"
▶ The Light that won't fail - Hirschhorn
#1?
? 2 59 people - studio
?▶ Light that won't fail #2? Scull
? 5½ x 7' Russell 3173-25

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Rosengust likes

"Tube" tondo
ALS. A 5' diam

Arthur Kave

Panza

" 56 x 78 - 1962

" Waves

" Push Button "

Ileana

Vestigial appendage

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Rosenquist to Gugg. show

1. Zone - Tremaine's
8x8
monochrome - face & hands
2. Lines were etched deeply
in her face
repro. but not'l -
Horizon
5x7 Scull
3. 4 49 guys - Scull
4x3
4. 8x6 blue - ¹⁰⁰2 feet at base
at studio 10
5. 3 1/2 x 6 1/2 Oct. Meruchin

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at studios

7 x 16 Homage to Rev. Negro

? → 2 \$9 people Brandeis
w. fishing ~~pole~~

→ air hammer

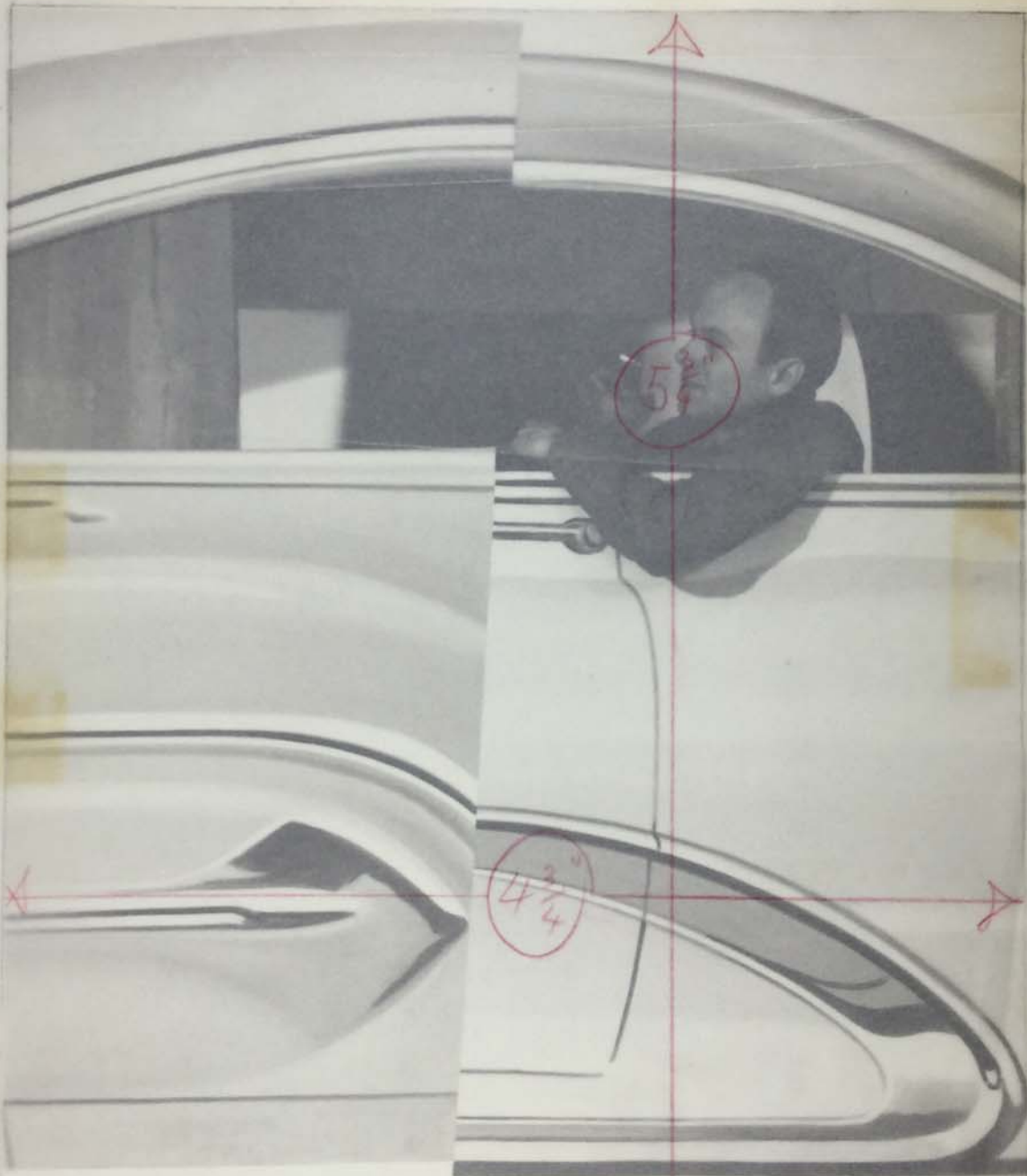
Tree painting 8 x 10

new one

Possibilities

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Bridge

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picture of James Rosenquist
by Hollis Frampton

