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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.743

Donald Droll 777-3190

Jane Neese 989-8128

Forti

Summe[→] 226-3422

Dan Graham 925-3490

≡ Betsy Johnson

Lana - 921-0510

Andrew MacNair 431-6560
Michael Becker

Fred Redel 988-7700

Tuttle 246-0631

Thek 674-5108

Avery 237-1026

Bellamy - 964-1567
Park Monday



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WALKER ART CENTER

30 November 1982

Mr. Donald Droll
The Institute for Art and Urban Resources
P.S.1, 46-01 21st Street
New York, NY 11101

Dear Don:

Your Abstract Painting: 1960-69 show sounds wonderful and I'm grateful for the invitation to write a piece on the 60s. Unfortunately I have another writing assignment which I'm desperately trying to complete so I can't take on your intriguing proposal.

Many thanks, good luck with the show, and all best for the holidays. *

Sincerely,

Martin
Martin Friedman
Director

MF:sb

**I miss seeing
you. What are
you doing these
days?*

VINELAND PLACE MINNEAPOLIS MINNESOTA 55403 TELEPHONE 612 375-7600

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MAILGRAM SERVICE CENTER
MIDDLETOWN, VA. 22645

western union

Mailgram



4-0718338340002 12/06/82 ICS IPMNTZZ CSP JFKB
1 2129898128 MGM TDMT NEW YORK NY 12-06 0956P EST

INSTITUTE ART URBAN RESOURCES J NECOL
4601 21 ST
LONG ISLAND NY 11101

THIS MAILGRAM IS A CONFIRMATION COPY OF THE FOLLOWING MESSAGE:

2129898128 MGM TDMT NEW YORK NY 81 12-06 0956P EST
ZIP
VIRGINIA DWAN
1 WEST 72 ST
NEW YORK NY 10023
DEAR VIRGINIA

HOPE YOU'VE RECEIVED MY LETTER ABOUT SHOW OF ABSTRACT PAINTING AT PS1
IN JANUARY. WOULD YOU ALSO CONSIDER LENDING YOUR AGNES MARTIN
PAINTING FOR THE SHOW. WE'RE HOPING SO MUCH YOU WILL SAY YES. WE ARE
ALSO HOPING TO HEAR AFFIRMATIVELY FROM YOU ABOUT WRITING SOMETHING
FOR THE CATALOG. IT WOULD BE SO WONDERFUL AND SPECIAL IF YOU WOULD.
PLEASE CALL AND LET'S TALK 777-3190. BEST REGARDS
DONALD DROLL

21:57 EST

MGMCOMP

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JANE B. NECOL
 2 HORATIO STREET
 NEW YORK, NEW YORK 10014

Larry Poons -
cc: Andie Emmerich

November 2, 1982

Ron Lynch
 The Institute for Art and Urban Resources, Inc.
 46-01 21st Street
 Long Island City, NY 11101

Dear Ron,

Herewith Donald's draft of letter to be sent to writers and critics inviting them to prepare a brief reminiscence of the sixties.

Listed below are folks to whom the letter is to be sent. I have added addresses where they might have been hard to find. The rest of the addresses should be in the telephone book (I would have looked them up and typed them out, but that would not have speeded things along). If your interne has any difficulty at all in finding any of the other addresses--and Donald and I are sure that many are already on the Institute's list--please please call us at 777-3190 or 989-8128.

Also, would you have our "artist" letter typed to Agnes Martin, with a copy for Robert Elkon. Donald will come out and sign it.

We'd also like some of the Institute's stationery and envelopes for any immediate correspondence, rather than all this back and forth (we'll send you copies).

As you know, Donald wants to draft the press release. Will you please let us know what your requirements are for that. What did you do for Beast, for example?

- ✓ John Ashbery 360 W. 22 St. NYC Dear John
- ✓ Dore Ashton
- ✱ William Agee in HOuston Dear Bill
- ✓ Elizabeth C. Baker Art in America Dear Betsy
- ✓ Irving Blum
- ✓ David Bourdon - *file 19*
- ✓ Bill Berkson c/o Mrs. Eleanor Lambert, NYC
1633 Broadway

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Letter of invitation to writers for catalog contribution

The Institute of Art and Urban Resources has invited me to organize a select exhibition of eight or nine painters who have been working over a certain period of time. The exhibition, Abstract Painting: 1960--69, will open in the exhibition galleries on January 16, 1983 and will run through March 13. Artists I want to include are Baer, Bishop, Hafif, Humphrey, Held, Mangold, Marden, Martin, Novros, Ryman, Stout, and possibly a few others.

The exhibition is envisioned as a kind of tribute to painters in general, without any theme. One of the ideas is to offer an informal education to people who did not or could not see the paintings in the sixties. We have chosen the artists purely on a personal basis and don't mean to imply a critical or didactic statement except that these artists have attained and maintained a high level of achievement over a period of 20 years. The viewer will be invited to focus on the quality of the paintings themselves.

This fall, P. S. 1 is launching a series of modest, well produced publications to accompany their major exhibitions. We plan to prepare a checklist, ~~and~~ some historical data, and personal reminiscences of the period. We wondered if you, since you were involved and about in the sixties, would care to write a very brief, non-critical but personal reaction to the period. It could be a personal experience of your own, or a reminiscence of how you felt about the time, or how you felt when you first saw one or some of these artists' paintings. In any event it could be as broad or specific as you like and not necessarily even be about any of the artists I've mentioned, as they don't represent the whole of the history of abstract and figurative painting of the sixties.

I know this is expecting a lot for the little money that P. S. 1 can afford to pay--\$200--but we hope that the proposal is of interest

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Letter of invitation to writers

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enough so that you would consider writing something. If you would like to participate, we would need your written material by December 10. We are sure that the exhibition and catalog will be informative and important to a great many people. We hope that you will want to be part of this effort--a sort of education--to bring significant works from a subtle but influential time to public attention.

Please contact me at 777-3190 at any time to talk things over; or call my associate, Jane Neol, at 989-8128, where a message could also be left. WE're looking forward to your response.

Sincerely yours,

Donald Droll

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✓ Paula Cooper Dear Paula

~~John Coplans~~ Dear John

✓ Leo Castelli

~~Virginia Dwan~~ Dear Virginia

~~Robert Elkon~~

✓ Andre Emmerich

~~Marilyn Fischbach~~ Dear Marilyn

✓ Henry Geldzahler

~~Gene Goossen~~ Dear Gene

✓ Grace Glueck

✓ Barbara Haskell

~~Walter Hopps~~ C/o Mrs. John de Menil, Houston

~~Anne d'Harmoncourt~~ Dear Anne

✓ Klaus Kertess Dear Klaus

~~Ellen Johnson~~ Dear Ellen

✓ Hilton Kramer New Criterion/Olin Fdn, 460 Park Ave, 20th fl. NYC
Dear Hilton

✓ Don Judd c/o Castelli

✓ Max Kozloff Dear Max

✓ Jack Kroll c/o Newsweek Magazine - 499 Mad. 10021

✓ Ros Krauss ¹² Greene St. 10013

~~Jane Livingston~~ Corcoran

✓ Jennifer ~~XXXX~~ Licht - EAST 87th Dear Jenny 47 EAST 87th St.

✓ Sol Le Witt Dear Sol

✓ William Lieberman Dear Bill Lieberman - Met.

✓ Lucy Lippard Dear Lucy

✓ Kynaston McShine Dear Kynaston - MOMA

~~Jim Monte~~

~~Gerald Nordland~~ (Milwaukee) - MUS Fine Art

✓ Annalee Newman Dear Annalee - 435 East 52nd Street

✓ Robert Pincus-Witten Dear Robert

✓ John Perrault Dear John

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- * Robert Rosenblum Dear Robert
- ✓ Bernice Rose The Museum of Modern Art, NYC
- ✓ Harris Rosenstein Art Department, Rice University, Houston
- ✓ Barbara Rose - Houston Mus. of Fine Arts
- ✓ Vivien Raynor NYT
- ✓ Carter Ratcliffe
- ✓ Holly Solomon
- ✓ Joan Simon Art in America Dear Joan
- ✓ Peter Schjeldahl Dear Peter
- ✓ James Schuyler ChelseasHotel NYC Dear Jimmy
- ✓ Linda Shearer Dear Linda

- * Dorothy Seiberling -
- ✓ Marcia Tucker Dear Marcia
- ✓ Irving Sandler Art and Dear Irving's has invited me to organize a select exhibition of eight or ten painters who have been working over a certain period of time. The exhibition, Abstract Painting: 1950 - 59, will open in the exhibition galleries on January 16, 1963 and will run through March 10, 1963. I want to include are Baer, Bishop, Haff, Humphrey, Held, Landis, Marden, Martin, Novros, Ryman, Stout, and possibly a few others.
- ✓ Diane Waldman Dear Diane
- ✓ John Weber

* David Whitney
 The exhibition is envisioned as a kind of tribute to painters in general, to people who did not or could not see the paintings in the sixties.

(When in doubt about salutation, please use full name).

Yours in haste,
 Jane
 This is launching a series of modest, well produced publications to accompany their major exhibitions. We also to prepare a checklist, some historical data, and personal reminiscences of the period. We wondered if you, since you were involved and about in the sixties, would care to write a brief, non-critical, personal reaction to the period. It could be a personal experience of your own, or a reminiscence of how you felt about the time, or how you felt when you first saw one or some of these artists' paintings. In no event it could be as broad or specific as you like and not necessarily even be about any of the artists I've mentioned, as they don't represent the whole of the history of abstract and figurative painting of the sixties.

Lawrence Campbell
 c/o Art in America

Linda Nochlin
 Queens College?

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I hope this is reaching you. For the 1960's during that P.S. 1 was offering
to you - 1960 - but we hope that the proposal is of interest enough to start
the work. We would like to see you. If you want to be a participant,
we would like you to be a member of the committee. We are sure that the
exhibition and catalog will be informative and important in a great many
ways. We hope that you will want to be part of this effort - a part of
education - in being significant works from a subject of influence. We
are proud to participate.

