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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Bellamy</i>	<i>III - J. 3</i>

HANSA GALLERY — 210 CENTRAL PARK SOUTH — NEW YORK, N. Y. — CO 5-2765

DIRECTORS:

Richard Bellamy
Ivan C. Karp

PAINTINGS SOLD SEASON 1956-57

(1)

November 29, 1956			
to Vicci Sperry	Orion 20"X23 3/4 Flower Painting 10"X8" 3/4	Miles Forst Jan Muller	\$100 ✓ \$100 ✓
Nov., 1956 to Anita Manshell	Aquaduct painting #1 <i>14"X15 3/4"</i>	Jan Muller	\$100 ✓
Nov. 1956 to Mary Clyde	Aquaduct, Wood, People on wood 5 1/2"X16"	Jan Muller	\$60 ✓
	path, on beaverboard app. 4"X5"		\$20 ✓
Nov. 1956 to Wm. Ash	Private Life of Henry VIII	FORST	\$150 ✓
Nov. 1956 to Robert Kulicke	pastel 17"X10 1/2	Fay Lansner	\$45
Nov. 1956 to Dr. David Jaffe	drawing 14"X20"	Fay Lansner	\$40
Dec. 1956 to Milton Goldring	<i>NO TITLE, 1956</i> sculpture, iron & steel 21 1/2" high	R. Stankiewicz	\$150 ✓
Dec. 28, 1956 to R.B. Baker	"Grass People 2" 18 1/2" high, steel	R. Stankiewicz	\$250 ✓
Dec., 1956 to Martha Jackson	"Figure", 1956 10" high	R. Stankiewicz	\$100 ✓
Dec. 29, 1956 to Mrs Sarah F. Pepper	1 Pastel "Flowers" 16X20" 1 Pastel "Figures & Horses" 16X20" 1 Oil "Pastoral" 22"X22" (Hansa Art, abstract) <i>#1 (Dragon; various silk filon)</i> 1 Oil on Beaverboard 5"X10" 1 Oil on Canvas "Flowers" 8"X9"	Jan Muller	
			Total \$200 300
January 2, 1957 to Horace Richter	2 pastels // dimensions & titles 6 paintings listed separately		\$870
January 6, 1957 to Philip Johnson	"Urchin in the Grass" 23 1/2" high	J. Muller R. Stankiewicz	\$450 ✓

OVER

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	<i>Bellamy</i>	<i>III - J. 3</i>

2

Jan Muller

Jan. 12, 1957
Mrs. Fred Smith Muller "equestrian & child, three ladies and a gentleman", pastel 10" X15", 1956 \$50 ✓
"Variation of Path Theme" 25"X20" (Double #22, 1956) \$200 ✓

Jan 12, 1957
Meyer Shapiro Muller "Study for Time #2" (beaverboard, 8"X10", 1956) \$50 ✓

January 12, 1957
Alfred Barr Muller "Equestrian, with 2 Figures" (wood, 12"X15", 1956) \$125 ✓

January 12, 1957
Muller M. Zagayski "Dragon #2" (on wood, 5½"X11", 1956) \$90 ✓
~~"Equestrian, 2 Figures" (pastel) 10½"X15", 1956 \$75~~

January 14, 1967
Monroe Wheeler "Mood of Flowers, 7pm." Pastel, 1956 7½x10½ MULLER \$70 ✓

January 17, 1957
R.B. Baker MULLER "Hamlet" 48"X50", 1956 \$450
"Four Flowers For Breakfast" oil on beaverboard 8"X10" \$50

January 21, 1957
E. deKooning Jane Wilson small landscape drawing \$25 ✓
(2 days)

January 25, 1957
Herman Klarsfeld Jan Muller "Four Figures" Oil on Wood 8" x 18" 1953 \$75. ✓

January 25, 1957
Vivian Campbell (Mrs Charles Stoll) Jane Wilson "Blue Sun Room" Oil on Canvass 50x60" 1956 \$475 ✓

January 29, 1957
Jan Muller David Berger Double Equestrian #2; 13"X15" oil on wood, 1956. \$135 ✓

~~Feb 1, 1957
Jan Muller M. Zagayski "2 Figures - A Study" oil on wood: 8"X9" 1956 \$100~~

Feb. 11
Mr. & Mrs. Ed Gallob 2219 Delancey Place Philadelphia Jane Wilson "Solitaire"; 12"X18"; 1956 \$100 ✓

Feb. 14, 1957
Culver Orswell Pomfret Center Conn. Jan Muller ~~"Double Equestrian" 8x12 1956 \$100~~
* "Two Figures -- Study" 8x9 1956 \$100 ✓
"2 yellow lines + 7 red lines"; flowers, 1956 \$200
8x10, \$100

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Bellamy</i>	<u>III</u> - J. 3

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3

PAINTINGS SOLD SEASON 1957

Feb. 19, 1957	"Three Hats"		
Anita Manshell	Oil on Canvas 24"x36"	Jane Wilson	\$225
February 28, 1957	"Kabuki Dancer"		
Friends of the Whitney Museum	Sculpture in iron and steel, 84" high.	Richard Stankiewicz	\$900.00 ✓
Malcolm Smith	"Two Paths", oil on canvas, 1955		
Birchwood Lane Hartsdale, NY	20x26"	Jan Muller	\$150.00 ✓
March 5, 1957	"Flowers All Over"; 1956, oil on beaverboard	Jan Muller	90.00 ✓
Eugene Miller 2751 First Ave. Baldwin, New York	8"x10" "Provincetown Bay"; ink drawing, 1956;	George Segal	25.00 ✓
Museum of Modern Art	"Faust 1"; 1956		150000 ✓
Yvonne Thomas Muller March 11, 1957	"Variation on Path Theme"; oil on wood, 1956 Triple staright #2		60.00 ✓
Ash Muller	Untitled painting; oil on canvas, 1956, box (flowers) "All Living Things" 45"x46"		300 ✓
Theodore Arno II 420 Tenth Street Columbus, Georgia Muller	Untitled painting; oil on wood; 6 1/2"x20" aqueduct with figures "IN PROVENCE"		100 ✓
BARBARA GUEST 315 W. 106 St. New York City	Pastel "Robust Blossoms" 1956		70.00 ✓
Philip Gersh 804 N. Foothill Road Beaverly Hills, Cal. Muller - Stankiewicz	^{OIL} Painting on Canvas "Bacchanale," 1956, 1957 Sculpture in Iron and Steel "Northwest Tremor" 1956 - 10" high		\$350.00 150.00 500.00 ✓ <u>250.00</u>
Mrs. Alma Wyckoff 220 Madison Ave. N.Y. C. Kyron Steut	^{OIL} Painting on canvas "Number 4, 1957" 16 x 20		200.00 100 ✓ 100

