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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	WSL	I. B. 2



From the desk of
MARION FEDERE

May 21, 1974

Museum of Modern Art,
Department of Drawings,
11 W. 53 Street,
New York, N.Y. 10019.

Enclosed you will find three glessies
for viewing. I was told by many good
artists that it is unique work.
Please could you tell me if you could
make use of my work, or if I could
exhibit it sometimes in a group show?

Sincerely,

Marion Federe

CONTEMPORARY ARTIST.
c/o MARION FEDERE
2277 E. 17 STREET
BROOKLYN, N. Y. 11229

at'l. Program and
2-1975

4)
Showlist Exhibition

6 Cats.

June 18, 1974

12 Cats.

ok. I have now
that your work does

I am returning the
13 Cats.

Sincerely,

Martha Beck
Curatorial Assistant

12 Cat.

...was an exhibition shown at The Museum
of Modern Art, New York in 1960. Organized by
Arthur Drexler. (See: ICE-F-#50-61)
Shown in: Sydney and Brisbane, Australia; Christ-
church, New Zealand; Singapore, Malay-
sia; Manila, Philippines; Tokyo, Chiba, Kita Kyushu,
Kumamoto, Nagoya and Shizuoka, Japan; 1962 - 1964.
Dispersed 1964.

UMBERTO BOCCHIONI: HIS GRAPHIC ART

(73 drawings and prints from the collection of
Mr. & Mrs. Harry Winston, Detroit, Michigan)
Exhibition prepared for national circulation but
sent for showing at the Stedelijk Museum, Amster-
dam, Netherlands, at the request of its Director.
Returned to national program, then sent to Great
Britain. Selected by William S. Lieberman and
Eliot Lish...

13

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	WSL	I. B. 2

Activities of the Int'l. Program and
Int'l. Council, 1952-1975
- 19 -

I. Exhibitions Shown Abroad (cont'd) P
B. Exhibitions Shown Outside U.S. and Canada (cont'd)

<u>Exhibition</u>	<u>No. Showings</u>	<u>Publication</u>
<p><u>MARK ROTIKO</u> (48 paintings) Selected by Peter Selz. Exhibition originally shown at The Museum of Modern Art, New York in 1961. Shown in: London, England; Amsterdam, Netherlands; Brussels, Belgium; Basel, Switzerland; Rome, Italy; Paris, France; 1961-1963. Dispersed 1963.</p> <p>Ms. Marion Federe 2277 East 17th Street Brooklyn, New York 11229 Selected by Dore A.</p> <p>Dear Ms. Federe: I have now been able to study it and regret to tell you that your work does not lend itself to any of the Museum's programs.</p>	6	Cats.
<p><u>DRAWINGS: U.S.A.</u> (For 80 works by 28 artists) Selected by Dore A.</p> <p>I have made note of your work for our files and am returning the material herewith.</p> <p>Again that you for your interest.</p>	12	Cats.
<p><u>THE</u> (59 drawings and prints) Selected by William S. Lieberman and Elaine Johns</p> <p>Sincerely,</p> <p>Martha Beck Curatorial Assistant</p>	13	Cats.
<p><u>VISIONARY ARCHITECTURE</u> Copy 2 (74 photo panels with texts, showing 45 projects by 30 architects) Duplicate of Copy 1; adapted for an exhibition shown at The Museum of Modern Art, New York in 1960. Organized by Arthur Drexler. (See: ICE-F-#50-61)</p> <p>Shown in: Sydney and Brisbane, Australia; Christchurch, New Zealand; Singapore, Malaysia; Manila, Philippines; Tokyo, Chiba, Kita Kyushu, Kumamoto, Nagoya and Shizuoka, Japan; 1962 - 1964. Dispersed 1964.</p> <p>cc: MB WSL BR</p>	12	Cat.
<p><u>UMBERTO BOCCIONI: HIS GRAPHIC ART</u> (73 drawings and prints from the collection of Mr. & Mrs. Harry Winston, Detroit, Michigan)</p> <p>Exhibition prepared for national circulation but sent for showing at the Stedelijk Museum, Amsterdam, Netherlands, at the request of its Director. Returned to national program, then sent to Great Britain. Selected by William S. Lieberman and Elaine Johns</p>	13	

THE MUSEUM OF MODERN ART
 1155 EAST 57TH STREET
 NEW YORK, N.Y. 10022
 TEL. 212 708 9400
 FAX 212 708 9480
 WWW.MOMA.ORG

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	WSL	I. B. 2

WSL

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Activities of the Int'l. Program and
Int'l. Council, 1952-1975
- 19 -

I. Exhibitions Shown Abroad (cont'd)
B. Exhibitions Shown Outside U.S. and Canada (cont'd)

61

<u>Exhibition</u>	<u>No. Showings</u>	<u>Publication</u>
<p><u>MARK ROTHKO</u> (48 paintings) Selected by Peter Selz. Exhibition originally shown at The Museum of Modern Art, New York in 1961. Shown in: London, England; Amsterdam, Netherlands; Brussels, Belgium; Basel, Switzerland; Rome, Italy; Paris, France; 1961-1963. Dispersed 1963.</p>	6	Cats.
<p><u>ABSTRACT WATERCOLORS AND DRAWINGS: U.S.A.</u> (For Latin America) (80 works by 28 artists) Selected by Dore Ashton. Shown in: Caracas, Venezuela; Rio de Janeiro and São Paulo, Brazil; Buenos Aires, Argentina; Montevideo, Uruguay; Santiago, Chile; Lima, Peru; Quayaquil and Quito, Ecuador; Bogotá, Colombia; Panama City, Panama; Mexico City, Mexico; 1962-1963. Dispersed 1963.</p>	12	Cats.
<p><u>THE INTIMATE WORLD OF LYONEL FEININGER</u> (59 watercolors, drawings and prints) Selected by William S. Lieberman and Elaine Johnson. Shown in: Berlin and Dortmund, Germany; 10 showings in 9 states of U.S.; Vienna, Austria; Stockholm, Sweden; Edinburgh and Aberdeen, Scotland; York and Manchester, England; Belfast, Northern Ireland; Zagreb and Belgrade, Yugoslavia; Biel and Bern, Switzerland; 1962-1965. Returned to U.S. 1965.</p>	13	Cats.
<p><u>VISIONARY ARCHITECTURE</u> Copy 2 (74 photo panels with texts, showing 45 projects by 30 architects) Duplicate of Copy 1; adapted from an exhibition shown at The Museum of Modern Art, New York in 1960. Organized by Arthur Drexler. (See: ICE-F-#50-61) Shown in: Sydney and Brisbane, Australia; Christchurch and Auckland, New Zealand; Singapore, Malaysia; Manila, Philippines; Tokyo, Chiba, Kita Kyushu, Kumamoto, Nagoya and Shizuoka, Japan; 1962 - 1964. Dispersed 1964.</p>	12	Cat.
<p><u>UMBERTO BOCCIONI: HIS GRAPHIC ART</u> (73 drawings and prints from the collection of Mr. & Mrs. Harry Winston, Detroit, Michigan) Exhibition prepared for national circulation but sent for showing at the Stedelijk Museum, Amsterdam, Netherlands, at the request of its Director. Returned to national program, then sent to Great Britain. Selected by William S. Lieberman and Elaine Johnson.</p>	13	

III-C EXHIBITION
AND/OR PARTIALLY
NEW ORIGINATED
I-C - ART IN EMERGING
11 - EXHIBITIONS OF
FOREIGN MATERIAL SHOWN
IN U.S. AND CANADA
11-C - SPECIAL
GRANTS
111-B - CONFERENCES
AND OTHER EVENTS
111-A - OVERSEAS
LIBRARY PROJECT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	WSL	I. B. 2

ICE CATALOGUES

No. 42-A

ICE-F-65-61-DORTMUND

THE INTIMATE WORLD OF LYONEL FEININGER
65 works

Organized at request of Genl. Lucius Clay for showing at Amerika Haus, Berlin during Berlin Festival, April-May, 1962. No catalog issued; see pamphlet in workfolder on show under "Catalogue." Later sent to Dortmund for German-American Culture Festival, May, 1962.

Museum am Ostwall, Dortmund, Germany
May 23 - June 17, 1962

ICE Catalogues

No. 42-B

ICE-F-65-61-VIENNA

THE INTIMATE WORLD OF LYONEL FEININGER
65 works

(Lyonel Feininger - Aquarelle, Zeichnungen, Grafik)
Foreword by Walter Koschatzky
Introduction by William S. Lieberman

Graphische Sammlung Albertina
Vienna, Austria
January 27 - March 19, 1964

ICE Catalogues

No. 42-C

ICE-F-65-61-STOCKHOLM

THE INTIMATE WORLD OF LYONEL FEININGER
65 works

(Lyonel Feininger 1871-1956. Akvareller, Teckninger, Grafik)
Introduction by William S. Lieberman
(Accordion folder)

Moderna Museet
Stockholm, Sweden
May 11 - June 14, 1964

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	WSL	I. B. 2

ICE Catalogues

No. 42-D

ICE-F-65-62-Belgrade

THE INTIMATE WORLD OF LYONEL FEININGER
65 works

(Intimni Svet Lyonela Feiningera. Izložba,
Akvarel i Crteza)

Introduction by William S. Lieberman

Cultural Center (Galerija Kulturnog Centra),
Belgrade, Yugoslavia
March 21 - 31, 1965

ICE Catalogues

No. 42-E

ICE-F-65-62-Zagreb

THE INTIMATE WORLD OF LYONEL FEININGER
65 works

(Lyonel Feininger)

Introduction by William S. Lieberman

Galerije Suvremene Umjetnosti
Zagreb, Yugoslavia
February 19 - March 11, 1965

ICE Catalogues

No. 42-F

ICE-F-65-62-Switzerland

THE INTIMATE WORLD OF LYONEL FEININGER
65 works

(Lyonel Feininger 1871-1956 - Aquarelle, Zeichnungen,
Graphik)

Introduction by William S. Lieberman (in German and
French)

Städtische Galerie
Biel, Switzerland
April 29 - May 16, 1965

Kunsthalle
Bern, Switzerland
May 21 - June 22, 1965

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	WSL	I. B. 2

ICE-F-65-61-BRITISH TOUR

THE INTIMATE WORLD OF LYONEL FEININGER 59 works

British tour:

1. Scottish National Gallery
Edinburgh, Scotland
June 28 - July 25, 1964
2. City Art Gallery
York, England
Aug. 1 - 21, 1964
3. Whitworth Art Gallery
Univ. of Manchester
Manchester, England
Sept. 9 - Oct. 10, 1964

(cont'd - over)

(OVER)

4. The Art Gallery
Aberdeen, Scotland
Oct. 22 - Nov. 22, 1964

Foreword by W.S. Lieberman
Biographical notes

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	WSL	I. B. 2

Fisher
not-Mom

June 21, 1974

363 First Street
Brooklyn, N.Y. 11215
April 29, 1974

Dear Bernice:

I am having an exhibition of my new work- large paintings, and large watercolor drawings beginning on May 10, at the Frank Rehn Gallery. I do hope you will be able to come. This new work is the culmination of seven years of relative isolation during which time the work evolved into a direction and form which I find very satisfying.

Mr. Lee Pritzker
Box 293
Oakville, Ontario
Canada

Dear Mr. Pritzker:

At the same time I feel as though I were charting new waters. I am really most interested in my earlier work will come to this exhibition.

Thank you for your interest in bringing to my attention the Fisher watercolour.

At present, the Museum has no purchase funds and cannot now consider acquisition of this work.

Thank you. It is most related to my earlier boxes, except, for me, it is as though the container were suddenly opened and its contents were spilling out.

Sincerely,

Regards to Herb
William S. Lieberman

Irwin Fleming
Irwin Fleming

P.S. As well as just painting, there was also produced what is now a two year old baby girl, who is really more beautiful than all the paintings in the world.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	WSL	I. B. 2

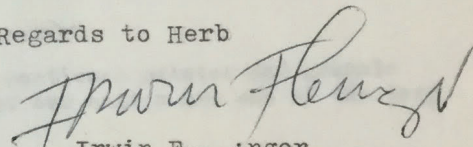
565 First Street
Brooklyn, N.Y. 11215
April 25, 1976

Dear Bernice:

I am having an exhibition of my new work- large paintings, and large watercolor drawings beginning on May 10, at the Frank Rehn Gallery. I do hope you will be able to come. This new work is the culmination of seven years of relative isolation during which time the work evolved into a direction and form which I find very satisfying. At the same time I feel as though I were charting the uncharted and I hope that people who were interested in my earlier work will come to this exhibition. I am really most interested in your experience of my new work.

It is most related to my earlier boxes, except, for me, it is as though the container were suddenly opened and its contents were spilling out.

Regards to Herb


Irwin Fleming

P.S. As well as just painting, there was also produced what is now a two year old baby girl, who is really more beautiful than all the paintings in the world.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Bernice Rose

Bragi Kristjonsson
Art Dealers
Laufasvegur 54, Box 775
Reykjavik - Iceland

SEP 22 1976

Reykjavik
17.9.1976

Museum of Modern Art,
11 W. 53rd St.
New York, New York 10019
U.S.A.

For the attention of Mr. director general Richard E. Oldenburg.

Re. Icelandic painter: Alfred Floki Nielsen.

Dear Sir,

We are universal agents for the above mentioned painter and graphic artist, the most outstanding painter of our nation and one of the very few of international acknowledgement.

His artistic works are distributed all over the world in museums and private art galleries.

As far as we know your excellent museum bought one of his drawings in 1960-1962. *not in your coll.*

Now we should very much appreciate to receive a photo of that drawing, as we are trying to registrate all his works abroad. All costs in connection with this small operation will of course be paid as per your enclosed invoice with great pleasure.

We allow us to enclose a catalogue from one of Floki's last exhibitions here in the Saga island. *to Bernice*

Hoping to hear from you at your early convenience, we are,

Yours very sincerely,

Bragi Kristjonsson
Bragi Kristjonsson

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*file - Art's
correspondence*

Art's Comp

The Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

1/14/71

January 14, 1971

Dear Mr. Fodor:

Thank you for your very kind letter. We would indeed be interested in seeing the works which you have. May I suggest that you call to make an appointment to bring them in.

Once again, thank you for your interest in our Collection.

Sincerely yours,

Martha Beck
Curatorial Assistant

*Dear Mr. Fodor
I would like to
see you how much
I have enjoyed
your catalog of
drawings at MOMA
on the strength of my
affinity to your ideas.
I am sending you this
and I hope to draw
you currently at
Parsons - Museum gallery.
I would very much like
to see you at it in the
future.*

Mr. Charles Fodor
623 East 9th Street
New York, N.Y. 10009

*Mr. Beck
Museum of Modern Art
Drawing Dept.
11 West 53rd St
New York, N.Y.*

*Hope that is right
not acquainted with
each other. Hope to see you*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	WSL	I. B. 2

Artists Group

To: Elaine Johnson
From: Ludwig Glaeser

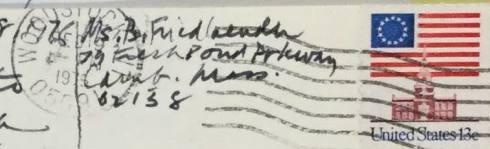
1/4/71

Good man, Michael L.

Dear Ms. Rose Feb 18 1971
 I would like to sell you how much I have enjoyed reading your catalogue of the show of Drawings at MOMA. On the strength of my affinity to your ideas, I am sending you this card. I have a drawing show currently at Parsons-Thurman gallery. I would very much like to have you see it with the hope that we might get acquainted with each other. Bilge Friedlander

Ms. Bernice Rose
 29 Park Road Parkway
 Cambridge, Mass.
 02138

Ms. Bernice Rose
 Museum of Modern Art
 Drawing Dept.
 11 West 53rd St.
 New York, N.Y.



Profile (see over) w. text re ballet.
 Other works also at 2 of Cols; migration
 to show sketches

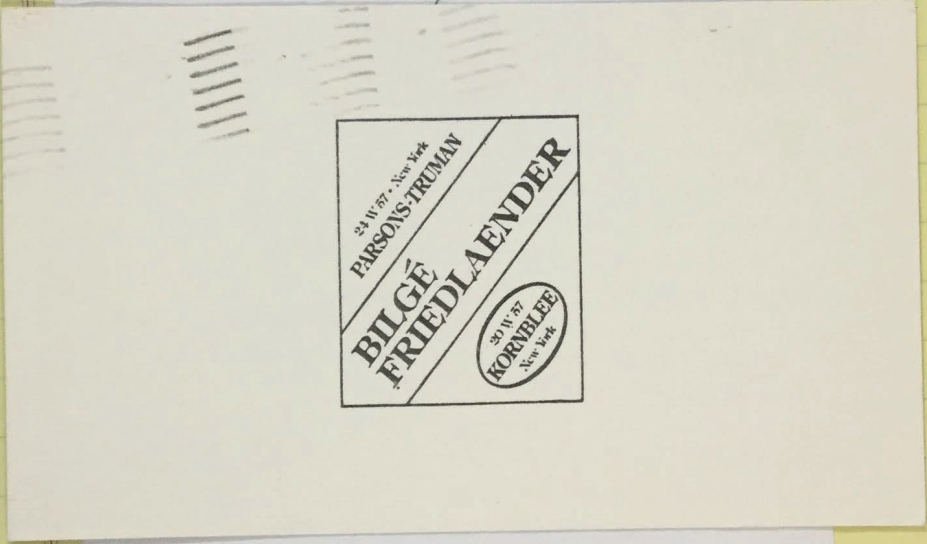
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	WSL	I. B. 2

Antes Grop.

To: Elaine Johnson
From: Ludwig Glaeser

1/4/71



Good man, Michael L.

[Blank area on the envelope]

*Profile (and even) w. text re ballet.
Other words also at 2/1/71; migration
to show sketches*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Artists Group

To: Elaine Johnson
From: Ludwig Glaeser

1/4/71

Portfolio - Peter Friedrich
1 Berlin 41 Steglitz
Filanda Str. 3 II
Germany

873-8173

Good man, Michael L.

*Profile (and more) w. text re ballet.
Other works also at 2/1/71; migration
to show sketches*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Good man, 11

I'd like to phone him when I return, please note

The Museum of Modern Art 499-1540

To WSL

From Lloyd Goldsmith

Date February 11, 1977

Re He wants to emphasize his gratitude to you and therefore after your return on February 19, would like to talk with you about the prices that the Museum could afford.

File

to know your opinion

Operator

MF 411

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	WSL	I. B. 2

Good man, M

The Museum of Modern Art

To WSL

From Lloyd Goldsmith

Date He called in the afternoon with an answer concerning the prices for the two drawings in the storage room:

Re - the dark drawing with lamp street (he suggested Calvin's Window) would be \$1,700
- the light one, Window - \$2,000.

However, he would like to speak with you personally, and would try tomorrow Wednesday to call you around 3:30 pm.

Thank him, prices too expensive, WSL returns
Feb 19.

to know your opinion

Operator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	WSL	I. B. 2

Good man, Michael L.

June 2

Mr. M
74 Ha
New Yo

Dear M

I an e
return
thanks

Sincer

Emily
Secret
Drawin

enc.

wanted
nds her

To WSL

Date 2/7/77 Time _____ A.M.
P.M.

WHILE YOU WERE OUT

M Lloyd fold'smith

of _____

Phone _____

TELEPHONED		PLEASE RETURN CALL	
CALLED TO SEE YOU		WILL CALL AGAIN	
WANTS TO SEE YOU		RUSH	
RETURNED YOUR CALL			

Message Do you have any answer for him - He is anxious to know your opinion

Operator _____

'F 411

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	WSL	I. B. 2

Good man, Michael L.

June 2

Mr. Mi
74 Has
New Yo

Dear M

I am e
return
thanks

Sincer

Emily
Secret
Drawin

enc.

= Night window
with lamp street
(Calvin's window)
\$ 1700

- the window
\$ 2000

wanted
nds her

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Good man, Michael L.

June 25, 1971

Mr. Michael L. Goodman
74 Washington Place
New York, New York 10011

Dear Mr. Goodman:

I am enclosing the three slides by Leah Rhodes which you wanted returned. Please excuse their lateness. Miss Johnson sends her thanks and regards to you.

Sincerely yours,

Emily Fuller
Secretary
Drawings Collection

enc.

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	WSL	I. B. 2

PARSONS SCHOOL OF DESIGN
410 EAST 54 STREET
NEW YORK, NEW YORK 10022
212/759-2214
AFFILIATED WITH
THE NEW SCHOOL

Michael L. Goodman
74 Washington Place
New York City, New York 10011
673-3374

April 24, 1971

Mr. John Hightower, Director
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Hightower:

I am submitting this proposal for an exhibition as requested by Elaine Johnson in a conversation we had on April 14.

Enclosed you will find the "general approach" describing the exhibits' concern with the principals of unity, information listing potential contributors, and extended sections on three contributors.

The form of a complex show such as this should itself, in three dimensions, extend the contents and present them actively. The unity of the show carefully conceived as an environment of communication. Television, slides, films, tapes, printed matter and computer control when necessary, would dynamically connect the viewer and present him the information in its most potent form. The means of communications themselves, becoming a participative element in the exhibition. The quantity of people carefully controlled in relationship to the appropriateness of the experience in the appropriate character space.

I hope this indicates the general character of the exhibition and enclosed information further explains its aspirations.

Considering the nature of the material, I would appreciate your contacting me and returning the enclosed information as soon as possible.

Sincerely,

Low Goodman

Michael L. Goodman, Coordinator
Environmental Design

cc: Elaine Johnson
Emilio Ambasz

MLG:gsm

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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General Approach:

The recent interest in ecology is a reflection of a prosperous young society re-evaluating itself. A re-evaluation resulting from the bombardment of the senses of information gathered and distributed potently and too quickly to be absorbed, by the communications media.

The result is a painful, vital "values" revolution. A struggle to synthesize the new, incredible and diverse religious, drug, sexual, philosophic, political relative realities. This attempt to bring together the previously separate is expressed in ecological and morphological awareness.

We realize that we can no longer separate. That we are a "bit of" nature, not its conquerors. That we are primates interwoven in our environment. That the land, air, water, temperature and peoples of the earth interconnect. That the age of "specialists" as the primary, authoritative force must yield to the age of "generalists". Not a coalition of different disciplinary interests, but men capable of a broad inclusive comprehension of unity.

Consciousness is a very recent acquisition of nature. Man still evolves. The cortex grows and evolves. Simultaneously different levels of psychic development exist in different cultures and different levels of psychic integration exist in each culture at one time. Different men present us choices, their raised level of consciousness indicating the possibility of success in the shifting of our philosophic base. The choice however, must come from the biological core, from the interconnection of body-mind and the valuing of our sensual selves. An economic, political and social direction will be the natural outcome of this affirmative self awareness and integration of oneself as nature. It too cannot be separated.

Science realizes this. It studies individual events, struggling to isolate them only to discover how inseparable things are. The more it eliminates, the more it discovers. The more it describes the motion of a given particle, the more it finds it must describe the space in which it moves.

The scientist and artist examine nature, present it, draw on it, learn from it and create form extensions of their realization. Science and the artist connect. Discussions of eastern mysticism sound strangely like discussions of field theory. The spiritual and material merge.

We realize that form extensions of man's psyche, be they social, political, economic, biological or personal are the momentary balance of interior and exterior forces that produce the living, pulsing membrane that yields and changes as conditions alter these same forces.

The expression of this morphological, ecological comprehension in the consciousness of the artist alters the forms they create. The struggle of living forms, is a struggle for patterning and order. In the face of it, we can only think we think, for thought may well be an unconscious ordering process found in the patterns of nature, not a product of the organism man.

The artist senses his nature, sees its wholeness, comprehends its oneness and realizes the beauty of this miraculously self-ordering and patterning world. From the currents of wind, through the engineering of bones to the aerodynamics of feathers, the artist with microscope and telescope reaches and expands.

He understands the endangering of ourselves as a species. He understands the imperativeness of restructuring ourselves. He realizes the mystic, religious, scientific spiritualness of wholeness.

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- 2 -

To Be is

To Impose destroys - and so art becomes expressive. It loses its capital "A" as it searches for an aesthetic of unity. It is life and not a preconceived western aesthetic with rigid parameters defining what is or what is not artful.

The ecological, morphological becomes a source of truthful information the artist draws upon and expresses in search of personal synthesis and resulting social awareness. He integrates, he does not impose, he raises consciousness and the forms of art change.

A.L.G.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	WSL	I. B. 2

List of Potential Contributors and Subjects

1. Johann Wolfgang von Goethe - Germany
Organic Morphology
Contemporary Color Theory as Compared to Goethe's Concept of Light and Color.
2. D'Arcy Thompson - England
Morphology
3. Claude Monet - France
Painter
4. Turner - England
Painter
5. Joseph Beuys - Germany
Psychic States - Energy Transference
6. Allan Kaprow - United States
First "happenings" including landscape outdoor space.
Gesture through body to real time and space.
7. Juan Downy - United States
Co-ordinating invisible energies.
Light waves, sound waves, heat and temperature.
8. Hans Haacke - United States
Cycles
9. Alan Sonfist - United States
Phenomologist
- *10. Charles Frazier - United States
Equilibrium
- *11. Leah Rhodes - United States
Painter
- *12. Roman Vishniac - United States
Micro-Photography
- *13. Anne G. Tyng - United States
Architect and Geometrician
14. Kenneth Snelson - United States
Structures
15. Ian McHarg - United States
Ecologist
16. Frei Otto - Germany
Architect and Engineer
17. Moïshe Safdie - Israel
Architect

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
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- 2 -

18. Aero - Space
Architecture through space-craft
19. Patterns
Micro Biology through Galactic Movement
(Specific individuals and patterns)
20. Alexander G. Bell - United States
Inventor

* Further information included.

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REESE PALLEY  NEW YORK

BIOGRAPHY ON CHARLES FRAZIER

ONE MAN EXHIBITIONS:

- 1961 Huysman Gallery, Los Angeles
La Jolla Art Center, California
- 1962 Everett Ellin Gallery, Los Angeles
- 1963 -
1965 Kornblee Gallery, New York City
- 1965 Dwan Gallery, Los Angeles

GROUP EXHIBITIONS:

- 1954 Los Angeles County Museum of Art
- 1957 Los Angeles County Museum of Art
San Francisco Palace of the Legion of Honor
- 1959 San Francisco Palace of the Legion of Honor
Comara Gallery, Los Angeles
- 1960 Pasadena Art Museum
Pennsylvania Academy of Fine Art, Philadelphia
San Francisco Palace of the Legion of Honor
- 1961 Huysman Gallery, Los Angeles
Los Angeles County Museum of Art
Pasadena Art Museum
San Diego Museum of Art
- 1962 Dwan Gallery, Los Angeles
La Jolla Art Center, California
Pasadena Art Museum
- 1963 Long Beach Museum, California.