Please contact us at 77 - 100 St. Louis St. to help them work on all the
exhibitions. We would like to see you. We are sure that you will be
looking forward to your response.

The Institute for Art and Urban Resources has invited me to organize a select
exhibition of eight or nine painters who have been working over a certain
period of time. The exhibition, Abstract Painting: 1960 - 69, will open
in the exhibition galleries on January 16, 1983 and will run through March
13. Artists I want to include are Baer, Bishop, Hafif, Humphrey, Held,
Mangold, Marden, Martin, Novros, Ryman, Stout, and possibly a few others.

The exhibition is envisioned as a kind of tribute to painters in general,
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We have chosen the artists purely on a personal basis and don't mean
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of 20 years. The viewer will be invited to focus on the quality of the
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This fall, P.S. 1 is launching a series of modest, well produced publications
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a brief, non-critical but personal reaction to the period. It could be a
personal experience of your own, or a reminiscence of how you felt about
the time, or how you felt when you first saw one or some of these artists'
paintings. In any event it could be as broad or specific as you like and
not necessarily even be about any of the artists I've mentioned, as they
don't represent the whole of the history of abstract and figurative painting
of the sixties.

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I know this is expecting a lot for the little money that P.S. 1 can afford to pay - \$200 - but we hope that the proposal is of interest enough so that you would could consider writing something. If you would like to participate, we would need your written material by December 10. We are sure that the exhibition and catalog will be informative and important to a great many people. We hope that you will want to be part of this effort - a sort of education - to bring significant works from a subtle but influential time to public attention.

Please contact me at 777 - 3190 at any time to talk things over; or call my associate, Jane Nicol, at 989 - 8128, where a message could also be left. We're looking forward to your response.

Sincerely yours,

Donald Droll

DD:rs

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David Bourdon
30 Fifth Ave.
New York, NY 10011
(b) 223-0001
(h) 475-6805

ABSTRACT PAINTING: 1960-69

Was it in 1960 that I ventured into Betty Parsons' Section 11 gallery on East 57th Street and encountered for the first time the work of Agnes Martin? The paintings were unlike any I had seen before--enigmatic patterns of regularly spaced lines and dots, like a lobotomized Morse code. I was intrigued by the eerily serene layout of lines and dots, but even more baffled by the unfamiliar, textured background on which they appeared. I had to ask a gallery assistant what the pictures were painted on. I was told it was canvas.

Amazingly enough, I had never seen a painting in which unprimed bare canvas constituted so prominent a part of the overall image. After all, I had entered the New York art world in the late 1950s, when multitudes of second-generation Abstract Expressionists seemed recklessly determined to travesty de Kooning and Kline. Their canvases were buried under an avalanche of furiously slathered oil.

I remember also being profoundly shocked by Frank Stella's angular, copper-striped paintings at the Leo Castelli Gallery in 1962. A couple of years earlier, I--like just about everyone else--had been ~~stunned~~ ^{dumbfounded} by his black pinstripe paintings at the Museum of Modern Art; the most conventional thing about those ~~paintings~~ ^{works} were their rectangular formats. The copper paintings, however, were outrageous in shape, like giant initial letters

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T's, L's and other right-angled configurations that extended this way and that way, like dominoes, across the wall. They suggested brassy, military hardware ^{or} ~~perhaps~~ the strikingly angled wings and tails of jet aircraft. They did not look like paintings at all.

I soon realized, of course, that this was, in fact, the look of abstract painting in the 1960s. The abstraction of ^{that} ~~the~~ decade is, at least ⁱⁿ ~~to~~ my mind, forever associated with shaped canvases, ~~acrylics~~, masking tape, paint rollers, grids, regimented stripes, ~~and~~ disks, ~~and~~ dots, chevrons, ~~and~~ concentric rings and single-color canvases. Stella and Martin were not alone (though ^{leaders}) they were certainly ~~among~~ in so thoroughly defying the painterly, improvisational conventions of Abstract Expressionism. Most of the ~~major~~ abstractionists ~~who~~ emerged in the early '60s seemed to favor extremely reductive images and ^{relatively} ~~simple~~ impersonal painting techniques. In general, abstract painting became posterized, the emphasis being on clear-cut shapes and flat, even color.

One of the most important museum exhibitions ^{of the decade} was "Systemic Abstraction," organized by Lawrence Alloway for the Guggenheim Museum in 1966. The show offered an incomparable overview of "systemic" paintings by 28 artists whose work involved or observed some form of system or plan. "In all these works," Alloway said, "the end-state of the painting is known prior to completion." Some of the artists (Kelly, Mangold, Martin, Noland, Poons, Ryman, Stella) looked central to the drastic reductiveness of "systemic"

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abstraction. Others in the show appeared (and still do) rather peripheral: Baer, Held, Humphrey, Insley, Novros and Zox. By demonstrating how quickly once-novel ideas and techniques had turned into conventions and clichés, "Systemic Abstraction" helped bring about a shakeout, encouraging many abstractionists (both the gift^{ed} ones and the not-so-gifted) to strike out in different directions. Some abandoned grids and headed toward Lyrical Abstraction; others retooled their grids and turned into "pattern" painters.

It was exhilarating to witness the development of ~~reductive~~ reductive or "systemic" abstraction in the 1960s. I can hardly wait for its revival, to see who holds up and who doesn't. And I include critics as well as painters.

#

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HIRSHHORN MUSEUM AND SCULPTURE GARDEN
SMITHSONIAN INSTITUTION

*Bolinas Ca. 94927
(415-267-0383)*

December 15, 1982

December 23, 1982

Dear Jane,
Ms. Jane Necol
The Institute for Art and
Urban Resources
P.S. 1
46-01 21st Street
Long Island City, New York 11101

Dear Jane:

This is just to let you know that your letter concerning the Drummond loans arrived, and that I am processing the loan requests as quickly as possible. I will let you know, as soon as I can, what our final decision is.

It sounds like a terrific show.

Sincerely,

Phyllis
Phyllis Rosenzweig
Associate Curator

*... your draft of 500 words on ...
... want to sharpen ...
... let me know if I cannot take ...
... that's difficult ...
... concentrating on early 60s. Some dates ...
... when, for example, were John's ...
... (at all) pictures shown? Tony ...
... installation in Hartford? & ...
... what year was "Die" finished? Did Fischbach ...
... open in 1960? and so on ...*

*Well, send me a card if you need the ...
... thing more promptly, ok?*

*Best to you,
Bill*

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Box 389
Bolinas Ca. 94924
(415-868-0383)

December 15, 1982

Dear Donald,

I've got a first draft of 500 words on the Sixties for you, but want to sharpen it. Please let me know if I cannot take another week, get it to you on or around Christmas.

It's the short form, obviously, that's difficult. & I'm concentrating on early 60s. Some dates would help - when, for examples, were Johns's grey ("Tennison" et al) pictures shown? Tony Smith's retro & installation in Hartford? & what year was "Die" finished? Did Fischbach open in 1960? and so on....

Well, send me a card if you need the thing more promptly, OK?

Best to you,

Bill

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December 22, 1982

Jane Necol
2 Horatio Street
#7-S
New York, New York 10014
(989-8128)

Dear Jane:

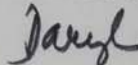
In case I don't speak with you before you receive these RYMAN loan forms, I would like to bring to your attention the following:

1. please advise what system P.S.1 has for securing small paintings such as all Ryman loans except one to the wall;
2. two paintings, Ryman's #s 47A and 47B are at Santini. I must be called in ample time to send a release letter to them so the trucker for P.S.1 can pick them up.
3. one painting, Ryman #48, is tentative. Ryman will try it out when he comes to install but he is not sure to hang it. To play safe, I sent as well the loan form for it.
4. Tentative date for Ryman to install is Wednesday January 12th.

Please be sure P.S.1 phones me to make arrangements for pick-up of his loans.

Many thanks.

Yours sincerely,



Daryl Harnisch
250 East 63rd Street
N.Y.C. 10021

tel: 421-4366
586-0110

cc: Bob Ryman

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Complimentary catalogs, p. 2

Mrs. Mary Smith Grecca
28 Crescent Drive
Convent Station, N.J.

Kim Levin
52 W. 71 St.
NY 10023

Scott Burton
86 Thompson St.
NY

Jane Livingston
Corcoran Gallery of Art
Washington, D.C.

John Kremitske
99 Bank St.
NY 10014

John Perrault
54 E. 7 St
NY

Carl Andre
300 Mercer St.
NY

* Agnes Saalfield
765 Park Avenue
NY 10021

Dore Ashton
217 E. 11 St.
NY

Peter Schjeldahl
~~53xxxxxx~~ 53 St. Mark's Place
NY 10003

Bill Berkson
Box 389
Bolinas, CA 94924

Dr. Milton Bratten (two copies)
1250 Upper Gulph Rd.
Radnor, PA 19087-2798

David Bourdon
30 Fifth Avenue
NY 10011

We would like to enclose a card
with each catalog--Do you have
small "with compliments" cards
or calling cards with P.S. 1 logo?

Lawrence Campbell
apt. 5A
215 W. 98 St.
NY 10025

John Weber
John Weber Gallery
142 Greene St
NY NY

Paul Cummings
420 E. 72 St
NY 10021

E.C. Goossen
RD 1
Buskirk NY 12028

Ellen Johnson
Art Department
Oberlin College
Oberlin, Ohio

Janet Kardon
Institute of Contemporary Art
University of Penn.
Philadelphia, PA.

