

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

RICHARD BELLAMY

His former wife's name was Shondee. Her daughter was named Laurie. Her former address was 237 E. Broadway. His former Provincetown gallery was HCe Gallery on Commercial Street, Provincetown, Mass.

5

1963

Mr.
Gre
15
New
Dea

My home phone number is Spring 7-2405; address 237 East Broadway. I believe you said there was a slight possibility you would be here June 16 - that is a Sunday (Michael also tells me Father's Day) otherwise it's the end of June towards the first of July, is it not? If you can, give me a couple of days warning by letter.

Cy
ope
hav
cit
in

I intend to be off the wagon by July 1 so aside from Poons and my wanting you to meet Rosenquist and get a look at some of the pictures he's working on - there is a very very long waiting list but be sure that I'm going to get you one if you want one and one of the best - we can have a drink together.

the
ex-
mand

ing
ing
ind
lot
wal
be
use
flo
of
my
we
har
col
15 W. 57 n. y. 19 plaza 2-4055

Best regards to Mrs. Aronson.

Sincerely,

Dick

Richard Bellamy

Wasserman made?

bank-
hang-
as
he
ted
would

be
obby
ount

nger,
hat
o en-
rn art
as-

assistance to give this exhibition the broadest possible scope.

I hope that the above description of spaces and lighting is adequate to plan the hangings. If not, please let me know.

Sincerely

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

*Poons
Aronson
Castelli*

green gallery

June 7, 1963

Dear Sy:

Pictures are being picked up for crating Tuesday, June 11; you should be receiving them the week of June 17. Give me a little while to get you data on the artists - I'll have to have a lot of stuff photo-stated but won't be able to get around to it till the end of the month.

My home phone number is ^{Liv}SPRING 7-2405; address 237 East Broadway. I believe you said there was a slight possibility you would be here June 16 - that is a Sunday (Michael also tells me Father's Day) otherwise it's the end of June towards the first of July, is it not? If you can, give me a couple of days warning by letter.

I intend to be off the wagon by July 1 so aside from Poons and my wanting you to meet Rosenquist and get a look at some of the pictures he's working on - there is a very very long waiting list but be sure that I'm going to get you one if you want one and one of the best - we can have a drink together.

Best regards to Mrs. Aronson.

Sincerely,

Dick

Richard Bellamy

Wasserman made?

assistance to give this exhibition the broadest possible scope.

I hope that the above description of spaces and lighting is adequate to plan the hangings. If not, please let me know.

Sincerely

TCCvp

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

Mr.
Gre
15
New
Dea

Cy
ope
hav
cit
in

ing
ing
ind
lot
wal
be

use
flo
of

my
we
hai
col

1963

the
ex-
mand
bank-
hang-
as
he
ted
would

be
obby
cunt

nger,
hat
o en-
rn art
as-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

LOL POP ART SHOW IN U.S
AFTER THE COCHRAN.
LATER, IN SWITZERLAND THE
ARTISTS THERE RANSACKED
ANY NEW PROTECTED THIS
SHOW

June 14, 1963

Mr. Richard Bellamy
Green Gallery
15 West 57th Street
New York City

Dear Mr. Bellamy:

I am writing regarding your discussion with Mr. Cy Aronson about bringing a "Popular Art" show to St. Louis for the opening of his new bank. Being the architect for the bank, and having a great love for creative art, I find this thought very exciting. I would like to extend to you every facility at my command in order to make this a great success.

Naturally the building has been designed for a banking facility, but I feel it will lend itself wonderfully to the hanging and showing of this modern works of art. The upper level has indirect lighting of a fine quality for gallery consumption. The lobby level of the bank has 7 foot 6 inch high stark, unobstructed walls around its perimeter of about 150 lineal feet. This area would be good for hanging large or small paintings.

The lower level has 8 feet high walls that can be used for hanging, and would total about 175 lineal feet. The lobby floor area is 4000 square feet, so this will allow a certain amount of space for free standing works of art.

The interior decor is being handled by Nancy Singer, my associate and interior designer. We both want you to know that we will alter the decor, or change anything that is possible, to enhance the background for the show. Nancy has an extensive modern art collection of her own, and will use her own abundant talent and assistance to give this exhibition the broadest possible scope.