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-2- Charles Frazier Biography

- 1964 67th Annual American Exhibition, Chicago Art Institute
 "Occidental College Festival of Fine Arts", Krannert Art
 Museum, University of Illinois
 "Contemporary American Painting & Sculpture", (The
 Wright Collection), Portland Museum of Art, Oregon
 The Whitney Museum, New York City
- 1965 San Francisco Palace of the Legion of Honor
 La Jolla Art Center, California
 The Whitney Museum, New York City, (Lipman Foundation
 Collection)
 The Byron Gallery, New York City
- 1966 Kornblee Gallery, New York City
 "The Contained Object", Los Angeles County Museum of Art
 "GAS--Five days of air, earth, water events", Hamptons,
 Long Island, New York
- 1968 Exhibition and lecture at United Nations School, New York City
 Experience with airborne forms, indoor outdoor lecture,
 Printing School New York, Prospect Park, Brooklyn
- 1969 "Pop Art" Hayward Gallery, London
 "BOX--three-dimensional poem", Cubiculo Theater, New York City
 "InflatedSculpture", Jewish Museum, New York City
 Witte Museum, San Antonio, Texas
- 1970 Technology Exhibition, Smithsonian Institution, Washington, D. C.
 Exhibition by Fellows of Center of Advanced Visual Studies,
 Hayden Gallery, M. I. T., Cambridge, Massachusetts
 Fellowship to The Center for Advanced Visual Studies, M. I. T.,
 Cambridge, Massachusetts
- 1971 AIR International Exhibition sponsored by Philip Morris
 Australia - Venezuela - Holland

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Notes from THE PAPER MUSEUM

THE PAPER MUSEUM was conceived as an ecologic bridge between the artist and his world, the frontiers are the earth, water and air within the biosphere surrounding the Earth. The spirit of the museum would exist on paper, the body would be deserts, rivers, mountains, valleys, oceans, polar caps, jungles, forests, lakes, plains, cities, etc. The artist would draw materials from warehouses and information centers for his project. The museum would enable him to design a total ecology for his work, whatever the scope of his vision.

SCENARIO ON THE NAVIGATION OF SCULPTURE

Structurally rigid-passive collection of information.

Within the narrow band of physical conditions under which life as we know it occurs, we spiral through the solar system in several directions at once; through the Milky Way, around the nucleus of the Milky Way, and with the Milky Way as it travels through space. We are flying at 67,000 miles per hour around the Sun, flying toward Cygnus due to galactic rotation at 170 miles per second, and flying through a local star cloud toward Hercules at the speed of 12 miles per second.

These delights rarely penetrate the practical world except in the form of machines to tell time or aid travel. Ancient Egyptian pyramids were built as rigid funerary monuments oriented to cardinal points in the heavens, passively collecting the light from outer space. Two structures that went a step further in time-telling were Stonehenge in England (date of construction unknown) and the Yantra Observatory built by Jai Singh II, Maharaja of Jiapur in 1734. The extraordinary bond between these two structures is that both their forms were defined by the relationship of stars and planets in our solar system, with their surfaces eternally reflecting celestial motions. They are not the result of an inner-burning passion of some long-forgotten romantic.

The beginnings of astronomy were based on universal permanence of certain phenomena used to measure time, direction and horizontal navigation. Precise tables listing stars and movements of planets were compiled but the nature and distance of the heavenly bodies were unknown, no connection was made between the sun and the stars. The Greek and Alexandrian periods made a great leap forward by considering the problem of distance, adding a third dimension on to the sky. They placed the sun in the middle of our galaxy long before Copernicus.

Until the 1730's navigation had one conspicuous weakness, the problem of determining latitude was easy, a matter of determining the angular height of the celestial pole by taking the pole star as the actual pole of the heavens, or by refinements which locate the center of the apparent circular path of the pole star. Problems of longitude were more difficult, the solution was to make either a geodetic survey or a comparison of local time with some standard time from a heavenly clock other than the sun. Two methods developed were accurate ship chronometers and mathematical tables of the movements of the moon which enabled the navigator to use that body as the clock with which to check the apparent motion of the sun.

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The most important craftsmen in the growth of navigation were clock makers and optical instrument makers. Both trades demanded the construction of accurate circles and straight lines and the graduation of these in degrees and inches.

Structurally flexible-aggressive collection of information.

The soft machine grew out of the industrial revolution with the change over from steam to electricity, allowing each machine to have its own motor with flexible connections that were structurally simple and low in transmission losses. Use of the vacuum tube to amplify small energy levels into high energy levels simplified previous mechanical problems.

The invention of lighter-than-air craft and the sub-marine craft introduced the vertical and diagonal aspect of navigation. In the Second World War the location and destruction of enemy craft and control of rocket missiles to or from destinations required the machine computation of speed and trajectory of anti-aircraft missiles. Conversation between parts of the machine required cognizance of what the machine had previously said. This ability to refer to previously stored information, known as feedback, allowed the flexible-aggressive collection of information.

Portable ecological system.

That beautiful gesture, the initial movement outward, required the control of direction, duration and velocity. The increase of speed, height, and depth required the creation of a portable biosphere to simulate the earth's surface. Capsule human ecology combined with soft machines that respond to galactic relationships are the manned-craft for the exploration of space. Once the required information goes beyond the time-of-day and latitude-longitude positions to a movement towards the unknown the machine must lose its rigidity, modify its behavior patterns on the basis of past experience and maintain constant characteristics in an alien environment while changing emphasis on functions. Satellites respond to electric currents, solar rays, ultra-violet rays, X-rays, cosmic rays, geodetics, micro-meteorites and temperatures, hydrogen and ion densities, dust in the atmosphere in space, soil samples, guidance instructions, etc..., and return comprehensible information.

Architecture and Navigation.

The air-to-structure weight ratio of a Fuller Geodesic sphere one-half mile in diameter would be 1000 to 1. The sun shining on an open-frame aluminum sphere one-half mile in diameter would be reflected by the concave inner surface back into the sphere and gradually heat the interior atmosphere. An interior temperature rise of only one degree would make the weight of the air pushed out of the sphere greater than the weight of the frame. If the total weight of the interior air plus the weight of the structure is less than the weight of the surrounding atmosphere, the structure would float into the sky. If the surface was draped with outwardly hanging curtains to control the inner temperature the sphere would remain aloft. Thousands of passengers could be housed aboard a mile-diameter sphere that could float around the earth. Buckminster Fuller predicts tetrahedral cities floating on the water, air-deliverable skyscrapers, submarine islands, subsurface dwellings,

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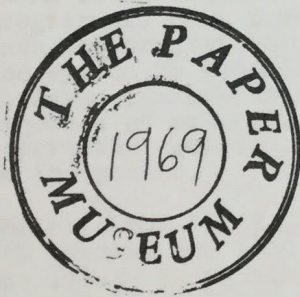
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domed-over cities, and flyable family-sized dwelling machines.

The ocean is part of the atmosphere since it is made of easily volatile materials and owes its liquid state to a delicate balance of temperature. The ocean frozen solid into glaciers is also part of the earth's crust. A temperature rise of the earth's surface of a few degrees would cause part of the liquid water to join the atmosphere as water vapor. Underwater is the nearest to outerspace for the private citizen. The earliest developments in underwater exploration, which were basically marine elevators, have developed into Cousteau's manned sub-surface stations and diving saucer with its self-contained life support and propulsion system. Underwater structures that are subject to extreme pressures must eventually become flexible, to parallel the change from architectural machines to electrical systems.

The language of starlight falling on Egyptian pyramids has changed to programmed mathematical systems, allowing the exchange of information between men and machines. I have emphasized the communications aspect of the development of machines to clarify the change from simple visual observation to the move beyond human sensory involvement in gathering information, and to suggest that art could be involved with more than aesthetic information.

Charles Frazier



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A SHORT HISTORY OF THE BEAD GAME

For the past few years I have been working with the idea of trying to conceptualize landscape space through programming energy points in a cubic field. I began by considering a flying radio controlled light system that would follow a flight pattern within the confines of a square mile of space. I felt that the great significance of the piece lay in it's freedom to move to any point in that field, to move through any series of points in any direction within the pre-determined limits of that field. I approached this problem with some confidence because I feel that all space is measurable, and so it proves to be. While making a simple healing drawing for a friend (a practice of the American Indian), I became involved with the idea of creating a meditation shrine of water, light and sound. This became further simplified by the removal of the water and the sound until I was left with a simple cubic field of 1,000.00 points of light suspended in the sky. This series of lights would be an ordering system, and these lights would be programmed to create a continuously evolving three dimensional animated drawing in space. I called this piece the BEAD MACHINE.

Experimentation with the programming led to the idea of making smaller models. The owner or programmer would use the Bead Game Machine to create a sequence of Concepts of Form. The different forms could be contested or elaborated upon by any challenging programmer. The machine would become a medium of expression. Each new program would become part of an infinite series of Concepts. The system is essentially Hesse's BEAD GAME, and anyone can become a player against the Magister Ludi. Each player would create a sequence of patterns or forms that could be viewed by anyone with a portable receiver. Collections of famous games would be available to the public.

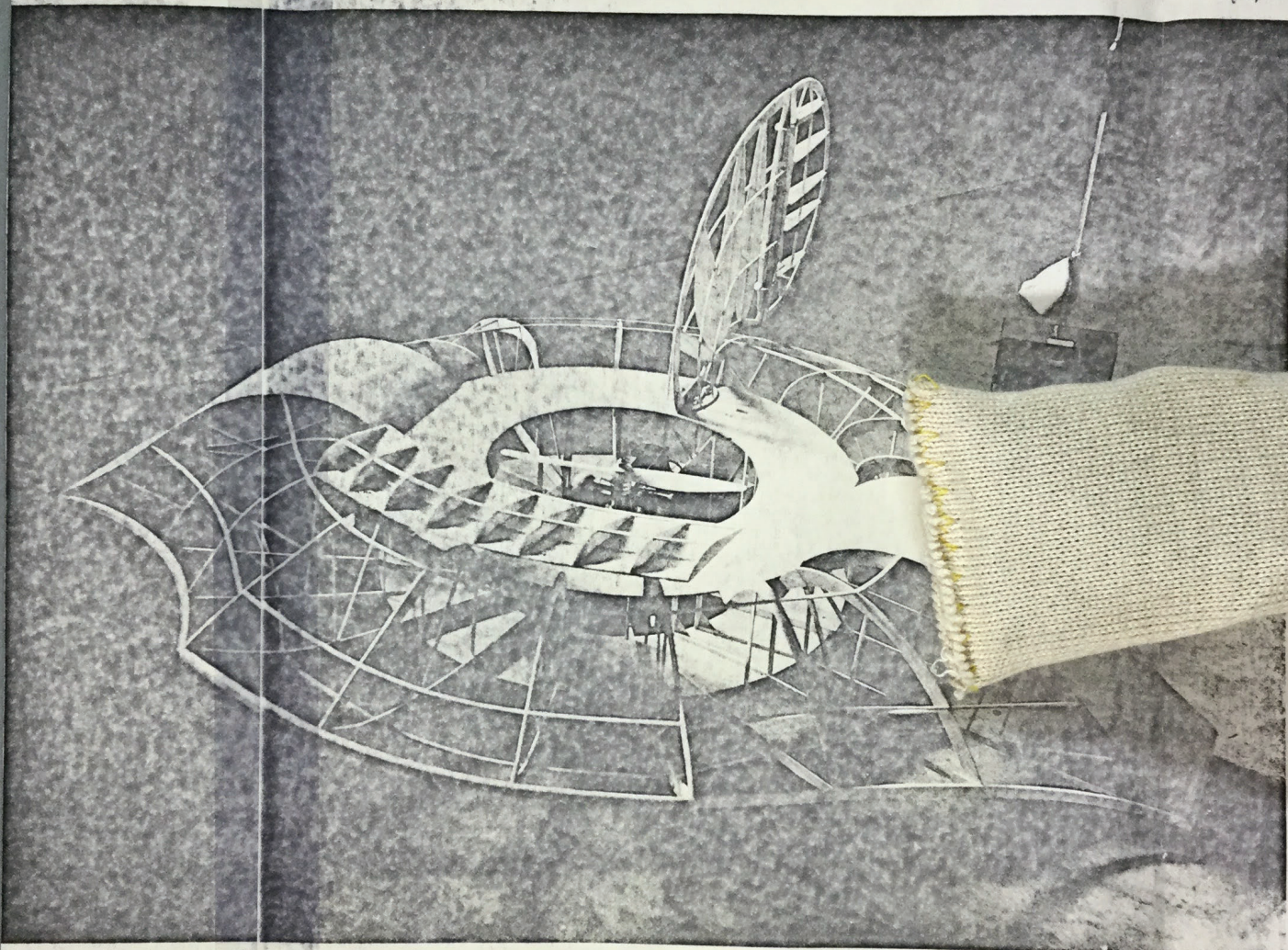
While making drawings for the machine I set up a flat field of 100 points: ten down and ten across as a means of establishing the points in spatial relationship to each other in the drawing. This field could be repeated ten times diagonally on the paper and a field of one thousand points would be established. I made many drawings using the 100 point field as a reference point. Using the flat edge of a piece of charcoal my arm pivoted from point to point, the bending radius of my wrist and elbow becoming important aspects of the rhythms that resulted. Fatigue in the fingers and arm was instrumental in opening up and altering the patterns. The rhythms which may have a superficial resemblance to machine made images originated in the sensuality of my body. Any interruption from the outside world altered the unconscious memory of the pattern. There was a conscious attempt to let the patterns ramble so as not to set up a "KEY" that would solve the riddle. In relating my body rhythms to the field of 100 points I found that I was making drawings of light, darkness, void: drawings about drawings.

I have invited nine other artists to make drawings using the same field. Together the drawings would establish the first steps for the first ten programs.

The BEAD GAME concept is presented as an alternative to the WAR GAME

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ARTFORM 5/67



Charles Frazier, *Flying Sculpture*, 5', 1966.

FROM A WORK JOURNAL OF FLYING SCULPTURE

CHARLES FRAZIER

In exploring the possibilities for flying sculpture I am concerned with six basic directions:

TYPE	POWER	BODY	CONTROL
1. air cushion	electric	rigid	electronic
2. air cushion	gas jet	flexible-inflated	electronic
3. air cushion	gas	rigid-inflated	pilot
4. ducted fan	gas	rigid-flexible	electronic
5. helicopter	gas	flexible-inflated	electronic
6. underwater	electric	rigid	electronic

These combinations cover the basic possibilities of flying radio-controlled sculpture, powered by

electricity, batteries, gas engine, jet engine, etc. The controls would be radio, manual or random, the bodies constructed of aluminum, wood, plastics, magnesium, vinyl-covered nylon and other lightweight materials.

SUMMER 65: Built kites in Sea Cliff.

JANUARY 13, 1966: Began experiments with rubber-powered flight, purchased gas engine, miniature solid fuel engine — investigation of inflated-flexible, non-rigid forms.

FEBRUARY 23: First flight-model gas engine, spring, steel, plastic. Difficulties starting motor, weather: bitter cold. Collective flight time about 1 min.; flight uncontrolled, many crashes!

Plainly not aerodynamic flight.

MARCH 15: Flexible forms, wood, nylon, silk, balloons, helium, plastic inflated forms.

MARCH 20: Model hover sculpture, 110V motor, magnesium body, unit rides on cushion of air.

My original idea was to take the flying pieces to Kittyhawk, North Carolina, and stage an appropriate celebration for the ascent of the first flying sculpture. A rough draft follows:

SECOND KITTYHAWK

Clear plastic suits inflate into six-foot sphere.

Person is energy unit, sphere is body. Invisible kite of polyethylene.

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Air show of helicopters, blimps, one man jetpacks, balloon suspension.
 Helicopters one hundred feet in the air pump water, space water fall.
 Ballooning with harnesses, gravity-defying leaps, the Billy Mitchell air ballet, air dance of Orville and Wilbur Wright.
 Night flying screens, carrying projectors, show movies of clouds.
 Fleet of helicopters drop paper bags of aniline dye into the bay; water painting.
 Helicopters drop styrofoam liquid and catalyst in loose plastic bags, fall through space, shapes form, foam is rigid when it lands.
 Floating buildings, suspended skyscrapers.
 Flexible tubing of colored light, drawing lines on the infinite darkness.
 Cones, wires, cavities, reeds, pipes, holes, diaphragms, for musical kites.
 Tape recording of outer space.
 Radio controlled submarine with television camera records *A Day Below The Hudson River*.
 Non-rigid inflated sculpture, gas-powered, rocket-powered, electricity-powered, radio controlled to rise from the ground and move through space.
 Radio-controlled boat that leaves wake of flames, drawing on the water.
 Soft rocket, paisley and silks.
 Hover-sculpture, self-propelled fiberglass sculpture floating on a cushion of air.
 Low level jet flight, movie records hedge-hopping jet crossing the country in two hours, *See the U.S.A.*
 Make first drawing in space, release inflated sculpture from space capsule.
 Flying fires, fire kites at night.

Palette for the first radio-controlled sculpture at Kittyhawk:

YELLOW	TV crew
ORANGE	movie crew
RED	still crew
BLUE	sound crew
PURPLE	flight crew
GOLD	female assistants in topless overalls
WHITE	chief pilots

Colors available for audience, fire department, police, local radio station, visiting dignitaries.

APRIL 5: Dwan offers to sponsor flying event built around experiments with flying sculpture to take place in the Hamptons during Summer, 1966.

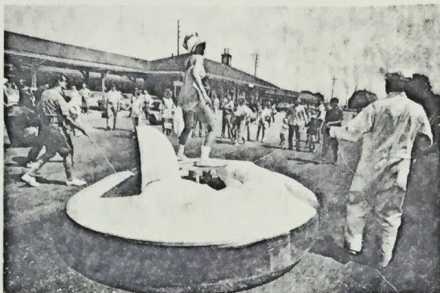
APRIL 6: Allan Kaprow is willing to collaborate. Will also invite Mordi Gerstein and Gordon Hyatt.

APRIL 12: Installed gas motor in aluminum duct, linear body of spring steel wire. David Jacobs and I flew piece using nylon control lines. Engine loud, smoky and powerful.

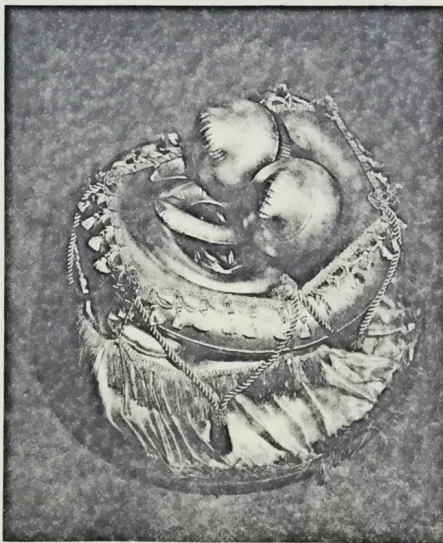
MAY 29: For the Happening I will build two hovercraft, one fifty-foot inflated building, one fly-

ing maypole, many small solid fuel rockets, an inflated alphabet and numbers from 1 to 0. Events will include still and movie photographers documenting the Hamptons. TV will cover the entire project and is an integral part of the events. Actions of camera and sound crew will be part of Happening. Mordi will make film of CBS making film.

JUNE 4: Began two 10-foot hoverpieces, 4 hp gas engine will lift body 16 inches off ground, body will be covered with light canvas or muslin, 30-inch two-blade prop.



Charles Frazier, *Hover-Sculpture*; 10' dia., 1966.



Charles Frazier, *Hover-Sculpture*; 3' dia., 1966.

HOVERCRAFT

Ten-foot diameter sculpture was the first full-size working piece that functioned on the air cushion principle. It rode on a bubble of air 16 inches off the ground, horizontal direction was controlled by shifting weight. The body was made of spruce and plywood covered with muslin. Power was from a 4 hp utility engine. I built two pieces so that we could have a hovercraft race. The crowds at the South Hampton Railroad Sta-

tion made any sort of competitive contest impossible. Control of a hovercraft is soft, more like a boat than a car and it was necessary to use ropes to control the craft and prevent injury to the irrepressible participants. Miss Liquid Hips dressed in a silver sequin ex-Son Henie skating costume with white boots rode white hovercraft with aluminum trim. The other craft was piloted by the Neutron Kid who was aired in black polyethylene, white rope and a soft black feather helmet; his craft was matching. The American-Boy Mechanic, who kept everything running, wore white overalls and white cap.



Charles Frazier, *Skyscraper Rocket*; 50', 1966.

SOFT ROCKET

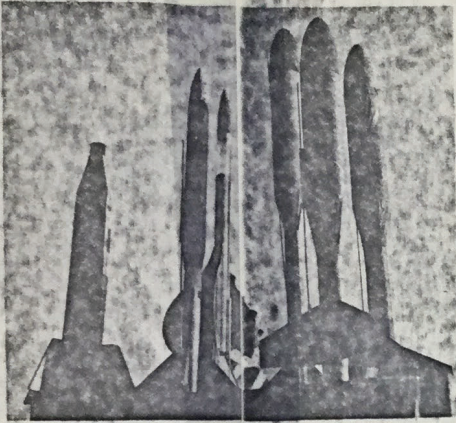
I built the fifty-foot skyscraper rocket of black polyethylene. It was heat-sealed and taped for added strength; in principle it was a long tube sealed at one end, the open end was spread out in a circle on the sand and buried. Nozzles from three vacuum cleaners were inserted and the black undulating form rose to 10 feet of inflated phallic magnificence.

The Coast-Guard Beach event opened with an orange flare signaling the children to release colored, helium-filled balloons which in turn signaled four skydivers to jump from their plane onto the beach which in turn signaled a skywriter to write some inanity across the sky, which in turn signaled the inflation of the fifty-foot soft rocket and ten weather balloons. The children had been issued kites with instructions to have the flying kite wrap its string around the rocket and then everyone would pull it down, but with all the prevailing chaos, including two rock-and-roll bands, the little beasties pulled it down with their bare hands.

FLYING MAYPOLE

A flying maypole was made for a children's event in the Springs car dump. The structure was built on the ducted fan principle powered by a 15 gas engine, controlled by colored ribbons tied around the perimeter. A circle of children held the ribbons taut as the body rose over their heads and hung in the air, a wonderfully poetic concept but unfortunately the noise from the engine frightened the children.

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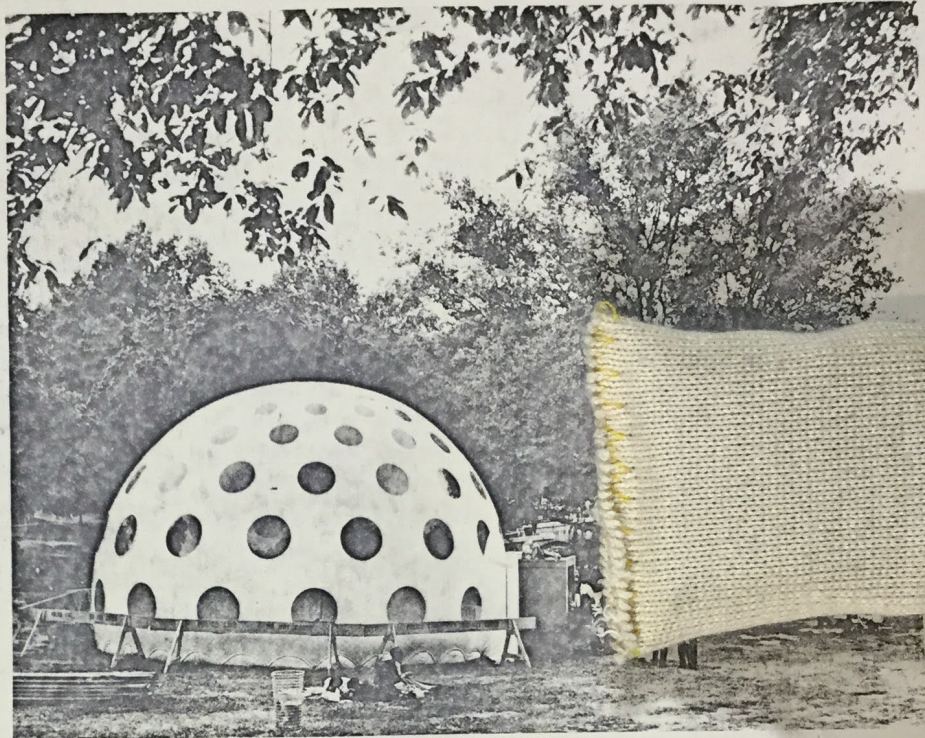
Charles Frazier, *Miniature Solid-Fuel Rockets*, 1966.

ROCKETS

The solid fuel rockets were more successful. I used an overturned car in the woods behind the dump as a launching platform. The children gathered round their group leaders, panting from an energetic tire roll, and performed the familiar but classic countdown, 10-9-8-7-6-5-4-3-2-1-FIRE! The rockets hurtled into the air to a height of three to four hundred feet and if the ejection system worked properly they floated gently back to earth on a tiny parachute. The rockets were made of cardboard and balsa with plastic parachutes. My wife painted them, she leans toward blue and yellow. The main theme was flowers and stars; occasionally one was polka dot or a Persian motif was evident. Pursuing expansion, we inflated 20-foot weather balloons inside the rusty car bodies and capped it off with an inflated alphabet hunt in the surrounding woods.

I named the happening GAS because of the word's slang connotations and as a symbol of the underlying theme of expansion, outdoor space, helium, airplanes, blimps, skydivers, gasoline, and of course, internal combustion. In keeping with the name GAS the events expanded to include the cooperation of the Hampton's city councils, fire depts., police depts., and local citizens, the Kidde Corporation that provided the foam for the events at Montauk and the garbage dump, Union Carbide, who contributed helium for the inflated pieces at Coast Guard Beach and the car dump. Pepsi-Cola had agreed to send a skywriter out for the beach events but, when the pilot arrived he found an earlier bird writing M-A-R-T-E-----. I would have much preferred "THINK YOUNG." The Goodyear people were delighted with the idea of including their blimp but a prior engagement made their participation impossible.