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	<i>Bellamy</i>	<u>III</u> - J. 3

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(4)

PAINTINGS SOLD SEASON 1957

Mr. and Mrs. Alan Temple 11 Paddington Road Scarsdale, New York Jan Muller <i>2/1</i>	oil on canvas, <i>oil</i> on <i>wood</i> "Variations on path Theme" <i>Triple Number 33, 1956</i> <i>10 1/8" X 17 5/8"</i>	\$175.00 ✓
Mr. Bernard Richter 1131 Canterbury Road Charlotte, North Carolina George Siegal <i>4/7</i>	*Pastel "Interior with Figure" 12" X 18"	\$45.00 ✓
Dr. Clara Lax 300 Central Park West New York <i>4/4</i>	"Tree In Autumn"; 12" X 10" oil on canvas, 1956 Beckwith	\$75 ✓
Mr & Mrs. Sam Spewak 930 Fifth Ave. George Segal <i>4/4</i>	pastel; 12" X 18"; 1957 "Green Nude Clasping her leg"	50 ✓
Dr. Clara Lax 300 Central Park South New York Lilly Brody <i>4/11</i>	26 Drawing "Trees and Water" 13 X 5 1/2" watercolor & charcoal	\$50. ✓
Debiel N. Flavin 110-12 213th St. Queens Village 29 Lilly Brody	"Sunset", watercolor, 1957; 5 1/2 X 8	\$50 <i>rd - 40</i> <i>810</i>
Horace Richter Lilly Brody	"Cardplayers", watercolor, 1957	\$50 ✓
<i>4/16</i> Mr. & Mrs. Leonard M. Sperry 2090 Manderville Canyon Road Los Angeles 41 Muller	"Aqueduct #2"; oil on canvas, 1956 12" X 18" <i>13</i> "Men & Dragon"; oil on wood, 1956 10 1/2 X 10 <i>15</i>	\$135 ✓ \$135 <i>270</i>
<i>4/17</i> Jon Streep 1040 Park Ave. New York Muller	"Tryptich": Double tryptich; side 1: St. George & the Dragon theme; side 2 Figures from Faust. oil on wood; 9 3/4 X 12; two side panels 6 X 9 3/4--centre panel 9 3/4 X 12. created Dec, 1956	\$225 ✓
April 18, 1957 Mr. Ray S. Kashden 219 Beach 143 St. Repos't. Long Island (Muller)	Oil "Landscape" 1956 (name) "Landscape" <i>single circular wood prong</i> <i>oil on beaverboard; 1956, appr. 7" X 7"</i>	\$ 200 200 \$60 ✓

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	<i>Bellamy</i>	<i>III - J. 3</i>

HANSA GALLERY — 210 CENTRAL PARK SOUTH — NEW YORK, N. Y. — CO 5-2765

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(5.)

PAINTINGS SOLD Season 1957

April 12, 1957 Arthur Monas 158-20 89 Street Howard Beach, New York (Stankiewicz)	Sculpture in iron and steel "Planetary Folk" 1956 21" high.	\$250.00 ? 25. <i>paid</i> \$225. <i>paid</i>
April 19, 1957 Louis J. Hector 3470 North Moorings Way Coconut Grove, Florida (Muller)	1957 Pastels Framed 8X10" "Burst of Flowers" 1956 "Figures in a Mystery Play" (Brown, round stones) ✓	\$70.00 80.00 \$150.00
May 22, 1957 Mrs. Culver Orswell Pomfret Center, Conn. (Stankiewicz)	Relief in iron and steel. 9½ X 16" 1955	\$200.00
^{max} Jan Streep 1040 Park Avenue New York City (Stankiewicz)	Sculptural Plaque in iron and steel. "To Fight With Time"; 22" diam. Small relief in various metals ¹⁹⁵⁶ <i>at 50.00</i>	\$300.00 50. ✓ \$350.00
Pannelit, Inc. 7401 Hamlin Skokie Ill (Kaprow)	"PHEASANT CAGED"; 1956; collage, 51" X 60"	300
Same (Forst)	"Three Majas"; oil on canvas; 35" X 38"	250 ✓
Same (Segal)	"Provincetown, Girl Combing Her Hair" oil on canvas, 1956; 48" X 71"	400 ✓
^{max} Anna H. Minton 1013 W. 11 St Amarillo, Texas (Miles Forst)	"Marianne Moore as a Matador" Collage of various materials 18X24 1957	\$175.00 ✓
Mrs. Daniel Rose 215 E. 79 Street New York. N.Y. (Andrew Martin)	Flower Painting on canvas 18"X24" 1957	\$100 ✓
June 6, 1957 Mrs. Henry Attias 214 Ashdale Place Los Angeles 49, California. (Jane Wilson)	"Red Nude" Oil on canvas 10"X13" 1956	\$100. ✓

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	<i>Bellamy</i>	<i>III - J. 3</i>

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(6)

PAINTINGS SOLD SEASON OF 1956-57

Bernard Levinger 34-28 Corporal Kennedy Street Bayside Andrew Martin	"Flower Painting"; 1957; 36" X 36"	\$ 150 <i>50/00</i>	✓
Yvonne Thomas 983 Park Avenue New York City Fay Lansner	"Portrait" 1957 Oil on canvas.	\$75.00	✓
Richter Muller June 15	"Witches & Flowers"; oil on wood; 1957 dimensions: untitled abstraction; 1954; dimensions:	\$100 \$25	✓ ✓
Nelson Goodman Jan Muller NOV 4, 1957	"Up, Up, Up, and Away" (equestrian in outer space) 8"x10" oil on canvas board, 1957	100	✓
Dec 2 1957 Friede F. Rothe Muller	"In the Wood"; 8" X 10"; 1957 (on the back, circle-dash abstraction)	115	✓
December 1957 Culver Orswell R. Stankiewicz	Untitled Sculpture (displayed in Whitney Museum annual.	750	✓
December 15, 1957 Alexander Ring 1155 Park Ave Richenburg	Untitled Painting 1956	\$275.	✓
December 19, 1957 Alfred Barr Jr Museum of Modern Art R. Stankiewicz	2 Sculptures in iron and steel "City Bird" "Instruction"	350. 275.	✓ ✓
"	"Country Bird", 1957	350	
January, 1958 Muller LaRiviere	"Search for the Unicorn", oil, 1957 app. 6' X 9'	1200	✓