Please use this one for catalogue

63⁷/₀

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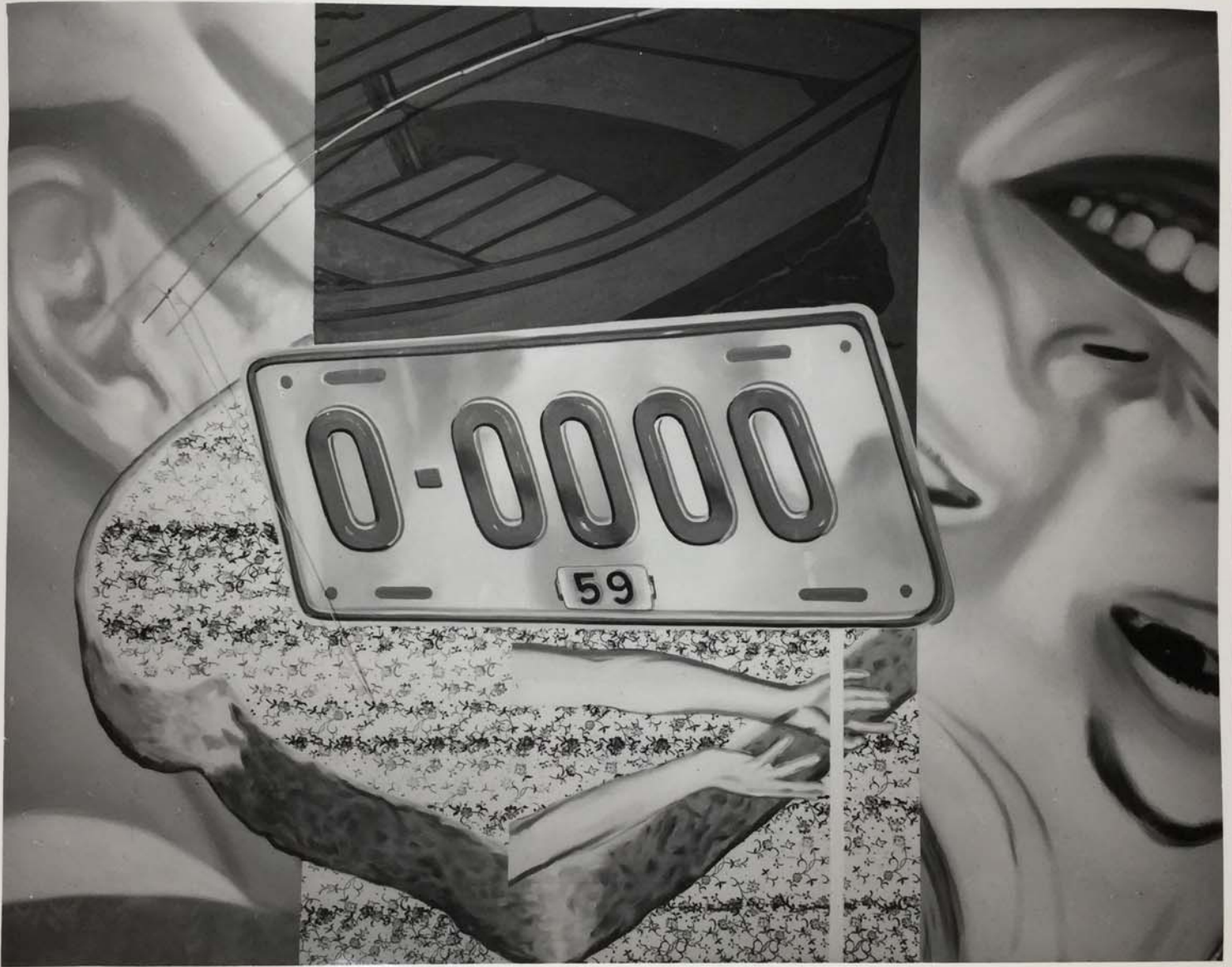
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Two 59 guys

Brandeis

PHOTOGRAPHIC CREDIT
ERIC POLLITZER
117 SIXTH STREET
GARDEN CITY PARK, N. Y.
PIONEER 1-6437 LACKAWANNA 4-6500
NEG.

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Rosenquist
Promenade of Alice Cunningham
1963
70 x 60

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c 7x5³

Harry Abrams

PHOTOGRAPHIC CREDIT
ERIC POGELITZER
117 SIXTH STREET
GARDEN CITY PARK, N.Y.
PIONEER 1-6437 LACKAWANNA 4-6500
NEG.

4878

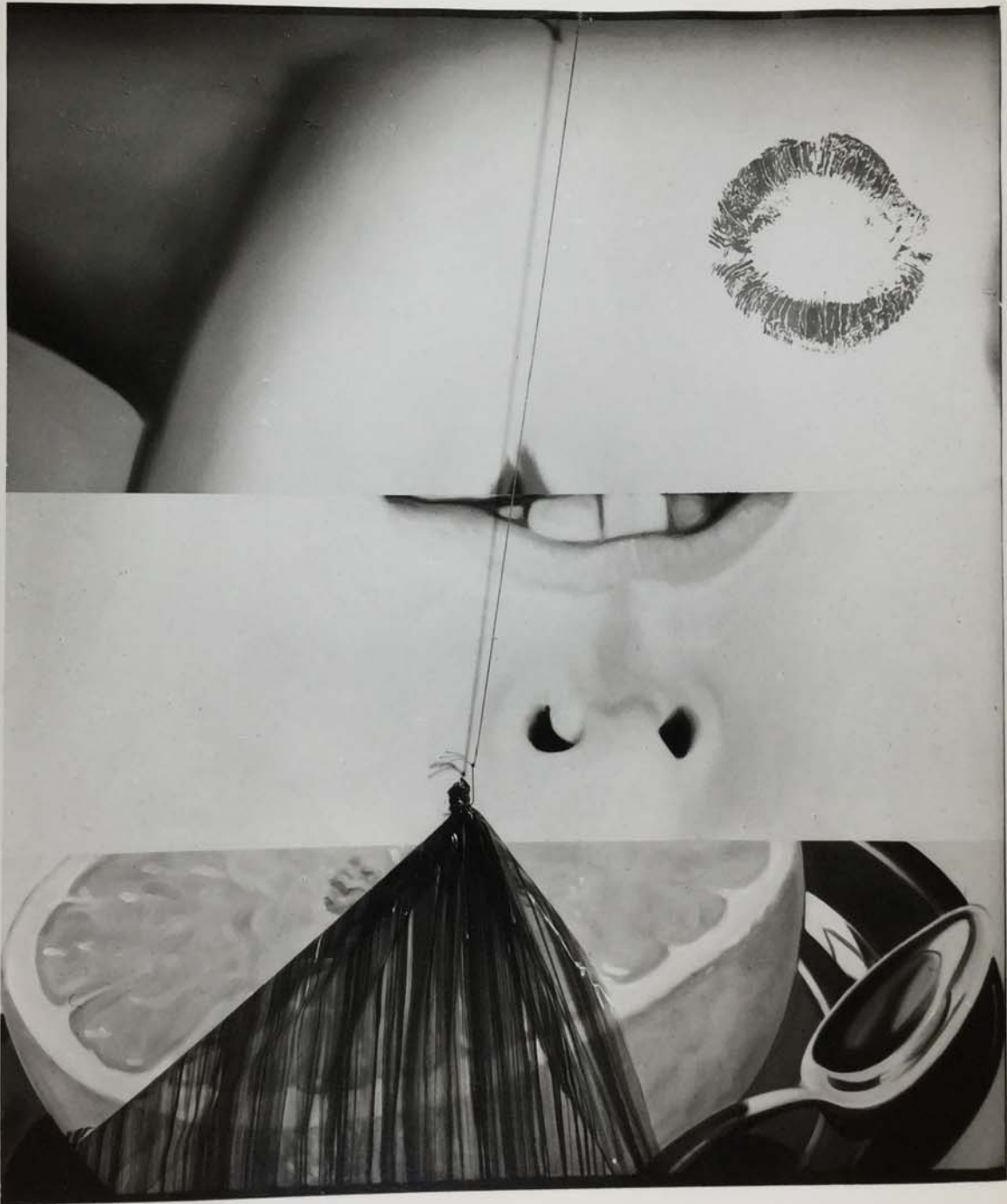
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*James Rosenquist
Morning Sun*