Hilton Kramer
The New Criterion
c/o Olin Foundation
460 Park Aven
NY 10021

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JANE B. NECOL
2 HORATIO STREET
NEW YORK, NEW YORK 10014

1/23/83

To: P. S. 1

From: Jane Necol

Re: Complimentary catalogs and posters "Abstract Painting 1960--69"

Please send a folded poster and catalog to the following artists, lenders, catalog writers as soon as possible:

Jo Baer
c/o Lisson Gallery
66-68 Bell St.
London N.W.1

Patterson Sims
Whitney Museum of American Art
NYx 945 Madison Avenue
NY 10021

James Bishop
5 Lispenard St.
NY 10013

Phyllis Rosenzweig
Hirshhorn Museum and Sculpture Garden
Smithsonian Institution
Washington, D.C.

Marcia Hafif
112 Mercer St.
NY 10012

Merrie Goode
Chase Manhattan Bank Art Program
410 Park Avenue
NY

Al Held
435 W. Broadway
NY 10012

Susi Bloch
186 Riverside Drive
NY

Ralph Humphrey
323 W. 21 St.
N.Y. 10011

Mara Held
435 W. Broadway
NY 10012

Will Insley
231 Bowery
New York 10002

Sylvia Stone
435 W. Broadway
NY 10012

Robert Mangold
MD #1
Bull Rd.
Washingtonville, NY 10992

Beth Humphrey
323 W. 21 St.
NY 10011

Brice Marden
54 Bond St.
NY

Andrew Mangold
MD #1
Bull Road
Washingtonville, NY 10992

Agnes Martin
Galisteo, N.M.

Jane and Robert Rosenblum
303 Mercer St.
NY

Robert Ryman
637 Greenwich St.
NY 10013

Jeffrey Hoffeldt
The Pace Gallery
32 East 57 St.
NY

Lenore and Herbert Schorr
30 Frame Rd.
Briarcliff Manor, NY
Sandra Weinstein
88 Central Park West
NY

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INSTITUTE FOR ART AND URBAN RESOURCES, INC. EXECUTIVE OFFICE: PROJECT STUDIOS ONE (P.S.1), 46-01 21ST STREET, NEW YORK 11101 AREA CODE 212/784-2084 BRENDAN GILL, CHAIRMAN OF THE BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT EXECUTIVE DIRECTOR PROJECTS: WORKSPACE / PROJECT STUDIOS ONE (P.S.1) / THE CLOCKTOWER / CITY-WIDE EXHIBITIONS

PROJECT DESCRIPTION

VIEW AND REVIEW: THE FORMALIST TRADITION Guest Curated by Donald Droll

At a time when the art scene is in a period of pluralism, The Institute for Art and Urban Resources plans to look back at the last artistic movement to truly dominate art. Many artists and critics of the late 1960's and 70's believed that the minimal aesthetic held the answer to what art should be. While this is no longer the case, many artists are still working in accordance with minimalism or in response to it. VIEW AND REVIEW: THE FORMALIST TRADITION will show minimal art both in its historical importance and its current manifestations.

In the Main Exhibition Center at Project Studios One (P.S. 1), each perimeter room will concentrate on the significant and influential works of a single artist. The central gallery room will showcase one recent painting by each artist.

A wealth of theoretical doctrine, by both artists and art historians, has always accompanied this work. This exhibition therefore will provide an opportunity for the public to see these paintings in a new perspective and for a fresh group of criticism to be written about them. A catalogue accompanying the exhibition will include statements by the artists with essays by guest curator Donald Droll, on painting in the 1960's, and by Robert Pincus-Witten, exploring the historical context and current significance for this aesthetic.

The artists included in VIEW AND REVIEW will be James Bishop (who received The Clocktower's first one-person painting exhibition in 1973), Al Held, Robert Mangold (shown in the GREAT BIG DRAWING SHOW at P.S. 1 in 1979), Brice Marden (who was included in P.S. 1's ALTERED PHOTOGRAPHY exhibition in 1979), Agnes Martin, Robert Ryman (who had a one-person painting exhibition in 1976 and was included in PROJECTS FOR THE SEVENTIES/NEW YORK AVANT-GARDE at P.S. 1 in 1977), and Myron Stout. All of these artists continue to work in a minimal style.

In a period of pluralism, perhaps the most challenging exhibition that The Institute for Art and Urban Resources could present is one that shows an alternative to the current mixture of artistic styles. For this reason, it is important for an experimental art center devoted to confronting the most challenging issues of contemporary art to show this historic work at this specific time.

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MAIN EXHIBITION CENTER

ABSTRACT PAINTINGOutside Labor

Installation Crew		
1 @ \$8/hour x 100 hours	\$	800
2 @ \$6/hour x 100 hours		1,200
		<hr/>
		\$ 2,000

Honoraria

Curator	\$	1,000
Curatorial Assistant		500
		<hr/>
		\$1,500

Shipping and Trucking

Truck @ \$110/day x 5 days	\$	550
Labor @ 1 x \$8/hour x 10 hours per day x 5 days		400
Labor @ 1 x \$6/hour x 10 hours per day x 5 days		300
Tolls, gas, miscellaneous		100
		<hr/>
		\$ 1,350

Security

Opening @ 10 x \$6/hour x 7 hours	\$	420
Gallery Attendants @ 3 x \$5/hour x 20 hours per week		1,500
		<hr/>
		\$ 1,920

Insurance

Fine Arts	\$	3,000
		<hr/>
		\$ 3,000

Equipment Rental

Floor cleaning machine	\$	100
		<hr/>
		\$ 100

Printing-Postcard

Design/layout/materials	\$	50
Typesetting		40
Printing		370
		<hr/>
		\$ 460

Printing-Poster

Design/layout/materials	\$	350
Typesetting		100
Printing		350
		<hr/>
		\$ 800

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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page 2
Abstract Painting

Mailing and Distribution

Postcard	\$ 450
Press Release	200
Poster	400
	<hr/> \$ 1,050

Advertisements

Village Voice-full page (design/layout-\$200 ad rate-\$1,620)	\$ 1,820
Village Voice-1/4 page @ 2 x \$420	840
Artforum-1/4 page	440
Western Queens Gazette	70
	<hr/> \$ 3,170

Catalog

Design/layout/materials	\$ 500
Typesetting	200
Printing-Inserts	700
Printing-Covers	330
Essay Fees @ 15 x \$200	3,000
	<hr/> \$ 4,730

Documentation

Exhibition	\$ 650
Signs	300
	<hr/> \$ 950

Entertainment/Opening

Basement	\$ 400
Liquor	400
Labor-Bartenders	600
	<hr/> \$ 1,400

Exhibition Materials

Lights	\$ 200
Paint	150
Miscellaneous Hardware	500
	<hr/> \$ 850

Miscellaneous

	\$ 50
	<hr/> \$ 50

TOTAL EXHIBITION COSTS \$23,330

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THE INSTITUTE FOR **ART AND URBAN RESOURCES**, INC. EXECUTIVE OFFICE: PROJECT STUDIOS ONE (P.S.1), 46-01 21ST STREET, L.I.C., NEW YORK 11101 AREA CODE 212/784-2084 BRENDAN GILL, CHAIRMAN OF THE BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT AND EXECUTIVE DIRECTOR PROJECTS: WORKSPACE / PROJECT STUDIOS ONE (P.S.1) / THE CLOCKTOWER / CITY-WIDE EXHIBITIONS

December 18, 1982

Diane Waldman
The Guggenheim Museum
1071 Fifth Avenue
New York, New York 10028

Dear Diane Waldman:

Thank you very much for agreeing in principle to lending the Agnes Martin "White Flower" (#1653) to our exhibition "Abstract Painting: 1960-69" at Project Studios One (P.S. 1). Organized by Donald Droll and myself, the exhibition opens January 16, 1983.

The Institute for Art and Urban Resources will be responsible for all costs of transportation and insurance. They plan to begin collecting works beginning January 3, and will be in contact with your registrar regarding pick up.

Enclosed is the facilities report you requested; also enclosed for your information is the letter we sent to the artists describing the purpose of the exhibition. Artists to be included are: Baer, Bishop, Drummond, Hafif, Held, Humphrey, Insley, Lozano, Mangold, Marden, Martin, Novros, Ohlson, Ryman and Smith.

We're delighted that the Guggenheim may be able to cooperate.

Many thanks for your interest and help,

Sincerely,

Jane

Jane Neco1

JN:rs
enc: Facilities report
Loan Form
Letter to artists

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THE INSTITUTE FOR ART AND URBAN RESOURCES, INC. EXECUTIVE OFFICE: PROJECT STUDIOS ONE (P.S.1), 46-01 21ST STREET, L.I.C., NEW YORK 11101 AREA CODE 212/784-2084 BRENDAN GILL, CHAIRMAN OF THE BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT AND EXECUTIVE DIRECTOR PROJECTS: WORKSPACE / PROJECT STUDIOS ONE (P.S.1) / THE CLOCKTOWER / CITY-WIDE EXHIBITIONS

December 17, 1982

Mrs. Hillary Byers
1021 Park Avenue
New York, N.Y. 10028

Dear Mrs. Byers:

Thank you very much for agreeing to lend your David Novros painting of 1967 to the exhibit "Abstract Painting: 1960-69" at Project Studios One (P.S. 1). Organized by Donald Droll and myself, the exhibition opens January 16, 1983.

The Institute for Art and Urban Resources will be responsible for all costs of transportation and insurance. We understand from Martha Baer that the work is at Christies East, and we will arrange to collect and return the work there. They plan to begin collecting works beginning January 3, 1983.

After you have filled out the loan form, would you please sign it and return to The Institute in the enclosed envelope? The blue copy is for your records.

If you have any questions, please feel free to call either Donald Droll at (212) 777-3190 or myself at (212) 989-8128.

With many thanks for your interest and cooperation.