Mordi Gerstein is putting together a film from his participation, the rough footage was shown at the Guggenheim Museum. Gordon Hyatt created a half-hour TV show for *Eye on New York*, magazines and newspapers printed articles on the



Charles Frazier, *Toy, nylon sphere*, 35' dia., 1966.

events. The experience expanded beyond our most remote expectations.

The pleasure of working with the Kidde Corporation led to further cooperation with Air Tech, a subsidiary that builds inflatable buildings.

SEPTEMBER 9: Central Park, 35-foot sphere.

Kurt Meyer of Air Tech built a 35-foot-diameter inflatable sphere of white vinyl-covered nylon with clear round vinyl windows for an event I performed in the Central Park Avant-Garde Festival. At the request of the Park Commission, then under Commissioner Hoving, my event was conceived as a large toy for children. The floor of the sphere was covered with inflated party balloons, air pumped inside to keep the building inflated also created a turbulence that aided the children in bouncing the balloons around. I was prepared to build a 100-foot water slide for the children but unfortunately the Park Engineer had no method of handling the water runoff at the bottom of the hill. That evening of the 9th I loaned the space inside the sphere to the USCO group who used the walls as a screen, projecting from the inside for the audience outside. In Mr. Meyer's enthusiasm for working with artists he has offered invaluable assistance in providing information and contacts with industry. We are now discussing

the construction of a 6-foot sphere that is radio-controlled to move horizontally in any direction and up and down slight grades. Following this is a bouncing sphere 8 feet in diameter that will be called a flying piece because when working it will spend more time in the air than on the ground.

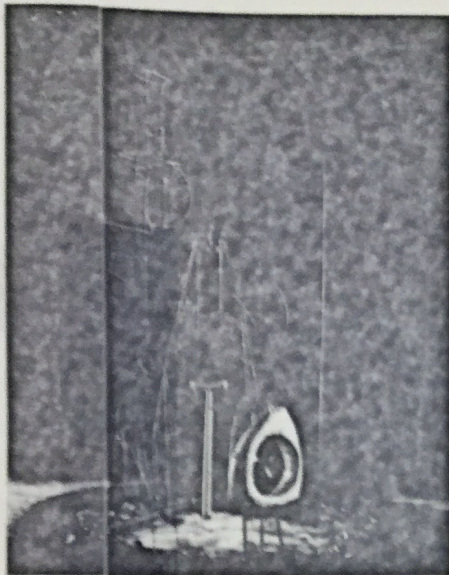
KEY PIECES IN MY DEVELOPMENT TOWARD FLYING SCULPTURE

WATER FOUNTAIN

Built in 1955 at Chouinard Art Institute, Los Angeles, in collaboration with Gerald McGlaughlin. A 13-foot high structure of brass tubing and redwood, four related units using water jets to activate the entire structure. For a night presentation we positioned high-intensity projectors with colored gels from the surrounding balconies and filled the water basin with dry ice. The mist covered the patio floor, the water changed color as it passed through the beams of colored light.

Picture space is an illusion. The concrete space of sculpture is limited by the inert material. The eye is a porthole into limitless inner space. A movie camera can travel into the macrocosm as the inner eye travels through the personal microcosm. Film requires a constant backward referral through memory. With sculpture it is possible to

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Charles Frazier, *Water Fountain*, 13 h., 1955. (Built in collaboration with Gerald McLaughlin.)

refer back visually to the origin of the experience. Technology will eventually enable sculpture to exist in a weightless environment the same as the weightless world of pictures. Self-propelled forms that move over the ground, through the air and under water will allow the sculptor to physically extend his work where he is no longer burdened by gravity. Somewhere between technology and art is another world.

CITY FILM, 1959: 3-D collage, 4 min. film of 2-foot high city built of cardboard cartons and photographs. Physical properties of space and form and scale were juggled and shifted, camera moved like miniature helicopter through city.

BIRD FILM, 1962: 3 min. film based on 1 minute of music by Don Spheer; the music was repeated three times. Combination of live action of nature, photographs and found objects and sculpture and Xerox.

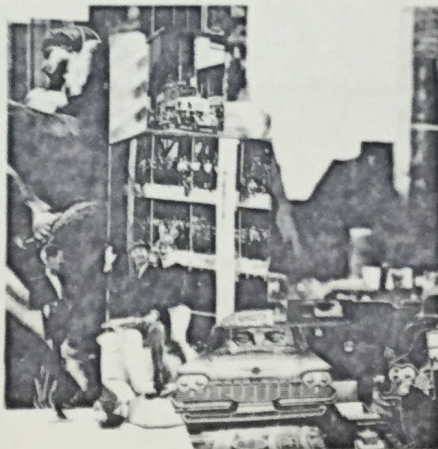
6-FOOT CUBE OF SPACE, 1963: Linear box of 1-inch square steel tubing which gave six 6-foot by 6-foot planes, an inside and outside, up and down, right and left, front and rear. The three-dimensional elements were chosen to affect this space and charge it or "tone" it to make it a particular space, a lived-in space.

BRONZE CASTINGS

The dimensional collage idea was carried into bronze casting involved with space and measurement; squares, globes, flat worlds, square worlds, round maps, weathervanes, arrows, North, South, East, West, eggs, coffins, wings, wheels, hands, boats, cars, moving from Here to There. Moving from combining machines and bodies to wax cast-

ings of fruit and vegetables. Use of fruit as a conceptual axis, soft forms that expand from inside, tender and pneumatic as a woman's body, polished interlocking spheres give illusion of expansion. The mirror-like surfaces reflect the literal world surrounding it creating difficulties in locating the surface of the sculpture. Then to soft flexible forms where the size and relationship of elements is variable.

The volume of the earth is dense and that of the surrounding atmosphere is light. Nature has a tendency to produce spherical and circular forms, owing to the law of minimum containing area. Man's variation was the cube, the source of this inspiration was the tree which was first used in its natural cylindrical form, then split in half, then sliced lengthwise for flat planes. I equate the importance of this development with the growth of animation; of moving from a still frame to a succession of frames to simulate movement; the use of film to turn a form in space. The most striking use of technology has been in the fabricating of spherical and circular forms.



Charles Frazier, still from *City Film*, 1959.

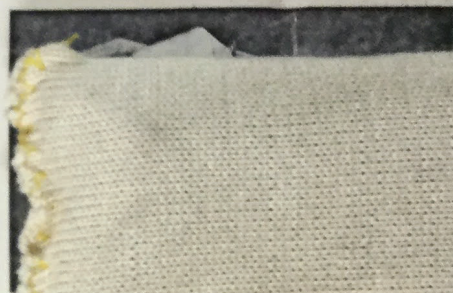
PIECES UNDER CONSTRUCTION

HELI-SCULPTURE

In the construction of a Heli-sculpture I selected a triangular form for structural strength and to solve problems of weight distribution. The vertically-mounted engine required the adaptation of a fuel system that would fit within the vertical structural core of the power unit. The metal hinges, supporting arms, balancing weights, rotating collars, all parts except for the .15 gas engine were fabricated in my shop. The rotation blades are of wood, the body is wood and painted silk. This is a 3-foot working model for a 6-foot sculpture that will be radio-controlled.

HOVERCRAFT

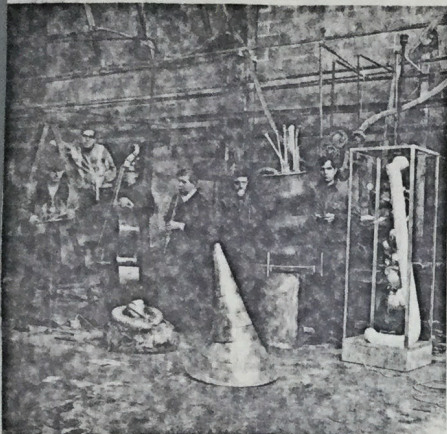
An 8-by-5-foot hovercraft is under construction, powered by a VW engine 48 hp. This construction is going into the area of sports or competition. The horsepower will allow for a horizontal speed of 30 mph and greater maneuverability. A duct system will allow movement from the ground to the air, from land to water, to sand to marsh etc.



Charles Frazier, *Heli-Sculpture*, 3' h., 1966.



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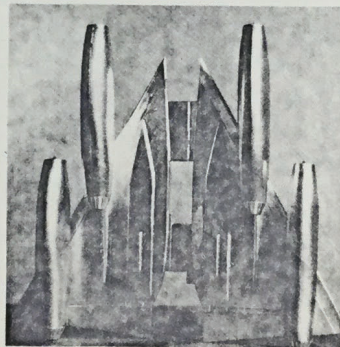
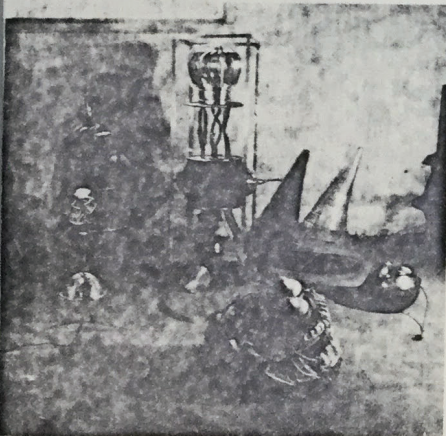


Charles Frazier (far right) and members of the New York Improvisation Group, preparing for Town Hall recital, May, 1967.

DANCING HELI-SCULPTURE

I am drawing up plans for a one-man helicopter but, not wishing to re-invent the machine the direction of the piece is not clear yet. Possibly it will be a musical instrument that could be suspended and moved through space. The body would be flexible and could change shape, expanding or compressing, through small electric motors, inflating or deflating through lightweight electric pumps; body units would be composed of cones, wires, bags, cavities, hollows, reeds, pipes, diaphragms, holes, etc. Movement would be controlled by audible radio signals from the transmitter. Position and shape would change according to sounds.

Dance cannot exist in pure state; it needs music which fills and homogenizes space. In the space of dance there is no "historical movement"; the movement is of ebbing and flowing. Dance space is not determined by distance, direction, size, and limitation but is the elective medium of rhythm and of demonstrative movements. Distance is not a quantity but a quality of that space. — STRAUSS.



Charles Frazier, Model for Underwater Sculpture, 8"

UNDERWATER SCULPTURE

This radio-controlled, electric-powered sculpture will have ballast tanks for submerging and surfacing. It should be made of glass but probably will be made of aluminum and plastic. The

appreciation of this piece will be limited to skin divers and fish until people start living under the sea. The working model will be 5 feet across, the finished sculpture will be 30 feet across the widest part. The movement would be slow and ponderous like a glass whale.

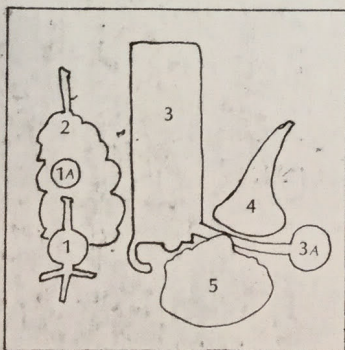
DECEMBER: My ideas for a parade as part of the projected New York Biennial were presented to Mr. Hoving. The parade would consist of floats created by galleries around the world. The parade would take place within the boundaries of Central Park. I also considered an air event in the park as my part of a proposed sculpture show.

JANUARY 12, 1967: Working on plans for an electronic circus, programmed units that fly, crawl, leap, fold, bounce, twist, stretch, change color, shape, and make their own music.

The appeal for art outside architecture is Californian for me, coming from the physical openness of space, ease of access to the beaches, cities, deserts and mountains and lack of clothes. The exploration of scale is worthy but it does seem that to rebel against the gallery cramp is less purposeful than a logical extension of desire unhindered by petty irritants. The forms that become so ponderous and unwieldy and bland of face remind me of a childhood poem, "fatty, fatty, two by four, can't get through the gallery door." This path leads to THE FATE OF THE DINOSAUR. Of course my ideas of athletic sculpture that surround space instead of filling it in from the inside may simply be the other side of the coin, but as Napoleon had his Waterloo, will these plywood and fiberglass dinosaurs have their LA BREA TARPITS?

Flying sculpture relates directly to the Western Tradition, being the conceptual offspring of Calder's mobiles. The concept of flying applied to sculpture is the next logical step, of releasing sculpture from the earth, off the ground into the air, out of the galleries and museums and into the world.

The gift of this century is to give eyes, voice and movements to a previously silent world. ■



THE UNDERGROUND TUBE COMPANY

1. WALLFLOWER: Stationary body (1) with vertical tube. Air flow contains and supports plastic balloon. Electric. Made of aluminum and plastic. Bubble rotates in space.
2. GOODYEAR BLIMP: Motor in base inflates body which in turn inflates rubber chamber underneath to give motion. Air pressure plays single note on horn on top of structure. Electric. Made of rubber, aluminum and plastic. Hops up and down and falls over.
3. LONE RANGER: Motor in 3A inflates body of structure (3). Air plays horns, whistles and rotates turret. Motor in labyrinth chambers underneath floats structure on a cushion of air. Electric. Made of rubber, aluminum, plastic and wood.
4. WICKED WITCH OF THE WEST: Nest of 7 magnesium cones rides on inflated rubber chamber. Mis-engineering of the air chamber causes the sculpture to hop and tilt while the excess on the rubber skirt makes a drum-like noise against the floor. Made of magnesium and rubber. Electric. Hops and tilts.
5. BRITANNIA: Inflated plastic forms enclosed in silk with gold fringes, structure rides on a cushion of air, colored lights blink on and off. Electric. Made of plastic, rubber, aluminum and silk. Jiggling movement.

These electric machines move or move parts of themselves through air pressure. They move at random on a cushion of air. Each has a slightly different designed air chamber; this gives them distinct movements and sounds.



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RESUME

Michael Louis Goodman
74 Washington Place
New York, New York 10011

- 1937 Born December 29 in Philadelphia, Pa.
- 1955-56 Studied textile design- Philadelphia Textile Institute
- 1961 Bachelor of Architecture from University of Pennsylvania
Employed in the office of Willo Von Koltke as designer, during studies
- 1961 Employed in the office of Thomas R. Vreeland Jr. in Philadelphia, as designer
- 1962 Employed in the office of Louis I. Kahn in Philadelphia to work on both the Graham Foundation Grant and Students Dormitories, Bryn Mawr College, Bryn Mawr, Pa.
- 1963 Employed in the office of Ballinger and Company in Philadelphia, as designer
- 1963-67 Employed in the office of Harbeson, Hough, Livingston, and Larson in Philadelphia as Project Architect and Designer - completed "Hershey Pennsylvania Animal Research Farm."
- 1966 Awarded Samuel Netzky Herman Senaker Memorial Award for painting
- 1967 Architectural registration in Pennsylvania
- 1967-69 Employed in the office of Mitchell, Giurgola Associates in New York City as Project Architect and Designer.
Projects: United States Embassy, Bogota, Columbia
Student Union Building, Plattsburgh, N.Y.
- 1969 Private practice in architecture
Coordinator, Department of Environmental Design, Parsons School of Design, New School of Social Research, New York, New York.
- 1969 Architectural registration in New York

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LEAH RHODES
 11 W. 17th St.
 New York, N.Y. 10011

- 1933 Born in Philadelphia, Pennsylvania on March 15.
- 1951-55 Graduated from the Pennsylvania Academy of the Fine Arts, Phila., Pa.
- 1953 Awarded the William Enden Cresson European Traveling Scholarship.
- 1954 Toppan First Painting Prize.
- 1956-57 To Europe. Traveled in France, Spain, and Italy. Lived one year in Edinburgh, Scotland.
- 1958-61 University of Pennsylvania-Audited Masters Course in Architecture
- 1961-62 Returned to Europe. Lived in Rome, Italy.
- 1962-67 Instructor of painting and drawing in Cheltenham Township.

EXHIBITIONS:

- 1957 The Gallery, Edinburgh, Scotland.
- 1958 The Pennsylvania Academy of the Fine Arts, Philadelphia, Pa.
- 1961 Kenmore Gallery, Philadelphia, Pa.
- 1962 The Philadelphia Art Alliance, Philadelphia, Pa.
- 1962 1015 Gallery, Wyncote, Pa.
- 1963 Towne Gallery, Philadelphia, Pa.
- 1964 Socrates Perakis Gallery, Philadelphia, Pa.
- 1965 A.M. Sachs Gallery, New York City, N.Y.
- 1966 The Institute of Contemporary Art, University of Pennsylvania
- 1971 Collaboration with Charles Gwathmey, Architect- State University, Purchase, N.Y.

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R. DUCKMINSTER FULLER

BOX 909 CARBONDALE, ILLINOIS 62901, U.S.A.

618-457-0064

April 5, 1965

John Entenza
Director, Graham Foundation
216 E. Superior St.
Chicago 11, Illinois

Dear John:

Anne Tyng has shown me her superbly crafted and original scientific work which discloses her discovery of Golden-mean relationships between the whole family of Platonic solids. These relationships, according to the records, have not been previously known by man. Knowing of my work and motivated by the integrity characterizing first rank scientists, she showed me her work because she wanted to be sure that she was neither overlapping nor trespassing upon the original disclosure territory covered by my discovery of Energetic/Synergetic Geometry -- the comprehensive arithmetical-geometrical coordinate system, whose omni-rationality and omni-intertransformability persuades several leading scientists that it may be indeed nature's own most economical, comprehensive, coordinate system -- governing all her energetic transactions. The cumulative product of my half-century exploration and discovery of this comprehensive coordinate system is embodied in my book "Synergetics", soon to be published by Macmillan. Anne Tyng attended my two long lectures on En/Syn Geometry at the University of Pennsylvania in 1951.

I found her proposed book to be directly complementary to -- and not overlapping -- the field of my mathematical discoveries. Anne is an associate of Louis Kahn. Kahn's development of the octet-truss in the Yale Art Department Library and his subsequent employment of the occupiable octahedron-tetrahedron, structural complex as a new and powerfully original geometric-aesthetic, in architectural development, stems directly from the inherency of geometry in all architecture and directly as well, by conceptual excitation -- but not in any sense plagiaristically -- from my introduction of Louis to certain fundamentals of nature's structuring -- of which I am no proprietor but the discoverer of record. These principles are contained in the Energetic-Synergetic Geometry with exhaustive descriptions of which I regaled Louis during our year of railway trips between N. Y. C. and New Haven when we were both Visiting Lecturers at Yale's Architectural School in 1951. As I understand it, -

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John Entenza
April 5, 1965
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since that time, - Anne Tyng has been Louis Kahn's geometrical strategist. I have greatly admired Kahn's fundamental originality in the architectural development of fundamental forms almost entirely overlooked in man's illogical obsession with rectilinearity. No wonder that the young world speaks of the obsolete elders as squares, demonstrating incidentally how rational are the subconscious formulations of man, especially of slang -- which pops-out lucidly and "hits" with greatest economy.

Probably Louis has written to you of these connections. But, to play safe I tell you all this because it relates Anne Tyng's work to architecture in a powerful way. Because of this powerful architectural connection, upon which you always wisely insist -- I feel that Anne Tyng, operating in pure mathematical science and presenting her work with the conceptual genius of the true artist, is unusually well qualified for a Graham Foundation scholarship. I feel that she senses the evolutionary in architecture and the scientific foundations of the looming architectural trends as well as any individual I am privileged to know. I take great pride in recommending her to you for your most earnest consideration.

Faithfully yours,

R. Buckminster Fuller

RBF:ns

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Urban Space Systems as Living Form, Part I

Organic Principles for Man-Made Geometries-Asymmetry/Proportion/Hierarchies

Anne Griswold Tyng

A condensed version of Anne Tyng's theory of form "Symmetric Form and Asymmetric Process" is being published by Macmillan in "Synergetics" a book on Buckminster Fuller and "neighbouring disclosures of contemporary colleagues"

At this moment in evolution, living man knows that he has evolved from forms that are not "living", and he has within his reach the possibility of giving life to inanimate forms. He can give life to forms which through his own creativity are extensions of himself - at the scale of electron-microscopic DNA, the synthesis of the molecule of genetic replication, and at the scale of urban structure, the synthesis of forms which include the vitality and equilibrium of man's highest civilized institutions and the genetic processes of collective life.

Just as the house that man builds as "static" form must enclose and meaningfully integrate the "kinetic" patterns of human activity and relationship, so, at the threshold of another hierarchy of form, man's conscious and creative manipulation of urban structure can include and synthesize the dynamic tensions and complex interlacing of speed and scale, change and growth which are the collective life of the city.

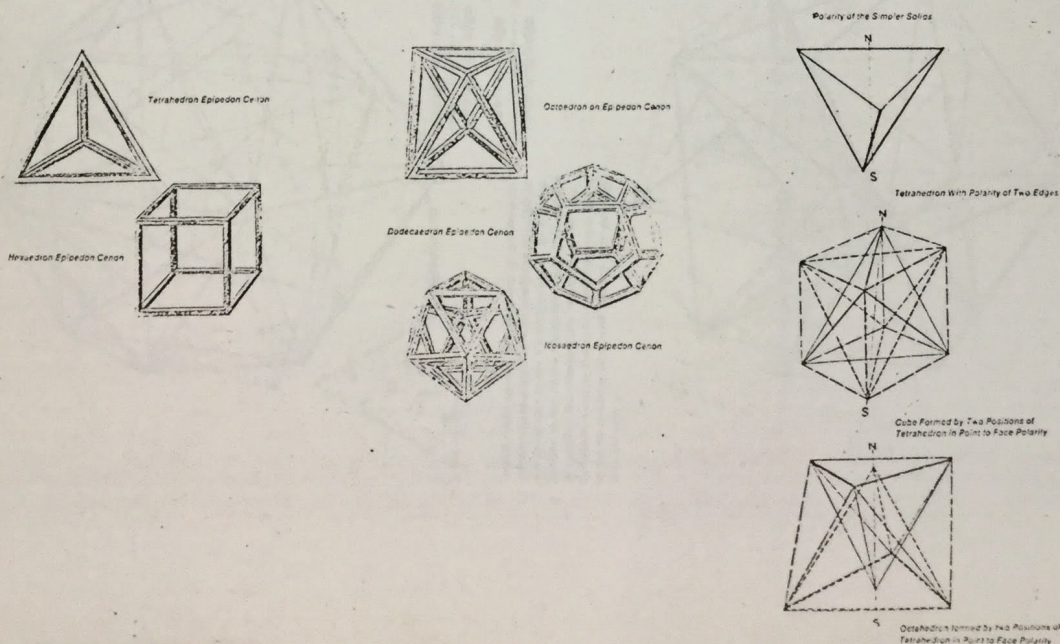
Proposed urban space systems need the

dynamic flexibility and variety which can be derived from organic forms through their fundamental principles of asymmetry, proportional principles of scale both for internal and external growth, and hierarchical levels of form organization which can include complexity within simplicity (or simplicity within complexity) and "kinetic" forms within "static" forms (or "static" forms within "kinetic" forms.) Within what appears as complex categories of form there exists a unity of principle, so that, in addition to our understanding of the geometries of forms in all their differentiation, we need to find the principles of synthesis which can integrate the dynamic forces of movement with the energies of change and growth into an overall functioning unity of balanced tensions - "kinetic" forms interlaced and included in a higher order of form which is "static". The prevailing theme of this "static" order is equilibrium - a momentary balancing of forces in the historic evolution of the density configuration of cities.

"Kinetic" systems may be defined as those more dynamic forms expressing the city's

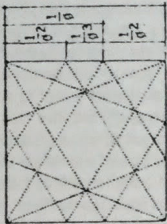
movement systems, while "static" systems might be defined as more "balanced" forms which can include "kinetic" systems within their order. At a smaller scale within a "kinetic" system may also exist a "static" system which, as individual buildings or building units, may generally be thought of as being in the realm of architecture. However, it is quite apparent that it is a matter primarily of scale and that the total problem of urban design is very much the province of the architect. It is a *form-making* and *form-synthesis* problem in which the whole range of statistics - social, legal, political, financial, structural and environmental - are the ingredients, but the architect is the artist-engineer form-giver through his understanding of space in all its dimensions, his sensitivity to scale in asymmetric links of proportion and his ability to *synthesize* complexities within unity through hierarchies of form integration.

Understanding the potentialities of a number and variety of space systems is only a small part of the problem and the superimposition

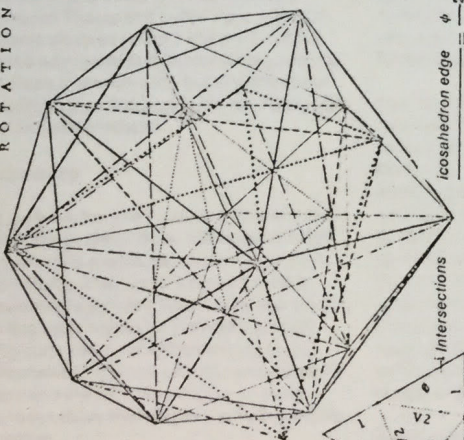


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ROTATION IN THE HIGHER SOLIDS

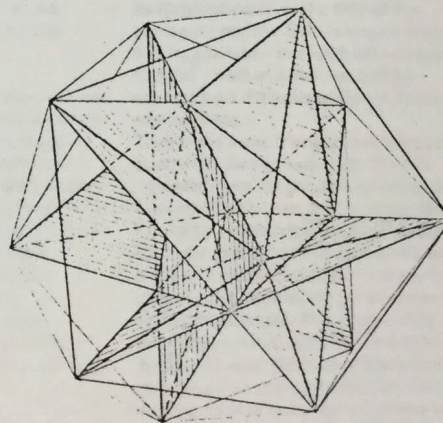


Dodecahedron formed by 5 positions of cube in rotation-intersections divide all cube edges in Divine Proportion —
edge of cube $\frac{1}{\phi}$
edge of dodecahedron $\frac{1}{\phi^2}$

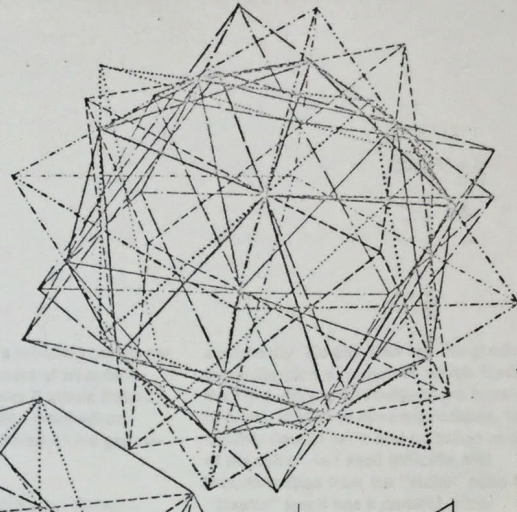
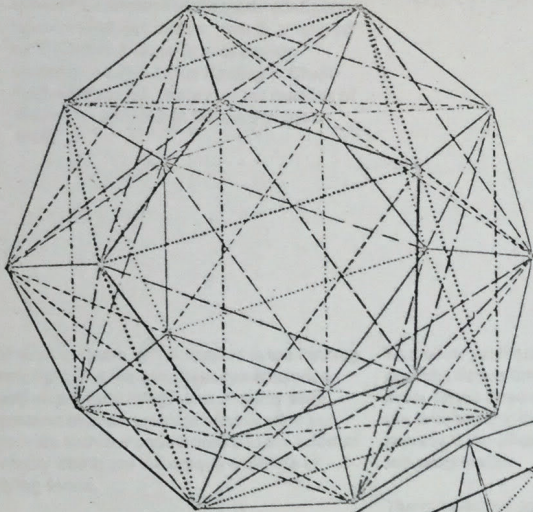


Intersections
icosahedron edge $\frac{\phi - 2}{\phi}$
tetrahedron edge $\frac{1}{\phi}$
inner tetra edge $\frac{1}{\phi^2}$
outer tetra edge $\frac{2}{\phi^2}$

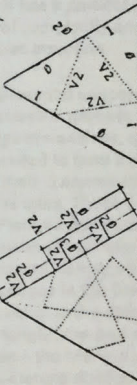
Icosahedron formed by 4 positions of tetrahedron in rotation-base planes of 4 tetrahedrons intersect in the same way as the 4 triangles intersect, with edges divided in the Divine Proportion. See also polarity is found in the intersections forming a large outer tetrahedron and in the extremities forming a large inner tetrahedron, each with point to face polarity with the other.