PHOTOGRAPHIC CREDIT
ERIC POLLITZER
117 SIXTH STREET
GARDEN CITY PARK, N. Y.
PIONEER 1-6437 LACKAWANNA 4-6508
NEG.

4768

15 WEST 57 STREET
THE GREEN GALLERY
NEW YORK 19 PLAZA 2-4055

THE GREEN GALLERY
NEW YORK 19 PLAZA 2-4055

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11 James Seely

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I employ auto kumpers which
are, to me, inspirational.
I move them around. Put
them together. Add. Subtract.
Then if all goes well some-
thing exciting begins to hap-
pen. It is like a voyage of
discovery, like going some-
where one has not been
before and that is when the
going is good.

Jason Selig

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April 21, 1964

Dear Jason:

Recently Peter Selz asked me for the photograph of you which I reproduced in AMERICANS 1963.

I found at that time that I had two other photographs of you which should have been returned long ago, so I am sending them along herewith.

Best regards,

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Jason Seley
428 East 13th Street
New York, N. Y.

DCM:ew

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in studio

The Boys from Arignou 1962-63

The
Bo
C

To D

Date 8/12 Time 10:30

WHILE YOU WERE OUT

Mr. Rona

of _____

Phone _____

<input type="checkbox"/>	TELEPHONED	<input type="checkbox"/>	PLEASE CALL HIM
<input type="checkbox"/>	CALLED TO SEE YOU	<input type="checkbox"/>	WILL CALL AGAIN
<input type="checkbox"/>	WANTS TO SEE YOU	<input type="checkbox"/>	IMPORTANT

Message At Jaym Seley's
request Charles
who came in
Last Friday to
photograph Seley
gallery.
Operator

To
)

Alpha Office Supply Co., Inc.

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in studio

The Boys from Arignon 1962-63

The Anatomy Lesson '62
(horiz.)

Baroque Portrait III '61
was in last show @ Spoleto

Canterbury 62 . (smallest)

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SCULPTURE
IN THE
COLLECTION
OF THE
ARTIST

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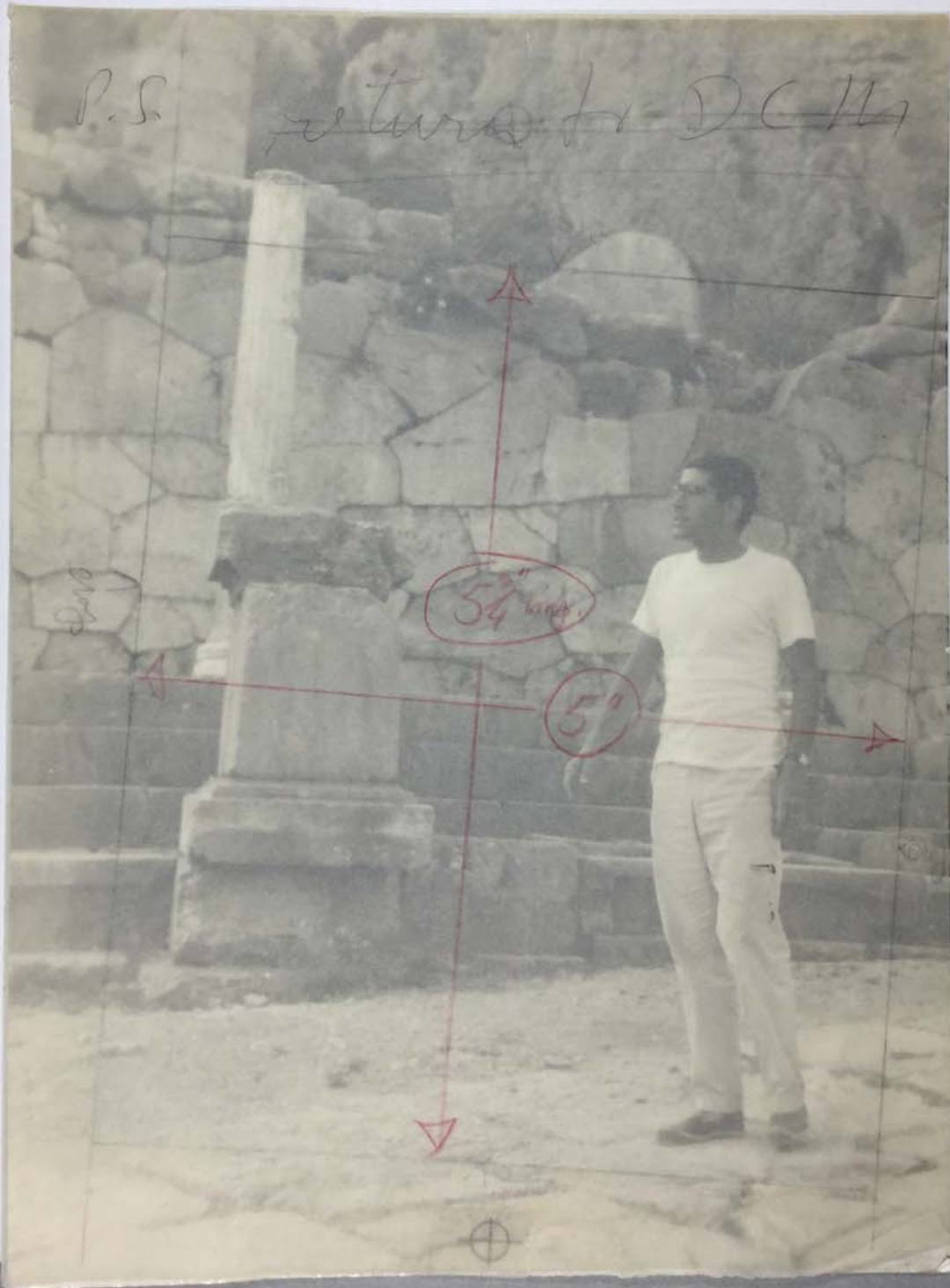
SCULPTURE
IN THE
COLLECTION
OF THE
ARTIST