I hope that the above description of spaces and lighting is adequate to plan the hangings. If not, please let me know.

Sincerely

TCCvp

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

June 28, 1963
June 28, 1963

Mr. Richard Bellamy
15 West 57th Street
New York 19, New York

Dear Dick:

The pictures finally got here Saturday. I'm pleased to report they came in good shape although the crates were open and some of the frames did get crushed. That has all been taken care of. We'll let American Air Lines worry about it. We have knw frames on the pictures, they are already hung and being very much enjoyed. Enclosed is a check in full for them. Many thanks for your fine pencil.

We will get to New York around noon on Tuesday, July 9th and will then leave at midnight the following day. Needless to say, we would love to see you, are eager to see Poons and meet Rosenquist. Will it be convenient for you to be in New York at that time? If so, fine. If not, we will be back on August 2nd and conceivably do it on the 2nd or 3rd.

If you're going to be in New York on the 9th of July, we certainly will clear our timetable to be with you. If your wife is also going to be in the City, let's all go out to dinner that evening.

Our Building Committee were very enthusiastic about the very rough plans, I told them for the opening. I will present it to the full directors meeting this coming Tuesday and anticipate no trouble at this end. I certainly hope that you and Castelli don't chicken out on me.

I think it will be a simply great exposure and relish the idea of the entire thing.

Hoping to see you on July 9th.

Warm regards from Judy and myself,

Sincerely,

Adam S. M. Aronson

ASMA/ejw
enc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

June 28, 1963

Mr. Richard Bellamy
15 West 57th Street
New York 19, New York

Dear Dick:

The pictures finally got here Saturday. I'm pleased to report they came in good shape although the crates were open and some of the frames did get crushed. That has all been taken care of. We'll let American Air Lines worry about it. We have knew frames on the pictures, they are already hung and being very much enjoyed. Enclosed is a check in full for them. Many thanks for your fine pencil.

We will get to New York around noon on Tuesday, July 9th and will then leave at midnight the following day. Needless to say, we would love to see you, are eager to see Poons and meet Rosenquist. Will it be convenient for you to be in New York at that time? If so, fine. If not, we will be back on August 2nd and conceivably do it on the 2nd or 3rd.

If you're going to be in New York on the 9th of July, we certainly will clear our timetable to be with you. If your wife is also going to be in the City, let's all go out to dinner that evening.

Our Building Committee were very enthusiastic about the very rough plans, I told them for the opening. I will present it to the full directors meeting this coming Tuesday and anticipate no trouble at this end. I certainly hope that you and Castelli don't chicken out on me.

I think it will be a simply great exposure and relish the idea of the entire thing.

Hoping to see you on July 9th.

Warm regards from Judy and myself,

Sincerely,

Adam S. M. Aronson

ASMA/ejw
enc.

W

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

green gallery

August 24, 1963

Adam S. M. Aronson
P.O. Box 125
Lemay Station Annex
St. Louis 25, Missouri

Dear Sy:

The October 27th date is mean for me since the show closes the 26th and I open one on the 29th. But I will do my best, I certainly intend to make it. I had hoped to have a free weekend so that I could have taken a couple of day out for another trip to L. A.

Rosenquist's show is scheduled for November, but I am fearful that I will again have to postpone it, possibly till January or February.

Trying to get out of town tomorrow, Sunday, for a final weeks fling in Provincetown before I'm truly inundated: I've been in the gallery all week with Sheindy, to whom I'm now dictating this letter, to try to clear up back work so as to leave mind and body free for pleasure during this next 10 days and a fresh start on September 3rd; I do not think I'll accomplish all this nowever.

Saw Leo briefly last week. Was supposed to have a conference with him this weekend in Easthampton, but no go. Will have some good pictures for you.

Very best regards.

Sincerely yours,

Rich

Richard Bellamy

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

June 14, 1963

Mr. Richard Bellamy
Green Gallery
15 West 57th Street
New York City

Dear Mr. Bellamy:

I am writing regarding your discussion with Mr. Cy Aronson about bringing a "Popular Art" show to St. Louis for the opening of his new bank. Being the architect for the bank, and having a great love for creative art, I find this thought very exciting. I would like to extend to you every facility at my command in order to make this a great success.