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Paintings Sold 1958

Muller M. Sonnabend 510 West 113	pastel: equestrian, with one recumbent figure	50.00
Muller Alma Shapiro Hotel Drake 440 Park Ave, Mrs. Mary Spier 1130 Park Ave. Beverly Muller	"Search for the Ball", oil, 1957 9" X 12" "Hamlet Study"--reverse side equestrian with figure; oil; 8" X 10"	100.00 ✓ 75.00 ✓ 95.00
Muller Mrs. E.B. Parkinson 215 E. 72 Street New York City 1/10/58	Oil on canvas 8"x10" "Enigmatic Interval" 1957 " Pastel "Les Girls" Pastel "Forest Wonders"	80.00 ✓ 75.00 ✓ 85.00 <u>3240.00</u>
(Stankiewicz) Herbert Vogel 760 Fox Street Bronx N.Y.C.	Untitled Abstraction (Companion to M. Goldring) 1956	150.00 ✓
(Stankiewicz)	"Dowager " 1956	150.00
(Muller) Barbara Maloney 127 E. 95 Street N.Y.C. 1/17/58	(Vercello) AKKAKIKKX "A Private Issue" Oil on Canvas. Painting on Reverse; Figure Disrobing. "Forest Crisis" \$15 D.P. (reverse abduction)	100.00 100.00 <u>200.00</u>
(Muller) Stephen Krantz 345 East 57 St. N.Y.C.	Pastel "Procreant Blossoms"	75.00 ✓
Muller XXXXXXXX Dr. M. Morganstern 441 East 20 St. N.Y.C.	tiny oil--figures, 1957	50 ✓
(Muller) Michael Sonnabend 510 W. 113	Construction of oil paintings strung together "Dark Side Inhabitants" part 30.	75.00

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	<i>Bellamy</i>	<i>III - J. 3</i>

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8.

PAINTINGS SOLD 1958

Segal Mrs A.S. Topping Jr. 123 Lexington Avenue New York City	2 Pastels	\$40.00 ea	\$80.00 ✓ <i>paid to</i> <i>pd. volume 40.00</i>
Stankiewicz RBBaker	"Travels of the Pussycat King"; 1957 12" X 10" X 6 1/2"		300 ✓
Miles Forst David Burt	"Bull"; 1957; oil on canvas; 16" X 20"		100 85 ✓
<u>H. NEUMANN</u> 5620 Netherland Ave. Bronx 71, N Y <u>STANKIEWICZ</u>	"AVIARY"; 1957; Iron + steel dimensions: 250.00 pd March 6		500 \$ 250 ✓ 125 125
George Lee Brooklyn Museum Stankiewicz	Relief in iron and steel "Mythological Story"		\$225.00 ✓

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9.

Mr. Geary Lee
April 1958
Brooklyn Museum
(Stankiewicz)

Relief 1956
"Mythological Story"

\$225.00 ✓

April 1958
William A. H.
444 Central Park West
(Avedisian)

6 oils on canvas

\$1500.00

*paid 5/24/58
\$5.75
paid 5/22/58*

April '58
Paul La Riviere
Montreal, Canada
(Lansner)

Oil on canvas 1958

"The Sacrifice 51"x75"

\$600.00 ✓

MAY '58
Isaac Ash
Philadelphia Pa
(Avedisian)

Oil on canvas 1958
"Prometheus Rebound"
30"x33"

\$100.00 ✓

Mrs. Maude Kernan
163 East 65
New York
(Brody)

Drawing; charcoal on paper; 9"x6½"

\$80.00 ✓

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To: Bill Springer
Date: 01/22/00
Time: AM
M: 211
Area Code: 433
Number: 2200
OF: Allen Town in Barbara estate

WHILE YOU WERE AWAY

PLEASE CALL ME IF YOU ARE URGENT
RETURNED YOUR CALL WAS IN TO SEE YOU
WILL CALL AGAIN WILL BE IN AGAIN PLEASE SEE ME

MESSAGE: Stearns
in Grossmehnen.
01/22/00
"When the Gray Light Meets the Green Air"
6 yellow / red green

Signed: W. B. VALENTINE

W. B. VALENTINE

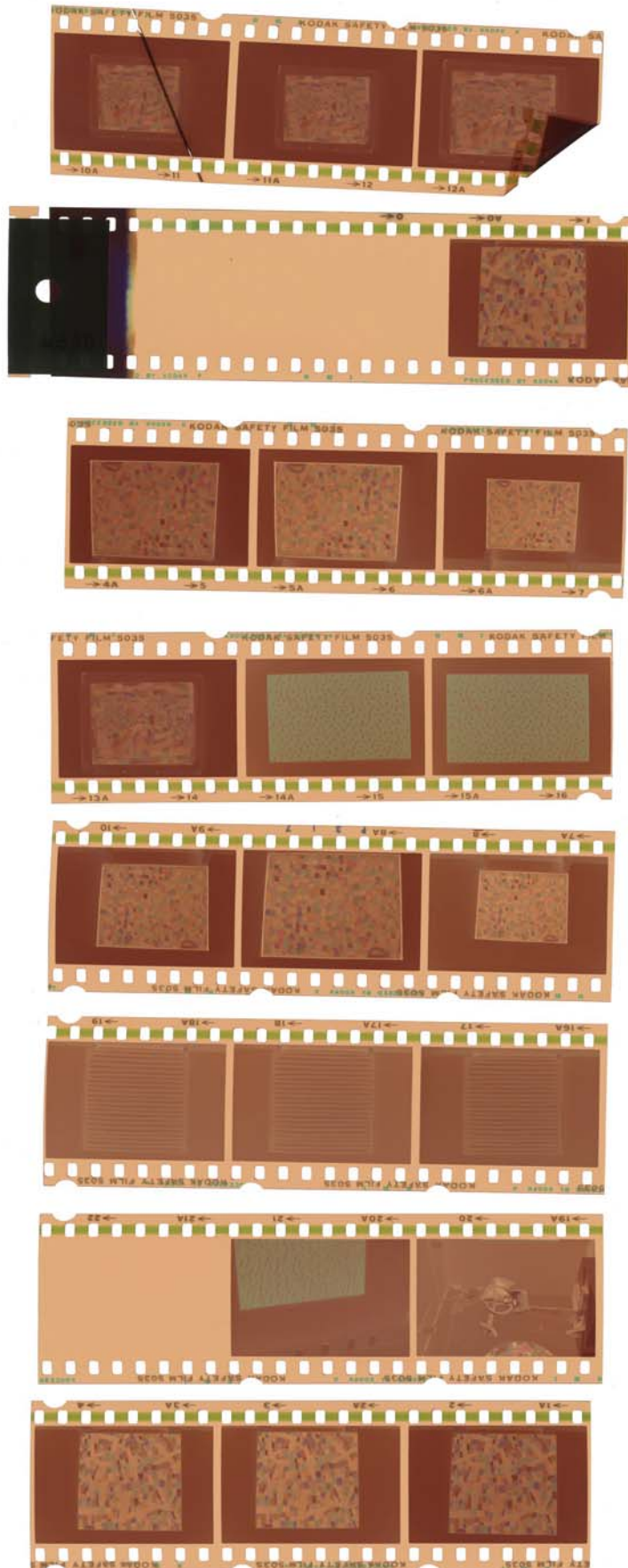
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	Bellamy	III.J.3