MUSEUM OF ART
RHODE ISLAND SCHOOL OF DESIGN
JANUARY 30—FEBRUARY 24
1963

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Jason Seley

JASON SELEY

8770

(Copy No. MMA 6621)

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Chromatic Scale 1962
47" h. 12" w.
at gallery

PLEASE CREDIT

PHOTOGRAPH BY
CHARLES UHT

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"Dan Simpson"

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David Cole



gallery 1902 FILBERT STREET / SAN FRANCISCO 23, CALIFORNIA / WALNUT 2-2017

David Simpson
February 23, 1963

With painting the final criteria is how it looks. This being so, I try to make my own painting as beautiful as I can.

All theories must fall in the face of the fact of the painting, and how it looks.

During the last several years I have been interested in paintings made up primarily of horizontal stripes and bands. Some of these appear as landscape - some as "pure" painting. I've always been more interested in the painting than the landscape.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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from Pacific Coast Invitational

DAVID SIMPSON

painter, Northern California

BORN 1928, Pasadena, California. Formerly resided San Francisco. Resided Pt. Richmond, California, since 1960.

STUDIED: California School of Fine Arts, San Francisco, B.F.A.; studied with Clifford Still and others; San Francisco State College, M.A. degree.

EXHIBITIONS: One-man shows at San Francisco Museum of Art, 1959; David Cole Gallery, San Francisco, 1959-1962; Santa Barbara Museum of Art, 1960; Esther Robles Gallery, Los Angeles, 1960; M. H. De Young Memorial Museum, San Francisco, 1961; Robert Elkon Gallery, New York City, 1961; Joachim Gallery, Chicago, 1962. Pittsburgh International, 1961; various other group shows in this country and in Japan and Europe.

1963

REPRESENTED: David Cole Gallery, 1902 Filbert Street, San Francisco, California.

PRESENT ADDRESS: 209 Scenic Avenue, Pt. Richmond, California.

- | | | |
|-------------------------------|---------------------------------|--------|
| 89. BROWN AND WHITE STRIPES | | |
| | oil on canvas, 37 x 37½", 1961 | \$ 700 |
| 90. BLUE/NOVEMBER STRIPE | | |
| | oil on canvas, 72¾ x 41½", 1961 | 1,000 |
| 91. SHALLOWS STRIPES | oil on canvas, 65 x 48½", 1961 | 1,000 |
| 92. RED STRIPE AND WHITE/BLUE | | |
| | oil on canvas, 85 x 49½", 1961 | 1,300 |

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✓ Earthbound '62 550
44 x 29½" Colin

9 Night Boundary '62 ^{NY gallery}
96 x 49½" ^{need photo} 1500
^{beside green}

8 1/2 Earthshine '62 ^{Abramo}
96 x 43½" ^{need photo} 1300
(green)