Naturally the building has been designed for a banking facility, but I feel it will lend itself wonderfully to the hanging and showing of this modern works of art. The upper level has indirect lighting of a fine quality for gallery consumption. The lobby level of the bank has 7 foot 6 inch high stark, unobstructed walls around its perimeter of about 150 lineal feet. This area would be good for hanging large or small paintings.

The lower level has 8 feet high walls that can be used for hanging, and would total about 175 lineal feet. The lobby floor area is 4000 square feet, so this will allow a certain amount of space for free standing works of art.

The interior decor is being handled by Nancy Singer, my associate and interior designer. We both want you to know that we will alter the decor, or change anything that is possible, to enhance the background for the show. Nancy has an extensive modern art collection of her own, and will use her own abundant talent and assistance to give this exhibition the broadest possible scope.

I hope that the above description of spaces and lighting is adequate to plan the hangings. If not, please let me know.

Sincerely

TCCvp

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

Page Two

October 2, 1963

Mr. Richard Bellamy

October 1, 1963

Mr. Richard Bellamy
The Green Gallery
15 West 57th Street
New York City, New York

Dear Dick,

Jimmy and I enjoyed the Bellamy hospitality. Thanks again to you all.

You mentioned that the 6th of November was going to be a tight squeeze as you had an opening the weekend before that. I was not sure until yesterday whether we could push back the bank opening to convenience you. Finally it seemed obvious that there would be no trouble, so I called Ivan and asked whether it would be convenient for Leo and himself. He reported, "The later, the better." So, I assume that we are now all in agreement.

Accordingly, the invitation party is scheduled for Thursday night, November 14th. The grand opening will take place on Friday and Saturday, November 15-16. Ivan and you should be here not later than the morning of November 13th for the hanging and TV.

Our architect already wrote that there would be adequate planning for the utilization of rods from the ceiling molting.

Did you have a chance to contact any of the magazines? Do you want any releases sent from here or is it most effective when you mention it to a friend on the telephone?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

Page Two
Page Two
Mr. Richard Bellamy
Mr. Richard Bellamy

October 2, 1963
October 2, 1963

Please send some photos and information on yourself, your gallery, and the artists which we can effectively use for briefing the St. Louis newspapers.

I presume that you will arrange for the truck and schedule it to bring the art to St. Louis in time.

We are looking forward eagerly to having you with us.

Sincerely,
Sincerely,

Adam Aronson
Adam Aronson

AA:ls
AA:ls

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

Page Two

October 2, 1963

Mr. Richard Bellamy

Please send some photos and information on yourself, your gallery, and the artists which we can effectively use for briefing the St. Louis newspapers.

I presume that you will arrange for the truck and schedule it to bring the art to St. Louis in time.

We are looking forward eagerly to having you with us.

Sincerely,

Adam
Adam Aronson /la

AA:ls

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

green gallery

22 October, 1963

Mr. Adam Aronson
South County State Bank
P.O. Box 125
Lemay Station Annex
St. Louis 25, Missouri

Dear Adam:

I have just finished a discussion with Ivan about the shipment to you. I have been in contact with the Interstate Trucking Company and because of complications involved with that it is going to be much simpler to have the work sent out either by Railway Express or Air Freight. We have to crate for the truck anyway, and there's not much more expense involved in sending them by air or rail; much simpler, as I say, and much less chance of mishap.

Both Ivan and I have talked to people on the magazines and as yet can't give you definite answers as to their intentions. But send a press release to: Dorothy Seiberling, Life Magazine, Time & Life Building, N.Y.C.; and also to : Jack Kroll, Art Editor, Newsweek Magazine, 444 Madison Ave., N.Y.C.

I am enclosing some biographical notes and photographs the papers might be able to use.

As far as information on the gallery, is it good enough to say we are beginning the fourth year of operation and have risen to international renown? Works by the artists we represent have been purchased by major museums in the East in the past 2 years, and represented in major shows throughout this country and Europe. The gallery is now included in the Sao Paulo biennale and currently in exhibits in Paris and Germany etc.