Icosahedron formed by 4 positions of equal triangle in rotation-icosahedron also formed by 3 Golden Rectangles.



Dodecahedron formed by 5 positions of tetrahedron in rotation-intersections divide all tetrahedron edges in Divine Proportion — edge of tetrahedron $\frac{1}{\phi}$
edge of dodecahedron $\frac{1}{\phi^2}$



Icosahedron formed by 5 positions of octahedron in rotation-icosahedron vertices occur at Divine Proportion intersections of octahedron edges-icosahedron vertices form icosidodecahedron—
edge of octahedron $\frac{\phi^2}{\phi}$
edge of icosahedron $\frac{\phi^2}{\phi^2}$

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¹ Buckminster Fuller had lectured on and illustrated relationships of close-packed spheres as proposals of atomic configurations in 1949, printed as 'Item O' prepared by N. Carolina State Sch. of Design students in 1955. Linus Pauling's 'Close-Packed-Spheron Theory' of the nucleus of the atom appeared in *Science* October 1965.

of such systems by themselves is too limiting and rigid. But the simultaneous existence and meaningful integration of many such systems in a hierarchical organization can provide both the equilibrium and the internal vitality which are the unique qualities of living forms.

In 450 B.C., in his search for internal order, Empedocles proposed as the building blocks of everything fire, air, earth and water. On mathematical grounds Plato, in his *Timaeus*, determined the "exact" forms of the smallest parts of these elements as the five shapes we now call the Platonic Solids; fire the tetrahedron, earth the cube, air the octahedron, water the icosahedron and as the symbol of the cosmos, the dodecahedron. This intuitive concept is given a measure of validity today when we know that the relationships of form expressed in these five Platonic Solids are involved in the way in which "fundamental" particles – protons and neutrons – are built up into atoms of about a hundred different elements (according to Pauling's Close-Packed-Spheron Theory and Fuller's proposals of atomic close-packing¹) and are involved in the way in which different arrangements of these atoms form the building blocks of a million or so different forms of matter, both natural and synthetic.

Asymmetry

In studying the five Platonic Solids and the relations between them, I have established a geometric progression from *simplicity to complexity of symmetric forms linked by asymmetric process*. Each of the four stages in this cycle represent configurations of minimum energy in self-balancing three dimensional systems which I call *symmetric form* and the transformations occurring between these four stages I call *asymmetric process*.

The four stages of symmetric form in this progression I call *bilateral, rotational, helical and spiral*, with each stage seen as *the motion of simpler forms defining the outline of more complex shapes*. The polarity of a tetrahedron can be expressed in the polarization of two of its four edges (as Fuller has suggested). One tetrahedron in two positions, which have a point to face polarity, can establish the corners of a cube.

Two other positions of a tetrahedron, also in *polarity*, define the corners of an octahedron. These three simpler Platonic Solids – the tetrahedron; cube and octahedron, represent the *bilateral* forms of the geometric progression.

The cube in five positions – in rotation – defines the twenty corners of the dodecahedron and five positions of the octahedron – again in *rotation* – establish the twelve corners of the icosahedron. The tetrahedron in four positions with *rotational* ordering also defines the twelve corners of the icosahedron, and in addition, one corner of each of the four positions extend beyond the icosahedron to form the corners of a larger tetrahedron – disclosing a "vestigial" polarity in this arrangement. These more complex of the Platonic Solids – the dodecahedron and icosahedron – represent the stage of *rotational* forms in the geometric progression, and in the way they are formed express Divine Proportion ratios (1:1.618) in their relations to the simpler solids. In these figures which generate the dodecahedron and icosahedron all the edges are divided by other edges in the Divine Proportion.

The "fourth dimensional" extension of these *rotational* forms along an axis perpendicular to the radius of rotation, expressing again the tension of *polarity*, define the *helical* forms of the progression. Since both of the *rotational* forms have pentagonal symmetry, the plan of their *helical* extensions is based on the decagon with its side in Divine Proportion to its "radius". The vertical extension of each turn is in Divine Proportion to the side of the decagon making a Divine Proportion progression – vertical turn = ϕ , horizontal turn = ϕ^2 , and radius = ϕ^3 .

A proportional increase in the radius of rotation of the *helical* forms, expressing *rotational* tension, results in *spiral* forms, the fourth stage in the cycle. Again the ratio which satisfies the condition of a logarithmic spiral in which width of turns increase at a fixed ratio to length is the Divine Proportion. These geometric examples of polarity and rotation in *bilateral, rotational, helical and spiral* form, provide us with precise examples in the formative process from simplicity to

complexity. We can also see the gradual intensification of structure which leads from the rigid incompressibility of the tetrahedron of *bilateral* form to *dynamic rotation*, to flexible flow of *helix* and to coiled resiliency of the *spiral*. As I shall indicate, this transformation from the "static" cube to the "kinetic" spiral has a parallel in the development of complexity and movement of forms in urban structure.

From this fundamental concept of *symmetric form and asymmetric process*, I have found that only 4 edge dimensions, or triangulating factors, are needed to form 3 *symmetric triangles* and their 3 *asymmetric gnomons* or "growth" triangles. These 6 triangles can form the five Platonic Solids and the asymmetric relations between them. They are: *the equilateral triangle and its gnomon* with two of its edges in the Divine Proportion and the other equal to the diagonal of the half-square triangle; *the half-square triangle and its gnomon* – the triangle which is half the Golden Rectangle divided diagonally – with two sides in the Divine Proportion and its diagonal equal to the side of the pentagon; and *the fifth-pentagon triangle and its gnomon* – the tenth-of-a-decagon triangle – both of which have sides expressing a dialogue of Divine Proportion relationships.

Thus these three triangles are the *static or symmetric forms*, each with its own "growth" form, its *gnomon* or link in the *asymmetric process*, that triangle which can be used to make larger or smaller sizes of the three symmetric triangles and also function as a link between the three families of form – *the square, the pentagon and the equilateral triangle*. The great variety of three dimensional combinations of the three families of form, the ease of transition in vast ranges of scale and the potential for the development of complexity of forms within simplicity (or of simplicity within complexity) are all available to the maker of forms in the simple "alphabet" of 3 *basic triangles* and their 3 *gnomons*. Flexibility as a creative tool, ease of transmission of three dimensional symbols to the builder and dimensional clarity available for engineering computations, prefabricating techniques and computer data are inherent in this fundamental concept of *symmetric form and asymmetric process*.
To be continued in the December issue.

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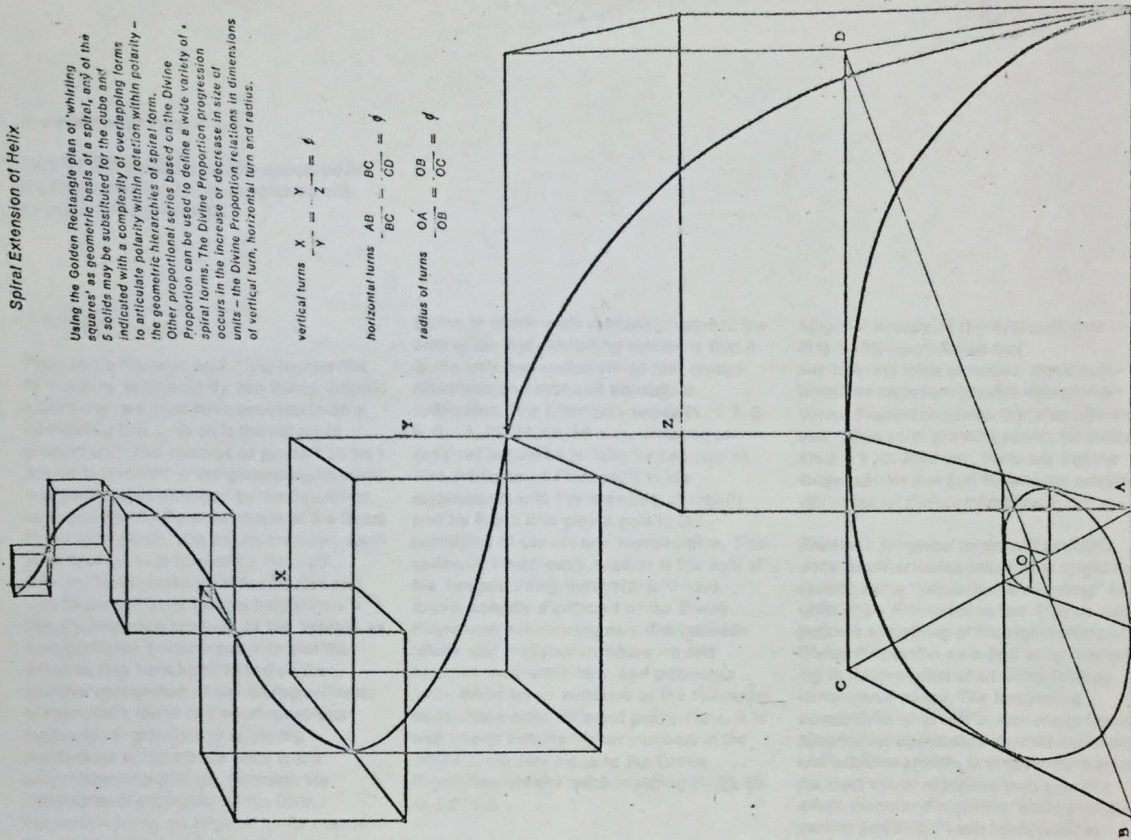
Spiral Extension of Helix

Using the Golden Rectangle plan of 'whirling squares' as geometric basis of a spiral, any of the 5 solids may be substituted for the cube and indicated with a complexity of overlapping forms to articulate polarity within rotation within polarity - the geometric hierarchies of spiral form. Other proportional series based on the Divine Proportion can be used to define a wide variety of spiral forms. The Divine Proportion progression occurs in the increase or decrease in size of units - the Divine Proportion relations in dimensions of vertical turn, horizontal turn and radius.

vertical turns $\frac{X}{Y} = \frac{Y}{Z} = \phi$

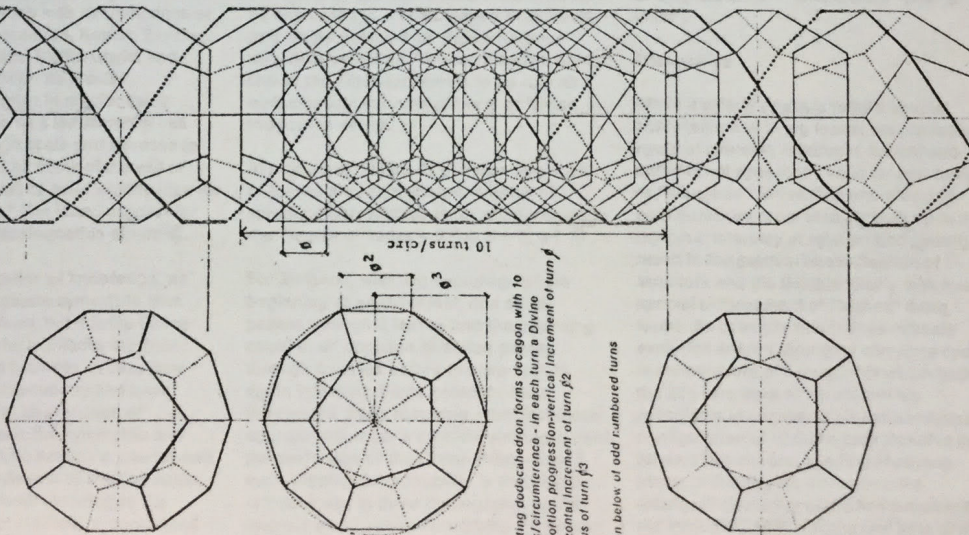
horizontal turns $\frac{AB}{BC} = \frac{BC}{CD} = \phi$

radius of turns $\frac{OA}{OB} = \frac{OB}{OC} = \phi$



Helical Extension of Rotation

Helical extension of dodecahedron (or icosahedron) along the axis perpendicular to axis of rotation can define double helix similar to the structure of DNA molecule
plan below of even numbered turns



Rotating dodecahedron forms dodecahedron with 10 turns/circumference - in each turn a Divine Proportion progression-vertical increment of turn ϕ horizontal increment of turn ϕ^2 radius of turn ϕ^3

plan below of odd numbered turns

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Urban Space Systems as Living Form, Part 2

Anne Griswold Tyng

Part I of this three part article appeared in the November issue. The conclusion will be published next month.

Proportion

Plato in his *Timaeus* said, "It is impossible to combine satisfactorily two things without a third one: we must have between them a correlating link. . . Such is the nature of proportion." The concept of proportion as a principle involved in the generating of forms was probably understood by the Egyptians, as suggested by the proportions of the Great Pyramid at Gizeh. (On its square base, each of its four faces is formed by two half Golden Rectangles with sides 1:1.618 and with its proportional vertical height as $\sqrt{\phi}$) The Pythagorean concept of the Temple as a proportional link between man and the universe may have been based on the intuitive recognition of the biological roots of man-made forms and an unconscious motivation in attempts to relate the proportions of the human body to the proportions of buildings. Although the extraordinary properties of the Divine Proportion have, as implied by its names - The Golden Mean or Golden Section - an aura of mysticism and, through the centuries exercised something like the fascination of a mystery cult to such men as Campanus of Novara, Pacioli, Leonardo, Kepler, Zeising, Moessel, Hambridge, Matila Ghyka and recently Le Corbusier, its *precise mathematical function* in regular three dimensional space as a *fundamental link between increase in scale and increase in complexity* should lift some of the veil of numinosity to reveal its solid significance for "metamorphology" (the term I suggest for the study of the transformation of forms).

With our specialization of knowledge, we have tended to separate symmetric form from asymmetric form, but it is the Divine Proportion ratio which unlocks the door between them and provides as easy flow from symmetry to asymmetry and back again. In addition to this function of relationship between the symmetric and asymmetric, this ratio acts as a precise and extremely flexible means of shifting scale, and gives dimensional meaning to the additive process of similarly proportioned forms at different scales. The unique property of a series of Divine Proportioned elements, in addition to being a summation

series in which each numerical value is the sum of the two preceding values, is that it is *the only summation series that always maintains an exact and consistent proportion*. The Fibonacci series (1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89 . . .) was apparently rediscovered in 1202 by Leonard of Pisa (nicknamed Fibonacci) in his experiments with the breeding of rabbits and he found it to play a part in the principles of growth and reproduction. This series, in which each number is the sum of the two preceding numbers, is, I have found, actually a *sub-unit of the Divine Proportion*, functioning as a *link between whole and irrational numbers - a link between symmetric form and gnomonic form*. While lower numbers of the Fibonacci series have quite different proportions, it is well known that the higher numbers in the series come very close to the Divine Proportion without quite reaching it - $89/55 = 1.61818 . . .$

In order to be meaningful to the maker of forms as a tool for "counting" in proportion, the Divine Proportion series, I found, could be expressed in a combination of symbols and whole numbers as shown here - a *double interlocking Fibonacci series* which shows the Fibonacci series in its role as a mathematical sub-unit of the ϕ or Divine Proportion series.

In phyllotaxy, the study of the arrangement of leaves around a stem, examples of spiralling parastichies show relationships in the Fibonacci series - 3 + 5, 5 + 8, 8 + 13 . . .

For instance, with two opposing spirals beginning at an inner leaf, one spiral passes through 3 leaves and the opposing spiral in an opposite direction passes through 5 leaves before the two spirals again intersect. Some botanists have interpreted these recurring relationships as approximations, or a mystical striving toward the perfection of the Divine Proportion. A more meaningful possibility is that these relationships in three dimensional space express exact values in a Divine Proportion series. If the longer increments of the flatter spirals are in Divine Proportion to the shorter increments of the steeper spirals in three dimensional space, then we have $3(1) +$

$5(\phi) = \phi^5$ exactly, $5(1) + 8(\phi) = \phi^4$, and $8(1) + 13(\phi) = \phi^7$. As we can see from the table of values, these combinations represent precise values in a Divine Proportion series. It is also interesting that within each growth pattern, for instance the 3 + 5 parastichies, there are 3 of the longer spirals and 5 of the shorter spirals *within the total circumference*.

Research in natural forms will certainly uncover other variations of what might be called spatial "proportional counting" in units of ϕ - *Fibonacci series*. This should indicate something of the significance of the Divine Proportion as a *fact of spatial ordering in the evolution of all forms in three dimensional space*. The fascinating possibilities of its use in man-made forms, allowing for continuous internal enrichment and additive growth, is in stark contrast to the rigid use of repetitive multiples of a single modular dimension. While providing growth flexibility, it still lends itself to prefabrication, since the proportional series can be composed of different combinations of only two units - "whole units" and " ϕ units".

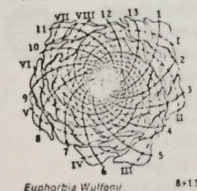
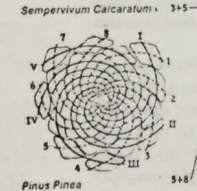
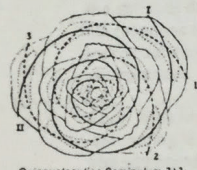
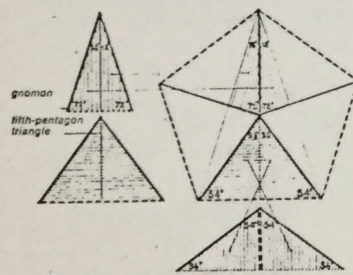
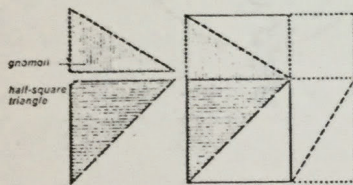
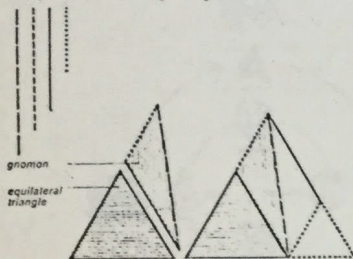
Hierarchies

While it clearly appears to be a special achievement of living forms, the *repeating cycle of bilateral, rotational, helical and spiral* is not apparently valid for non-living or "inorganic" forms. The energies and configurations *progressively* built up in the rhythmic interplay of rotation and polarity result in the *gradual* intensification of structure and the flexible vitality which is a special achievement of "higher" living forms. An example which does indicate *evolution of form through a complete cycle* is the structure of hemoglobin which took the 22 years work of Perutz and his associates to uncover. This extraordinary configuration of 10,000 atoms includes the *bilateral* tetrahedral bonding of carbon atoms in the glycine molecules, the *rotational* clustering of the heme molecules, the intricately *helical* alpha and beta chains which in turn are folded into *irregular spirals* and, finally, each of the four *spiralling* myoglobin-type parts interlocked in a

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² Julian S. Huxley, p. 35 *Evolution in Action*, Signet Science Library, copyright 1953

4 edges = 3 symmetric triangles + 3 gnomons



Euphorbia Wulfeni
(after A. H. Church)
Relation of Phyllotaxis to Mechanical Laws
American Botanical Memoirs XV, 1901

ϕ -Fibonacci combination symbol	factor value
0 0	1, 618
1 + 0	2, 618
1 + 2 0	4, 236
2 + 3 0	6, 854
3 + 5 0	11, 090
5 + 8 0	17, 944
8 + 13 0	29, 034

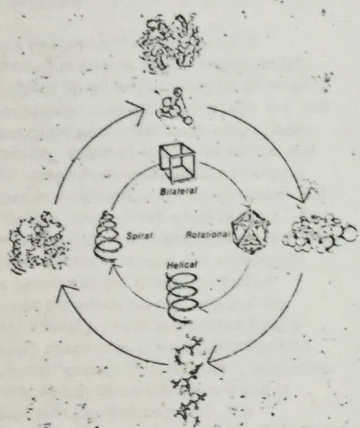
symmetrical tetrahedral arrangement to form an overall *bilateral* symmetry, reaffirming a basic simplicity of organization over the complexity of differentiated parts to start a new cycle – a striking example of the completion of a cycle and the beginning of a new one in the hierarchies which build up living forms. Nothing is lost. All the atoms and molecules and variations of form are there, but it is bilateral and simple in its totality. With all the internal complexity of this structure, we can barely conceive of the fantastic number of hierarchies within hierarchies which include and give meaningful organization to the 280 million such hemoglobin molecules contained in a single red blood cell – which in itself takes the *rotational* form of a disc.

Not only does there appear to be a progress in the life forms corresponding to the geometric progression toward complexity and increase in scale, but this progression can be seen as a repeating one with each new cycle building *hierarchy upon hierarchy* which includes at each stage of development the record of its earlier evolution, the hierarchies of form and the hierarchies of energy evolving from the *interplay of polarity and rotation*.

With tremendous leaps in the scale and complexity of life forms, when the geometry is camouflaged by variations in color, motion and mysterious habitats, obscured by lapses in time and hidden embryo shelters, the cycles of symmetries are less sharply defined. *Bilateral* man, evolved from numberless hierarchies of cycles of form, from the primordial ordering of atoms and molecules, goes through the cycle again in the early stages of embryonic development from the *bilateral*, then *rotational* cleavages of the ovum, to the *helical* body stalk of 18 or 19 days, to the *spiral* embryo of about 4 weeks to the miniature complexity integrated into his ultimate *bilateral* form as a 2 inch, 10 week embryo of potential human being.

Aldous Huxley has observed that, "the cells orient themselves along lines of tension, and multiply faster here than elsewhere."² Acted

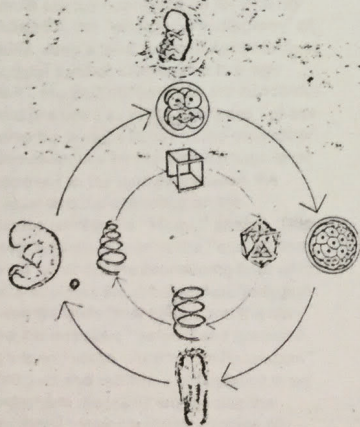
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on in turn by tensions related to the earth's rotation and to gravity, the pure geometry of atoms and molecules has been continuously adding to itself in self-transforming patterns, arranging and rearranging itself in infinite possibilities of form.

Form thus finds its own form, extending feelers, gills and tentacles to the world around it, in its *rotational* tensioning, expanding its magic circle to new concepts of *space* – from deep sea creature's first sensitivity to light to man's skyward extension of sight through radar telescope, from the first articulation of fin and finger to the spiritual dimensions of man's creativity – his response to the challenging tension of individual man with his collective environment.

Form finds new *helical* dimensions, elongating to differentiate intake and output, strengthening backbone between tusk and tail, head and anal poles, articulating the tensions between male and female from simple reproduction to elaborate courtships, tensioning emotions between sexuality and spirituality, stretching to new concepts of *time* between past and future, memory and anticipation, between the awareness of man's darkest origin and his highest aspiration, between the depths of the unconscious mind and conscious thought.



Form stretches to elaborate both length and breadth in *spiralling* shells and branches, antennae and antlers, experimenting in exotic forms with "displayed existential value", dividing and sub-dividing into the intricate filigree of blood vessels and delicate nerve ends, involuting to extend the internal surfaces of digestive glands and lungs for the detailed and intensive organization of complex life processes, discovering for itself infinite variety and complexity – subtleties of camouflage, heightened movement, the play of light and coloring of forms, *the tensioning of forms in space and time* toward an infinity of matter, toward weightlessness and toward the intricate involution and complexity of the brain.

In the fleeting moments of delicate balance between the tensions of polarity and rotation, *the tensions of space and time are resolved in bilateral living form*, the interlocking of complexity to produce a new unity of relationship, the transformation of the end of complexity to a new beginning of simplicity – the inclusion of complexity within simplicity – the discovery of the cycle – the balancing and neutralizing of tensions of space and time within a higher order – the creation of the first *hierarchy* of form. From countless levels of such hierarchies the brain of man was formed, the evolution of human consciousness and the psychic potentials of individuation and "rebirth", man's mystical striving for the secret of creation, for concepts of immortality *free of time and space and causality – for synchronicity* – the "static" immortal synthesis of "kinetic", mortal concepts. The balancing of these tensions reaches its highest forms of integration in the early synthesis of religious concepts, in the monotheism of ancient Egypt, recurring in the God of Moses and in Zeus, king of gods and men at the apex of Olympian hierarchies – man's articulation of the *unknown*. Stages of concepts in the evolution of human *knowledge* were also marked by synthesis – Parmenides' realization of a spherical earth, Aristarchus' of the earth's movement around the sun and his determination of the scale of the solar system, the discoveries of Kepler, Gallileo, Newton and Darwin. As new scientific concepts of the universe extended the conscious mind, earlier discarded concepts were transferred to the primordial memory of the unconscious mind, so that in Carl Jung's concept of psychic "individuation", the principle of synchronicity is expressed in extensions of the conscious and unconscious mind to *new balances of what is known and what is unknown*.