7 (Tondo) Red/Blue/Purple
'62 48 diam 800

6 Orient Line '62
68 x 37½ (Rubin)

17 Night Ladder '62 ^{to Calif}
72 x 30½ ^(one was took off wall first)

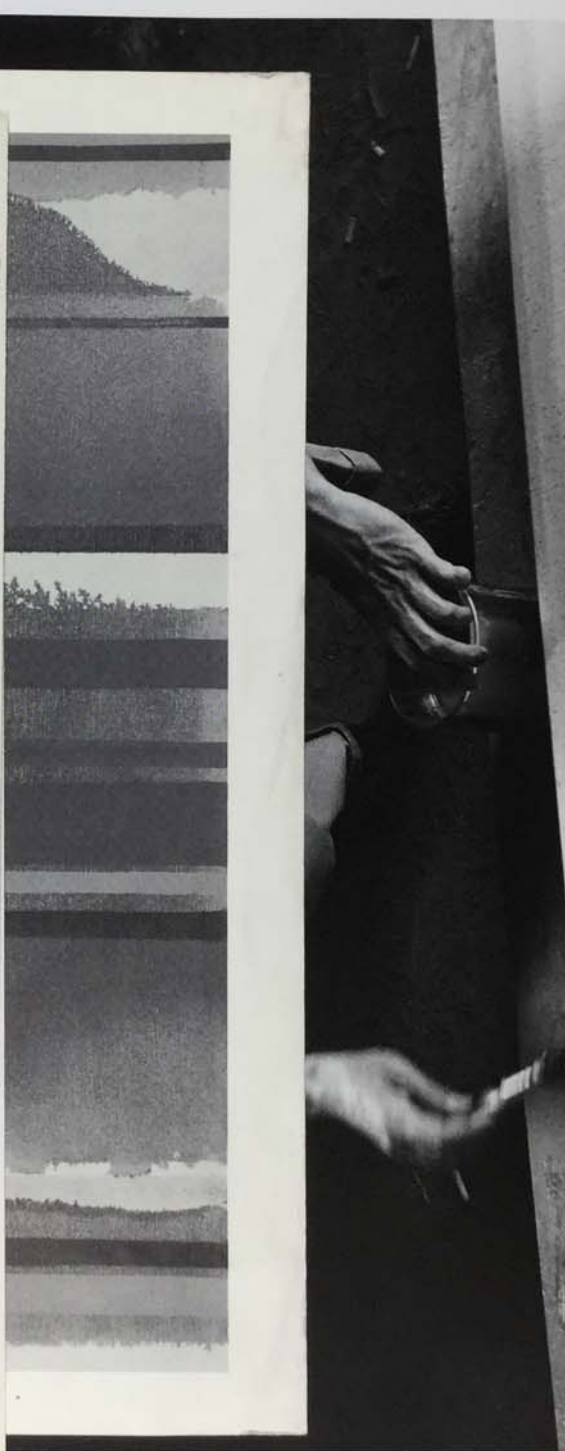
3 Le Palle Virole '62
52 x 22

yes ^{phv} Tide.#1
Hornhorn

yes ^{phv} Fireball (at gallery)

yes Blue Ladder 1962
53½ x 20 550
(in Calif.)

credit.



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JANUARY 15 - FEBRUARY 2, PREVIEW JAN. 15, 5 - 7

David **SIMPSON**
recent paintings

ROBERT ELKON GALLERY, 1063 MADISON AVENUE, N.Y.

MADISON AVENUE, N.Y.

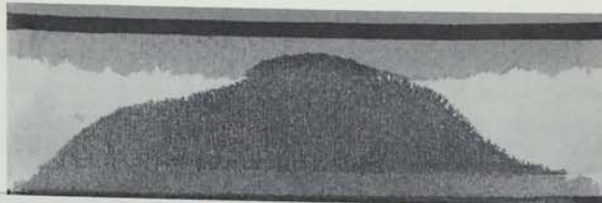
recent paintings
SIMPSON

PREVIEW JAN. 15, 5 - 7

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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JANUARY 15 - FEBRUARY 2, PREVIEW JAN. 15, 5 - 7

1963

David **SIMPSON**
recent paintings

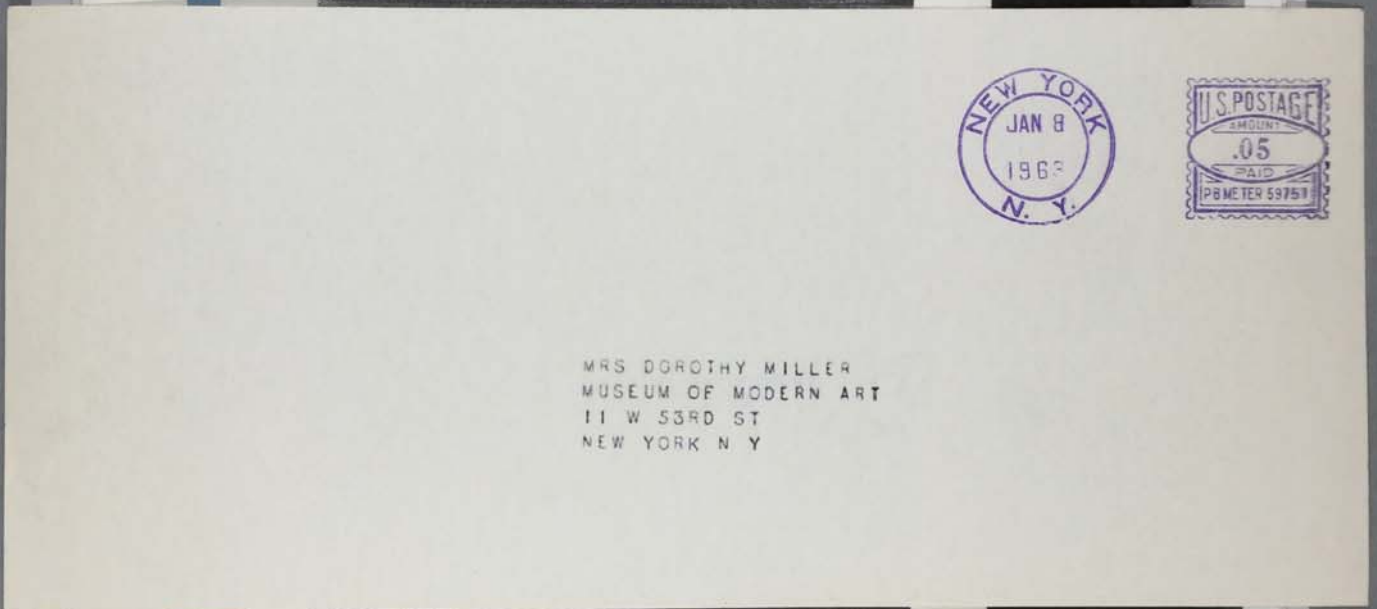
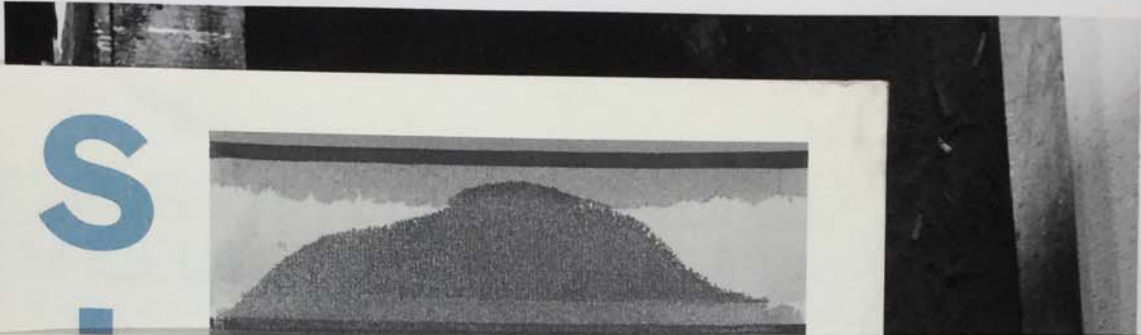
ROBERT ELKON GALLERY, 1063 MADISON AVENUE, N.Y.