Adam, I'm not quite sure yet, but I have to prepare myself for the distinct possibility of being unable to come. Pushing the date back has been good in several respects, but it gets closer to Sheindy's birth date. And things are beginning to pile up here, as I suppose I should have anticipated, and it is more difficult to leave the gallery with only one girl here than it is for Ivan or Leo. I'll regret it very much if I can't come.

Sincerely,

Dick

Richard Bellamy

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

November 7, 1963

Mr. Richard Bellamy
Green Gallery
15 West 57th
New York 19, New York

Dear Dick:

Naturally, you have to be in New York when the baby is born; however, if the baby is going to be patient and you are well enough to be in St. Louis for the Invitational Party, I do wish you would make it - even if you only come that afternoon and leave in the morning.

If you can get here by Wednesday morning, we have the following radio and television appearances arranged.

KMOX Radio - At Your Service - Wednesday, 11/13 - 2:30 PM

KSD-TV - Tonight in St. Louis - Wednesday, 11/13 - 8:00 PM

KSD-TV - Charlotte Peter Show - Thursday, 11/14 - 11:00 AM

KTVI-TV - Bruce Hayward Interview - Thursday, 11/14 - 2:30 PM

KSD-TV - Parker Wheatley, Eye on St. Louis (?)

If you are able to make it, we would very much like you to stay at our house. Judy and I both hope it will be possible for you to join us.

Either way, many thanks for your help.

Sincerely,

Adam Aronson

AA:tr

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

December 4, 1963

Mr. Richard Bellamy
The Green Gallery
15 West 57th Street
New York 19, New York

Dear Dick:

The art show and bank opening were just fine. We had a large and most interested crowd. It was very festive. I feel the results which we all desired were pretty well accomplished.

For me, there was only one sad note, your absence. I had looked forward to having you here in St. Louis and it just wasn't the same without you. We have your bed made up and a little sign reads "Waiting for Dick". Come use it soon.

Has the baby been born? If so, let us have some details.

How are you feeling?

I trust you got an interesting report from Ivan and Leo. Castelli assured me the show would make history and would be featured in the annals of the art books. It sounded so wonderful that I am not even going to inspect it closely to see if it makes good sense. I like it just the way he said it.

Thank you so much for your wonderful help and cooperation.

Warm regards from Judy and myself.

Sincerely,

Adam Aronson

AA:cg

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

RICHARD BELLAMY
green gallery

15 WEST 57 STREET, NEW YORK 19, N.Y.
PLAZA 2-4055

December 4, 1963

7 December, 1963

Mr. Adam Aronson
South
P.O. Box
St. Louis
Mr. Richard Bellamy
The Green Gallery
15 West 57th Street
New York 19, New York

Dear Dick:

The art show and book opening were just fine. We had a large and most interested crowd. It was very festive. I feel the results which we all desired were pretty well accomplished.

For me, there was only one sad note, your absence. I had looked forward to having you here in St. Louis and it just wasn't the same without you. We have your bed made up and a little sign reads "Waiting for Dick". Come use it soon.

Has the baby been born? If so, let us have some details.

How are you feeling?

I trust you got an interesting report from Ivan and Leo. Castelli assured me the show would make history and would be featured in the annals of the art books. It sounded so wonderful that I am not even going to inspect it closely to see if it makes good sense. I like it just the way he said it.

Thank you so much for your wonderful help and cooperation.

Warm regards from Judy and myself.

Sincerely,

Dick

Adam Aronson

AA:cg

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

RICHARD BELLAMY
green gallery

15 WEST 57 STREET, NEW YORK 19, N.Y.
PLAZA 2-4055

7 December, 1963

Mr. Adam Aronson
South County Bank
P.O. Box 126 Lemay Station Annex
St. Louis, Missouri 63125

Dear Adam:

Yes, I got rapid and glowing telephone reports from both Leo and Ivan on the St. Louis experience. My time has been such, however, that I have not yet had an evening with Ivan to absorb all the details.

Yes, the baby was born, a huge boy - late, after long and deep travail. I have not yet held him.

I am just beginning to feel again.

Had I been somehow able to get to St. Louis, I would have been the purest walking zombie: all the television programs would have turned into spook shows.