Sincerely,

Jane Neco1
Jane Neco1

JN:rs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ABSTRACT PAINTING: 1960-69

Corrections for List of Works in Exhibition

James Bishop

Add: Bathing and Fading. 1963
Oil on canvas, 76 3/4 x 76 3/4"
Collection of the artist

Not in Exhibition: Other Colors. 1965

Marcia Hafif

Note title corrections: Dopo Spagna. 1963
Enamel on canvas, 80 1/2 x 67"
(formerly Untitled, 1963)

Spagna II. 1963
Enamel on canvas, 78 3/4 x 78 3/4"
(formerly Untitled, 1963)

Ralph Humphrey

Not in Exhibition: Century. 1965

Will Insley

Not in Exhibition: Wall Fragment. 1967
Liquitex on masonite, 8'8" x 15'4"

Lee Lozano

Substitute: 6-Wave. 1970 for 24-Wave. 1969.

Robert Mangold

Not in Exhibition: Maroon Window Wall. 1964

Brice Marden

Add: Untitled. 1968
Oil on paper mounted on canvas, 18 1/2 x 24 3/8"
Collection of the artist

(over)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.743

David Novros

Add: Untitled. 1968
Oil on canvas, 15 parts, overall 108 x 108"
Collection of the artist

Robert Ryman

Note date corrections: Untitled. 1963 - 64
Vinyl polymer on unsized linen with
charcoal pencil, 7⁷/₈ x 7⁷/₈"
Collection of the artist

Untitled. 1963 - 64
Vinyl polymer on aluminum, 9 x 9"
Collection of the artist

Untitled (diptych). 1963 - 64
Vinyl polymer on unsized, stretched linen,
with charcoal pencil, two parts, each 8 x 8"
Collection of the artist

Tony Smith

Add: Untitled. 1962
Oil on canvas, 24 x 30"
Collection Sandra Weinstein, New York

Untitled. 1962
Oil on canvas, 24 x 36"
Collection Mary Smith Crecca, Convent Station, New Jersey

January 15, 1983

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.743

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

"ABSTRACT PAINTING: 1960-69"

WORKS IN EXHIBITION

Dimensions are given in feet and inches, height preceding width

Jo Baer

American, born Seattle, Washington, 1929. Lives in England.

Untitled. 1963

Oil on canvas, 72 x 72"

Private collection, New York

Untitled (Flanking Diptych). 1968

Oil on canvas, two panels, each 36 x 39"

Private collection, New York

Untitled (Horizontal Flanking Diptych). 1968 - 74

Aluminum, white and black oil paint on canvas, two panels, 6' x 8' overall
John Weber Gallery, New York

James Bishop

American, born Neosho, Missouri, 1927. Lives in New York City and France

Diary. 1963

Oil on canvas, 52 x 59"

Collection of the artist

Bathing and Fading. 1963

Oil on canvas, 76³/₄ x 76³/₄"

Collection of the artist

Folded. 1965

Oil on canvas, 77 x 77"

Collection Jane and Robert Rosenblum, New York

Thinking. 1968

Oil on canvas, 69 x 69"

Collection Susi Bloch, New York

Sally Hazelet Drummond

American, born Evanston, Illinois, 1924. Lives in Ridgefield, Connecticut

Drone. 1961 - 62

Oil on canvas, 48¹/₈ x 48¹/₁₆"

Smithsonian Institution, Hirshhorn Museum and Sculpture Garden,
Washington, D.C.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Consent (Red Painting). 1962
Oil on canvas, 28" x 28"
Smithsonian Institution, Hirshhorn Museum and Sculpture Garden,
Washington, D.C.

Painting No. 3. 1964
Oil on canvas, 31" x 31"
Whitney Museum of American Art, New York

Turner #16. 1969
Oil on canvas, 44½" x 44½"
Collection The Chase Manhattan Bank

Marcia Hafif
American, born in California. Lives in New York City.

Dopo Spagna. 1963
Enamel on canvas, 80½" x 67"
Collection of the artist

Spagna II. 1963
Enamel on canvas, 78¾" x 78¾"
Collection of the artist

Untitled. 1963
Enamel on canvas, 78¾" x 67"
Collection of the artist

Al Held
American, born New York City, 1928. Lives in New York City.

Untitled. 1964
Acrylic on canvas, 6'4" x 9'10½"
Collection Sylvia Stone, New York

Red Gull. 1964
Acrylic on canvas, 96" x 72"
Collection Mara Held, New York

The I. 1965
Acrylic on canvas, 108" x 76"
Collection Mara Held, New York

Ralph Humphrey
American, born Youngstown, Ohio, 1932. Lives in New York City.

Gray Painting. 1963
Oil on canvas, 70" x 70"
Collection Beth Humphrey, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Andersen. 1965
Oil on canvas, 70 x 70"
Collection Beth Humphrey, New York

Carlyle. 1965
Oil on canvas, 66 x 70"
Collection Beth Humphrey, New York

Century. 1965
Oil on canvas, 66 x 70"
Collection Beth Humphrey, New York
Not in exhibition

Will Insely
American, born Indianapolis, Indiana, 1929. Lives in New York City.

Wall Fragment (Night Wall). 1963
Liquitex on masonite, 8'8" x 8'8"
Collection of the artist

Wall Fragment. 1967
Liquitex on masonite, 8' x 8'8"
Courtesy Max Protetch Gallery, New York

Wall Fragment. 1967
Liquitex on masonite, 8'8" x 15'4"
Courtesy Max Protetch Gallery, New York
Not in exhibition

Lee Lozano
American, born Newark, New Jersey, 1930. Lives in Texas.

2-Wave. 1968
Oil on canvas, 96 x 42"

6-Wave. 1970
Oil on canvas, 96 x 42"

8-Wave. 1969
Oil on canvas, 96 x 42"

16-Wave. 1969
Oil on canvas, 96 x 42"

32-Wave. 1969
Oil on canvas, 96 x 42"

All works collection of the artist; courtesy Brutton Artworks,
Philadelphia

These are the first, third, fourth, sixth and eighth panels from
the series of eleven "Sound Wave" paintings which were shown at
The Whitney Museum of American Art in December, 1970.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.743

Robert Mangold

American, born North Tonawanda, New York, 1937. Lives in Washingtonville, New York.

Maroon Window Wall. 1964

Gouache and pencil on paper, 18 x 19"

Collection Andrew Mangold, Washingtonville, New York. (not in exhib.)

Pink Area. 1965

Sprayed oil on masonite, 96" x 96"

Collection of the artist

1/2 Manila Curved Area (Divided). 1967

Sprayed oil on masonite, 24 x 96"

Collection of the artist

Brice Marden

American, born Bronxville, New York, 1938. Lives in New York City.

Decorative Painting. 1964

Oil on canvas, 41 1/2 x 17 3/4"

Collection Lenore and Herbert Schorr, Briarcliff Manor

Untitled. 1964 - 65

Oil on canvas, 20 x 39"

Collection of the artist

Return 1. 1964 - 65

Oil on canvas, 50 x 68"

Collection of the artist

Untitled. 1964 - 65

Oil on paper mounted on canvas, 18 1/2 x 24 3/8"

Collection of the artist

Agnes Martin

American, born Macklin, Saskatchewan, Canada. Lives in Galisteo, New Mexico.

Untitled. 1962

Oil on canvas, 12 x 12"

John Weber Gallery, New York

David Novros

American, born Los Angeles, 1941. Lives in New York City.

Untitled. 1965 (restored by the artist, 1975)

Oil on canvas; two parts, overall 10 x 12' (approx.)

Collection of the artist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Untitled. 1968
Oil on canvas, 15 parts, overall 108 x 108"
Collection of the artist

Doug Ohlson
American, born Cherokee, Iowa, 1936. Lives in New York City.

Helen. 1963
Acrylic on canvas, 86 x 96"
Collection of the artist; courtesy Susan Caldwell Gallery, New York

Untitled. 1963
Acrylic on canvas, 90 x 90"
Collection of the artist; courtesy Susan Caldwell Gallery, New York

Untitled. 1964
Acrylic on canvas, 84 x 120"
Collection of the artist; courtesy Susan Caldwell Gallery, New York

Robert Ryman
American, born Nashville, Tennessee, 1930. Lives in New York City.

Untitled. 1960
Oil on cotton, 43 x 43"
Collection of the artist

Untitled. 1963 - 64
Vinyl polymer on unsized linen with charcoal pencil, 7⁷/₈ x 7⁷/₈"
Collection of the artist

Untitled (diptych). 1963 - 64
Vinyl polymer on unsized, stretched linen, with charcoal pencil,
two parts, each 8 x 8"
Collection of the artist

Untitled. 1963 - 64
Vinyl polymer on aluminum, 9 x 9"
Collection of the artist

Tony Smith
American, born South Orange, New Jersey, 1912. Lived and worked
in New Jersey. Died 1980.

Untitled. 1962
Oil on canvas, 40 x 64"
Private collection, New York

Untitled. 1962.
Oil on canvas, 24 x 30"
Collection Sandra Weinstein, New York

Untitled. 1962
Oil on canvas, 24 x 36"
Collection Mary Smith Crecca, Convent Station, New Jersey

1 - 201 - 267-5024

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.743

Untitled #38. 1962 - 63
Oil on canvas, 24 x 36"
The Pace Gallery, New York

Untitled #41. 1962 - 63
Oil on canvas, 24 x 36"
The Pace Gallery, New York

Private collection, New York

Untitled (Vertical) "Painting" (1962 - 63)
Mixed media, white and black oil, paint on canvas, two panels, 8' x 3' overall
The Pace Gallery, New York

Untitled #100
American, born 1917. Lives in New York City and France.

(Information not available as of publication date)

Untitled (Horizontal) (1962)
American, born 1917. Lives in Stamford, Connecticut.

Untitled #101
Oil on canvas, 40 1/2 x 40 1/2"
The Metropolitan Museum of Art, The Metropolitan Museum and Sculpture Garden, New York, N.Y.