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The Museum of Modern Art Archives, NY

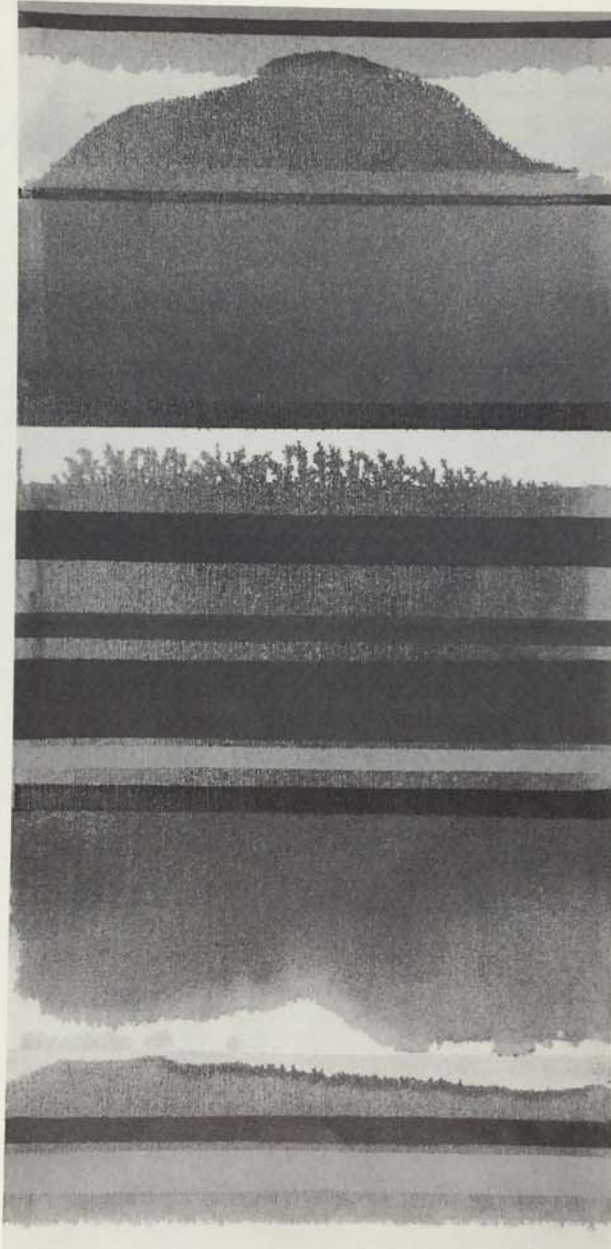
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NOVEMBER 29 TO DECEMBER 16
PREVIEW NOVEMBER 28 5-7

Horizontal space may be considered a "form" of painting, in the same sense and in a similar way, as landscape. Although "landscape" is too confining a term, it approximates my interest. The horizontal movement is part of the definition for landscape, cloudscape, waterscape, moonscape, etc.

I prefer art—both the making and experiencing of it—as an act of contemplation. To rely solely on egotistical strength, to splash playfully about, is beside the point. It is easy to "express" yourself as an animal; a greater achievement would be to attempt to produce an art which is in itself expressive.

My painting, whether termed landscape or "pure painting," is meant to be contemplative in nature.

Statement by DAVID SIMPSON,
reprinted courtesy of the M. H.
De Young Memorial Museum,
San Francisco.

DAVID SIMPSON was born in Pasadena in 1928.

ONE-MAN SHOWS

David Cole Gallery, 1959
Santa Barbara Museum, 1960
Esther Robles Gallery, Los Angeles, 1960
M. H. De Young Memorial Museum, 1961

THREE-MAN SHOWS

San Francisco Art Association Gallery, 1958
San Francisco Museum of Art, 1959

GROUP SHOWS

San Francisco Museum of Art, 1953, 1956,
1959, 1960
M. H. De Young Memorial Museum, 1957,
1959, 1960
Legion of Honor, 1958, 1960
Oakland Museum, 1955, 1956, 1959, 1960
Denver Art Museum, 1953, 1955, 1959
International Gutai Sky Festival, Osaka, Ja-
pan, 1960

David Simpson is represented in the West by
the David Cole Gallery, San Francisco.