Let's make it annual, and I'll do better next time.

I look forward to seeing you sometime, somewhere. I hope it's not too long.

Very, very best regards,

Dick

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

PAGE TWO

October 11, 1963

Mr. & Mrs. Richard Bellamy

October 11, 1963

Mr. & Mrs. Richard Bellamy

237 E. Broadway
New York, New York

Dear Dick and Shondee, I was just seeing your note. We found your youngsters delightful. We enjoyed the afternoon.

One of Jimmy's teachers, when we met at a meeting last night, mentioned how excited Jimmy was when he reported that he had played football on the streets of New York. The report brought several things to mind. First of all, I realized these "show and tell" sessions at the schools eliminate any possible privacy of the home. Second, it refreshed my memory about the enjoyable afternoon which Jimmy and I had with the Bellamy family. (We certainly hope we weren't invading the privacy of your home too much that day.)

After leaving Jimmy at your home, I walked over to my broker's office on Wall Street and then later walked back to join you for dinner. Somehow or other, I had never previously viewed the lower east side of New York as a suburb of Wall Street or even as an adjunct of it. This gives it a little different prospectus than George Jessel when he tells about it. Peculiarly, I had never driven through or walked through the lower east side area before.

Needless to say, I thoroughly enjoyed the afternoon. I was a little jolted at the remark, "Where else could we give our kids the cultural advantages that they have here?". I even decided to look up my cousin Max Powers next time; he is the head of the Henry Street settlement, I believe. (He used to be a starving musician but now he is a prosperous social worker!)

As a director of the Mark Twain School Board (we charge gifted children for going to public school in the summer), I was naturally fascinated by Shondee's report on the co-op people's school maneuvering. This I had not read in the Calvin Gross report. I was also delighted with the report of the Brooklyn College girls as they now function as co-op people.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

PAGE TWO

October 11, 1963

Mr. & Mrs. Richard Bellamy

December 13, 1963

Mr. Richard Bellamy
Green Gallery

Then again, I confess I had not expected to find that the wife of my Episcopalian-Chinese friend was the niece of Moshe Tolkayer.

All of which was really far more fun than just seeing some skulls. We found your youngsters delightful. We enjoyed the afternoon. Again, many thanks.

Congratulations, and more congratulations! Letting one word of business slip in, Richard - please drop me a note confirming the fact that you received my letter about delaying things a week and your arrival here on November 13th. I will feel better seeing it in writing. One of these days, when you are not so fertile, we hope your whole family will be able to come this way and partake of our hospitality.

Warm regards. I thought you might be interested in having a record of the Musselman reproduction. This magazine will be in the bank-Pop Art opening in their January issue which I will also send you.

Sincerely,

Adam Aronson

Also enclosed are some of the newspaper reviews on the Pop Art exhibit. The St. Louis Post-Dispatch listed the Pop Art show every Sunday on the top of the "Art Galleries" list.

AA:ls Willie Brandt, the Director of the Steinberg Museum at Washington University, was terribly excited about the Castell Bellamy endeavor and feels that a great public service was done for St. Louis. We all thank you.

Leo's reactions were delightful for my ego but I do not know how much was politeness and how exciting he really found the exhibition. It certainly was fun and we are infinitely grateful to the two of you.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

December 13, 1963

Mr. Richard Bellamy
Green Gallery
15 West 57th Street
New York 19, N. Y.

Dear Dick:

Congratulations. Congratulations, and more congratulations! If a skinny character like you can come forth with a huge baby boy, I am sure that you would have televised fat and sensational.

I like your suggestion that we do it again some other time. Don't think I won't hold you to it!

Enclosed is "The Saint Louis Magazine" for December. I thought you might be interested in having a record of the Wesselman reproduction. This magazine will cover the bank-Pop Art opening in their January issue which I will also send you.

Also enclosed are some of the newspaper reviews on the Pop Art exhibit. The St. Louis Post-Dispatch has listed the Pop Art show every Sunday on the top of the "At the Galleries" list.

William Eisendrath, the Director of the Steinberg Museum at Washington University, was terribly excited about the Castell Bellamy endeavor and feels that a great public service was done for St. Louis. We all thank you.