Untitled #102
Oil on canvas, 24 x 36"
The Metropolitan Museum of Art, The Metropolitan Museum and Sculpture Garden, New York, N.Y.

Untitled #103
Oil on canvas, 24 x 36"
The Metropolitan Museum of Art, New York

Untitled #104
Oil on canvas, 24 x 36"
Collection of The Club Manhattan Club

January 14, 1983

Untitled #105
American, born in California. Lives in New York City.

Untitled #106
Mixed media on canvas, 24 x 36"
Collection of the artist

Untitled #107
Mixed media on canvas, 24 x 36"
Collection of the artist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.743

Jo Baer
American, born 1929. Lives in England.

Untitled. 1963
Oil on canvas, 72 x 72"
Private collection, New York

Untitled (Flanking Diptych). 1968
Oil on canvas, two panels, each 36 x 39"
Private collection, New York

Untitled (Horizontal Flanking Diptych). 1968 - 74
Aluminum, white and black oil paint on canvas, two panels, 6' x 8' overall
John Weber Gallery, New York

James Bishop
American, born 1927. Lives in New York City and France.

(Information not available as of publication date)

Sally Hazelet Drummond
American, born Evanston, Illinois, 1924. Lives in Ridgefield, Connecticut.

✓ Drone. 1962
Oil on canvas, 49 3/8 x 49 3/8"
Smithsonian Institution, Hirshhorn Museum and Sculpture Garden, Washington, D.C.

✓ Red Painting. 1962
Oil on canvas, 28 x 28"
Smithsonian Institution, Hirshhorn Museum and Sculpture Garden, Washington, D.C.

Painting No. 3. 1964
Oil on canvas, 31 x 31"
Whitney Museum of American Art, New York

Turner #16. 1969
Oil on canvas, 44 1/2 x 44 1/2"
Collection of The Chase Manhattan Bank

Marcia Hafif
American, born in California. Lives in New York City.

Untitled. 1963
Enamel on canvas, 80 1/4 x 67"
Collection of the artist

Untitled. 1963
Enamel on canvas, 78 3/4 x 78 3/4"
Collection of the artist

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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(Marcia Hafif continued)

Untitled. 1963
Enamel on canvas, 78 3/4 x 67"
Collection of the artist

Al Held
American, born New York, 1928. Lives in New York City.

Untitled. 1964
Acrylic on canvas, 6'4" x 9' 10 1/2"
Collection of Sylvia Stone, New York

Red Gull. 1964
Acrylic on canvas, 96 x 72"
Collection of Mara Held, New York

The I. 1965
Acrylic on canvas, 108 x 76"
Collection of Mara Held, New York

Ralph Humphrey
American, born Youngstown, Ohio, 1932. Lives in New York City.

Gray Painting. 1963
Oil on canvas, 70 x 70"
Collection of Beth Humphrey, New York

Andersen. 1965
Oil on canvas, 70 x 70"
Collection of Beth Humphrey, New York

Carlyle. 1965
Oil on canvas, 66 x 70"
Collection of Beth Humphrey, New York

Century. 1965
Oil on canvas, 66 x 70"
Collection of Beth Humphrey, New York

Will Insley
American, born Indianapolis, Indiana, 1929. Lives in New York City.

Wall Fragment (Night Wall). 1963
Liquitex on masonite, 8'8" x 8' 8"
Collection of the artist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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(Will Insley continued)

Wall Fragment, 1967
Liquitex on masonite, 8' x 8' 8"
Courtesy of Max Protetch Gallery, New York

Wall Fragment, 1967
Liquitex on masonite, 8'8" x 15' 4"
Courtesy of Max Protetch Gallery, New York

Lee Lozano
American, born Newark, New Jersey, 1930. Lives in Texas.

2-Wave, 1968
Oil on canvas, 96 x 42"
Collection of the artist; courtesy Brutton Artworks, Philadelphia

8-Wave, 1969
Oil on canvas, 96 x 42"
Collection of the artist; courtesy Brutton Artworks, Philadelphia

16-Wave, 1969
Oil on canvas, 96 x 42"
Collection of the artist; courtesy Brutton Artworks, Philadelphia

24-Wave, 1969
Oil on canvas, 96 x 42"
Collection of the artist; courtesy Brutton Artworks, Philadelphia

32-Wave, 1969
Oil on canvas, 96 x 42"
Collection of the artist; courtesy Brutton Artworks, Philadelphia

Brice Marden
American, born Bronxville, New York, 1938. Lives in New York City.

Decorative Painting, 1964
Oil on canvas, 41½ x 17 3/4"
Collection Lenore and Herbert Schorr, Briarcliff Manor

Untitled, 1964 - 65
Oil on canvas, 20 x 39"
Collection of the artist

Return 1, 1964 - 65
Oil on canvas, 50 x 68"
Collection of the artist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Agnes Martin
American, born Macklin, Saskatchewan, Canada. Lives in Galisteo, New Mexico.

Untitled. 1962
Oil on canvas, 12' x 12"
John Weber Gallery, New York

Robert Mangold
American, born North Tonawanda, New York, 1937. Lives in Washingtonville, New York.

Maroon Window Wall. 1964
Gouache and pencil on paper, 18 x 19"
Lent by Andrew Mangold, Washingtonville, New York

Pink Area. 1963
Sprayed oil on masonite, 96 x 96"
Collection of the artist

$\frac{1}{2}$ Manilla Curved Area (Divided). 1967
Sprayed oil on masonite, 24 x 96"
Collection of the artist

David Novros
American, born Los Angeles, 1941. Lives in New York City.

Untitled. 1967
Acrylic lacquer and murano on fiberglass, 6 parts, overall 5' x 10' (approx.)
Estate of Jeff Byers; Courtesy Christie's, Inc., New York

Untitled. 1968
Oil on canvas, 15 parts, overall 108 x 108"
Collection of the artist

Doug Ohlson
American, born Cherokee, Iowa, 1936. Lives in New York City.

Helen. 1963
Acrylic on canvas, 86 x 96"
Collection of the artist; courtesy Susan Caldwell Gallery, New York

Untitled. 1963
Acrylic on canvas, 90 x 90"
Collection of the artist; courtesy Susan Caldwell Gallery, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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(Doug Ohlson continued)

Untitled. 1964
Acrylic on canvas, 84 x 120"
Collection of the artist; courtesy Susan Caldwell Gallery, New York

Robert Ryman
American, born Nashville, Tennessee, 1930. Lives in New York City.

Untitled. 1960
Oil on cotton, 43 x 43"
Collection of the artist

Untitled, 1965
Vinyl polymer on unstretched linen with charcoal pencil, 7 7/8 x 7 7/8"
Collection of the artist

Untitled. 1965
Vinyl polymer on aluminum, 9 x 9"
Collection of the artist

Untitled (diptych). 1965
Vinyl polymer on unstretched, stretched linen, with charcoal pencil, two parts, each 8 x 8"
Collection of the artist

Tony Smith
American, born South Orange, New Jersey, 1912. Lived and worked in New Jersey. Died 1980.

Untitled. 1962
Oil on canvas, 48 x 60"
Collection of Jane Smith, New York

Untitled. 1962
Oil on canvas, 40 x 64"
Private collection, New York

Untitled #38. 1962-63
Oil on canvas, 24 x 36"
The Pace Gallery, New York

Untitled #41. 1962-63
Oil on canvas, 24 x 36"
The Pace Gallery, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.743

Letters to:

- X Jo Baer
c/o Richard Bellamy
Oil and Steel Gallery
157 Chambers Street
New York 10013
- Dear Jo Baer
- cc: Richard Bellamy
also, cover letter to Dick
- X James Bishop
5 Lispenard St.
New York 10013
- Dear Jim
(Send letter air mail express to France;
if address is not avail. from Alana,
I'll get it)
- ✓ Marcia Hafif
112 Mercer Street
New York 10012
- Dear Marcia
(HOLD LETTER, DO NOT MAIL YET)
- X Al Held
435 W. Broadway
New York 10012
- Dear Al
- ✓ Ralph Humphrey
323 West 21 Street
New York 10011
- Dear Ralph Humphrey
- cc: Miani Johnson, Willard Gallery
29 East 72 Street
New York 10021
- X Robert Mangold
Washingtonville, New York
- Dear Bob (I'll call with the address)
- X Brice Marden
105 Bowery
New York 10002
- Dear Brice Marden
- cc: Jeffrey Hoffeldt
Pace Gallery
32 East 57 Street
New York 10022
- David Novros
433 Broome Street
New York 10013
- Dear David Novros
- X Robert Ryman
637 Greenwich St.
New York 10013
- Dear Bob

Jim Bishop
Blexy
Eure - Et - Loire
France

Robert Mangold
MD1 Bull Road
Washingtonville, NY
10992

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.743

Letters to:

- X Jo Baer
c/o Richard Bellamy
Oil and Steel Gallery
157 Chambers Street
New York 10013
Dear Jo Baer
- cc: Richard Bellamy
also, cover letter to Dick
- X James Bishop
5 Lispenard St.
New York 10013
Dear Jim
(Send letter air mail express to France;
if address is not avail. from Alana,
I'll get it)
- ✓ Marcia Hafif
112 Mercer Street
New York 10012
Dear Marcia
(HOLD LETTER, DO NOT MAIL YET)
- X Al Held
435 W. Broadway
New York 10012
Dear Al
- ✓ Ralph Humphrey
323 West 21 Street
New York 10011
Dear Ralph Humphrey
- cc: Miani Johnson, Willard Gallery
29 East 72 Street
New York 10021
- X Robert Mangold
Washingtonville, New York
Dear Bob (I'll call with the address)
- X Brice Marden
105 Bowery
New York 10002
Dear Brice Marden
- cc: Jeffrey Hoffeldt
Pace Gallery
32 East 57 Street
New York 10022
- David Novros
433 Broome Street
New York 10013
Dear David Novros
- X Robert Ryman
637 Greenwich St.
New York 10013
Dear Bob

Jim Bishop
Blexy
Eure - Et - Loire
France

Robert Mangold
MD1 Bull Road
Washingtonville, NY
10992

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	MoMA PS1	I.A.743

THE INSTITUTE FOR **ART AND URBAN RESOURCES**, INC. EXECUTIVE OFFICE: PROJECT STUDIOS ONE (P.S.1), 46-01 21ST STREET, N.Y.C., NEW YORK 11101 AREA CODE 212/784-2084 BRENDAN GILL, CHAIRMAN OF THE BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT AND EXECUTIVE DIRECTOR PROJECTS: WORKSPACE / PROJECT STUDIOS ONE (P.S.1) / THE CLOCKTOWER / CITY-WIDE EXHIBITIONS

December 17, 1982

Mrs. Jane Smith
647 Berkely Road
Orange, New Jersey

Dear Jane Smith:

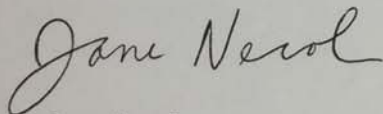
We're delighted you'll be able to lend the Tony Smith painting (Untitled, 1962, oil on canvas, 48 x 60), for the exhibition "Abstract Painting: 1960-69" at P.S. 1. The show, organized by Donald Droll and myself, opens January 16, 1983 and runs through March 13.