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Urban Space Systems as Living Form, Conclusion

...tion of Nature and the Psyche, *The Influence of Archetypal Images on the Scientific Theories of Kepler*, Pantheon, p. 153

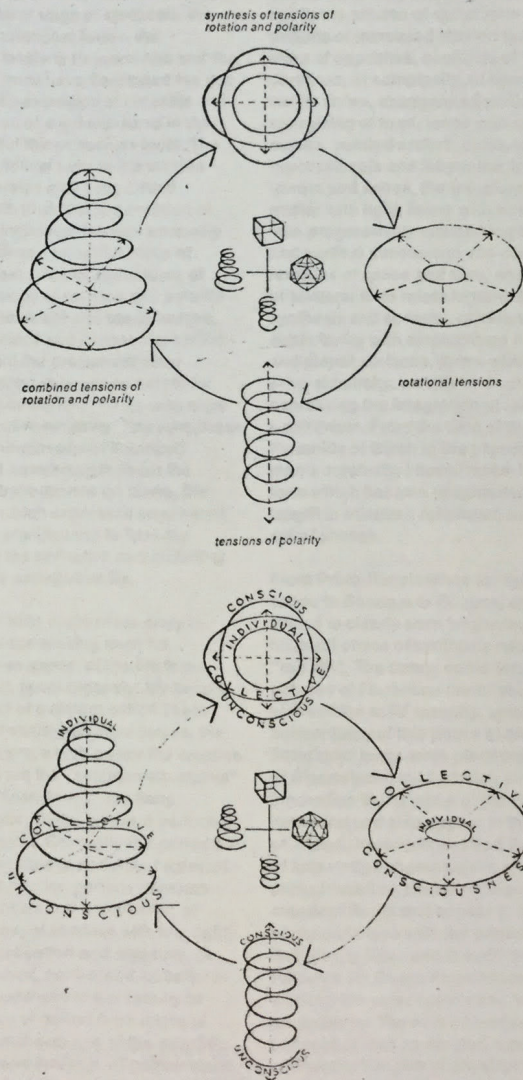
Anne Griswold Tyng, AIA

This is the third part of an article begun in the November issue. Material was prepared by Miss Tyng under a grant from the Graham Foundation. Miss Tyng is presently teaching a course in metamorphology at the Institute of Environmental Design of the University of Pennsylvania.

Creative Image as Tension Between Known and Unknown

Jung's concept of "individuation" is expressed in a cycle of four stages, which, articulated by *archetypal images*, show an extraordinary correspondence with the four stages of the geometric cycle which I have proposed – *bilateral, rotational, helical and spiral*. Jung has characterized archetypal images as "instincts of the imagination" and the Swiss scientist Pauli wrote of them, "As ordering operators and image-formers in this world of symbolic images, the archetypes thus function as the sought-for bridge between the sense perceptions and the ideas."³ Briefly, I have articulated Jung's "Homo" phase of psychic equilibrium as a *rotational "energy-form diagram"*, indicating psychic energy directed outward and in tension with the world around – the expansion of the ego, the strengthening of conscious mental processes in relation to environment or *the tension of the individual with collective consciousness*. In the phase Jung calls "Serpens", the psyche, in its shift from the "rounding-out" process to the process of elongation in "depth", expressing *the tension of polarity between the conscious and unconscious mind*, finds a new source of psychic energy in reaching a new stage of temporary equilibrium, the new minimum energy configuration for polarity articulated in the "energy-form diagram" of the *helix*. Jung's third stage or *spiral form of archetypal symbol* expresses a *two-way tension – the polarity between the conscious and unconscious* as in the "Serpens" phase and also *the tension between the individual and the collective on the unconscious level* (as opposed to the tension between the individual and the collective on the conscious level in the "Homo" phase). This two-way tension is seen in the "energy-form diagram" in which the broadening base of the spiral articulates the rotational-polarity pull between the *individual center and the collective unconscious "below" and around it*. Jung's fourth stage "Anthropos-Rotundum" of synthesis and rebirth, is articulated in an "energy-form diagram" expressing the *balancing of tensions, the integration of forms within forms – a transformation of*

Geometric Cycle of Tensions



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⁴ Gerhard Adler, *Notes Regarding the Dynamics of the Self, Dynamic Aspects of the Psyche*, p. 14, publ. The Analytical Psychology Club of New York, Inc.

⁵ Herbert Read, *Icon and Idea*, pages 19 and 39, Harvard University Press, 1955

⁶ Will Grohmann, *Paul Klee*, p. 214, Harry N. Abrams, Inc. New York

"collective and biological drives to individual and spiritual drives of a higher order."⁴

The psychic synthesis of "rebirth" is far removed from the structure of hemoglobin, but in each case the simplified relationship of complex internal structure creates a new unity, and in the process of psychic individuation a new involution of structure creates from all the complexity of a collective and primitive origin an uniquely individual form. So that the principles of *space*, *time*, *causality* and *synchronicity* have validity for the psychic cycle, *space* expressing the tension of individual man with the collective consciousness of external environment, *time* the tension between conscious thought and unconscious memory and *causality* to the interrelated and combined tensions of both space and time, between the individuating conscious psyche and the vast reaches of primordial memory in the collective unconscious.

Herbert Read, in relating the evolution of man's perception and his creativity, wrote, "Successive stages in man's apprehension of reality . . . successive conquests by human consciousness of definite modalities of existence – the animal, the human, the intellectual, the numinous, the transcendental, the real and surreal spheres of being or experience . . . indicate a correspondence between the main epochs of art and an expanding awareness of the nature of reality." Read also seems to suggest that this evolution of consciousness was not a *linear* development but a *cyclic* development – . . . "It is possible that in the vast stretches of time that intervene between paleolithic naturalism and the naturalism that was to succeed neolithic abstraction, the geometric style had its separate origin, as the *expression of a specific psychic state* . . . it is even conceivable . . . that a geometric art, of which we have no knowledge, because it left no traces, preceded the naturalistic art of the Paleolithic period."⁵ (my italics)

The evolution of creativity in primitive man could be imagined in the four phases of its

first cyclic evolution. After man first stood erect in a *bilateral* stage of synthesis, the next phase of *rotational* form – the expression of tensions between him and the world around, must have developed the use of his hands, the extension of his skills and the coordination of mind and hand in the making of useful things such as tools. The next phase of *helical* form in the tension toward introversion may have added emotional depth to skill in the creation of something an individual felt was sensually pleasing – such as a beautiful piece of pottery. The next stage of *spiral* form, of combined tensions of rotation and polarity – between the individual and the collective, between conscious and unconscious mind – may have meant the creation of more universal art forms in image and myth for religious ritual or worship, forms with more powerful collective empathy. The next phase of *bilateral* synthesis and of balanced tensions could have brought about the discovery of abstraction in art forms, the simplification which expressed an essence of beauty with significance to *both the individual and the collective and including both sensuality and spirituality*.

The artist Paul Klee wrote in his diary in 1918, "Thus image-making must be understood as an aspect of the life force that forms itself, spontaneously. My hand is entirely the tool of a distant will."⁶ These delineations of shifting psychic forces, the archetypal images, which power the creative energy of man are the "skeleton structures" on which the "flesh-forms" are hung throughout history in the different periods of changing art forms. Generally the periods of *rotational* form relate to periods of external ordering of the psyche, periods of expansion, of materialism and practicality, of openness, *space*, of concern with life, light, sun, of physical comfort and pleasure, of rationalism, humor, confidence, of belief in the essential goodness and creativity of man; the phases of *helical* form relate to periods of internal ordering of the psyche, of subjectivity and intuition, of containment and verticality (polarity), of concern with our origins, with past and future and the element of *time*, with death and the principle of evil,

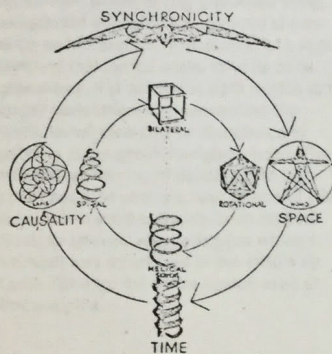
darkness, of emphasis on emotion and inner spirit; the phases of *spiral* form relate to periods of increased tension and containment of opposites, contrasts of light and darkness, of complexity, of bizarre and exotic styles, exaggerated motion and energizing of form, forms with complex curves, pointed arches, ovals, winding processions and labyrinths, tapering towers and spires, the transformation of matter with light, forms with weightlessness, with progressively diminishing horizontal and vertical dimensions, *the combined tensions of space and time*; and the phases of *bilateral* form relate to periods of synthesis and serenity, of balance, unity, cubic forms with emphasis on horizontality and planar surfaces, forms with rectilinearity, simplicity, axiality and solidity, forms expressing the integration of *tensions in equilibrium*. From the time of the Great Pyramids of Gizeh to the present forms of man's creativity, I have traced 11 cycles of form which become progressively shorter in length in *bilateral*, *rotational*, *helical* and *spiral* phases.

From Proto-Renaissance to High Renaissance to Baroque to Rococo, one of these cycles is clearly seen beginning in the *bilateral* phase of synthesis named for "rebirth". The strong cubic forms of the palaces of Florentine merchant princes express the solid serenity, symmetry and horizontality of this phase of *bilateral* forms. *Rotational* forms were pioneered in the work of Brunelleschi, in his daring structural innovation in the dome of the Florence cathedral and also appear in the later work of Alberti. Inventiveness and the extension of knowledge characteristic of a *rotational* period recall an earlier *rotational* period of classical Rome and appear in the invention of movable type with the printing of the Gutenberg Bible and in such documents as Pacioli's *De Divina Proportione*, Copernicus' work on the solar system and Vesalius' work on anatomy. The new humanism, the concept of man as creator, a zest for living and all the delights of physical existence contrast with the introversion of the following *helical* period with Martin Luther's rebellion against the corruption of the

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⁷ John R. Hale and editors, *Renaissance, Great Ages of Man*, p. 128, Time-Life

⁸ Paul Hofer, *The Zähringer New Towns*, introduction, 1966, Erben, Thun, Switzerland

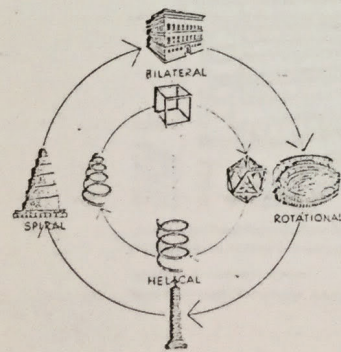


church. The empathy for *helical*, or so-called spiral, stairs is a feature of Baroque architecture and the verticality of Pope Sixtus V's obelisk recalls the Egyptian obelisks and Trajan's column of earlier *helical* periods. Elongated, intensely articulated forms appear in the work of painters of the time – "Mannerist painters were also retreating from events in the external world."⁷ The tensioning of forms in both space and time of a *spiral* period is articulated in the concave-convex facades, frescoed ceilings and complex curves of late Baroque and Rococo forms with their elaborate ornament and *spiralling* motion.

Form hierarchies appear in urban structure as time-evolved cycles. As an organism in evolution, the city, through selection and mutation finds genetic validity of forms. The rectilinearity of individual buildings and the fourfold orientation of the grid-iron street patterns originate in the basic spatial concept of man related to the four points of the compass and to some of man's earliest concepts in the ordering of his environment. *Bilateral* synthesis in different periods took form in the Roman camp towns, in the axially of early medieval manor, church and rectilinear castle forms, and in the strong axially of linear market street village. *Rotational* forms appeared in the protective circle of castle moats, and the ring-wall enclosures of medieval towns and in the radial expansion or rotational clustering forms of villages. *Helical* periods were marked by the verticality of protective helical tower forms, the internal ordering of city spaces as in Baroque squares and fountains and in the setting aside of park spaces. *Spiral* phases were articulated in the collective specializations of urban life, the branching out and expansion beyond the cathedral or castle nucleus, and in more irregular street patterns such as the labyrinth patterns of Chinese city streets, deliberately tortuous so that the evil spirits cannot find their way. Many cities retain the traces of a second and third encircling wall or line of fortification to mark the synthesis of a *bilateral* period, and the containment in *rotational* forms which followed a period of *spiral* expansion. In some cities, a

prehistoric nucleus is contained in a Roman camp form which was again enclosed in the walls of a medieval city. This in turn, expanded by developing trade and commercial activities, was integrated in a Renaissance form. Eighteenth century trade and industry again expanded urban boundaries to be synthesized in high rise urban centers at the beginning of the 20th century. Now these are by-passed and encircled with their own protective beltways and expressway systems, the *rotational* ring-wall protection from vehicular traffic.

The continued vitality of hierarchical forms can be found in the urban space systems which have survived. Elements of the "Zähringer New Towns" from the end of the 12th century have this growth capacity. Although some of the towns are not much bigger than large super-blocks, the elements and proportions function successfully today and indicate that these *bilateral* forms of synthesis have validity within hierarchies of present urban space systems. Of the eight basic laws governing the layout of the Zähringian towns, two are of particular interest: "the market thoroughfare, 100 feet wide, stretched continuously from town portal to town portal as the main interior space of the town" . . . and "the orthogonal geometry used in the planning of town quarters, homestead, and street widths in the harmonic proportions of 2:3, and 3:5."⁸ The strong *bilateral* axially of the market thoroughfare acts as a synthesis of the town space and the Fibonacci proportions of 2:3 and 3:5 suggest that some of the towns' vitality probably derives from the appropriate use of these growth proportions from the summation series we have seen is a sub-unit of the Divine Proportion. The ring-wall enclosure at this scale may be compared with the encircling roadway of a super-block, which articulates *rotational* form including *bilateral* form, with the alternate use of the market thoroughfare as a pedestrian park green-way. A comparison of existing and proposed traffic patterns of a small portion of the Mill Creek Redevelopment Area Plan (prepared in 1954 for the Philadelphia City Planning Commission, Louis Kahn, consultant architect, Louis E.

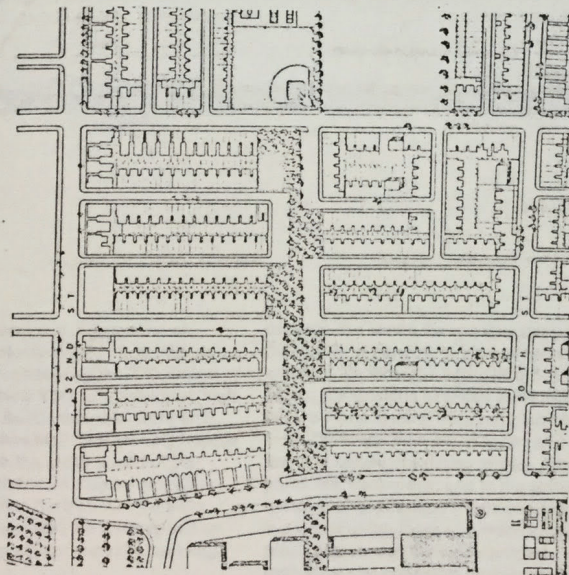


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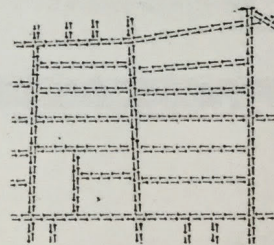
McAllister, Kenneth Day and Anne Tyng, associated consultant architects) shows such an hierarchical articulation of a super-block of residential scale. With its axial green-way, it is related at right angles to the larger pedestrian way connecting the institutional elements of churches and schools in the greater neighborhood. The internal reordering of existing grid-iron street patterns shows a new source of vitality for cities which has barely been tapped. Such an internal reordering (on which I worked) was developed in the 1950's by Louis Kahn for the entire central area of Philadelphia.

Further intensification of urban forms occurs in the denser vertical elements of multi-storied towers, expressing the *helical* phase of forms. Their appearance in medieval towns such as San Gimignano, as well as their function in articulating the ring-wall enclosures gives a vitality of form which the continuous spreading of horizontal-*bilateral* forms do not. In fact, in larger and larger sizes, bilateral forms alone tend to have an overbearing lifeless quality. Increased vertical density combined with perimeter suburban expansion, require an intensification of forms in movement systems, which, in expressway forms and interchanges, have

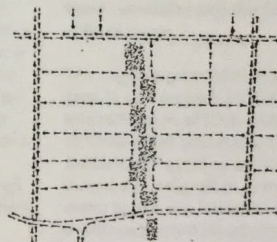
the complex curves and interlacing forms characteristic of a *spiral* phase. The time-space complexity of the greater speeds and larger scale essential for urban vitality requires curvilinear forms which make the *bilateral* forms of the city's nucleus inadequate. Just as in the nucleus of the atom, the protons and neutrons are close-packed and dense compared to freely spinning electrons in the surrounding space, so, at the nucleus of the city, within bumper to bumper traffic, the city itself must move as one body to become a system of moving pedestrian streets and freight conveyor systems. Proposed for the nucleus of the



Portion of Mill Creek Redevelopment Area Plan, 1954
Philadelphia City Planning Commission
Louis I. Kahn consultant architect
Louis E. McAllister, Kenneth Day, Anne Tyng associated consultant architects

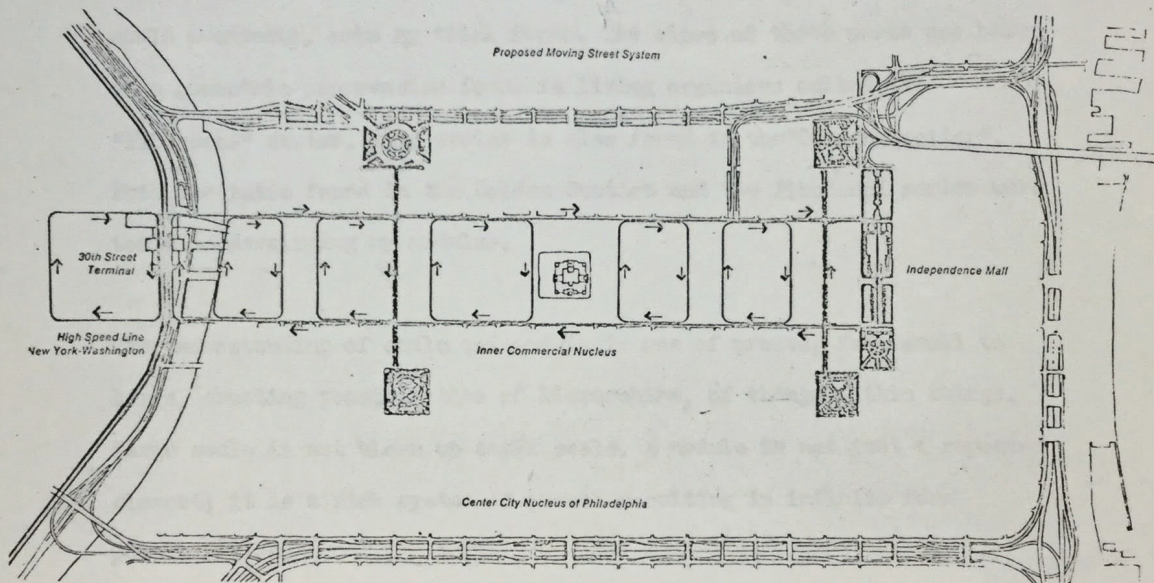


existing street pattern



proposed street pattern

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nucleus of Philadelphia, this system of rotating super-blocks would mesh with an elongated loop connecting the 30th street terminal of the New York to Washington high speed line with the Commercial Core and with Independence Mall. Interlocking speeds would mesh with the faster speed of the main loop, which in turn may be geared to the high speed line itself so that the train may load and unload at the same speed as the moving loop, without actually stopping.

"A form-synthesis of city spaces can give life to the *rotational* tensions of space – tensions of the individual with collective consciousness, the tensions between private dwelling unit and collective services and institutions, between privacy and crowds,

between the desire for spaciousness and the vitality of density; to the *helical* tensions of time – the tensions between old and new forms, the tensions between earth and sky in man-made towers, between high and low forms, between man-made forms and the forms of nature in existing terrain, fountains, parks and waterways; and to the *spiral* tensions of space-time – tensions between individual uniqueness and mass production, tensions between the well-rounded individual and collective division into specializations, the tensions between the reinforcing of similar uses of space and the rich vitality of mixed uses, tensions between integrated population and scattered ethnic communities, and tensions between indi-

vidual creativity and the collective power of institutions."

The organic principles of asymmetry, of growth and proportion, the gradual intensification of form with the building up of hierarchies within hierarchies, the inclusion of existing or "old" forms in new forms, the integration of moving forms in static forms, the interlacing of complexity within an overall simplicity, the space system of a higher order which can correlate other space systems – all can provide new ways of binding the whole into a unity of moving growing form – a balanced creative image as tension between known and unknown for the spatial synthesis of collective life. ■

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Slides enclosed with original

I work with shaped structures which are neither paintings nor sculpture but constructions made with wooden frames and canvas. To develop my own vision I had to look more intensely into the anatomy of form from the microcosm to the macrocosm. The basic ordering and rhythms within nature taught me that a growth system was necessary for the parts, which would eventually make my total forms. The sizes of these parts are based on a geometric progression found in living organisms called the "Fibonacci" series. This series is also found in the "Golden Section". Both the ratio found in the Golden Section and the Fibonacci series were tools in developing my modulus.

The understanding of scale and module is one of growth, from small to large, creating possibilities of hierarchies, of things within things. Large scale is not blown up small scale. A module is not just a repeated element; it is a rich system of growth resulting in infinite form possibilities.

These constructions enable spatial concepts to be extended and focused. The character of space, be it contemplative or active, can be reflected in the constructions internal tension. Shape, movement, and scale can be reinforced because of the growth modular which can respond to external specific conditions.

The fundamental laws of nature, her endless system of growth, proportions, and harmony between every part to the whole has guided me into making my own sense of form.

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Department of Drawings

October 16, 1978

Mr. Buddy Graden
2 Peart Avenue
Irondequoit, N.Y. 14622

Dear Mr. Graden:

We are returning your drawing and want to thank you very much for your interest in the Museum. We regret to inform you that we cannot accept your donation.

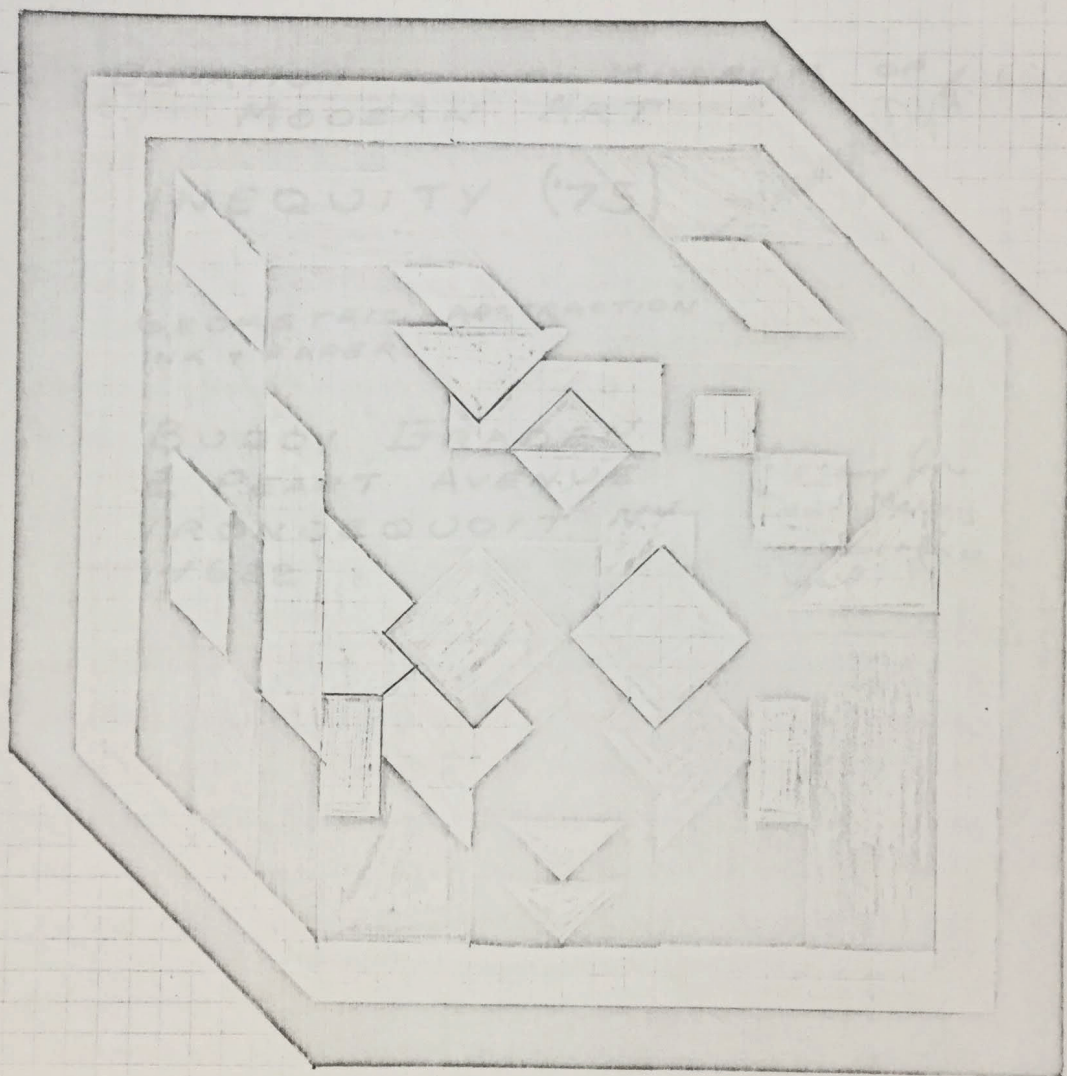
Again, thank you.

Sincerely,

Eliza Ian
Department of Drawings

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GEOMETRIC ABSTRACTION
INK & PAPER

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2 PEART AVENUE
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14622

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David Marrey
in inter office
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JOHN GRAHAM

The National Collection of Fine Arts is organizing the first retrospective of John Graham. The exhibition opens in Washington in late 1981 or early 1982 and will consist of approximately 90 paintings and drawings.

John Graham was in everyway an extraordinary figure in American art in the 20th century. Born in Russia in 1886, Graham arrived in New York in 1920 and began painting after studying at the Art Students League. Very rapidly he espoused modernism and subsequently received his first recognition in Paris in 1928.