Leo's reactions were delightful for my ego; but I do not know how much was politeness and how exciting he really found the exhibition. It certainly was fun and we are infinitely grateful to the two of you.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

2.

The Bellamy baby is one that I am eager to see. I probably will be in New York in February and look forward to getting a look and a hear.

I heard you were not feeling well and certainly trust that you have started to eat, take care of yourself, and are feeling healthy and spry once again. There are so few galleries that can make the bells ring like Bellamy that we who occasionally make the rounds beg you to take care of yourself and keep ringing clearly.

Warm regards to all the Bellamys.

AA:rg
Enclosure

PARCLEMENT
LINEN

USA
BERKSHIRE

100% COTTON FIBER

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

green gallery

15 WEST 57 STREET, NEW YORK 19, N.Y.
PLAZA 2-4055

5 February, 1964

Mr. Adam Aronson
P.O. Box 125
Lemay Station Annex
St. Louis 25, Mo.

Dear Adam:

I don't know what to say, thank you.

I have not contacted you about the Rosenquist show because really "there weren't any." I would have to get very detailed in saying how come, and I will do that when I see you. I hope you still do want a painting of Jim's, I'll get you one.

I am glad you will be coming, you will be able to see Tom Wesselmann's show, which, among other things, will be juicy and beautiful.

I am planning to go to Chicago, and I will probably have to leave on the afternoon of the 27th, so I hope before you come you will let me know your itinerary.

Please give my best regards to your wife.

Best,

Dick

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

July 2 64

Dear Cy Aronson,

I am now in ~~swift~~ flux.

Away to Provincetown tomorrow morning, fixing now an appointment with you for chinks in Chinatown around about 8 pm, with two Poons, myself & the little lady, ~~possibly~~ & the Rosenquits. Will meet you at Poons studio

108 Front Street, ~~X~~ 7 pm, Tues. July 9.
(below the Wall Street, east of South Ferry)

Now, my home phone is Spring 7 2405...

I plan to be back Monday night but you can never tell and I might be scooting in at the last minute.

If you delay your trip, would you wire me in Provincetown c/o HCE Gallery; Commercial Street. Just might stay over an extra day if you won't be in NY. Plan to go to Coast 15 July.

Best,

Dick Bellamy

*410
111 30 W
Bellamy
1188*

*Marilyn Sargent
finished picture for life*

*NY-212
over*

*Michael
Sommer*

Morris

*Ed Ruccia, L.A.
Neil Sood
collection Indian
Marolyn + Dan*

*STUDIO
PL 2-4055*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

green gallery

15 WEST 57 STREET, NEW YORK 19, N.Y.

212 PLAZA 2-4055

August 11, 1964

Adam Aronson
Carmel Corporation
111 South Bemiston Ave
St. Louis, Missouri

Dear Adam;

And I trust you are back from Carmel now.

Now, Adam, I could go on and on. There are lots of subjects that it wouldn't be hard for me to go into touched upon in your July 6 letter. Such as the Biennali, Castelli's role, Peggy Guggenheim whom I did not see, a new artist whom I've taken on; Lee Lozano of feminine gender whose work you must see on your next trip, so that I can let you have a painting or several drawings at the lowest possible price and in her first period of maturity. I might let you see her. The girl is here in New York, but Jeremy Moon is from London, and I will be handling his work too - my discovery there - but he is less for you. The main subject here; I haven't been able to get out to Segal's since I've been back, I see him tonight. I'm going with Ben Heller, to make arrangements for selection of George's work to be shown in what seems to be a major Museum sculpture show. Seven, at the Jew's, opening October 15 until January, Segal, Chamberlain, diSouvero, Bonticou, Agostini, and Sugarman. I would guess about six works a piece. We will be borrowing, let's say, four from private collectors and possibly two new ones of George's. One new one would be - don't I remember George talking to you? - of the recluse ~~room~~, ^{Rich,} Segal's neighbor, seated at a big round table, piled with debris. The walls created by her, making a semblance of her own labyrinth which I haven't seen.

Let me get on. Thank you very much for the check.