I'm sending loan forms for the painting to both addresses. We'd appreciate you signing the loan forms and returning them in the enclosed envelope as soon as possible. The blue copy is for your records.

The Institute will be responsible for all costs of packing, transportation and insurance. They will begin picking up works beginning January 3, and will contact you regarding a convenient time for pickup. If you have any questions about the insurance valuation, please call Jeffrey Hoffeldt at The Pace Gallery.

With many thanks for your interest and cooperation.

Sincerely yours,



Jane Neco1

JN:rs
cc: 66 Stanley Road
South Orange, N.J.
enc: loan forms

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	MoMA PS1	I.A.743

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC. EXECUTIVE OFFICE: PROJECT STUDIOS ONE (P.S.1), 46-01 21ST STREET, NEW YORK, N.Y. 10011 AREA CODE 212/784-2084 BRENDAN GILL, CHAIRMAN OF THE BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT AND EXECUTIVE DIRECTOR PROJECTS: WORKSPACE / PROJECT STUDIOS ONE (P.S.1) / THE CLOCKTOWER / CITY-WIDE EXHIBITIONS

December 16, 1982

Ms. Phyllis Rosenzweig
Hirshhorn Museum
Smithsonian Institute
Washington, D.C. 20560

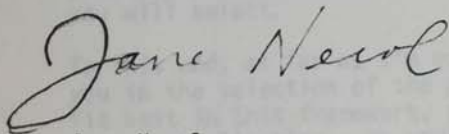
Dear Phyllis Rosenzweig:

Thank you very much for agreeing to the loans of the two Sally Hazelet Drummond paintings for the exhibition "Abstract Painting: 1960-69", which opens January 16, 1983.

The exhibition has been organized by Donald Droll and myself. The facilities report is enclosed, as are the loan forms for Drone and Red Painting. As we discussed, The Institute will be responsible for all costs of packing, transportation and insurance. They will be in touch with your registrar regarding pick up. We plan to collect works beginning January 3. Also included for your information is a copy of the letter we sent to artists inviting them to be in the show. Our final roster includes Baer, Bishop, Drummond, Hafif, Held, Humphrey, Insley, Lozano, Mangold, Marden, Martin, Novros, Ohlson, Ryman and Smith. We are also publishing a small catalog with a checklist.

With many thanks for your kind and prompt attention.

Sincerely,



Jane Neco1

JN:rs

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October 21, 1982

Brice Marden
105 Bowery
New York, New York 10002

Dear Brice Marden:

The Institute for Art and Urban Resources has invited me to organize a select exhibition of seven or eight painters who have been working over a certain period of time. The exhibition, Paintings: 1960 - 69, will open in the Main Exhibition Center at P.S. 1 on January 16, 1983 and run through March 13.

The exhibition is envisioned as a kind of tribute to painters in general, without any theme. One of the ideas is to offer an informal education to people who did not or could not see the paintings in the sixties (at present, if one is interested, reproductions have had to suffice generally, as only a frustratingly few examples of the paintings of this period can be seen at any time in public collections).

We have chosen the artists purely on a personal basis and don't mean to imply a critical or didactic statement except that these artists have attained and maintained a high level of achievement over a period of 20 years. The viewer will be invited to focus on the quality of the paintings themselves. We also possibly plan to include one or two recent works by each painter which we hope you will select.

To this end, as far as I'm concerned, it would be very helpful to work with you in the selection of the paintings from 1960 - 69 which you think would fit best in this framework, particularly if you have kept some works for your own collection. We would very much like to talk with you about our plans and would take up as little of your time as possible. Actually, we feel that your personal input would be important for the success of the exhibition.

In other words, this is not a "curated" show, but one that is organized so that the artists can get involved as much or little as they want in the choice of their works, as I have always felt that the artist is as responsible for the curatorial role in the selection and presentation of his or

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-2-

her work and should be involved as much as time and interest permit.

This fall, P.S. 1 is launching a series of modest, well produced publications to accompany their major exhibitions. For this show we are planning to include the following. There may be a quasi-essay, more of a personal, non-critical reminiscence or review of the period by a contemporary observer, not a painter. There will also be a complete checklist, biographical notes, and a chronology of the time. If you wished to contribute a statement, and we hope you will want to, it would be a most useful addition.

P.S. 1 will be responsible for all costs of wall-to-wall insurance and transportation by skilled art handlers. We plan to pick up and install works beginning January 6, 1983. Security in the galleries and installation staff are of small museum calibre. I personally assure you that P.S. 1 will handle all details of exhibition coordination in a highly professional and responsible manner. We will be sending loan forms as soon as the selection is set. We know that you are busy with many demands for your time, but your participation in this crucial phase of preparation would be of great value in ensuring an excellent show. For your information, we've enclosed a fact sheet about the exhibition space.

I am looking forward to your cooperation. We are sure that the exhibition will be informative and important to a great many people. We hope that you will want to be part of this effort - a sort of education - to bring significant works from a subtle but influential period to public attention.

Please contact me at 777-3190 at any time to talk things over; or call my associate, Jane Nicol, at 989-8128, where a message could be left. I'm sure there will be questions and that's why we'd like to have an answer as soon as possible and meet with you before very long.

Sincerely,

Donald Droll

DD:rs
enc.
cc: Jeffrey Hoffeldt

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JANE B. NECOL
2 HORATIO STREET
NEW YORK, NEW YORK 10014

October 13, 1982

Ron Lynch
The Institute for Art and Urban Resources, Inc.
P. S. 1 (Project Studios One)
46-01 21st Street,
Long Island City, N.Y. 11101

Dear Ron,

If you don't mind, please don't make changes in the letter without talking to us first. When the letters are ready, Donald wants to come out and add personalized notes. Could someone call him at 777-3190 (if there is no answer, please call Jane's machine 989-8128).

Please send the first of my \$100 checks for administrative work made out to Donald Droll and another check for Donald--\$500 installment toward his total fee--both to Donald's address: 28 West 10 Street, NY, NY 10011.

The enclosed list of names and addresses also shows where copies of the letter should also go to the dealer. There is also a brief note for Dick Bellamy which he should get in addition to the letter to Jo Baer and his copy of that.

Yours sincerely,

Jane

P.S. Please note that in the letter we say we're enclosing the fact sheet about the galleries. Also, will you be able to keep a copy of the letters sent for us?

Chus!

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AND EXECUTIVE DIRECTOR PROJECTS: WORKSPACE / PROJECT STUDIOS ONE (P.S.1) / THE CLOCKTOWER / CITY-WIDE EXHIBITIONS

December 31, 1982

David Novros
433 Broome Street
New York, New York 10012

Dear David:

Somehow we forgot to send you the loan forms - would you please fill out and return the blue copy as soon as possible? Please let me know also about Hilary Byer's loan. Did you look at it? We're glad you'll be coming out to P.S. 1 to install. Talk to you soon.

Happy New Year!

Sincerely,

Jane Nevel

Jane Nevel

JN:rs

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December 31, 1982

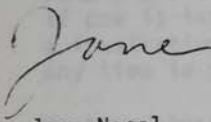
Marcia Hafif
112 Mercer Street
New York, New York 10012

Dear Marcia:

The shipping arrangements for the paintings have been confirmed - but we need you to sign and return the enclosed loan forms immediately. The insurance value for each painting is \$400.00.

All the best for the New Year.

Warmest regards,



Jane Necol

JN:rs

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October 21, 1982

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New York, New York 10002

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The exhibition is envisioned as a kind of tribute to painters in general, without any theme. One of the ideas is to offer an informal education to people who did not or could not see the paintings in the sixties (at present, if one is interested, reproductions have had to suffice generally, as only a frustratingly few examples of the paintings of this period can be seen at any time in public collections).

We have chosen the artists purely on a personal basis and don't mean to imply a critical or didactic statement except that these artists have attained and maintained a high level of achievement over a period of 20 years. The viewer will be invited to focus on the quality of the paintings themselves. We also possibly plan to include one or two recent works by each painter which we hope you will select.

To this end, as far as I'm concerned, it would be very helpful to work with you in the selection of the paintings from 1960 - 69 which you think would fit best in this framework, particularly if you have kept some works for your own collection. We would very much like to talk with you about our plans and would take up as little of your time as possible. Actually, we feel that your personal input would be important for the success of the exhibition.

In other words, this is not a "curated" show, but one that is organized so that the artists can get involved as much or little as they want in the choice of their works, as I have always felt that the artist is as responsible for the curatorial role in the selection and presentation of his or

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-2-

her work and should be involved as much as time and interest permit.