Along with Stuart Davis, Graham was among the few American artists working in modernist directions during the late 1920s and early 1930s. His intimate knowledge of the School of Paris, cultivated during frequent trips abroad, was transmitted to several younger advanced artists who later emerged as the Abstract Expressionists in New York. Graham's rejection of abstraction during the 1940s for a figurative style based on the Renaissance portrait makes him a unique figure in the history of the period. He was also among the first to recognize Jackson Pollock. Graham died in 1961. In 1968, the Metropolitan Museum of Art acquired Celia, one of his major paintings.

In conjunction with the exhibition, Farrar Straus will publish a fully illustrated book with a biography by Elia Kokkinen, a stylistic analysis by Harry Rand, texts by Graham himself, etc.

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September 26, 1977

William Graham
2259 Hemlock Ct.
Ann Arbor, Mi. 48104

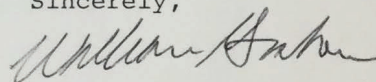
William S. Lieberman
Director of Drawings
Museum of Modern Art
11 W. 53rd St.
New York, NY 10019

Dear Mr. Lieberman,

Last spring I left some examples of my carbon dust drawings with Magdalena Dabrowski for a few days in order that they may be viewed by your staff.

The work is now being shown (through Oct. 14) at Hundred Acres gallery, 456 W. Broadway. I would like to invite you to see the work in its entirety.

Sincerely,



William Graham

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The Museum of Modern Art

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

Department of Drawings

January 23, 1974

Dear Janie:

I want to thank you for arranging for the gift of the drawing Arctic Ocean Floor, Barometric Curves of the Sea by Nancy Graves. It will be presented to the Committee on February 12. Once it has been formally accepted--and I can't foresee any reason why it shouldn't be--a formal thank you letter will be sent.

I am very enthusiastic about the drawing and am very grateful to you for your generosity and for your sympathetic understanding of the delays caused by our brave and valiant strike.

Sincerely,

Martha

Martha Beck
Curatorial Assistant

Ms. Janie C. Lee
2304 Bissonnet
Houston, Texas 77005

WSL
Graves
Arctic
non Moma

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Artist

LANDMARK gallery, inc.



December 12, 1973

Mr. William S. Lieberman
Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

Dear Mr. Lieberman:

I'd like to personally invite you to see my current show, "Erotica," now on view at Landmark Gallery.

In addition to the erotic drawings and large circular painting, I am presenting three large lithographs and six books of small etchings, all based on the show's theme. I think you might be particularly interested in the prints, and hope you can visit the gallery before the show's close on Thursday, December 20th.

If it is convenient, please notify the gallery in advance of your visit, and I will be happy to meet you there.

Sincerely,
John Grillo
John Grillo

JG:esl

469 Broome Street, New York 10013 Telephone:(212) 966-1173 Gallery Hours: Tuesday-Saturday 11:30-5:30 p.m.

we you!
Best wishes for a good holiday season.
Sincerely yours
Nancy Forman

photographs of William S. Lieberman the properties
ion collected from the public records of the
The works contain no evaluative comment. They
ly alum-invested properties owned by a group of
and business files. The other system is the
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Grossman

From: Hans Haacke
To: All interested parties
Re: Cancellation of Haacke one-man exhibition at Guggenheim Museum
Date: New York, April 3, 1971

November 9, 1973

On April 1, 1971, I was informed by Thomas Messer, Director of the Solomon R. Guggenheim Museum, that he had cancelled the exhibition of my work scheduled to open on April 30, 1971, because three major works which dealt with specific social situations, in his opinion, do not belong in museums unless they come in the form of a drawing.

Nancy Grossman
105 Eldridge Street
New York, New York
10022

November 24, 73

Dear Mr. Lieberman
Thank you very much for your letter. I am very pleased that you liked my drawings. I am not working on drawings right now but know that I will be in the future and would be happy for you to see them. Arne will keep you posted and arrange for you to see them either in the gallery or in my studio.
Best wishes for a good holiday season.
Sincerely yours
Nancy Grossman

to say how much I liked your exhibition which just now twice.

works, but which eliminated all grounds for Mr. and most, alas, were not available. They were 1969 and the smaller and later Gunhead, the

drawings are almost non-existent. I asked Arne, however, see if any other drawings might be available. I hope an artist's work may assert with a political

enclose a stamped, self-addressed card. In his answer

state any political cause. They do not.

Sincerely,

William S. Lieberman

photographs of the properties

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The works contain no evaluative comment. One

ly slum-located properties owned by a group of

and business ties. The other system of the

interests, largely in commercial properties, have

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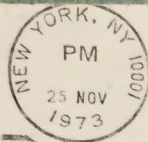
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William S. Lieberman
Curator, Drawing Department
Museum of Modern Art
11 West 53rd
New York, New York 10019

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Arne, however,
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so.

Could you let me know. I enclose a stamped, self addressed card. in his assum-

Many thanks. pieces advocate any political cause. They do not.

Sincerely,

William S. Lieberman

cc: Martha Beck
Arne Ekstrom
WSL/cm

Two of the three works are photographs of large Manhattan
real estate holdings (photographs of the properties
and documentary information collected from the public records of the
County Clerk's office). The works contain no evaluative comment. One
are mainly slum-located properties owned by a group of
divers related by family and business ties. The other system is the
extensive real estate interests, largely in Manhattan's properties, held
by two partners.

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Nancy Grossman how dealt with specific social situations. In my
105 Eldridge Street
New York, New York
10022
Objects do not belong in museums unless they deal in
symbolized or symbolic forms.

Dear Miss Grossman;

This is just a short note to say how much I liked your exhibition which just closed. I studied the show twice.

The two drawings I admired most, alas, were not available. They were the Male Figure Study of 1969 and the smaller and later Gunhead, the diagonal view.

Our purchase funds for drawings are almost non-existent. I asked Arne, however, if I might write you to see if any other drawings might be available. I hope so.

Could you let me know. I enclose a stamped, self-addressed card. In his assumption

Many thanks. pieces advocate any political cause. They do not.

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cc: Martha Beck
Arne Ekstrom
WSL/cm

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From: Hans Haacke
To: All interested parties
Re: Cancellation of Haacke one-man exhibition at Guggenheim Museum
Date: New York, April 3, 1971

REC'D. 4/15/71 (1)
DRAFT REPLY MY SIGNATURE
DRAFT REPLY YOUR SIGNATURE
TELEPHONE RESPONSE
ACTION AS REQUIRED
ST. WSL ELJ EK JR
NO REPLY NECESSARY
INFLATION CONTROL

On April 1, 1971, I was informed by Thomas Messer, Director of the Solomon R. Guggenheim Museum, that he had cancelled the exhibition of my work scheduled to open on April 30, 1971, because three major works for the show dealt with specific social situations. In his opinion, such subjects do not belong in museums unless they come in a generalized or symbolic form.

Despite my offer to modify two of the works in ways that would not affect their integrity, but which eliminated all grounds for Mr. Messer's charge of "muckraking", he persisted in his position.

Mr. Messer is wrong on two counts: First, in his confusion of the political stand which an artist's work may assert with a political stand taken by the museum that shows this work; secondly, in his assumption that my pieces advocate any political cause. They do not.

Two of the three works are presentations of large Manhattan real estate holdings (photographs of the facades of the properties and documentary information collected from the public records of the County Clerk's office). The works contain no evaluative comment. One set of holdings are mainly slum-located properties owned by a group of people related by family and business ties. The other system is the extensive real estate interests, largely in commercial properties, held by two partners.

On March 25, I met Mr. Messer's objections of possible libel and

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"muckraking" by substituting fictitious names for the principals and generalizing their addresses.

The third work is a poll of the Guggenheim Museum's visitors, consisting of ten demographic questions (age, sex, education etc.) and ten opinion questions on current socio-political issues ranging from "Do you sympathize with Women's Lib?" to "In your opinion, should the general orientation of the country be more conservative or less conservative?" The answers to the questions are to be tabulated and posted daily as part of the piece. Following standard polling practices, I tried to frame the questions so that they do not assert a political stance, are not inflammatory and do not prejudge the answers. I have conducted polls of the art public previously at the Howard Wise Gallery, at the Museum of Modern Art and the Jewish Museum.

The three pieces in question are examples of the "real-time systems" which have constituted my work for many years. A brief explanatory statement about my work was contained in the announcement for my last New York show at the Howard Wise Gallery in 1969:

"The working premise is to think in terms of systems; the production of systems, the interference with and the exposure of existing systems.

Such an approach is concerned with the operational structure of organizations, in which transfer of information, energy and/or material occurs. Systems can be physical, biological or social, they can be man-made, naturally existing or a combination of any of the above. In all cases verifiable processes are referred to."

Since the Guggenheim invitation resulted from that show, Mr. Messer could have had no doubts about the nature of my work. In turn, I had no reason to suspect that any of my work was unacceptable to the Museum. Reference to our social and political environment by many different artists and in many different forms are a frequent feature at exhibitions

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in New York Museums.

It was only during this past January that I learned, for the first time and after working on the show for more than 6 months, that Mr. Messer had any qualms about my work with social systems, and it was not until mid-March, that he told me specifically that the Guggenheim Museum had a strict policy of barring work that referred to the social environment in other than symbolic, indirect or generalized ways.

After accepting the Guggenheim invitation a year ago, I deferred invitations to three other museum shows in Paris, Krefeld and Buenos Aires, so that I could concentrate my energies upon this project.

If I wanted to remain true to my philosophical premises, I could not comply with Mr. Messer's insistent demands to essentially modify or eliminate the ~~the~~ works. Verifiability is a major ingredient of the social, biological and physical systems which I consider as mutually complementary parts of an encompassing whole.

Whatever one's esthetic opinion may be, it would seem to be obvious that the Museum has no right to ban or censor the work of an invited artist just because it may deal with political or social issues. By doing so, Mr. Messer is guilty of censorship and infringes on the artist's right to free expression within the walls of the Guggenheim Museum.

Mr. Messer has taken a stand which puts him completely at variance with the professed attitudes of all of the world's major museums, except for those located in countries under totalitarian domination and must put him in potential conflict with every artist who accepts an invitation to show his work at the Guggenheim Museum.

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The Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York City 10028

March 19, 1971

Mr. Hans Haacke
95 East Houston Street
New York, New York

Dear Hans Haacke:

You asked me to write to you about my misgivings concerning your implementation of the planned Haacke show at the Guggenheim Museum. Let me therefore review the whole matter:

When we began our joint exhibition project, you outlined a three-fold investigation and proposed to devote separate exhibits to physical, biological, and social systems. From subsequent detailed outlines, it appeared that the social category would include a real-estate survey pointing through word and picture to alleged social malpractices. You would name, and thereby publicly expose, individuals and companies whom you consider to be at fault. After consultation with the Foundation's president and with advice from our legal counsel, I must inform you that we cannot go along with such an exhibition outline.

From a legal point of view it appears very doubtful that your findings could be so verified as to be unassailable if a libel suit were directed against The Solomon R. Guggenheim Foundation. Verification of your charge would be beyond our capacity while, on the other hand, unchecked acceptance of your allegations could have consequences that we are not prepared to risk.

Considered from the vantage point of the Museum's purpose and function, a muckraking venture under the auspices of The Solomon R. Guggenheim Foundation also raises serious questions. We have held consistently that under our Charter we are pursuing esthetic and educational objectives that are self-sufficient and without ulterior motive. On those grounds, the trustees have established policies that exclude active engagement toward social and political ends. It is well understood, in this connection, that art may have social and political consequences but these, we believe, are furthered by indirection and by the generalized, exemplary force that works of art may exert upon the environment, not, as you propose, by using political means to achieve political ends, no matter how desirable these may appear to be in themselves. We maintain, in other words, that while art cannot be arbitrarily

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confined, our institutional role is limited. Consequently, we function within such limits, leaving to others, areas which we consider outside of our professional competence.

From earlier conversations we had on this subject, it was my understanding that our premise would be acceptable to you and I still hope it is. In itself, the presentation of systems, whether physical, biological, or social, poses no problem and your capacity as an artist to imbue such orders with symbolic significance renders each of them esthetically susceptible and thereby a fit subject matter for a museum. By contrast, the implied charge that you propose to inject would render the same displays inappropriate for presentation in this museum though not necessarily elsewhere since it would hopelessly confuse assumptions under which we now function.

Please let me know as soon as possible what your intentions are. I hope very much that we can proceed with the Haacke show without diluting your creative intentions but also without prejudice to our institutional role.

Yours very sincerely,

Thomas M. Messer
Director

TMM:slh

cc: Mr. Peter Lawson-Johnston, President
The Solomon R. Guggenheim Foundation

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PROTEST AGAINST ART ^{POST}
CENSORSHIP

MAY DAY

MAY 1ST

GUGGENHEIM MUSEUM

FIFTH AVENUE & 89TH ST

APRIL FOOL'S DAY 1971

HANS HAACKE SHOW CANCELED
BECAUSE OF SOCIAL & POLITICAL
CONTENT

APRIL 26

CURATOR EDWARD FRY FIRED FOR
SUPPORTING HAACKE & ARTISTS'
RIGHT OF FREE SPEECH &
FREE EXPRESSION

MAY DAY

YOU ARE NEXT

SPEAK OUT FOR FREEDOM

"THE POPULACE POSSESS ONLY THOSE RIGHTS THEY ARE
WILLING TO ASSERT & DEFEND AGAINST AN EVER-
ENCROACHING TYRANNY"

© 1971

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The

To ✓ John Hightower, Ri
William Rubin, Mrs

From Elaine L. Johnson

Date April 12, 1971

Re Trial of "Judson 3

John Hendricks and
Contrary to their
and received a pos
will reconvene on
100 Centre Street.
ground of the Peop
that the lawyers w
tomorrow to discus

ELJ:erf
Attachment

Memorandum

To *Elaine J.*

From John B. Hightower

Date

Re *SHEER I HAVE
A 2PM
PERSONAL COMM.
MEETING, IS
IT POSSIBLE FOR
YOU TO ATTEND
THE 100 CENTRE ST.
TRIAL?*

[Signature]

4-14-71 3:30 PM

REPLY MY SIGNATURE _____
REPLY YOUR SIGNATURE _____
ONE RESPONSE _____
AS REQUIRED _____
WSL ELJ EK
IF NECESSARY _____

cc to: Painting &
Sculpture,
Drawings,
Prints

noon, Monday,
had requested
The court
th floor at
toric Back-
I believe
William Rubin

Hendricks, + Toche

[Handwritten initials]

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REC'D 4-14-71 3:30 AM
 DRAFT REPLY BY SIGNATURE _____
 DRAFT REPLY YOUR SIGNATURE _____
 TELEPHONE RESPONSE _____
 INFORMATION REQUIRED _____
 NO REPLY NECESSARY _____

Hendricks, + Toche

The Museum of Modern Art

To John Hightower, Richard Koch, William S. Lieberman,
 William Rubin, Mrs. Shaw cc to: Painting &
 Sculpture,
 From Elaine L. Johnson Drawings,
 Prints
 Date April 12, 1971
 Re Trial of "Judson 3" (memo number 2)

John Hendricks and Jean Toche came to see me this afternoon, Monday, Contrary to their earlier expectations, their lawyers had requested and received a postponement of the trial last Thursday. The court will reconvene on Wednesday, April 14 at 2 pm on the 5th floor at 100 Centre Street. I have attached a copy of the "Historic Background of the People's Flag Show" which they gave me. I believe that the lawyers will probably telephone Mr. Koch and William Rubin tomorrow to discuss the trial with them.

ELJ:erf
 Attachment

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HISTORICAL BACKGROUND OF THE PEOPLE'S FLAG SHOW

I - PRELIMINARY WORK.

In the winter of 1970, approximately February or March, at a New York artist loft, a number of artists and people from the Movement hold a discussion about the possibilities of having a meaningful confrontation and challenge to all laws governing the use and display of the American flag. Among the ideas expressed, were:

- 1) The making of a number of flag objects for a parade, to be then dumped in the river in sight of the Statue of Liberty, at the time of the "Boston Tea Party" demonstration against the war in Vietnam.
- 2) a) A flag exhibition in one of the museums.
b) Making of a number of flag works to subversively and aggressively deposit in a museum.
c) An open flag show at a favorable institution (such as the Judson Memorial Church), where all exhibitors would share the "guilt", by signing joined affidavits.

These ideas were later presented at a meeting of the Art Workers Coalition. Two or three people then began the serious preliminary work, which eventually led to the formation of the Independant Artists "Flag Show" Committee (on the basis of equal representation, women and men, of Blacks, Puerto Ricans and Whites), and to the agreement of Reverend Howard Moody to let that committee use the Sanctuary of the Judson Memorial Church for an open "PEOPLE'S FLAG SHOW". The idea of open shows had been called for by WSABAL in a manifesto of June 1970.

At a meeting in Vanderbilt Hall of the Law School of N.Y. University, on September 21, 1970, sponsored by A.W.C., N.Y. Art Strike, and Soho Artists, the idea of an open flag show is presented, and receives unanimous support by those members of the art community present.

The Independant Artists "Flag Show" Committee then issues a flyer, adressed to all free people, citizens, students, all artists, which says:

AS A CHALLENGE TO THE REPRESSIVE LAWS GOVERNING SO-CALLED FLAG DESECRATION, CONCERNED ARTISTS AND CITIZENS ARE ASKED TO PARTICIPATE IN AN EXHIBITION OF FLAGS WORKS, TO OPEN WITH A SYMPOSIUM ON REPRESSION, ON NOV. 9th, 1970. THE EXHIBITION WILL RUN THROUGH NOV. 14th.

ARTISTS MAY NOT RETAIN THEIR CONSPICUOUS SILENCE IN TIMES SUCH AS THESE.

ALL PARTICIPANTS SHOULD PLEASE LIMIT THEIR CONTRIBUTION TO ONE PIECE, DUE ONLY TO SPACE LIMITATIONS. PARTICIPANTS MAY TAKE OUT INDIVIDUAL INSURANCE, IF THEY SO DESIRE, TO PROTECT THEIR WORK. THE DELIVERY DATE FOR ALL WORK IS SUNDAY AFTERNOON, NOVEMBER 8. PERSONS INTERESTED IN AIDING IN THE ORGANIZATION OF THIS EXHIBITION SHOULD ADDRESS ALL INQUIRIES TO THE INDEPENDANT ARTISTS "FLAG SHOW" COMMITTEE. TELEPHONE NUMBER SP7-0033 WEEKDAYS BETWEEN 1 AND 5 PM. YOUR VOICE IS YOUR SOLE DEFENSE AGAINST REPRESSION.

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On November 3, 1970, a poster announcing the People's Flag Show is issued by the Independent Artists "Flag Show" Committee, which says:

THE AMERICAN PEOPLE ARE THE ONLY PEOPLE WHO CAN INTERPRET THE AMERICAN FLAG. A FLAG WHICH DOES NOT BELONG TO THE PEOPLE TO DO AS THEY SEE FIT, SHOULD BE BURNED AND FORGOTTEN. ARTISTS, WORKERS, STUDENTS, WOMEN, THORD WORLD PEOPLE, YOU ARE OPPRESSED. WHAT DOES THE FLAG MEAN TO YOU? JOIN THE PEOPLE' ANSWER TO THE REPRESSIVE U.S.GOVERNMENT AND STATE LAWS RESTRICTING OUR USE AND DISPLAY OF THE FLAG.

This poster is widely distributed in all communities of the city, on walls, and in the subways.

II - THE PEOPLE'S FLAG SHOW

Sunday, November 8, 1970:

11.00 PM: Reverend Howard Moody delivers a sermon called "SYMBOLS AND FETISHES: A LEFT-HANDED SALUTE TO THE FLAG", explaining to the congregation why the Judson Memorial Church is giving its space to the People's Flag Show and puts forward his full support to the challenge to the repressive laws governing so-called "Flag Desecration".

From 1.00 PM to 8.00 PM: More than 200 works are brought to the Judson Memorial Church, 55 Washington Square South in New York. The flag works are hung and displayed in the Sanctuary of the Church by the participants, in the manner they want, and where they want. Approximately half of the participants are women.

Monday, November 9, 1970:

1.00 PM: The People's Flag Show is opened to the public. It is to be opened every day from 1.00 PM to 8.00 PM, through Saturday November 14.

5.00 PM: Burning Ceremony of the American Flag, in a combined action by the Guerrilla Art Action Group and the Belgian Liberation Front, with a reading of the first chapter of the Belgian Government in Exile's "DECLARATION OF WAR". On an order from the Mayor's Office, detectives are stationed outside the Church, "to protect the People".

6.30 PM: The Grand Union's Flag Dance in the Sanctuary of the Church.

7.00 PM: SYMPOSIUM ON REPRESSION, in the Sanctuary of the Church, and with the participation of:
KATE MILLET, FAITH RINGGOLD, MICHELE WALLACE, the BLACK PANTHER PARTY, the GAY LIBERATION FRONT, M.A.N. (Making a Nation), W.A.R. (Women Artists in Revolution), ABBIE HOFFMAN, GERALD LEFCOURT, STEPHEN RADICH, ALLEN KATZMAN, ALEX GROSS, LIL PICARD, GREGORY BATTCOCK, JOACHIM NEUGROCHEL, SAM WEINER, and others. PAUL VON RINGELHEIM is the moderator. A representative of the New York County District Attorney's Office is present during the Symposium.

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3.

Tuesday, November 10, 1970:

Citizen's arrest of Reverend Howard Moody, Senior Minister of the Judson Memorial Church.

Wednesday, November 11, 1970:

Citizen's arrest of Reverend Al Carmines, Associate Minister of the Judson Memorial Church.

Friday, November 13, 1970:

8.15 PM: 3 artists (one Black woman, Faith Ringgold, and two white men, Jon Hendricks and Jean Toche, A/K/A Jean van Imschoot), members of the Independent Artists "Flag Show" Committee, are arrested in the Sanctuary of the Judson Memorial Church, and are charged with so-called "Flag Desecration" by four plain-clothes detectives (one woman and three men) from the New York County District Attorney's Office, acting "Suasponte", and by confiscating a work from the exhibition (Alex Gross's sculpture) therefore contravening the Fourth Amendment of the Constitution.

The Judson 3 are first booked at the local Charles Street police station, then transferred to the Tombs (City prison), and arraigned at the night Criminal Court of New York City.

11.00 PM: The Judson 3 are paroled and released on their own recognisance. They had been warned by one of the arresting detectives that the show is closed, and that if reopened, there will be further arrests, and confiscation of all the works exhibited.

Saturday, November 14, 1970:

11.00 PM: Affixing on the closed doors of the Church of a sign announcing the closing of the People's Flag Show "BY ORDER OF THE DISTRICT ATTORNEY'S OFFICE".

12.00 PM: Press conference on the front door steps of the Church, by the Judson 3 and the Reverend Howard Moody.

Sunday, November 15, 1970:

11.00 PM: The Church is open for service, with the People's Flag Show still up, in open defiance of the District Attorney Office's warning.

The moderator of the Judson Memorial Church, Anna Lou Pickett, makes a statement of support to the arrested artists and ministers, which receives immediate and unanimous applause by the congregation.

1.00 PM: Reverend Howard Moody, in the presence of the 3 arrested artists and a number of the exhibitors, holds a press conference in the Sanctuary of the Church, explaining the Church's position of support to the various issues involved.

2.00 PM: Interview by Global Village in the Sanctuary of the Church of the Judson 3, lawyer Florynce Kennedy, Anna Lou Pickett, and Reverend Howard Moody.

Friday, November 20, 1970:

A letter from the Judson 3 attorneys (Florynce Kennedy, Robert Projansky, Gerald Lefcourt), protesting the unconstitutionality of the arrest of the 3 artists, and calling for support from the art community, is distributed widely.

In Europe, leaflets relating to the arrest of the 3 artists, are printed in Germany, and distributed throughout Europe. Demonstrations of support are held in Germany, and an art auction to raise funds for the defense is organised in Germany.

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4.

Monday, November 30, 1970:

8.00 PM: A panel discussion on the arrest of the 3 artists and its implications is held at the Art Workers Coalition, with the participation of:
Dore Ashton - Chairman, Art History Department, Cooper Union.
Richard Feigen - Director, Richard Feigen Gallery, New York.
Howard Wise - Director, Howard Wise Gallery, New York.
Elizabeth Shaw - Director, Public Information, Museum of Modern Art, New York, who also reads a statement from John High-tower, Director of the Museum of Modern Art of New York.
Allan Schoener - Visual Arts Director at the New York State Council on the Arts.
Florynce Kennedy - Attorney for the 3 arrested artists.
Robert Projansky - Attorney for the 3 arrested artists.
Gerald Lefcourt - Attorney for the 3 arrested artists.
Alex Gross is the moderator. Videotapes from the People's Flag Show's opening and symposium are shown, by courtesy of Global Village.

III - TRIAL & SUIT.

Tuesday, December 1, 1970:

9.30 AM: First Hearing at the New York City Criminal Court House, and first postponement of the criminal procedures. The defendants ask for a "JURY TRIAL".
10.00 AM: Burning of miniature American flags on the steps of the Criminal Court House by the Judson 3 and their supporters, with falsetto singing of the "Star Spangled Banner (American Anthem), in the presence of several uniformed policemen.

Thursday, December 10, 1970:

8.00 PM, & 10.00 PM: Benefit for the Judson 3, by Global Village, which shows videotapes of the Symposium, the Burning Ceremony of the American Flag and reading of the "Declaration of War", the Grand Union's Flag Dance, and interviews in the street on the flag issue.

Thursday, December 31, 1970:

8.00 PM: New Year's Eve Party at Museum, for the Benefit of the Judson 3, NYPAC, and Student Mobilisation.

Friday, January 1, 1971:

3.00 PM: New Year's Party at Faith Ringgold's apartment, for the Benefit of the Judson 3, and attended by numbers of people from the Black Community, the Black Panther Party, the Women's Liberation, students, and the New York Art Community.

During December 1970 and January 1971, in seeking to get signatures on a petition which said:

I HEREBY PETITION THE STATE AND FEDERAL GOVERNMENT TO CEASE AND DESIST FROM ARRESTING OR MOLESTING PEOPLE FOR THEIR USE OR DISPLAY OF THE AMERICAN FLAG IN WHATEVER WAY THEY DEEM APPROPRIATE.

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5.