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private dealer.
John LEE Tibor + Rosa Esman
worked for
for himself
212. 752. 4122

Jan Murrell
for purchase } would
like
slides

220 E. 63 St.
NYC 10021

D. Budd

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green gallery

january 24 1961

marie:

arrangements with all artists concerning exhibitions were originally agreed upon as follows:

green pays for \$75 toward the making of announcements; any cost of the printing above that artist assumes.

green pays for one ad in the NEW YORK TIMES. (about \$31). All other ads green and the artist split costs on. (

artist pays for trucking works from studio to gallery & reverse.

green pays for stamps for mailing (about a thousand stamps or \$40). Artist pays for all personal mailing of announcements.

.....
You reported to me a couple of weeks ago that Mr. Scull wanted the listing (at \$12.50 per month) eliminated in the ART GALLERY DIRECTORY. I had thought that it was rather a mandatory gallery responsibility; I do think it should be continued. Starting with Kuwayama the artist will share the expense of that listing.

The above, then, are the arrangements originally made with the artists we exhibit. But, beginning with the Richard Smith exhibit in April and thereafter for all concerned, there are these revisions:

Instead of green supplying the first \$75 toward announcements, the total cost is split down the middle.

Instead of green assuming cost of 1 ad in TIMES, the cost is split down the middle: as is all advertising in magazines, newspapers, ART Gallery Directory & SCRAP (a trade magazine).

green however still assumes cost of stamps on gallery mailing list.

.....

OVER

15W.57 n.y.19 plaza 2-4055

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	<i>Bellamy</i>	<i>III - J. 3</i>



*Carto
Thum*

JAN MULLER (1922-1958)

Paintings of the 1950's

September 12 - October 27, 1990

Catalogue:

- 22,000* 1. UNTITLED (Mosaic painting), c. 1952-53, oil on canvas, 22" x 28"
- 40,000* 2. UNTITLED (Mosaic painting), c. 1952-53, oil on canvas, 46" x 50"
- 70,000* 3. SEATED FIGURES, 1953, oil on canvas, 54" x 49½"
- 16,000* 4. WHITE NUDES IN LANDSCAPE, 1954, oil on wood panel, 8" x 15"
- 30,000* 5. UNTITLED (Landscape with winding path), c. 1955, pastel on paper, 88½" x 35½"
- 30,000* 6. UNTITLED (Landscape with diagonal path), c. 1955, pastel on paper, 88½" h. x 35½"
- 55,000* 7. LEAPFROG, 1955, oil on canvas, 37½" x 41 5/8"
- 130,000* 8. BACCHANALE, 1955, oil on canvas, 76¼" h. x 71 5/8"
- 50,000* 9. BACCHANALE TRIPTYCH, c. 1955-56, oil on wood panel, overall size: 17 3/4" x 36¼"
- 75,000* 10. FAUST, 1956, oil on panels, (polyptych - 5 panels), overall size: 13 3/4" x 66½"
- 35,000* 11. UNTITLED (Path & trees), c. 1956, oil on canvas, 42" x 38"
- NFS* 12. CHURCH HANGING PIECE, c. 1957, oil on wood, 6 panels, 50¼" h. x 16 3/4" (Private Collection)

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	<i>Bellamy</i>	<u>III</u> - J. 3



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	<i>Bellamy</i>	<i>III - J. 3</i>

The Landscapes of

JAN MÜLLER

March 30 — April 30 1977

Gruenebaum Gallery, Ltd.
25 East 77 Street
New York, N.Y. 10021
(212) 249-5668

COVER
*Double Path of
Decision 1955-56*
Oil on canvas, 49 $\frac{3}{8}$ x 67 $\frac{1}{2}$ in.

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	<i>Bellamy</i>	<u>III</u> - J. 3

In the last years of his short life, Jan Müller made an extraordinary number of pictures. Engaged as he was in a race against time — haunted by the clock of his audible heartbeat — Müller painted a profusion of subjects on nearly every material which came into his hands: plywood, canvas, burlap, wood shingles and scraps, paper and canvas board. There are bacchanalia, allegories, trysts, nudes, abductions, and horsemen. Nearly all occur within a dense wood.

The forest feels identifiably the same in all the pictures, like the forest of medieval dream sequences, or the primordial forest of Ingmar Bergman's early films. It is viewed again and again, as each newcomer tries to find his way through its mysterious maze. It is at once an image of earthly paradise (self-contained and self-sustaining) and a symbol of the unknown or unconscious. Populous and intense, the forest is a microcosm where earth, fire, water and air, suggested in rich browns, red, yellow, green and blue, are all abundant.

The forest is both the scene of mythic play and a literal frame of action. When inhabited, the thick growth visually embraces and encloses the players. Some trees provide natural boundaries between people; others seem to group and sort the players. Pairs of trees may serve as magnetic poles between which a figure or magical ball is momentarily suspended and enriched. Occasionally the forest bursts forth in a field of mosaic splendor, as streams of confetti-like bits swirl about and encircle the more pallid, grisaille figures.