This fall, P.S. 1 is launching a series of modest, well produced publications to accompany their major exhibitions. For this show we are planning to include the following. There may be a quasi-essay, more of a personal, non-critical reminiscence or review of the period by a contemporary observer, not a painter. There will also be a complete checklist, biographical notes, and a chronology of the time. If you wished to contribute a statement, and we hope you will want to, it would be a most useful addition.

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I am looking forward to your cooperation. We are sure that the exhibition will be informative and important to a great many people. We hope that you will want to be part of this effort - a sort of education - to bring significant works from a subtle but influential period to public attention.

Please contact me at 777-3190 at any time to talk things over; or call my associate, Jane Nicol, at 989-8128, where a message could be left. I'm sure there will be questions and that's why we'd like to have an answer as soon as possible and meet with you before very long.

Sincerely,

Donald Droll

DD:rs

enc.
cc: Jeffrey Hoffeldt

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December 15, 1982

Dr. Milton Brutton
723 North Fifth Street
Philadelphia, Pa 19123

Dear Milton:

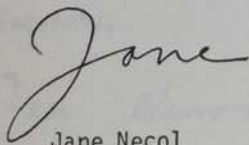
Many thanks from Donald and me for taking the time to show us your collection. We would like to borrow the paintings from the Wave series for the exhibition Abstract Painting: 1960 - 69, which opens at P.S. 1 on January 16, 1983.

I'm enclosing loan forms. If you don't mind, we'd prefer to have the paperwork for all five paintings, although as we discussed, we may be able to include just four (2-Wave, 8-Wave, 16-Wave, 24-Wave). As you know, The Institute will be responsible for all packing, transportation, and insurance of the paintings. They plan to collect works beginning January 3, 1983.

Please return the blue copies of the loan forms in the enclosed envelope. I'm also eager to receive the biographical material on Lee Lozano which you said you would put together.

Please call me if you have any questions. With personal thanks,

Sincerely,


Jane Necol

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December 11, 1982

Mr. Robert Mangold
M.D. #1 Box Road
Washingtonville, N.Y. 10992

Dear Robert Mangold:

Donald Droll asked me to send you the enclosed blank loan forms for the three paintings you have agreed to lend to our show "Abstract Painting: 1960 - 69" at P.S. 1. As you know, the show opens January 16, 1983.

The Institute for Art and Urban Resources will be responsible for all costs of transportation and insurance and they will be calling soon to arrange a convenient time to pick up the paintings. They plan to collect works beginning January 3, 1983.

After you have filled out the loan forms, would you please sign them and return them to The Institute in the enclosed stamped envelope? The blue copy is for your records.

If you have any questions, please feel free to call either Donald Droll at (212) 777-3190, or myself at (212) 989-8128.

With many thanks for your interest and cooperation,

Sincerely,

Jane Neco1

Jane Neco1

JN:rs

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December 15, 1982

Scott Burton
86 Thompson Street
New York, New York 10012

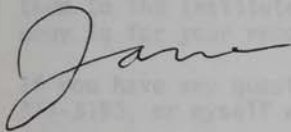
Dear Scott:

Enclosed is the loan form for your Tony Smith painting, which Donald said you've agreed to lend to the exhibition Abstract Painting: 1960 - 69 at P.S. 1, which opens January 16, 1983.

As you know, the Institute will be responsible for all costs of transportation and insurance of the work. Would you please complete the loan form and return the blue copy in the envelope provided?

With many thanks for your help,

Sincerely yours,



Jane Neco1

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December 11, 1982

Mr. Doug Ohlson
c/o Susan Caldwell Gallery
383 West Broadway
New York, New York 10012

Dear Mr. Ohlson:

Enclosed are the loan forms for the paintings you have agreed to lend to our show "Abstract Painting: 1960 - 69" at P.S. 1. As you know, the show opens January 16, 1983.

As we discussed, The Institute for Art and Urban Resources will be responsible for all costs of transportation and insurance. They will be calling you soon to arrange a convenient time to pick up the paintings. They plan to collect work beginning January 3, 1983.

After you have filled out the loan forms, would you please sign them and return them to The Institute in the enclosed self addressed stamped envelope? The blue copy is for your records.

If you have any questions, please feel free to call either Donald Droll at 777-3190, or myself at 989-8128.

With many thanks for your interest and cooperation.

Sincerely,

Jane Neco

Jane Neco

JN:rs

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December 11, 1982

Mr. Al Held
435 West Broadway
New York, New York 10012

Dear Al:

Donald Droll asked me to send you the enclosed blank loan forms for the three paintings you have agreed to lend to our show "Abstract Painting: 1960 - 69" at P.S. 1.

As you know, the show opens January 16, 1983.

The Institute for Art and Urban Resources will be responsible for all costs of transportation and insurance. They will be calling soon to arrange a convenient time to pick up the paintings. They plan to collect works beginning January 3, 1983.

After you have filled out the loan forms, would you please sign them and return them to The Institute in the enclosed stamped envelope? The blue copy is for your records.

If you have any questions, please feel free to call either Donald Droll at 777-3190, or myself at 989-8128.

With many thanks for your interest and cooperation,

Sincerely,

Jane Neco1

Jane Neco1

JN:rs

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GUGGENHEIM MUSEUM

DIANE WALDMAN, DEPUTY DIRECTOR

January 3, 1983

Mr. Donald Droll
c/o The Institute for Art and Urban Resources
56-01 21st Street
Long Island City, New York 11101

Dear Donald:

As you know through Jane Neol, we will be unable to lend Agnes Martin's White Flower to your forthcoming exhibition, Abstract Painting: 1960-69.

I truly regret that we were not able to assist you on this occasion. As we explained to Jane, the material is extremely sensitive to both humidity and light, and has begun to show signs from overexposure to both. Our Conservator recommends that it only be exhibited where stringent humidity controls can be observed, and unfortunately, P.S. 1 does not have any humidity control systems.

Again, I am sorry that we cannot participate, but I do wish you every success with your project.

With best wishes for the New Year, I remain,

Sincerely yours,

Diane

Diane Waldman
Deputy Director

DW:ld

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T F S M T W Th F S M T
 24 25 26 28 29 30 31 1 2 3 5
 W Th F S
 6 7 8 9 10

~~_____~~ Thursday.

Ryman

Weber Beer

Whitney

Chase.

3PM. Bellamy

Pace.

Sommer at Castell.i

Aura & Carreen Arslinian.

421 W. Broadway Wrap for drawings.

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MEMO TO ALL STUDIO ARTISTS

FROM: RON LYNCH, PROGRAM DIRECTOR

RE: TRASH IN HALLWAYS

STUDIO ARTISTS ARE NOT TO USE THE TRASH CANS IN THE HALLWAYS. These are for visitor's use only.

Please bring ALL your trash downstairs to the big dumpster in the courtyard.

ANY ARTIST WHO REPEATEDLY IS FOUND PLACING HIS/HER TRASH IN THE HALLWAY OR IN THE SMALL TRASHCANS WILL BE ASKED TO LEAVE THE PROGRAM.

Thank you for your cooperation.

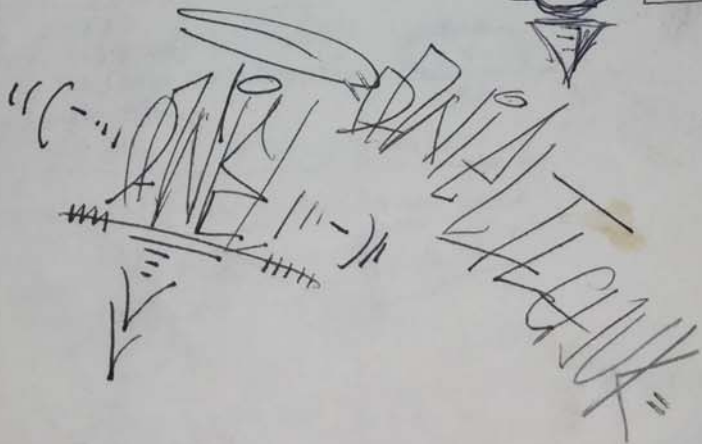
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Passlof - Milton Resnick
 80 Forseth 966 0869
 middle bet. grand & hester.
 can stay on stretch
 & lower bell. Clidridge.

Andreovitch Robert Skull
 @ Eagle Warehouse
 455 W. 19th St
 255-4283
 Robert Sull [a 966-4100

986-8753 -((- MICK -))--

Billy Jean & Gordon.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Jo Baer
American, born 1929. Lives in England.

eagle warehouse closed +

Untitled. 1963
Oil on canvas, 72 x 72"
Private collection, New York
Bellamy - 964-1567
Untitled (Flanking Diptych). 1968
Oil on canvas, two panels, each 36 x 39"
Private collection, New York

fundry P-U
15,000
Oil and Steel - 964-1567
8,500

Untitled (Horizontal Flanking Diptych). 1968 - 74
Aluminum, white and black oil paint on canvas, two panels, 6' x 8' overall
John Weber Gallery, New York *today.*

Thurs. AM - PM

966-6115

James Bishop
American, born 1927. Lives in New York City and France.

Sunday
(2) 5 *Suspension* *(1)* *Buzan* *(1)* *Rosenblum*

let 303
Mercur
303
674-3518

(Information not available as of publication date)

Untitled *at \$15,000 each*
Friday
Suzanne Bloch 186 Riverside 496 7349
Phyllis Rosenzweig

15,000 x 4

Sally Hazelet Drummmond
American, born Evanston, Illinois, 1924. Lives in Ridgefield, Connecticut.

Drone. 1962
Oil on canvas, 49 3/8 x 49 3/8"
Smithsonian Institution, *Hirshhorn Museum* and Sculpture Garden, Washington, D.C.