INTERFERENCE WITH THE FREE-EXPRESSION OF THE ARTIST OR THE INDIVIDUAL ARE A SURE SIGN OF A REPRESSIVE STATE. I FULLY SUPPORT THE FIGHT OF THE JUDSON THREE TO HAVE THE STATE AND FEDERAL LAWS REGARDING THE USE AND DISPLAY OF THE AMERICAN FLAG DECLARED UNCONSTITUTIONAL, people were continuously harassed and denied cooperation by "Cultural Institutions" such as the Museum of Modern Art of New York, and the Art.Students League of New York, in direct violation of the trust from the art community, a trust which implies a concern for Freedom of Speech and for Freedom of Artistic Expression on the part of those institutions.

Wednesday, February 3, 1971:

9.30 AM: Second Hearing at the New York City Criminal Court House, and second postponement 'till April 7, 1971.

Friday, February 5, 1971:

11.30 AM: A press conference is called at the Press Room of the New York City Federal Court House, to announce the filing by the Judson 3's lawyers (Florynce Kennedy, Robert Projansky, Gerald Lefcourt) of a Federal Suit seeking declaratory and injunctive relief to enjoin the District Attorney of New York, Frank Hogan, the Governor and the Attorney General of the State of New York, John Mitchell, Attorney General of the United States, and Whitney N. Seymour, his Assistant in New York, from prosecuting the plaintiffs and all citizens for violation of Section 136 D of the General Business Law of the State of New York, and 18 USC, Section 700, the State and Federal Flag Desecration Statutes. The suit is to further seek the convening of a Three-Judge Federal Court and Trial, to hear and determine the unconstitutionality of the N.Y. State and Federal "Flag Desecration" laws.

The suit is joined by 19 other artists and individuals, and by Abbie Hoffman, who had been convicted on November 20, 1968 in the Washington, D.C. Court of General Sessions for violation of 18 USC @ S 700, for wearing a shirt that resembled the American Flag at his appearance before the Committee on Un-American activities of the House of Representatives, and who is currently defendant-appellant in a criminal action before the United States Court of Appeals for the District of Columbia.

Access to the Federal Court House Press Room is denied to the plaintiffs and their supporters. After being pushed around and ordered by Federal Guards and Marshalls to "leave the Federal Court House," under threat of arrest", the plaintiffs and their supporters hold the press conference for an hour, in the rain and cold weather, on the street, in front of the Federal Court House, using an American Flag to stand on.

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6.

Statements are read by:

ABBIE HOFFMAN
KATE MILLET (From the Women's Liberation Movement)
ANNA LOU PICKET (Representing the Judson Memorial Church)
RON WOLLIN (From the New York Peace Action Committee)
DENA SHUPE (From the Art Workers Coalition)
POPPY JOHNSON (Representing the Ad Hoc Women's Committee)
LEON GOLUB (Representing Artists and Writers Protest against
the war in Vietnam)
ALEX GROSS (Representing the National Art Workers Community)
CLIFF JOSEPH (Representing the Black Emergency Cultural
Coalition)
FAITH RINGGOLD
JON HENDRICKS
JEAN TOCHE

SETH SIEGELAUB, who is the moderator, reads statements by:
CARTER BURDEN, City Councilman of New York City,
ALLAN SCHOENER, Visual Arts Director at the New York State
Council on the Arts,

ARTISTS UNITED,
and an explanatory statement by the Judson 3.

After the press conference is over, a passer-by, who was
expressing his support to the case, is arrested and molested
by the Federal guards. This passer-by, Schartz, is now facing
criminal procedures for so-called "Desecration of the Flag".

Tuesday, February 16, 1971:

- 10.00 AM: Demonstration in front of the U.S. Federal Court House, Foley
Square, New York. This demonstration is called in support of
the Judson 3 and Abbie Hoffman, and to help declare all flag
laws unconstitutional. This demonstration is supported by the
following groups:
WSABAL, BLACK EMERGENCY CULTURAL COALITION, ARTISTS UNITED,
AD HOC WOMEN COMMITTEE, WOMEN ARTISTS IN REVOLUTION, ARTISTS
AND WRITERS PROTEST AGAINST THE WAR IN VIETNAM, NATIONAL ART
WORKERS COMMUNITY, ART WORKERS COALITION, NEW YORK ART STRIKE,
GREENWICH VILLAGE PEACE CENTER.
The demonstration is held without incidents or arrests, for
an hour, in the uninvited presence of U.S. Government marshalls
and police officers from the N.Y. department of "Special Events"
- 4.30 PM: A Federal Judge hears the verified complaint and arguments
to show cause why a Three-Judge Court and Trial should be
convened. Attorney Robert Projansky argues for the plaintiffs,
and 3 other lawyers argue for the N.Y. County, N.Y. State and
U.S. Government defendants' position.
The Judge reserves his decision.

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POST

TRIAL
of
THE JUDSON THREE

STEMMING FROM THE ARREST
OF THE 3 ARTISTS WHO ORGANISED
THE "PEOPLE'S FLAG SHOW"
AT THE JUDSON MEMORIAL CHURCH.

100 CENTER STREET

THURSDAY MAY 6th 1971

2 P.M.

ROOM 550 (5TH FLOOR)

EVERY ONE WELCOME : YOUR PRESENCE WILL HELP

YOUR FREEDOM OF SPEECH IS AT STAKE IN
THIS TRIAL. BY COMING TO THE TRIAL,
YOU WILL SHOW YOUR REFUSAL TO LET
THAT FREEDOM BE DESTROYED.

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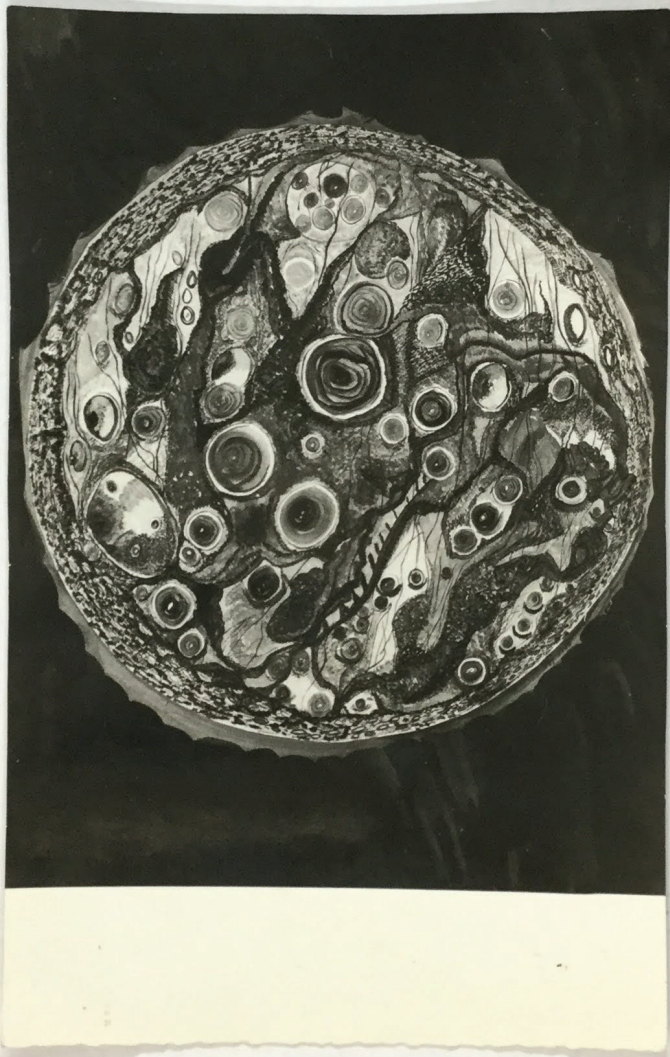
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Parte de un cuadro que está en el Museo de las Contes
foreanas Primeri Terr.

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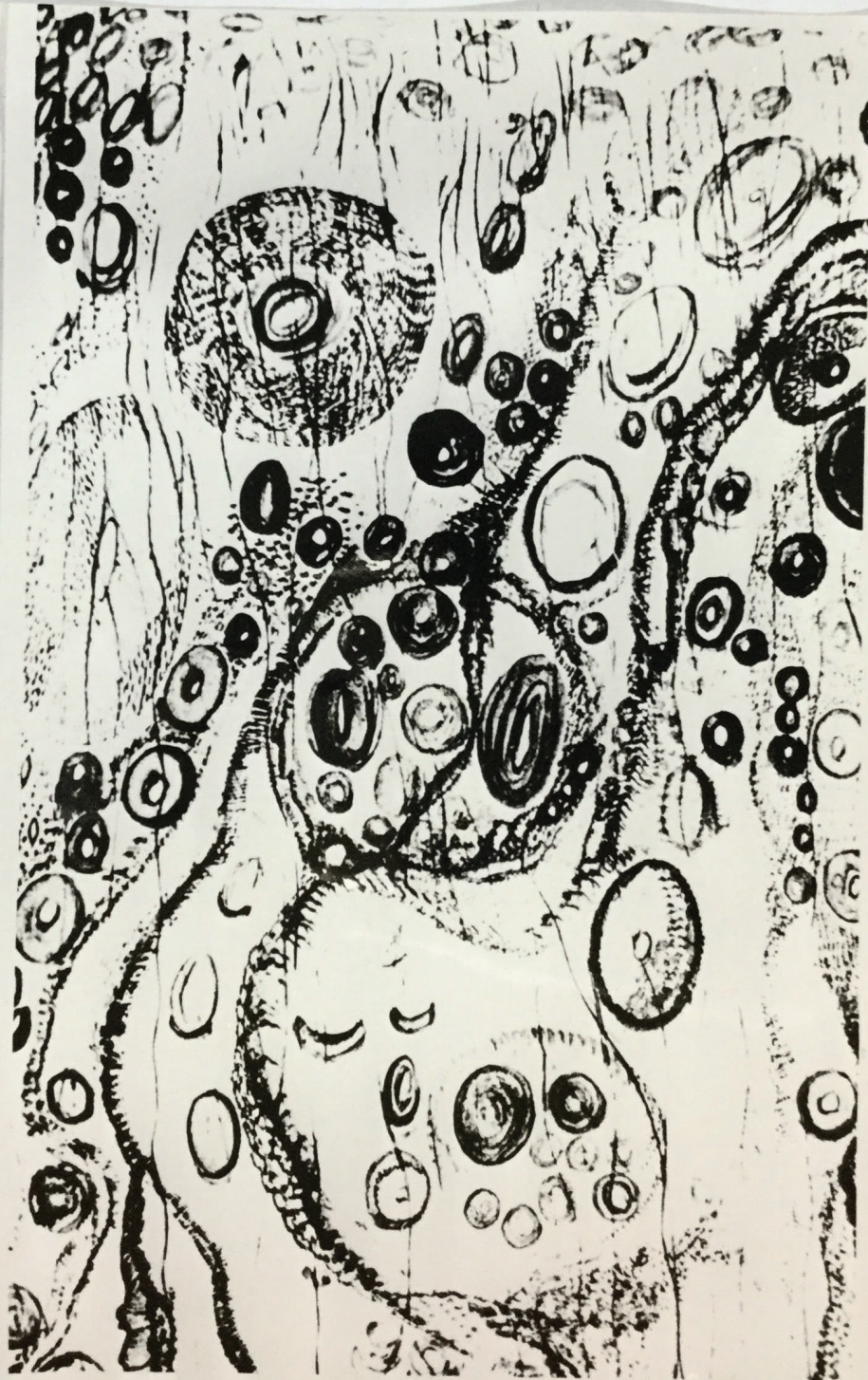
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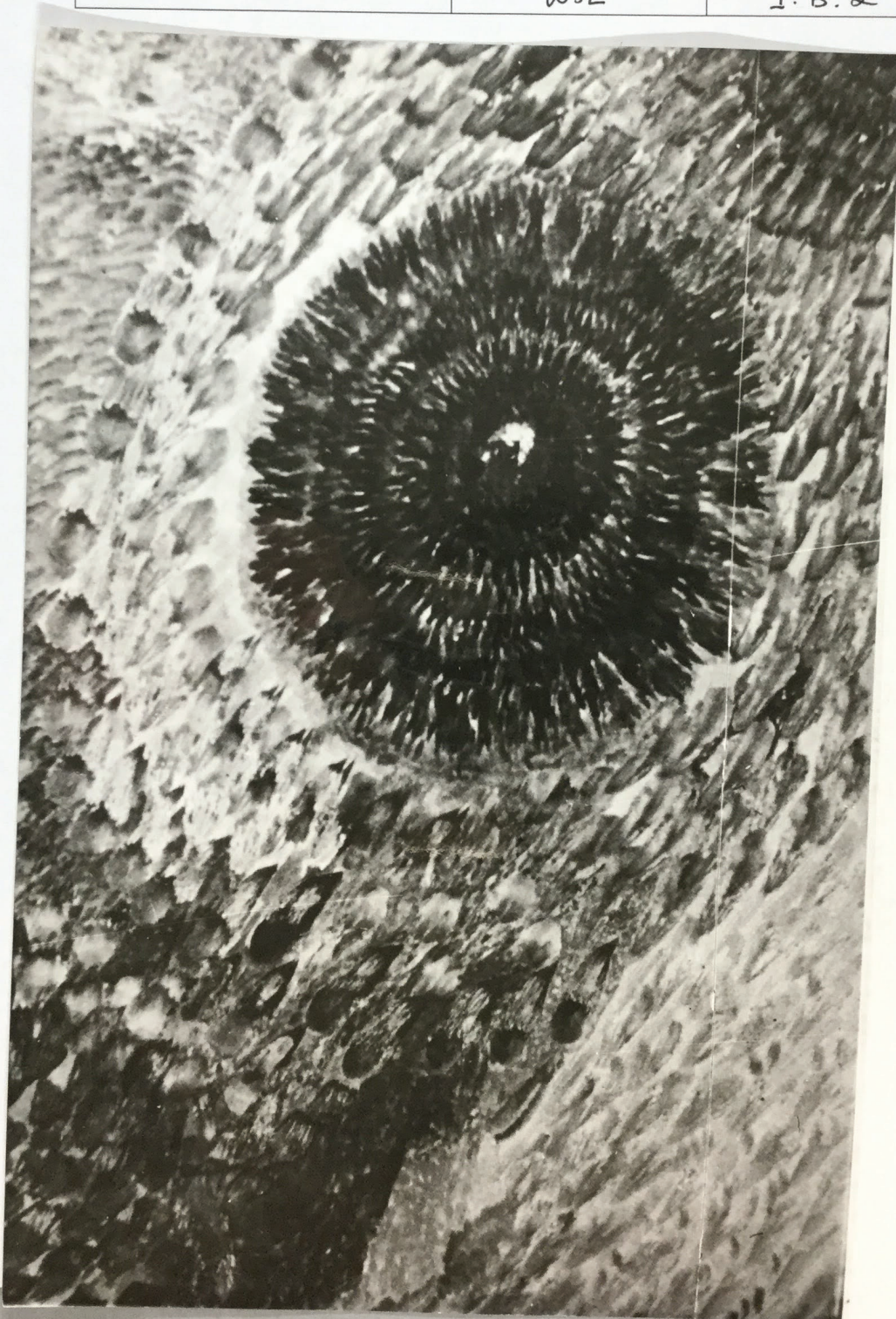
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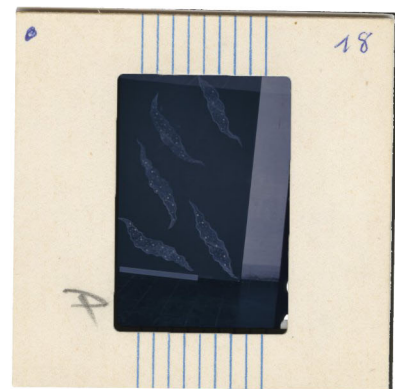
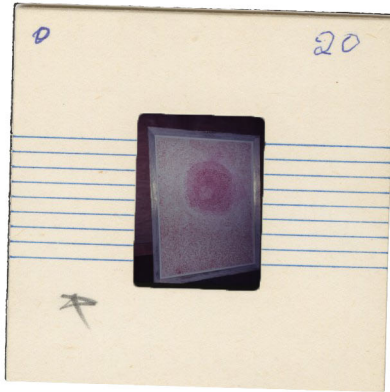
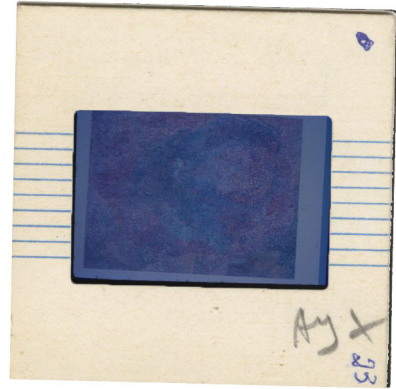
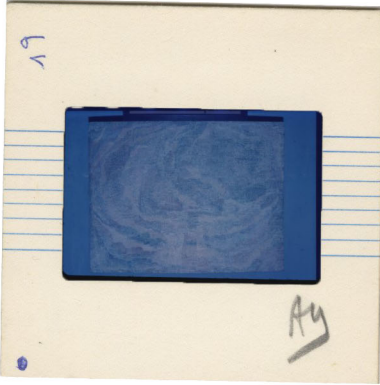
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SLIDES

MAGALI HERRERA

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Paris , 4 juillet 1970.

Chère amie ,

Madame Zulma de Abete de passage à Paris en route pour l'Italie a fait visite à L' Art Brut rapidement pour remettre à madame Riberolles un très merveilleux dessin de vous que je suis allé voir récemment et que j'ai longuement admiré . Si j'ai bien compris vous nous offrez ce dessin pour qu'il prenne place dans nos collections , ce que je souhaite beaucoup . Mais nous pourrions aussi bien vous acheter ce dessin , je serais très heureux de le faire . J'ai cru comprendre que vous n'êtes pas , ces temps-ci , très bien fournie en moyens financiers , et la vente d'un dessin vous serait peut-être ainsi de quelque aide . Je suis impressionné par la somme considérable de travail que représente un tel dessin . Voudriez vous permettre que nous vous l'achetions ?

J'aurais bien voulu avoir de madame Zulma de Abete de vos nouvelles et je regrette de n'avoir pu la rencontrer moi-même , car je me fais un peu de souci sur votre santé et sur les conditions dans lesquelles vous vous trouvez actuellement . Mais madame Riberolles me dit que cette dame vous connaît peu et n'a rien dit de vous dans sa rapide visite .

En tout cas je constate que vous n'avez pas interrompu de dessiner et que vous le faites même en ces temps plus que jamais et avec d'admirables réussites , et j'en suis bien heureux .

Je voudrais bien , ma chère amie , je souhaiterais ardemment que vous ayez un peu de paix de l'esprit et un peu de bonheur tranquille .

Je vous salue avec affection .

Jean Dubuffet

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Paris , 8 mai 1970

Chère amie Magali ,

Vous me prêtez des grands mérites et c'est indûment . Mais je crois fermement que tout un (je dis bien tout venant , le premier venu , et non pas seulement , comme le donne à croire notre falsifiante culture traditionnelle , le seul rare héros légendaire) est porteur de vertus merveilleuses qu'on omet de voir - mais que vous , Magali , à très juste titre et très véridiquement , révélez et célébrez .

Je regrette que les circonstances (des circonstances dont j'ai quelquefois voulu croire que je n'avais pas été le maître , mais dont je sens pour finir que la responsabilité m'incombe) aient porté mes travaux sur un mauvais terrain de publicité culturelle dont je n'ai pas senti à l'origine le piège - terrain sur lequel vos propres ouvrages , par bonheur , ne se sont pas trouvés eux-mêmes jusqu'à présent portés ; j'envie pour cela votre position, elle m'apparaît la seule saine et admirable . Je souffre beaucoup de n'avoir pas la même , d'avoir irrémédiablement perdu cette position .

Vos dessins que vous m'envoyez si généreusement en présent , en déclarant si gentiment que vous me les offrez pour votre anniversaire , sont extrêmement émouvants et me touchent très fort. Je ne suis pas parvenu jusqu'à maintenant à déchiffrer les messages qui , en langue espagnole et écrits dans un graphisme minuscule , s'insèrent dans leur fine texture - celle-ci dont on peut dire qu'elle est tout entière parlante , tout entière en ses innombrables lieux de graphisme et langage , brûlant langage . J'attends la très prochaine visite de mon ami espagnol Ignacio Carles-Tolrà qui va m'y aider . Je vois avec émotion mon nom apparaître dans ce fin tissage .

Je vous salue , chère Magali , avec grande révérence , et je vous embrasse .

Jean Dubouffé

P.-S. Je ne sais pas comment il faut légalement procéder pour léguer vos travaux à notre " Compagnie de L'Art Brut " comme vous en exprimez le désir . Seul un notaire peut vous informer de cela avec compétence . Je crois suffisant que vous écriviez de votre main sur une feuille de papier pour énoncer que tel est votre désir à titre testamentaire , avec date et signature . Vous pouvez , pour plus de sûreté , déposer ce papier chez un notaire . Le titre est le suivant : Compagnie de L'Art Brut , Association déclarée (Loi de 1901 domiciliée 137 Rue de Sèvres , Paris 6e . Vos oeuvres seront là en compagnie de celles d'autres très grandes artistes comme Laure Pigeon et comme Madge Gill , comme d'autres aussi dont le destin fut plus tragique , telles que Aloïse ou Jeanne Tripièr . ~~Je vous~~ J'y applaudis vivement .

Je remets les timbres à Kopac . Je vous fais envoyer une photographie .

JTD

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Vence, 25 janvier 1970

Chère amie Magali,

Je suis bien affligé des nouvelles très fâcheuses que me porte de vous votre lettre, que je reçois ici maintenant avec retard. Vous avez eu, je vois, de grandes déceptions dans votre affectivité sentimentale; et c'est probablement pour avoir trop donné votre complète confiance à ce plan de l'affectivité sentimentale et vous être trop complètement livrée à ce plan. Il vous faut maintenant vous durcir, faire front au réalisme, assumer votre position solitaire, vous transporter vaillamment sur un plan se situant au delà du plan sentimental: un plan d'acceptation de tout, de célébration de tout, qui est justement, à mon sens, le plan où commence la vraie grande ivresse et la vraie création d'art. Devenez dure comme un diamant, impassible et implacable comme le vent. Courage! apaisez-vous; affermissiez-vous; employez-vous à recouvrer votre santé et votre équilibre au plus vite. Je communique votre lettre à L'Art Brut et Madame Bert fera le nécessaire pour que vos tableaux soient photographiés comme vous le désirez et elle vous enverra les photographies.

Très amicalement à vous

Jean Dubuffet

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Paris, 30 juin 1956

Chère amie sœur Magali Herrera, vous écrivez si
joliment, c'est un miel comme vous écrivez, un gracieux
miel, on me dit que la plume est tenue là par un
traducteur, il y a là un phénomène de collaboration extraor-
-dinaire, avec ce gracieux miel qui en résulte. Merci du
patrimoine qu'il prend place à l'Art Brut, dans nos archives ;
mais je n'y comprends rien, dans cette langue. Merci
de la photographie très gracieuse. Vous écrivez que
vous avez maintenant sauté les barrières de beaucoup
d'organes et voilà qui est admirablement énoncé ;
c'est la formule qui m'enchant. Chassez définitivement
de votre pensée, je vous en prie, l'idée que je sois quel
que ce soit de l'ordre d'important et de l'ordre de
grand artiste, premier artiste, etc. car ce sont là ordres
décollant de mirages sans fondement, et mirages qui
sont au surplus spécifiques du plan social. ^{lequel} ~~qui~~ n'est
pas le votre et pas le mien. Ces ordres là n'existent
pas sur le plan où nous voulons vivre vous et moi.
Il est temps pour tous de dénoncer leur inanité et leur
accivité. Sur votre plan et sur le mien il n'y a
pas de personnes assurées, belles et jeunes, ni non plus
timides, laides et vieilles. C'étaient là vieilles notions
erronées appartenant aux mirages du plan social, et
qui ont perdu toute signification sur le plan où
nous nous tenons vous et moi. Je vous embrasse

Jean Dubuffet

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Paris, 20 juin 1968

Chère amie Magali Herrera,

Vous ressentez le désir d'être, d'écrire-vous, une étincelle de lumière dans le monde, et voilà justement ce que vous êtes. Vous écrivez des lettres merveilleuses. Seulement que vous exagérez légèrement mon rang parmi les artistes, qui n'est nullement, dans la réalité, celui que vous m'attribuez généreusement, et auquel, d'ailleurs, je ne vise pas, ressentant plus salubre - à la fois pour moi-même et pour tous - d'abolir une fois pour toutes cette notion de rang dépourvue de tout fondement et parfaitement malsaine. Je crois d'ailleurs que le moment est maintenant venu où cette notion va se trouver enfin abolie. Vous êtes plus qu'une étincelle de lumière car vous êtes une grande flamme dansante et brûlante, vous êtes l'Ardeur. Tenez pour la vôtre notre maison de l'Art Brut; venez souvent nous y faire visite. Je voudrais vous rencontrer; j'espère que l'occasion s'en trouvera bientôt. Je voudrais vous demander que vous acceptiez d'être inscrite au nombre des membres de notre association. Je vous prie de croire à mes sentiments de sympathie la plus chaude et d'admiration.

Jean Dubuffet

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Paris, 13 janvier 1958

Très chère Magali Herrera,

Vous me parlez d'incompréhension mais vous vous trompez ; c'est peut-être que je me suis mal exprimé dans ma lettre ; je ne me souviens plus des termes de celle-ci, j'ai vécu tous ces mois fiévreusement occupé, complètement absorbé par mes travaux, et ainsi privé de toute disponibilité ; il ne m'était possible d'écrire de lettres qu'en hâte et sans soin ; j'ai donc bien pu rédiger celle que je vous ai adressée ~~de~~ dans une forme maladroite qui vous a conduite à vous méprendre sur mes sentiments, ceux-ci ne sont à votre égard que de très affectueuse estime,

Je vous remercie de la traduction en français de votre poème qui est très émouvant.

Je me demande si vous êtes maintenant repartie pour Montevideo.

Je ne pense pas donner des interprêts pour des journaux, je n'ai pas le goût de cela. Excusez m'en, je vous en prie. La création d'art me passionne mais ce qui a droit ensuite de sa présentation au public, de sa diffusion et publicité, n'excite pas mon intérêt, et même m'incommode franchement. La création d'art n'a toute sa pureté et ~~tout~~ tout son prix, à mes yeux, que lorsque le public ~~ne~~ n'y a aucune part, que toute destination au public est exclue. C'est pourquoi je n'aime pas les expositions - pas plus les miennes propres que les vôtres.

Je vous embrasse, chère gentille amie.