Among the paintings of the last years there are many in which landscape plays a more autonomous role than in the numerous scenes of human confrontation and diversion amidst nature. Here, in lieu of bacchanalian release and brutal contests of will, there is quiet. The apparent serenity and control of the "path" paintings of 1955-56 suggest that flurry and frenzy in nature are prompted by an unsettling human presence to which air and trees are sympathetic, reactive.

Even in the most frenetic scenes, Müller's preoccupation with surface structure is evident. Elements of repetition, accented by strict vertical and horizontal coordinates, serve to maintain control, restricting the rampant movements of the disporting figures. And in the "path" paintings there is a nearly arithmetic order of color and shape. In spite of apparent pathways through the thick forest, distinctions of near and far, top and bottom are blurred. The paths are valve-like openings through the woods.

Thick and dark like enlarged tree trunks themselves, they seem to sit on the surface of the painting. When circular (a shape which is common in the paintings generally), the paths suggest portholes or vines through which the verdant forest is unveiled. They are one of the structural elements of the pictures, which like the figures, suggest that something magical is about to be revealed. Most of the paths lead nowhere in particular; the circular paths merely return the viewer or pilgrim to the very point of departure.

There are, among the landscapes of this period, others which are more spacially directed. In these bucolic landscapes southern France is recalled. Pastoral scenes include aqueducts and small farmhouses, viewed from afar like dream images. The distancing creates a sense of longing, of confusion between the tangible and the intangible, and of Müller's dissatisfaction with placing any image in either context. The "path" paintings are even more disturbing because they suggest uncertain and unreachable goals with obstacles along the way and misleading paths of attainment.

For Müller the unpopulated landscape is no less the focus of intense feeling and complex associations than is the inhabited forest. Among the smaller landscapes we discover several which relate to larger figurative works. Within the narrative context of the figurative works, the expressive character of the smaller renderings of nature is made clear. The use of landscape as a vehicle for expression is also clarified in Müller's many polyptychs and folding-panel pieces. In these the full range of his interests is represented by a variety of images displayed simultaneously on separate shingles. Panels of demonic faces, others of ritual scenes and bacchanalia form an expressive whole to which vignettes of landscape contribute forcefully.

Nature for Müller has a magical charge. Within it all things wonderful and terrifying are possible; from it all things emerge. In landscape, Müller's persona are returned to a state of nature: of bare-back riding, unfettered romping, and unrestrained aggression. The forest can appear, too, to be the source of all life. Figures spring from behind its trees, horses appear within its dense ground, like repressed images awakened by the call to nature.

Jeffrey Hoffeld
Director, The Neuberger Museum

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ONE-MAN EXHIBITIONS

1953	March 16-April 2	Hansa Gallery, New York
1954	March 22-April 3	Hansa Gallery, New York
1955	April 12-May 1	Hansa Gallery, New York
	August 8-15	The Sun Gallery, Provincetown, Massachusetts
1956	February 6-22	Hansa Gallery, New York
	July	The Sun Gallery, Provincetown, Massachusetts
1957	January 2-19	Hansa Gallery, New York
1958	January 6-25	Hansa Gallery, New York
1958-59	December 15-January 10	Hansa Gallery, New York
1960	September 12-October 20	The University Gallery, University of Minnesota, Minneapolis
1961	March 27-April 15	Zabriskie Gallery, New York
1962	January 11-February 25	The Solomon R. Guggenheim Museum
1963	May 7-May 25	Staempfli Gallery, New York
1964	November 17-December 5	Staempfli Gallery, New York
1976	January 7-31	Gruenebaum Gallery Ltd., New York

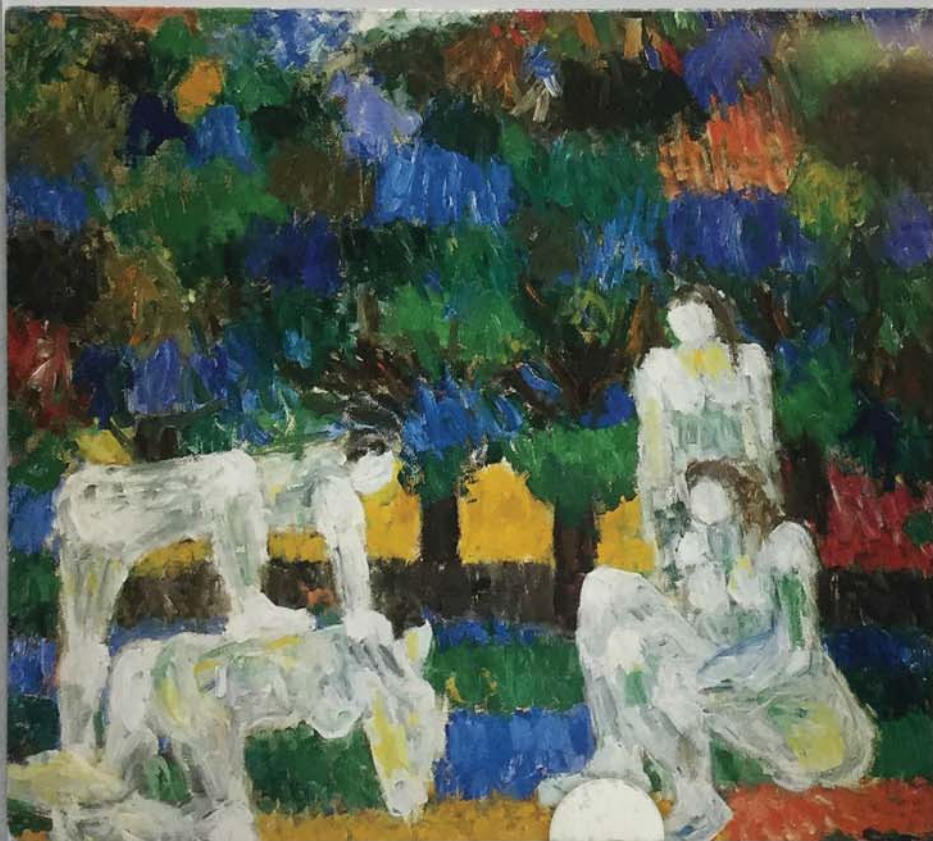
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a
group
show