ROBERT ELKON GALLERY
1063 MADISON AVENUE, NEW YORK 28

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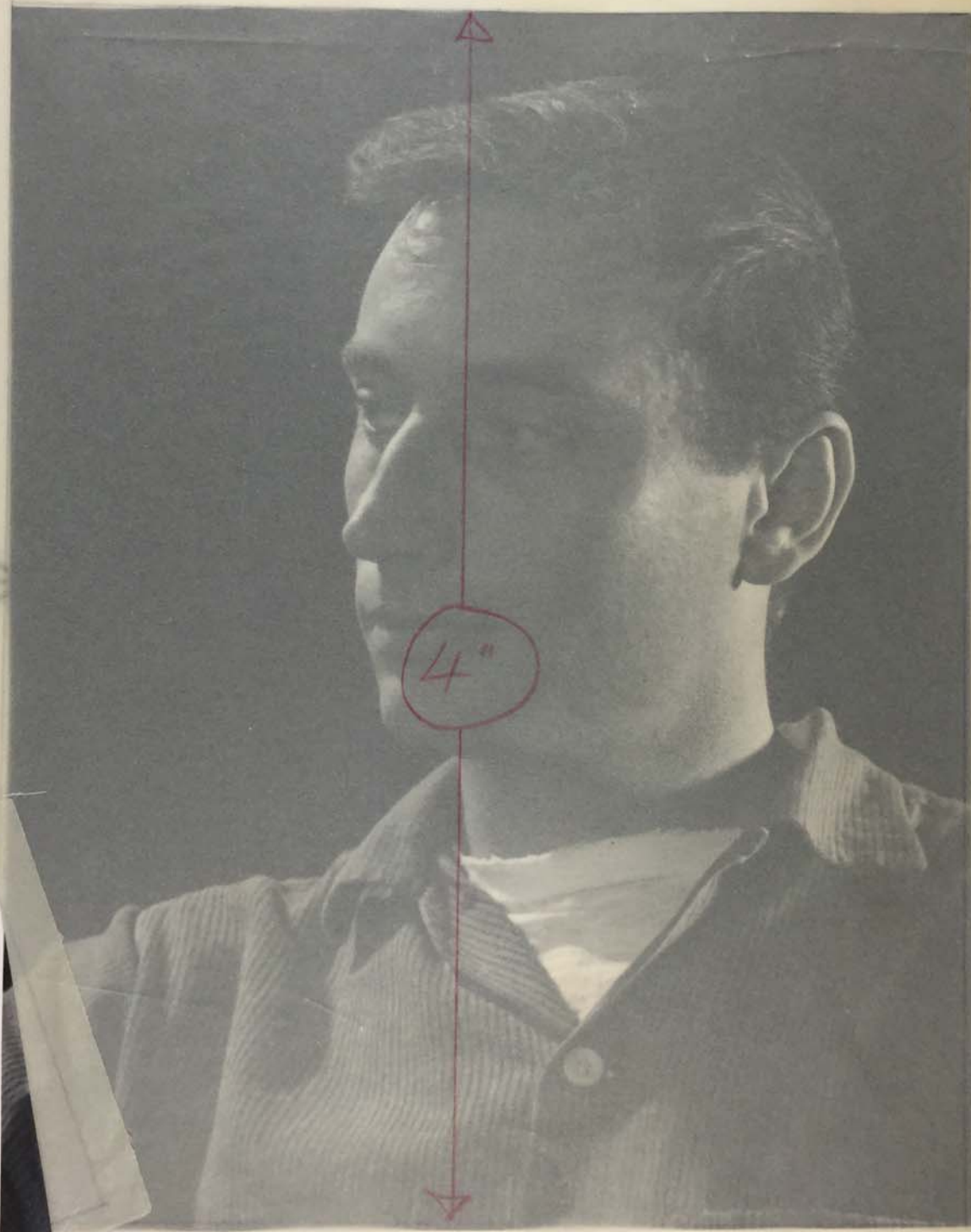
DAVID SIMPSON

in Studio

DAVID COLE GALLERY
SAN FRANCISCO, CALIF.

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DAVID SIMPSON

IN STUDIO

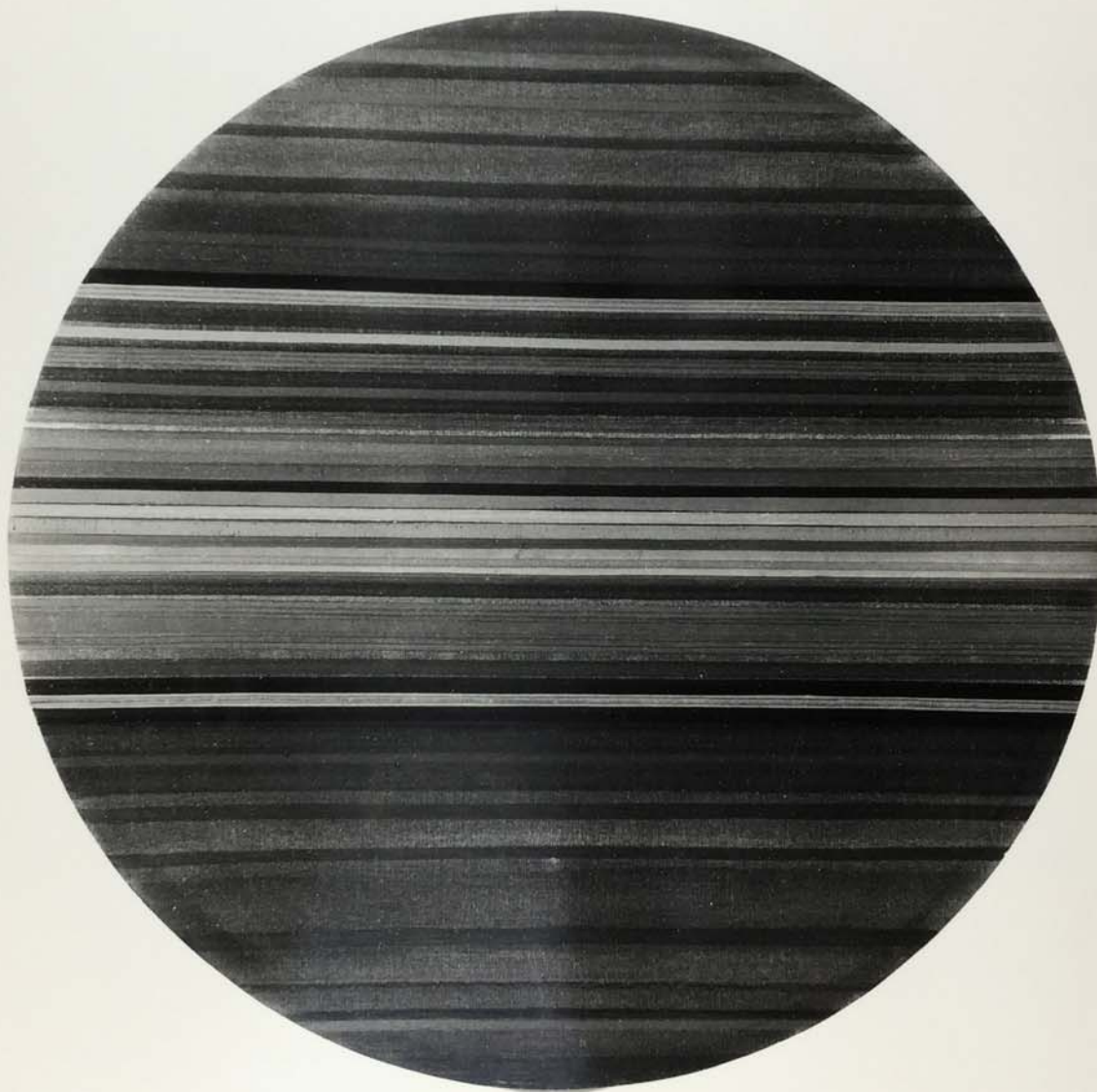
DAVID COLE GALLERY
SAN FRANCISCO, CALIF.