Jean Dubuffet

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edith hillinger

HILLINGER

9/15/1974

Mr. William S. Lieberman
 Director of the Department of Drawings
 Museum of Modern Art
 11 West 53rd Street
 New York, New York

Dear Mr. Lieberman:

September 24, 1974

I am sending you slides of my current watercolors and paintings

hoping you will consider inclusion of work in any upcoming group
 show you are planning.
 Ms. Edith Hillinger
 525 West End Avenue
 New York, New York 10024

Enclosed with the slides is a brief resume stating my background.

Dear Ms. Hillinger:

Thank you for your help in this matter.

I am returning the slides you sent us. I have kept your resumé,
 however, for future reference. I am very pleased to have had the
 opportunity to see your work.

Thank you.

Sincerely,

Martha Beck
 Curatorial Assistant

Encl. Slides 13
 resume

MB:wab

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edith hillinger

HILLINGER

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Thank you for your help in this matter.

Cordially,

Edith Hillinger
Edith Hillinger

Encl. Slides 13
resume

525 west end avenue, new york, n.y.10024. telephone 873-7462

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edith hillinger

RESUME

FINE ARTS

Working as a painter in my own studio since 1964.
Exhibited in group shows at Peter Cooper Gallery, N.Y.C.
Exhibited in group shows at the At Home Gallery, N.Y.C.
One Woman Show, Parkside Gallery, Brooklyn, N.Y. 1971
One Woman Show, First National City Bank, N.Y.C. 1974

TEACHING POSITION

Alumni sketch class, Cooper Union, 1965-67.
Fredric D. Zeman Center for Instruction, N.Y.C., 1970-74.
Presently teaching at:

School of Visual Arts, watercolor painting, N.Y.C.
Jewish Home and Hospital for Aged, painting, N.Y.C.

EDUCATION

Hunter College, liberal arts courses, 1952-54.
Cooper Union, painting major, 1960-1964, graduated 1964.
Provincetown Workshop, painting scholarship, 1964.
Greenwich House, ceramic sculpture, 1962-64.
Further studies at the New School and the School of Visual Arts.

PERSONAL:

Born in Berlin, Germany, 1933.
United States Citizen.
Married
Member of: Cooper Union Alumni Association
School of Visual Arts Alumni Association
Womens Interart Center
Women in the Arts

525 west end avenue, new york, n.y. 10024. telephone 873-7462

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Richard A. Hodge
13 Depot Avenue
P.O.Box 73
Windsor, VT 05089

September 6, 1978

Mr. William S. Lieberman, Director
Department of Drawings
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Bill:

The transition from my studio in New York almost a decade ago while serving you in the Department of Drawings and Prints, to the peaceful hills of Vermont represents quite a span in both time and, hopefully, my own development as a sculptor. While I would not trade my current environment, I shall always remain grateful to you for my years at MOMA.

I have recently completed a new group of pieces and am now confronted with the task of deciding my next steps in regards to promoting them as well as pursuing possibilities which may exist in terms of either actual sales or, perhaps, grant assistance of some kind. The enclosed notebook illustrates several of these works.

I will be sending copies of this book to the other appropriate MOMA departments as well as other museums shortly. Before this, however, I would greatly appreciate any advice or suggestions which you may feel inclined to offer.

Sincerely,

RICHARD

Richard A. Hodge

- WSL did not answer
- File : Artists not in MOMA - H
- Album forwarded to Cara R (P x S)

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File Horn

The Museum of Modern Art

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

Department of Drawings

January 18, 1977

Mr. Maurice Horn
One Fifth Avenue
New York, New York 10003

Dear Mr. Horn:

Mr. Richard Oldenburg has asked me to reply to your letter of November 6th. He has asked me to thank you for your thoughtfulness in contacting the Museum

Unfortunately, our schedule does not permit us to consider this exhibition. As you yourself have mentioned, there have been several exhibitions in recent years and there is now a gallery or museum devoted specifically to this form, so we feel that we would simply be duplicating the efforts of others.

Sincerely yours,

Bernice Rose
Curator

cc: Richard Oldenburg
William S. Lieberman ✓

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File Horn

The Museum of Modern Art

To Bill Lieberman and Dick Oldenburg
From Bernice Rose
Date December 20, 1976
Re Proposal of Mr. Maurice Horn for exhibition of Comic strip drawings

DEC 21 1976

The last few years has seen an explosion of "serious" interest in pop culture -- university courses, pretentious sociological studies of the cultural meanings of the comic strip, etc. It may be indeed that the comic strip has developed an esthetic of its own. Perhaps it is our first authentic folk art or our second or third. I am however, unalterably opposed to such an exhibition. There is just too much serious ambitious "high" art that we never have time or room to show. Comic strips, popular graphic art are all too available, too all pervasive visually in our culture -- serious work is not. To suggest that comics or drawing for comics is done with the same kind of serious intent as "high" drawing is pretentious and untrue.

In addition, the exhibition organized for the Kennedy Center in Washington several years ago (to which we lent) was reported to have been quite terrible and made many people think that issue had been laid to rest.

I am not of course thinking of Daumier, Delacroix, etc. et al.

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milos ~~eric~~
 art studio
 9 2 4 - 3 3 8 5

Tel.: 982-2933

48 greenwich av.
 greenwich village

Miss [unclear]

Some "Fragments" were

with new york
 n.y. 10011

November 6, 1976

NOV 9 1976

3
 J. Oldenburg, Director
 of Modern Art
 St.
 N.Y. 10019

ing the liberty of writing to you about your Museum's possible interest in organizing an exhibition of comic art (comic strips and comic books) during the 1977-78 season. Some six years ago I had been in contact with the Museum with a view toward organizing just such an exhibition; despite great interest nothing came out of it, unfortunately, but the staff at MOMA was kind enough to recommend me to Mr. Karshan of the New York Cultural Center (which resulted in the "75 Years of the Comics" exhibit which I organized at the Center in the Fall Of 1971).

In view of the great popular and critical success enjoyed by The World Encyclopedia of Comics, which I have recently edited, and of the now general acceptance of the comics as a genuine twentieth-century art form, I feel that the time has now come for a major exhibition of comic art in a major New York museum.

In my view this exhibition should neither aim at being a simple collection of drawings loosely strung together under the label "comics" or "comic art", nor should it attempt to chronicle the entire history of the form, but it should focus instead on the thematic and stylistic aspects of the comics, within a loose historical framework. The comics have evolved an esthetics of their own, and the selection of displays should accordingly be made on the basis of excellence and/or representativity.

Should you be interested in my proposal I am at your entire disposal for any further elaboration or clarification that your or your staff may require.

Looking forward to hearing from you, I am

Very truly yours,

Maurice Horn

Maurice Horn

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Tel.: 982-2933

MAURICE HORN
ONE FIFTH AVENUE
NEW YORK, N. Y. 10003
(212) 982-2933

November 6, 1976

Mr. Richard Oldenburg, Director
The Museum of Modern Art
11 W. 53rd St.
New York, N.Y. 10019

NOV 9 1976

Dear sir:

I am taking the liberty of writing to you about your Museum's possible interest in organizing an exhibition of comic art (comic strips and comic books) during the 1977-78 season. Some six years ago I had been in contact with the Museum with a view toward organizing just such an exhibition; despite great interest nothing came out of it, unfortunately, but the staff at MOMA was kind enough to recommend me to Mr. Karshan of the New York Cultural Center (which resulted in the "75 Years of the Comics" exhibit which I organized at the Center in the Fall Of 1971).

In view of the great popular and critical success enjoyed by The World Encyclopedia of Comics, which I have recently edited, and of the now general acceptance of the comics as a genuine twentieth-century art form, I feel that the time has now come for a major exhibition of comic art in a major New York museum.

In my view this exhibition should neither aim at being a simple collection of drawings loosely strung together under the label "comics" or "comic art", nor should it attempt to chronicle the entire history of the form, but it should focus instead on the thematic and stylistic aspects of the comics, within a loose historical framework. The comics have evolved an esthetics of their own, and the selection of displays should accordingly be made on the basis of excellence and/or representativity.

Should you be interested in my proposal I am at your entire disposal for any further elaboration or clarification that your or your staff may require.

Looking forward to hearing from you, I am

Very truly yours,

Maurice Horn

Maurice Horn

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Memorandum

To *Bonnie Rose*
 From *Ethel Shein*
 Date *January 10, 1977*
 Re

Per our conversation, I am returning your memo and Maurice Horn's letter. I think it would be more appropriate if the response came from a curatorial department.

Thanks - Ethel

Museum of Modern Art
 St.
 New York

Munich, 7.6.1979

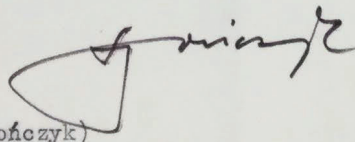
Please be kind enough to inform me who is organizing in New York an international exposition (concours international) drawings (annual, Biennale or Triennale) and how

I can get all necessary informations about the conditions of participation. If possible I would like to have the last catalogue.

I'm a Polish artist.

In thanking you in advance, sincerely

yours



(L. Jończyk)

Annexe: 2 coupons-réponse internationaux

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Memorandum

To *Bill Lieberman*
 From *Ethel Shein*
 Date *Nov 9, 1976*
 Re

We would very much appreciate it if you could field this proposal for Disc. We happen to have a copy of the book in the office, should you want to have a look at it.

*Thanks-
Ethel*

Museum of Modern Art
 St.
 New York

Munich, 7.6.1979

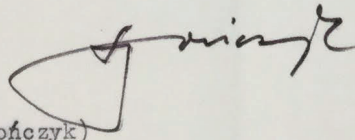
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(L. Jończyk)

Annexe: 2 coupons-réponse internationaux

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DOC. LEON JOŃCZYK
Maler und Graphiker
8. März 1940
Franz-Joseph-Str. 30
Tel. 089 / 34 45 20

The Museum of Modern Art

Museum of Modern Art
11 W 53rd St.
10019 New York

Munich, 7.6.1979

Dear Sirs,

would you please be kind enough to inform me who is organizing in New York an international exposition (concours international) of drawings (annual, Biennale or Triennale) and how I can get all necessary informations about the conditions of participation. If possible I would like to have the last catalogue. I'm a Polish artist.

In thanking you in advance, sincerely

yours

(L. Jończyk)

Annexe: 2 coupons-réponse internationaux

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See - artist : J

The Museum of Modern Art

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

Department of Drawings

June 14, 1978

Doc. Leon Jonczyk
Maler und Graphiker
8 München 40
Franz-Joseph Str. 30
Germany

Dear Mr. Jonczyk:

Just a short note to let you know that contrary to the European way of organizing international exhibitions, we do not have in the United States such events. The Whitney Museum is holding annually an exhibition only for American artists. We are sorry to disappoint you, but we all hope that one day we will also have the opportunity to see works by artists from other countries exhibited within an international contest.

With all best wishes,

Sincerely,

Eliza Ian
Secretary to William S. Lieberman

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THE NEW YORK TIMES, TUESDAY, AUGUST 31, 1976

Books of The Times

Art in the Funny Papers

By RICHARD R. LINGEMAN

THE WORLD ENCYCLOPEDIA OF COMICS. Edited by Maurice Horn. Illustrated, 785 pages. Chelsea House Publishers, \$30.

Was Little Orphan Annie a "dark parable of good and evil" with undertones of Dickens and Hugo? Gasoline Alley, "the lives and times of a small midwestern community [described] with a tenderness and serenity worthy of Goethe's 'Wilhelm Meister'?" Superman a "wholesale creation of a mythical ontology"?

Well, that is a sample of the highbrow critical language scattered by Maurice Horn, editor of "The World Encyclopedia of Comics," in pursuit of esthetic respectability for that disreputable art form of our youth, the comics. Those of us who have added to the other burdens of regret with which living has sloped our shoulders, a sense of loss over having tossed out all our old Detective and Action Comics, now worth a cool few hundred dollars, must now also live with the knowledge that they were really Art. I confess that when I think of the comics I read I taste, in a kind of reverse-Proustian sensual memory; candy—sweet, sticky candy. Guess What's, licorice whips, Baby Rulhs and all the other carious stuff one seemed to fill one's mouth with while absorbing the empty-colored adventures of Batman, Superman, Plastic Man and all the rest. Comics were a phase one graduated from to better things—junk food for thought; all-day suckers for the eyes.

History of Comic Art

Now that Mr. Horn's critical alchemy transmutes all the dross of our childhood into gold; far from it. As a serious student of comics, a Frenchman living in this country who has written several books on the subject, compiled a gallery show in Paris and lectured in colleges, Mr. Horn is attempting in "The World Encyclopedia of Comics" to encompass in one hefty encyclopedic work comic lore, scholarship and critical theory. Its publication surely establishes Mr. Horn as the Diderot of the comics.

The bulk of this bulky book consists of some 1,200—by the publisher's word—cross-referenced entries on comic strips and comic artists, written by a staff of 14 contributors. Mr. Horn's own contributions include a history of comic art the world over and an essay on the esthetic problems of higher comic criticism. There are also 700 black-and-white samples from strips old and new, scattered throughout the text at strategic points, and a 64-page folio of full-color strips, beautifully reproduced.

The graphics include samples of popular

and commerce, and this parentage has influenced its subsequent development. The commerce side rose out of the rivalry between two New York newspaper publishers, Joseph Pulitzer and William Randolph Hearst. Pulitzer started a color Sunday Supplement in 1896 that featured the first comic strip, Richard Outcault's The Yellow Kid. Hearst started a rival supplement the following year, lured away Outcault and added two other new strips, The Journal Tigers and The Katzenjammer Kids. As the Sunday funnies caught on, the individual strips proliferated and soon spilled over into the daily papers, the first being a horse-race tip sheet cum comic called A. Mutt. In scope the strips ranged from the sublime Krazy Kat of George Herriman, perhaps the finest wedding of text and pictures ever achieved in the comic strip, to the earthy Bringing Up Father (Maggie and Jiggs).

Mr. Horn closes his superbly concise history with a lament for the decline in the present-day American newspaper comics, which he attributes primarily to the stodginess and reluctance to develop new talent of the syndicates. Only Garry Trudeau's Doonesbury has added a significant new voice, and it was nurtured by a small, new syndicate. The underground comics of the 1960's were also a hopeful development, but they were generally too raunchy and politically controversial for family newspapers.

Mr. Horn's disenchantment with the once-bright promise of the undergrounds is largely laid upon the artists, who he says were too undisciplined to mount sustained efforts. But surely the political and social proprieties rigidly enforced on the comic pages — which dog Trudeau and dogged Walt Kelly's Pogo in past times — are also to blame. Also there are the mechanics of selling a strip; Ham Fisher sold Joe Palooka to 30 papers in a couple of weeks, but now artists must wait years while developing a strip. And this is in turn due to heightened competition for dwindling comic pages, imposed by economy-minded editors.

Cultists and Nostalgists

Mr. Horn's esthetic essay is a useful rigorous definition of comic terms. Basically, aside from the theoretical formulations, he is saying two things: first, comics are worth taking seriously and should be held to critical standards, and second, such criticism must be grounded in a knowledge of what is unique to the art form. Just as the movies had to develop a body of critics who understood them and could write seriously and sensitively about the comics have their James


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Sonic Midos

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5-17-71

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 DRAFT REPLY YOUR SIGNATURE _____
 TELEPHONE RESPONSE _____
 ACTION AS REQUIRED _____



Sonic Miles

Open letter to
 Mr. Hilton Kramer
 New York Times
 October 1969

Arts comp. "J"

Dear Mr. Kramer,

I have just read "30 Years of The N. Y. School", 10 / 12 / 1969
 N. Y. Times Magazine. I don't propose to comment on your analysis of
 the Exhibition, since similiarly could do some other profound
 "connoisseur" of the arts. But allow me to express my opinion of the
 final paragraphs of the article about:

"reputation making machinery....
 ills, moral, intellectual, and artistic....
 exercise of large uncontested powers....
 the one honorable function wich could justify the museums
 new policy....."

You are exactly right. In the current art scene as an artist you're
 "in" or you,r "Out". To become "in" you need far more than talent
 and high artistic qualities. You have to be social type, business
 type, extravagant, plus attractive. You have to knock on the right door,
 mostly on the back door. And when you are "in" you have to know how
 to float, to make politics with the "powers" and the public; to make
 gimmicks so you won't be forgotten, and you have to be lucky too.

Thats nothing new however. In all human activities you have a similar
 situation, but two remarks:

First, for many reasons from philosophical to spiritual/ from unpragmatic
 to dreaming attitudes, the artists generally do not have the mentioned
 weapons that more successfully can apply to people involved in the
 realistic and sharp competition of common life. Only a small, very
 small part of artists have these "extra-out-of-art" qualities which are
 so useful for bringing them success/ while still living.

And, second, in today's social and political developments you have a big
 tendency for "equal opportunity". What you then do or do not do is your
 responsibility. X It's not good enough if you can go to art school; it's
 not enough if you can freely and artistically express yourself in your
 studio, accumulating works in the closets and basement. It's not good
 enough--better said--it's bad enough when you have a chance to go to
 advertising jobs, painting jobs, etc., etc., etc.,.

"OPPORTUNITY IN ART MUST MEAN AN OPEN DOOR FOR FREE ACCESS AND FREE
 COMPETITION FOR ALL ARTISTS.

You said "the ills of the art scene in New York". Yes, probably not
 only in New York, but just worldwide. Where is the "power" in the New
 York art scene?

X EQUAL OPPORTUNITY IN THE ARTS IS SOMETHING
 DIFFERENT FROM E.O. EN GENERAL LIFE.

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- 2 -

- 1) The highly private and individual management of the art dealers. This 10, 20, or 30, first class galleries that have their 10, 20, or 30 artists. They don't need more, and will not and cannot manage more.
- 2) The museums are engaged in the activity of "love letters" praising the New York establishment, dealers, collectors, critics, curators, publicists...
- 3) Collectors and the public like to go to number "be sure" and make good investments.
- 4) The critics and curators are too busy to see and visit all that they should.

Now, with this "power group" what opportunity has the artist?--the artist who is "out" like most are.

With the dealers there is not much to do; I don't blame them. I understand them. They are pursuing their businesses, making their living. Collectors and critics, public and publicists are in some way to be led to art presentations and happenings.

But the museums, the official institutions!!! I will talk about them. After a long time you have an appointment, you bring your work and some young girl comes out and asks you to wait in another room; and before you can finish your cigarette, she's back with a mysterious declaration: "You can leave". Declaration without any declaration.

The policy of another museum was for artists to present their works to a jury every two years, and now its been stopped.

The reaction of the artists? Discouragement and resignation; the others fighting against the mills. "Group of 10" opened studios in an effort to overgo the powerful "establishment". The Greenwich Village show, the outdoor shows in the suburbs, all of them are not doing the right thing; not because they are outdoors, or because they are "prostituting" art like someone said, but because they are not promoted and blessed by the "power group". It would be very different when the Metropolitan Museum would make these shows in their gardens.

In short:

- a) IN THE ARTS THE QUALITY OF ARTISTIC EXPRESSION ITSELF IS ALL THAT SHOULD COUNT. NO "EXTRA-OUT-OF-ART" ATTITUDES AND ADVANTAGES.
- b) IN THIS TIME OF GENERAL EXPANSION, INSTEAD OF PRAISING AND OVER-PRAISING A FEW ARTISTS, WHY NOT ENCOURAGE THE DISCOVERY OF MORE VALUES AND NEW TALENTS.

What can be done? For the moment we can forget the dealers, critics, collectors and public in general, and go to the museums and institutions.

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499077 TO MUM

In the N.Y. Times 5/16/1971 I read "How to Miss a Boat and Catch a Tubogog" by art critic Mr. John Canaday

THEY ARE THE KEY!

THEY SHOULD HAVE LIKE THEIR MOST IMPORTANT DUTY BRINGING IN FRESH BLOOD IN THE ART SCENE. THEY HAVE THE BIG CHANCE TO DO IT OBJECTIVELY, WITHOUT EXCLUSIVELY LUCRATIVE REASONS.

MY CONCRETE PROPOSAL:

THEY HAVE TO PROMOTE GROUP SHOWS, SYSTEMATICALLY AND PERMANENTLY. GROUP SHOWS FROM LIVING ARTISTS. YES, GROUP SHOWS; THERE YOU HAVE EQUAL OPPORTUNITY FOR ALL ARTISTS, FOR "OUT" ARTISTS TOO.

Yes, again I say group shows where the art expression for weeks on view, to be seen and appreciated by all--artists, critics, curators and the public alike. No politics, no back door knocking, no five minutes superficial appreciation of your lifetime work from some girl assistant's assistant. A real show to be seen by all, and for all. In this atmosphere you can compete, talk and compare.

Yes, group shows, but not Don Quixote efforts placing the pictures over street fences where people are coming only to make cheap buys, but group shows promoted and protected by "power centers" with all respect and confidence.

If there are any objection such as there being too many artists, they are of a technical nature which could be solved: in New York City exists many enormous spaces, jurys, and outdoor show possibilities.

WHAT IS IMPORTANT IS TO COME FROM THE SPIRIT OF THE MYSTERIOUS "CLOSED" "IN" "POWER" POSITIONS OUT TO BRIGHT, OPEN, AND IF YOU WILL, DEMOCRATIC COMPETITION.

The artists that are in are mostly of good quality, but we have too many artists "out" who are of the same and better quality, and about them there is something to do.

Mr. Kramer, your article is not only a great lesson to the "art power establishment" in New York, but you have given a hope to many many excellent artists, and I am sure I am not alone in my appreciation.

Personally, in my case, I hope I won't be misunderstood, because I am not writing this letter, expecting that tomorrow the critics and curators will be knocking on my door. It would be cheap and another "smart" move to try to become "in".

BUT I AM SAYING THIS MUCH: I AM ANXIOUSLY EXPECTING THE OFFICIAL INSTITUTIONS TO GIVE US THE CHANCE, THE "EQUAL OPPORTUNITY" THE SYSTEMATIC AND AGAIN, AGAIN, REPEATED GROUP SHOWS. THERE IS WHERE I SINCERELY BELIEVE MANY ARTISTS WOULD BE HAPPY TO COMPETE AND WE WOULD SEE WHO IS WHO. AND, IN THE ARTS WOULD BE DONE A BIG, USEFUL, AND POSITIVE DEMOCRATIC STEP.

SINCERELY,

MILOS JONIC

[Handwritten notes and signatures in various colors and styles are scattered throughout the page, including "copy one observation", "I would like to say something about this article", "the success of the museum", "I hope I won't be misunderstood", "I wrote this letter", "the offer was in the newspaper", "I have seen it", "I am still", "accepting this letter", "I am sure I am not alone in my appreciation", "I hope I won't be misunderstood", "I am not writing this letter", "I am anxiously expecting the official institutions to give us the chance", "I believe many artists would be happy to compete", "I am sure I am not alone in my appreciation", "I hope I won't be misunderstood", "I am not writing this letter", "I am anxiously expecting the official institutions to give us the chance", "I believe many artists would be happy to compete", "I am sure I am not alone in my appreciation"]

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MUSEUM OF MODERN ART

In the N.Y. Times I read "How to Miss a Show and Catch a Tobacco" by art critic Mr. John Canaday - 5 - As an artist, I would like to say something about the article.

The article of Mr. Kramer inspired me to write this letter.

With all respect, I am

Dear Miss Elaine Johnson,

Sending

2 years ago I wrote letter.

This copy

No answer.

I was about sending it to the museum

to you

5
14
19
71
NY

but I did not know who to send it to.

You encouraged me today, and I am sending you this copy.

Maybe

I will take the opportunity again to thank you for you very, very patient and

you will find it

understanding interview.

of some

only one observation: In the time when

interest

I wrote this letter, I was not informed about the difference in the institutions like museums here and in South America... There the museums are basically in the hands of the state and supported by the state, and here -> either private support. But still, maybe this letter be interesting. Sincerely and thank you

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5-24-71

In the N. Y. Times 5/16/1971 I read "How to Miss a Boat and Catch a Toboggan" by art critic Mr. John Canaday.
As an artist, I would like to say something about this article:

It looks like Mr. Canaday is not too pleased with the event - "Roof Dirt" by Billy Apple. And Mr. Apple was only "cleaning up"! What could be said by statements like this:

- "I like the idea of ideas ...
- Big museums ... a complete art history ... And? You can feel polluted, you have to look for fresh air, sky, rivers, flowers ...
- So, as an artist, sometimes when you are at the limit, take your carefully conserved "art objects" ... burn them, paint over them with a bright white, break them!
- Sometimes you can build - up, sometimes you have to destroy, to become free, to begin again, sorry, all you have done is gone, you must start again ... "???"

When some artists today are not so enthusiastic with their "works", "doings", "materializations", when these artists consequently are looking "only" for ideas, this must not be for the reason "of second - rate art defended by what seems to be first - rate ideas", or for the fear of "missing the boat". It could be they are sincerely not satisfied with "the surroundings", with "the materializations", and with their own "art objects"!

- A general problem!
- Too many objects!
- Too many materializations!
- Too much art!

We should stop for a moment! Think over, concentrate, meditate, wipe out-- when necessary.

- Start again!
- Begin!
- And naturally start with the idea.
- "... In the beginning was the word... No - in the beginning is the idea..."

Mr. Apple made clear on the sheet: "You wipe a dirty spot off, you've removed it, but you haven't eliminated it. You're stuck with a dirty rag you didn't have before."

This idea, statement, creation, or call it what you will, makes more sense, has more vitality than a cementary of sterile and mediocre "art - objects" around.

The artist has to express himself sincerely and vigorously. Today too. When this creation has nothing to do with traditional classifications of prints, drawings, oil paintings, dance, poetry, prose, music etc..., nothing is lost. Maybe it is a new expression, a new definition! New and legitimate! And, so too, when this "new creation" is a "simple idea", "explanation from what is done", or I would say - "left undone".

- Yes, the idea!
- It's authentic!
- It's promising!
- It's the door opener to new ways, "new materializations", when you will.

Similarly, Picasso opened the door to the abstract art by having the courage to bury the decadent figurative repetitions of his time.

- Yes, the idea!
- Idea - the beginning
- Idea - life
- The idea is the door to human creativity, our limited creativity, - seems unlimited, but is limited.
- Idea is free!

So, I don't see any reason to be concerned. Naturally, also by "the idea concept", you have a few great artists, and many less great ones, and imposters too.

- Yes, the idea!
- And when we have some "materializations" to destroy, we don't have to shed tears. From destruction to reconstruction. Dust holds more potential than slow dying! You are free! Listen, listen ... for the new born idea! The idea is born!

5/17/71 Mike

MIKE'S
JUNE

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