**Figurative
Work of the
Fifties and Sixties**

Jan Müller,
Leaptrog,
1955,
oil on canvas,
37½" x 41½"

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January 17
to March 4
1989
**Vanderwoude
Tananbaum
Gallery**
24 East 81
NY NY 10028
212 879 8200

Robert Beauchamp
Gandy Brodie
Robert De Niro
Lester Johnson
Grace Hartigan
George McNeil
Jan Müller
Larry Rivers
Bob Thompson

**Figurative
Work of the
Fifties and Sixties**

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Vanderwoude
Tananbaum
Gallery
24 East 81
NY NY 10028
212 879 8200

MR. RICHARD BELLAMY
OIL AND STEEL GALLERY
30-30 VERNON BOULEVARD
LONG ISLAND CITY, N.Y. 11112

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NY Hospital call for [unclear] Dody

MESSAGE

From: *Mark Wechsler* Date: _____

Of: _____

Message: *212-746 6478*

Phone: *NY* By: *Spanierman*

Budd Holland

Tannachorn

Boyd

- Phoned You
- Please Call
- Will Call Again
- Returned Your Call
- Wants to See You
- Came In
- See Operator
- Urgent

VIKING OFFICE PRODUCTS NO. VK-10

PHONE CALL

FOR: *Juanita* DATE: _____ TIME: _____ A.M. / P.M.

M: *Richardson*

OF: *re Miller*

PHONE: *904-376-6339*

MESSAGE: *Unit of Flo. wants to interview B. Hansen; AE & Jan*

SIGNED _____

TOPS FORM 4003

- PHONED
- RETURNED YOUR CALL
- PLEASE CALL
- WILL CALL AGAIN
- CAME TO SEE YOU
- WANTS TO SEE YOU

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Enclosed
Jan Muller
Slide -
Property of
Julian Orsted
250 W-113 St
NY 10025

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	Bellamy	III - J. 3

↑top



25x46

JAN, MULLER Diaon R. Astor (Dread)

Enclosed
Jan Muller
Slide -
Property of
Julian O. Freed
250 W-113 St
NY 10025

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~~William~~
William Freed 212-666-0503
530 W 113 St - NYC

Jan Muller '52 - ¹⁰⁰25
73

panel 45" x 50"

evaluation

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JUANITA RICHESON
P.O. BOX 12998 UNIVERSITY STATION
GAINESVILLE, FLORIDA
32604

March 29, 1990

Mr. Richard Bellamy
Oil & Steel Gallery
Box 2218
30-40 Vernon Blvd.
Long Island City, NY 11102

Dear Mr. Bellamy:

Thank you for the rapid response to my request. Although some of the catalog material duplicates information I have xeroxed, it is much more pleasant to work with a bound, handsomely arranged volume. The reproductions in particular enhance my small collection of materials.

I will not be in New York as early as I had planned. If Mrs. Muller can meet with me the first part of May I will plan a trip then. I am currently finishing other work to clear the stage for a concentrated inquiry over the summer. The first paper will be completed by the end of this year and presented for publication. I expect to work on this project for the next two years and address it in a comprehensive fashion.

I would like to interview you on a number of topics including the cooperative galleries of the fifties and the evolution of the gallery from that time to the present. Jan Muller's work is my primary focus at this time and I would very much like to arouse interest in the academic community toward further critical study and writing. I hope that the publication and presentation of the group of papers I will prepare will serve that need.

I also have a great interest in the role of a gallery in an artist's development. I will begin working in a MBA program with arts focus in about a year and I am considering this as my thesis topic. I am certain that your insight would be invaluable.

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Richard Bellamy
Page Two

There is no rush on any of this material and I will proceed with my work on Jan Muller at a consistent and prudent pace. I am committed to addressing his work in a well researched manner and therefore will do whatever work is necessary. I will contact you when I am in New York and if it is convenient for you perhaps we can meet. Thank you in advance for the knowledge you will add to this endeavor and for the catalog. My check is enclosed.

Sincerely,

Juanita Richeson

Juanita Richeson
enc

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Dec. 2 -

215 EAST 72ND STREET
NEW YORK 10021

Dear Dick Bellamy -
I'm sorry I was so
dr's habiles when you came &
unable to chat & show you
around my self. But I sold my
Rothko - the pride & joy of my life -
so I don't feel I have much to
"show" any more!

My daughter is; Mrs. Zaida
Parkinson - 151 Central Park West -
N.Y. 10023 - Tel: 873-4131.
Her married name is Buffalo, but

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She is getting divorced & I think she is planning to take back her own name, as she is a pianist & plays under the name Parkman. But perhaps it is just as well for you to know both names.

I can't remember whether her Mullers are watercolors or pastels — but I think they are watercolors.

I will send her your letter so that she will be prepared for you, but I have to warn you that she is hard to reach by phone & often doesn't open her mail for days at a time! Sincerely - Eliza Cobb.

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David

Jim Mann
1017 1017 Laurens St
Eric Nord #3
Columbia, S.C. 29201

cc: Jan Muller

with great respect
sent care

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JWT Group, Inc.
466 Lexington Avenue
New York, NY 10017
212 210 7000

JWT GROUP

May 20, 1985

Richard Bellamy
Oil and Steel Gallery
157 Chambers Street
New York, NY 10007

Dear Mr. Bellamy:

Enclosed with my remittance for the Muller catalog you sent is a polaroid of the Muller in the Company's art collection. Lynn Meyers, who recently appraised some pieces for us, said she spoke with you and you expressed interest in our picture as regards a catalog raisonne of Muller's work that is in preparation. Shortly I will have 4 x 5's of this picture and would be glad to send one to you if you wish. Please let me know if you are interested.