Red Painting. 1962
Oil on canvas, 28 x 28"
Smithsonian Institution, *Hirshhorn Museum* and Sculpture Garden, Washington

Painting No. 3. 1964
Oil on canvas, 31 x 31"
Whitney Museum of American Art, New York *30 E 25* *call Registrar Betze* *570-6676*

Turner #16. 1969
Oil on canvas, 44 1/2 x 44 1/2"
Collection of The Chase Manhattan Bank

today *410 Park Ave* *223-6130* - *Stacey Gershon*

Marcia Hafif
American, born in California. Lives in New York

Untitled. 1963
Enamel on canvas, 80 1/4 x 67"
Collection of the artist

Untitled. 1963
Enamel on canvas, 78 3/4 x 78 3/4"
Collection of the artist

400
call
400
15,000

next Wed at
earliest - pieces
damaged ->

delivered
be wed delivered

Michael Watson
202-357-320

156 Riverside

Wed

class 1-12

Internat St

Friday PM

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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try
Bob Mangold

(Marcia Hafif continued)

Untitled. 1963
Enamel on canvas, 78 3/4 x 67"
Collection of the artist

400

Al Held *he will do own trucking*
American, born New York, 1928. Lives in New York City.

Friday?

Untitled. 1964
Acrylic on canvas, 6'4" x 9' 10 1/2"
Collection of Sylvia Stone, New York

150,000

Red Gull. 1964
Acrylic on canvas, 96 x 72"
Collection of Mara Held, New York

75,000

The I. 1965
Acrylic on canvas, 108 x 76"
Collection of Mara Held, New York

80,000

watch out
~~Ralph Humphrey~~ - 323 W 21 741-1407
American, born Youngstown, Ohio, 1932. Lives in New York City.

~~Gray Painting. 1963~~
Oil on canvas, 70 x 70"
Collection of Beth Humphrey, New York

30,000

~~Andersen. 1965~~
Oil on canvas, 70 x 70"
Collection of Beth Humphrey, New York

30,000

P-U
Thursday PM

~~Carlyle. 1965~~
Oil on canvas, 66 x 70"
Collection of Beth Humphrey, New York

30,000

~~Century. 1965~~
Oil on canvas, 66 x 70"
Collection of Beth Humphrey, New York

30,000

Call
~~Will Tasley~~ 231 Bowery 473-7850
American, born Indianapolis, Indiana, 1929. Lives in New York City.

~~Wall Fragment (Night Wall). 1963~~
Liquitex on masonite, 8'8" x 8' 8"
Collection of the artist

15,000

next Wed at
earliest - pieces
damaged →

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(Will Insley continued)

~~Wall Fragment, 1967~~
 Liquitex on masonite, 8' x 8' 8"
 Courtesy of Max Protetch Gallery, New York

15,000

~~Wall Fragment, 1967~~
 Liquitex on masonite, 8'8" x 15' 4"
 Courtesy of Max Protetch Gallery, New York

12,000

delivered Belamy.

Lee Lozano
 American, born Newark, New Jersey, 1930. Lives in Texas.

~~Paul Gammotta~~ Phil.

~~2-Wave, 1968~~
 Oil on canvas, 96 x 42"
 Collection of the artist; courtesy Brutton Artworks, Philadelphia

20,000

~~8-Wave, 1969~~
 Oil on canvas, 96 x 42"
 Collection of the artist; courtesy Brutton Artworks, Philadelphia

20,000

~~16-Wave, 1969~~
 Oil on canvas, 96 x 42"
 Collection of the artist; courtesy Brutton Artworks, Philadelphia

20,000

~~24-Wave, 1969~~
 Oil on canvas, 96 x 42"
 Collection of the artist; courtesy Brutton Artworks, Philadelphia

20,000

~~32-Wave, 1969~~
 Oil on canvas, 96 x 42"
 Collection of the artist; courtesy Brutton Artworks, Philadelphia

20,000

P-up
 Bill
 Gammotta
 215-687-
 2885

Sat annual?

~~Brice Marden~~
 American, born Bronxville, New York, 1938. Lives in New York City.

call - no - left message → before 12 → morning Thursday - Sat

~~Decorative Painting, 1964~~
 Oil on canvas, 41½ x 17 3/4"
 Collection Lenore and Herbert Schorr, Briarcliff Manor

Paul Sipos - P-U 30,000

914-941-1391 Monday

Untitled, 1964 - 65
 Oil on canvas, 20 x 39"
 Collection of the artist

25,000

Return 1, 1964 - 65
 Oil on canvas, 50 x 68"
 Collection of the artist

60,000

Monday Friday

4 Untitled oil on canvas

20,000
 20,000

Dan Golden
 37-31 29th St
 LIC

EMI-8444

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studio 475 6884
home 242 4561

Marden

3 loan forms to
Bice Marden
54 Bond St
betw Brown + Caf
Crean
top left binder

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today
 Agnes Martin
 American, born Macklin, Saskatchewan, Canada. Lives in Galisteo, New Mexico.

Untitled. 1962
 Oil on canvas, 12' x 12"
 John Weber Gallery, New York

16,000

Thursday P-U Friday

10992

~~Robert Mangold~~ MD* 1 Bull Rd Washingtonville 914-496-6703
 American, born North Tonawanda, New York, 1937. Lives in Washingtonville, New York.
 (w/Marden)

~~Maroon Window Wall~~. 1964
 Gouache and pencil on paper, 18 x 19"
 Lent by Andrew Mangold, Washingtonville, New York

7,000

ins value

~~Pink Area~~. 1963
 Sprayed oil on masonite, 96 x 96"
 Collection of the artist

65

30,000

Paul Sipos P-U

~~Manilla Curved Area (Divided)~~. 1967
 Sprayed oil on masonite, 24 x 96"
 Collection of the artist

15,000

226-7789

JOHN LEON

all ~~David Novros~~ Pick up Friday - 433 Broome HOME
 American, born Los Angeles, 1941. Lives in New York City. STUDIO 925-4606 / 966-9811

Untitled. 1965 (Restored 1975) Oil on canvas, 2 parts, overall 10' x 12' (approx)
~~Acrylic lacquer and murano on fiberglass, 6 parts, overall 5' x 10' (approx.)~~
 Estate of Jeff Byers; Courtesy Christie's, Inc., New York
 Collection of the artist

45,000

Untitled. 1968
 Oil on canvas, 15 parts, overall 108 x 108"
 Collection of the artist

45,000

~~79~~

all Doug Ohlson *Tues*
 American, born Cherokee, Iowa, 1936. Lives in New York City. *wants it picked up Jan 11 - morning -*
 35 Bond betw Lafelt + Bowery

260 1889

~~Helen~~. 1963
 Acrylic on canvas, 86 x 96"
 Collection of the artist; courtesy Susan Caldwell Gallery, New York

10,000

Untitled. 1963
 Acrylic on canvas, 90 x 90"
 Collection of the artist; courtesy Susan Caldwell Gallery, New York

10,000

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(Doug Ohlson continued)

Untitled. 1964

Acrylic on canvas, 84 x 120"

Collection of the artist; courtesy Susan Caldwell Gallery, New York 10,000

today

DARVE HARNESSA - 421-4366

637 Greenwich St - 989-0666

Robert Ryman

American, born Nashville, Tennessee, 1930. Lives in New York City.

Untitled. 1960

Oil on cotton, 43 x 43"

Collection of the artist

70,000

He will bring out Wed.

Untitled, 1965

Vinyl polymer on unsized linen with charcoal pencil, 7 7/8 x 7 7/8"

Collection of the artist

12,000

362-7146

Untitled. 1965

Vinyl polymer on aluminum, 9 x 9"

Collection of the artist

15,000

Untitled (diptych). 1965

Vinyl polymer on unsized, stretched linen, with charcoal pencil, two parts, each 8 x 8"

Collection of the artist

24,000

Tuesday

at Santia

Tony Smith

American, born South Orange, New Jersey, 1912. Lived and worked in New Jersey. Died 1980

Untitled. 1962

Oil on canvas, 48 x 60"

Collection of Jane Smith, New York 201-OR2-3922

Call Crown Dix.

Brown at Crosby

call

again

will trouble

Untitled. 1962

Oil on canvas, 40 x 64"

Private collection, New York

40,000

Scott Burton

86 Thompson St

226-2412

Untitled #38. 1962-63

Oil on canvas, 24 x 36"

The Pace Gallery, New York

20,000

Untitled #41. 1962-63

Oil on canvas, 24 x 36"

The Pace Gallery, New York

20,000

421-3222

32 E 57

13th

Paul Thak " Meat Piece Serresstenpats

1967 " \$150,000

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\$ 1,198,200

[Faint, mostly illegible handwritten notes and scribbles on aged paper. Some words like "Call Center" and "Dix" are visible.]

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Drop offs.

before 1130 or after 2.

Thurs.

Jo Baer. 2 pmtg. (Weber) 3 (Bellamy)
 966-6284 Bishop. 2 (Bishop's studio) 1 (Rosenblum) wed 11 AM
 Drummond. 2 (Hirschhorn) 1 (chase) 1 (Whitney)
 Hafif. 3 (Hafif's studio)
 Held. to be p.v. by Oldenburg moving.
 741-1407 Humphrey 3 (Humphrey's studio) tues pm before 5.
 473-7850 Insley 3 (Insley's studio) tues pm 1230
 Lozano. to be p.v. by Oldenburg moving.
 Marden. 4 (Marden's studio) wed. 12 P.M.
 Martin. 1 (Weber)
 Mangold. 2 (to be delivered to restorer)
 425-4606 Novros. 2 (17 pcs) (Novros studio) tues 11 AM
 260-1889 Ohlson. 3 (Ohlson's studio) wed pm 2
 986-0666 Ryman. 4 (Ryman's studio)
 Smith. 1 (Oldenburg Moving) 2 (Pace) 1 (Jane Smith)
 Thek. 1 (Eagle Storage)
 Tuttle. 5 (Ron's Office)

Warehouse