Sorry about the glass smashing; I suppose its too much bother to try to collect insurance on it. I'll pay for it if you like.

Detroit Museum did not buy THE DRY CLEANING STORE, it is a long story, Segal went out there twice, they have, however, a hold on the piece described above.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

-- Page Two --

green gallery

15 WEST 57 STREET, NEW YORK 19, N.Y.

PLAZA 2-4055

I have to be in town early next morning so George may not have a chance to cast me, therefore, that would be done next week. I'll send you a photograph as soon as finished.

Best regards,

Dick

Richard Bellamy

RB/sd

*Dick
already posed for Sezof
Aron's sent assembled*

*Jewish Museum on 10/15
6 Seizof's
di Seizof
to Seizof*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

green gallery

15 WEST 57 STREET, NEW YORK 19, N.Y.

PLAZA 2-4055

12 November 1964

Mr Adam Aronson
P.O. Box 125
Lemay Station Annex
St. Louis 25, Missouri

Dear Adam;

That Saturday, if it was a Saturday - was it a Saturday? I went to Allan Stone's to see the Oldenburg and got there just before 5:30 but his doors were closed. I did not get there the next Tuesday as I had thought I would, and then completely collapsed for a while. I then called Allan Stone to see if the piece was still there after this lapse of time and was told it was at the warehouse (why told that I don't know); nevertheless, Tuesday I went up, Allan wasn't there, and I seen the Baked Potato. If anybody was starving for an Oldenburg, I'd say of course take it, its a good one. I would say it was essential for anybodys diet to have an Oldenburg in this day and age. But you must remember that both my eyes and belly are vague these days, and therefore I can't give a really clearly felt estimation. I think its a bit high, Oldenburg is very productive when he is about it. I heard a report of his opening in Paris recently, but have no idea of the number or quality of work he did there except I know the pieces were plaster, which means that he will probably work in plaster indefinitely and has not forsaken the old lovable, chipable plaster permanently, therefore not recommending putting a premium price on plaster pieces; four major ones which I own.

All in all, as I write this, I think it would be an okay ^{BUY} ~~one~~, because, as I said before, every American home of your type and my type, etc..... I could of course say, as I will or would if you want me to, that I could pursue the acquisition of an Oldenburg for you that would be more satisfying - but you know how liable one is for letting things slip through or by. I can't begin to give you an idea of the quality of all the remarks I've heard about the Segal/question. Of course it gives me the willys so I'm no accurate barometer there. Nevertheless, if I leave myself out of it, I can say with great assurance that your Segal is a major coup for the Aronson household. The exhibition is over the 29th of November, and I will have it crated and shipped to you, either by air freight or REA express.

GEORGE SEGAL'S
"DICK BELLAMY SEATED"
1st SEGAL COMMISS IONCA PORTRAIT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

-----Page Two-----

green gallery

15 WEST 57 STREET, NEW YORK 19, N.Y.
PLAZA 2-4055

I have not decided yet whether you should pay Segal directly or whether I should pay Segal through the gallery, so I won't bill you until you receive the piece. But is it possible for you to estimate how payment is to be made? In full? or in parts? I beg your forgiveness for the completely unrewarding state I was in during your visit. My best to your wife,

And to yourself,


Richard Bellamy

RB:std

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

February 20, 1965

Mr. Richard Bellamy
Green Gallery
15 West 57th Street
New York, New York

Dear Dick:

Come now, don't give me word for word conversations, although I admit I am impressed you remembered them well. I remember the story and I told you, and I still tell you, that I wouldn't press it but I wanted three drawings and you indicated that you were very certain you would get me two. I think you ought to make George take another ten minutes and prepare another two for me; however, I really don't intend to get in a battle over it or to give up our friendship over it.

Put the thousand dollars in the drawer until you get George to behave himself and then deposit it.

How are things going?