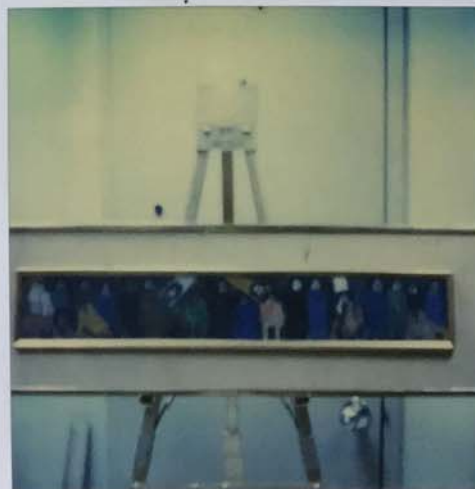
My best regards,

Paul Stimson

Paul R. Stimson
Curator

JWT GROUP

JWT Group, Inc.
466 Lexington Avenue
New York, NY 10017
(212) 210-7000



T. MÜLLER - CONCERT OF ANGELS
SIGNED, DATED 1957
OIL ON WOOD - 6" x 36"

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PRESS RELEASE

from The Solomon R. Guggenheim Museum · 1071 Fifth Avenue, New York 28, N. Y. · ENright 9-5110

For Release

IMMEDIATE

GUGGENHEIM MUSEUM PRESENTS THREE EXHIBITIONS

JANUARY 10 - FEBRUARY 25, 1962

The principal exhibition at the Solomon R. Guggenheim Museum during the period of January 10 to February 25, 1962, will be devoted to the work of Jan Müller.

JAN MÜLLER died in 1958 at the age of 36 after a brief lifetime spent at maximum intensity. In 1933, the family began its flight from Nazi Germany. The pursuit of freedom took Jan Müller to Czechoslovakia, Switzerland, Holland, France and, finally, through Spain to Portugal. He arrived in New York in 1941. By 1945, he had started to paint and studied with Hans Hofmann until 1950. From this time until his death he exerted every effort toward the realization of an art whose content and form reflected the issues that his life posed to him.

At the age of 13, he suffered his first attack of rheumatic fever. As the attacks continued, the damage to his heart was becoming irreparable and he underwent surgery in 1954. From the moment he learned that the operation was unsuccessful until January 29, 1958, Jan Müller lived intimately with the knowledge of death.

Müller's contributions to American painting are significant. He was among the first to extract his subjects from a vision born of the abstract discipline. He did so out of a design to transcend abstract expression in order to speak of man and of society, of moral issues and ethics. To do so, he boldly adapted, sometimes in bitter parody, mythical and literary sources to convey the meaning of his art. Müller used such sources as Hamlet, Faust, and the Temptation of St. Anthony to give expression to the death knowledge that was part of his life.

The exhibition is the first to be arranged by any museum to honor and to assess Jan Müller's contribution to contemporary painting.

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- 2 -

ACQUISITIONS 1961 and SCULPTURE FROM THE MUSEUM'S COLLECTION

Two small exhibitions will also be on view at the same time. In the Museum's lower portion, acquisitions made during 1961 will be presented. Paintings shown include a large untitled geometric composition of 1934 by Jean Hélion, a monumental oil, FORGOTTEN PASTURES, by the Polish painter Alexander Kobzdej, donated by the Wanda Roehr Foundation, an anonymous gift of a large canvas entitled CHLOE, painted by the American artist John Grillo, an oil on board by Josef Albers, HOMAGE TO THE SQUARE: APPARITION, 1959, an untitled ink on paper by James Byars, an oil on canvas entitled ONE TIMES ONE by Friedel Dzubas, an oil on canvas, WHITE LIGHT, by Stephen Greene, another in the same medium by Paul Jenkins entitled PHENOMENA PEN DRAGON, a panel from the Aurora Series, DARKNESS AT WEST, LIGHTNESS AT EAST, by Alfred Jensen, and an untitled canvas by Raymond Parker. All of these works were completed during the past two years.

The Museum has also purchased two interpretations of Chrysanthemums by Mondrian, one in watercolor, the other in charcoal.

Sculpture acquired includes LUNAR, 1959-60, a work in anodized aluminum, by Isamu Noguchi, which was purchased from Museum funds, and a bronze by the Israeli Sorel Etrog, entitled BLOSSOM, gift of Mr. and Mrs. S. J. Zacks of Toronto.

SCULPTURE EXHIBITED ON RAMPS OF MUSEUM FOR FIRST TIME

The installation of sculpture is the first to be attempted on the spiral ramp of Frank Lloyd Wright's building. Small in scope and experimental in intent, the show will be made up of examples from the permanent collection of the Solomon R. Guggenheim Museum.

FOR FURTHER INFORMATION CONTACT:

Peter Pollack
Public Relations Consultant
GUGGENHEIM MUSEUM

ENright 9-5110

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Staempfli Gallery 47 EAST 77 STREET, NEW YORK 21, NEW YORK