What photographer?

42⁷⁰

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ROBERT ELKON GALLERY

1063 MADISON AVENUE
NEW YORK 28, N. Y.

ARTIST: DAVID SIMPSON
DATE: 1962
TITLE: RED/BLUE/PURPLE
MEDIUM: Oil
SIZE: 48 inches in diameter

LE 5-3940

PHOTOGRAPH BY

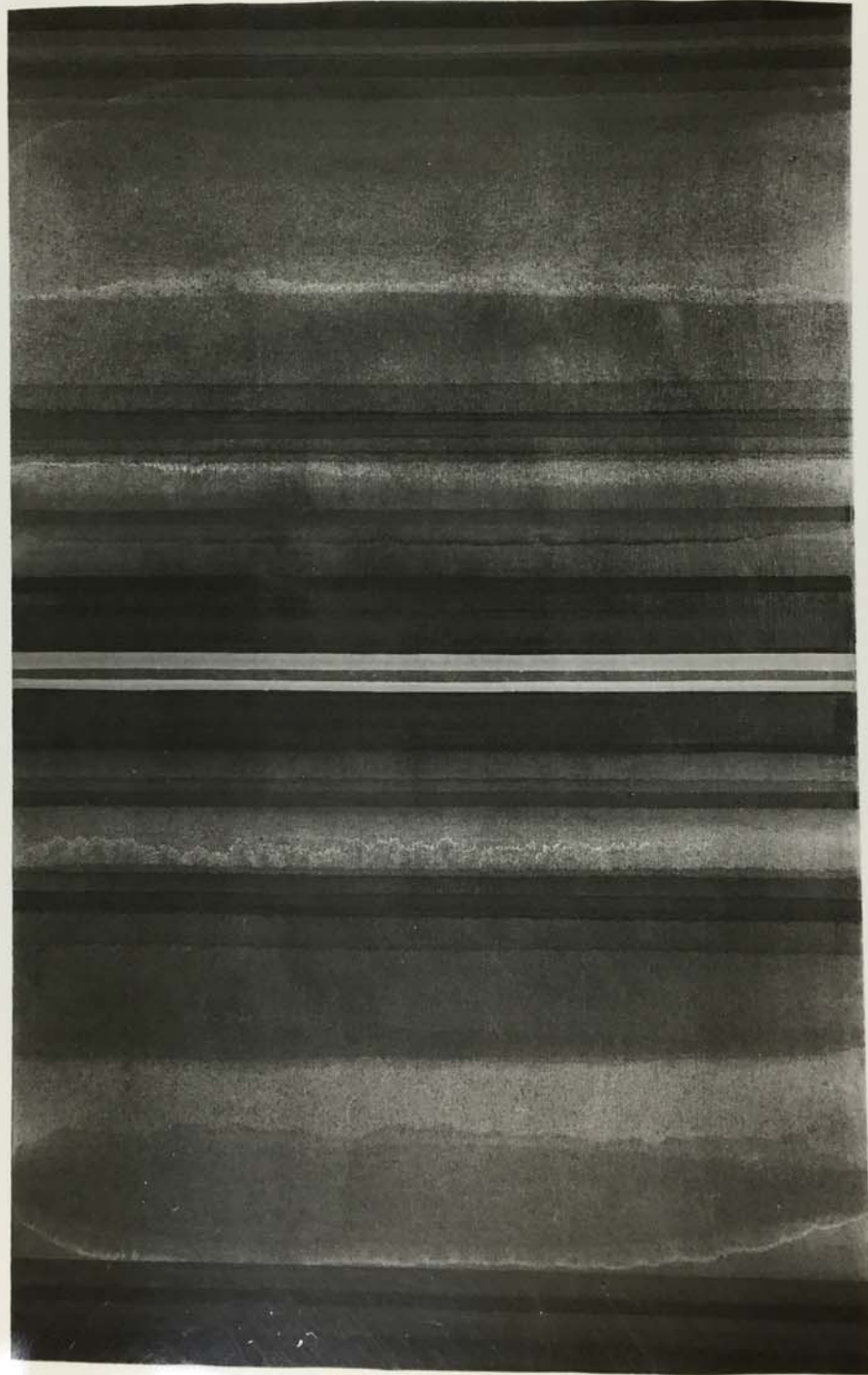
Walter Rosenblum
21-36 33 Road
Long Island City 6, N. Y.
RAvenswood 6-8928

NO

5901

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TOP

Dorothy,
Your photo may be
better than this
-Bill

Rubin

(bad photo)

PHOTOGRAPHIC CREDIT
ERIC POLLITZER
117 SIXTH STREET
GARDEN CITY PARK, N. Y.
PIONEER 1-6437 L.Ackawanna 4-6508
NEG. 5061