Jan Muller
The Accusation, 1957
48 x 50"
oil on canvas

IF REPRODUCED, CREDIT LINE MUST READ: STAEMPFLI GALLERY, NEW YORK

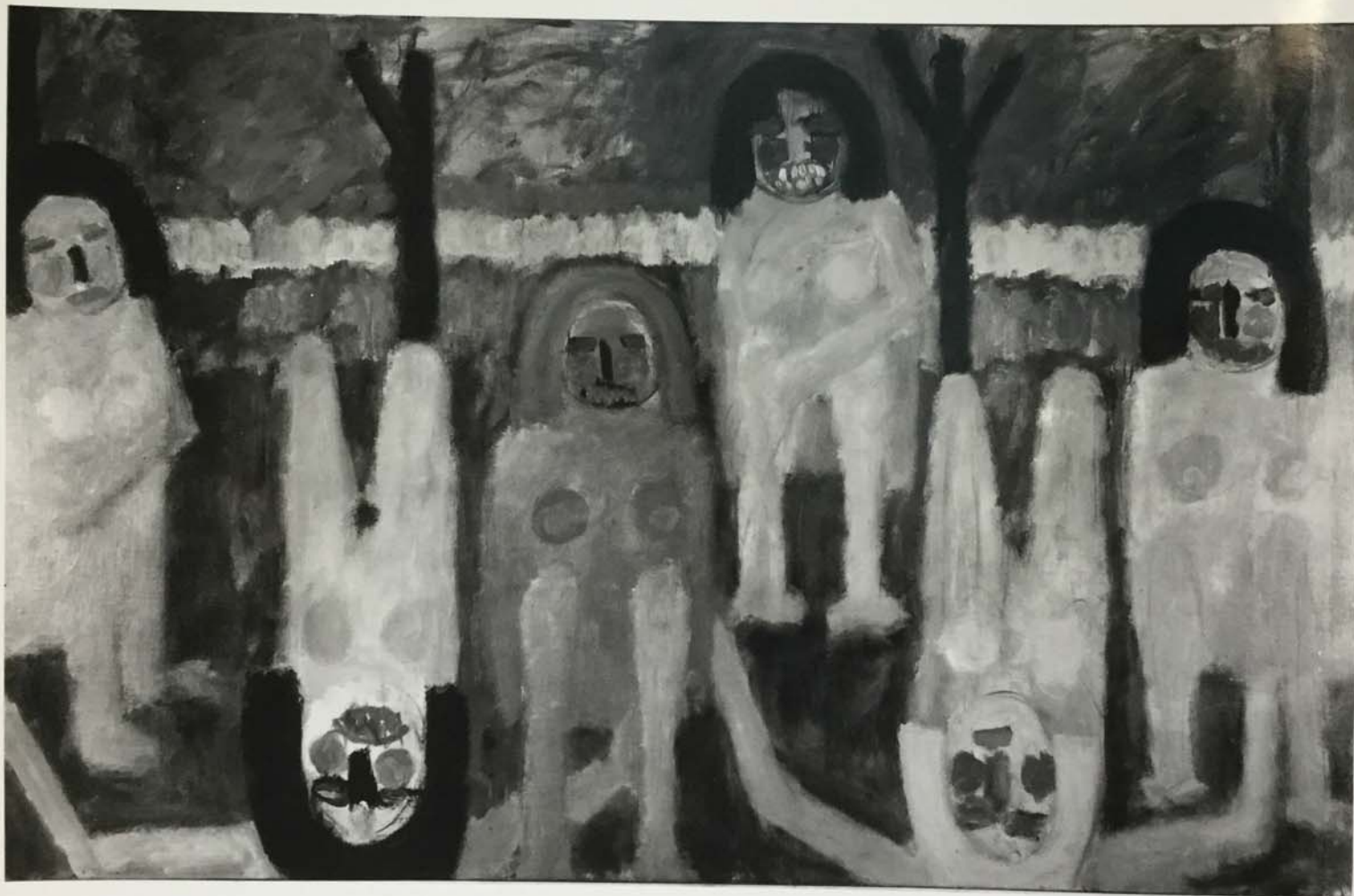
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JOHN D. SCHIFF
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Staempfli Gallery

47 EAST 77 STREET, NEW YORK 21, NEW YORK

MULLER, Jan
"The Virgins"
48 x 76½"
1957 - oil on canvas

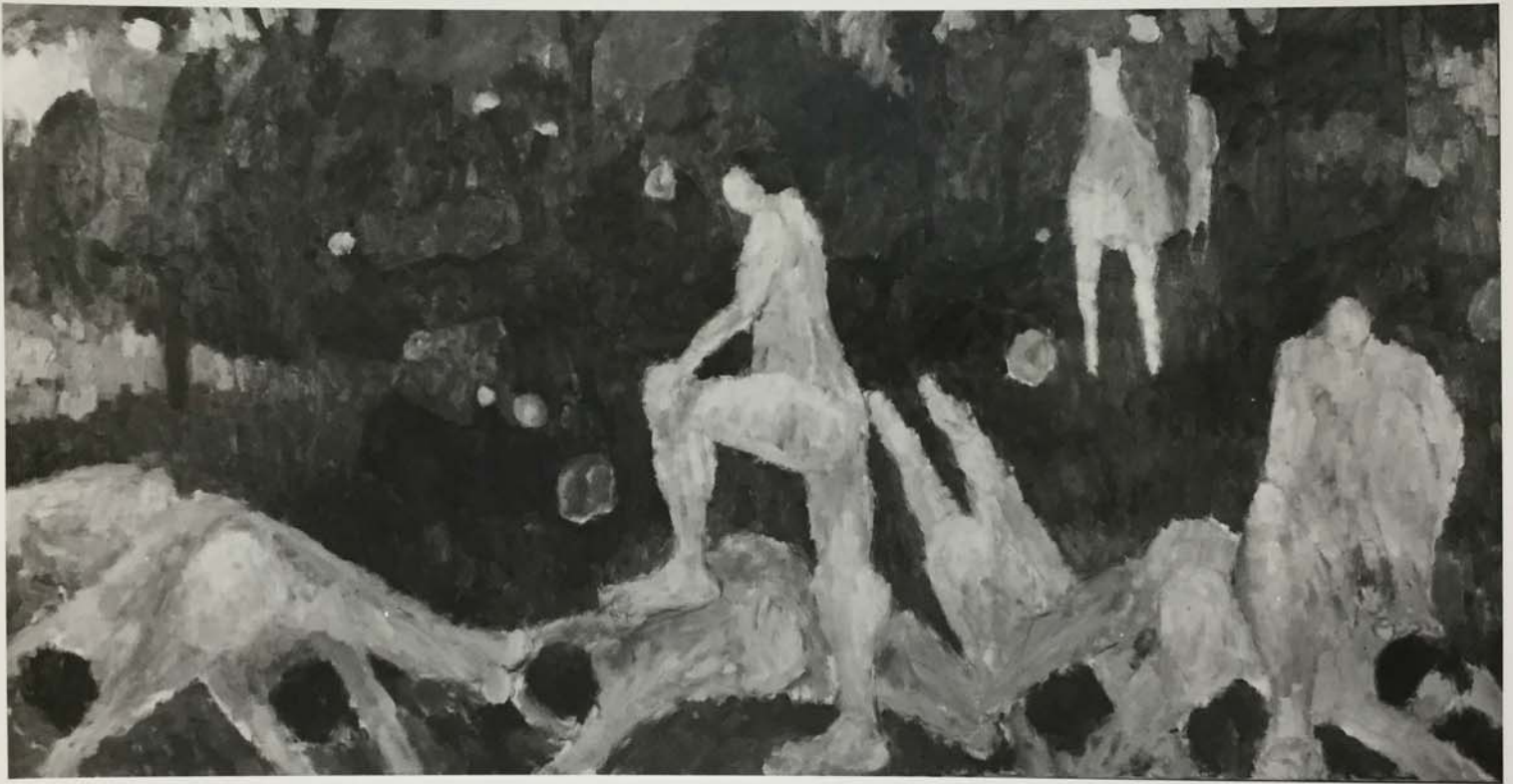
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Collection: Mr. and Mrs. Hans Neuman, Caracas

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Staempfli Gallery 47 EAST 77 STREET, NEW YORK 21, NEW YORK

MULLER, Jan
"Of This Time--Of That Place"
1956
49½ x 95 3/4"
oil on canvas

S-1078

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