Sincerely,

Adam Aronson

bp

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

reception
and the
sculpture

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

Recent American Sculpture

October 15 to November 29, 1964

The Jewish Museum

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

Board of Governors

Mrs. Albert A. List, Chairman
Abram Kanof, Vice-Chairman
Mrs. Harry Stone, Secretary
Gustave L. Levy, Treasurer
Harry N. Abrams
Stanley I. Batkin
Mrs. Marion S. Doniger
David Finn
Ben Heller
H. Lawrence Herring
Joseph H. Hirshhorn
William B. Jaffe
Mrs. Jacob M. Kaplan
Arthur Katz
Mrs. Harry Ratner
Mrs. Bernard J. Reis
Horace Richter
Meyer Schapiro

Ex Officio

Hans van Weeren-Griek, Acting Director
Mrs. Janet W. Solinger, Administrator

Staff

Hans van Weeren-Griek, Acting Director
Janet W. Solinger, Administrator
Tom L. Freudenheim, Associate Curator
Guido Schoenberger, Research Professor Emeritus
Siegfried Rosenberg, Registrar
Gertrude Winograd, Assistant Registrar
Meyer Schapiro, Consultant
Leslie Ann Mandelson, Curatorial Assistant
Elaine Lustig, Design Consultant
Ambur Hiken, Photographer
Howard Thomas, Superintendent
Allison Matsner, Public Information
Selma Lanes, Membership Secretary

Copyright © 1964 by
The Jewish Museum, 1109 Fifth Avenue, New York 28, New York under the auspices of The Jewish Theological Seminary of America
Library of Congress Card Number: 64-8614

FOREWORD

THE REMAINDER OF THIS PUBLICATION HAS NOT BEEN SCANNED.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

green gallery

15 WEST 57 STREET, NEW YORK 19, N.Y.
PLAZA 2-4055

Mr Adam Aronson
P.O. Box 125
Lemay Station Annex
St. Louis 25, Missouri

*Oldenburg
at
Store's*

13 November 1964

*Likeness
92nd Street
Museum*

Mr. R.
Green
15 We
New Y

Dear

Neith
surpr

He st
calli
him w
Museum
thoug

I wil
7300)
you a
perha
had b

Looki

Dear Adam,

I really can not say whether you should receive my thought on this matter: an Oldenburg may go by, never to be got again, to use an old Christian rhythm; but I don't think this one is one of his ^{very} best pieces. It may, of course, be simply a matter of personal taste, and ours may differ, and mine and the great majority may differ. Of course I have hesitation of possibly confounding another dealer whom I happen to personally like.

Best regards,

RB
Richard Bellamy

RB:std

*But I just did want to
add this afterthought, or
qualification, to my
letter of yesterday.*

bp

Found
But e
respe

ing with the Oldenburg on the wall and the beautiful kids below.
Hey. Does Mark find you a strange one, also?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

May 6, 1965

Mr. Richard Bellamy
Green Gallery
15 West 57th Street
New York, New York

Dear Dick:

Neither male nor mail usually surprises me. I admit surprise at getting a letter from di Suvero.

He starts out by saying, "You are a strange one." Recalling the night on the roof and the next one watching him wet nurse a paraplegic on the steps of the Jewish Museum, I find it necessary to carefully contemplate the thought that he considers me a strange one.

I will be at the Dorset from May 19-26. (Telephone Circle 7-7300) I am in a shocking state of cash shortness; however, you are supposed to have a great small \$300 Oldenberg, and perhaps that same price Samaris jewel box which I thought I had bought but which stole off into the night.

Looking forward to seeing you.

Sincerely,

bp

Found the Castelli apartment in the Sunday Times pleasant. But everybody has French furniture and Pop Art. In some respects, your place really is much more interesting. Starting with the Oldenberg on the wall and the beautiful kids below. Hey. Does Mark find you a strange one, also?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

green gallery/15 w 57/new york 19

richard bellamy/david whitney

May 12, 1965

Adam Aronson
South County Bank
St. Louis, Mo.

Dear Adam,

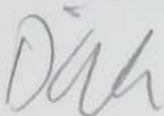
Yours was a bitter letter. I saw Mark last night - he just came in. I will have more to say on it when I see you, after I have queried him. Did he ask you for money?

I remember the rash Oldenburg statement. I will speak to Oldenburg; speaking to Janis is of course out of the question; Sidney, however, has a strange spell over his artists; which Claes may want an opportunity to counteract.

I do not remember the Samaras jewel box.

Mark with all his considerable romanticism does not find me strange; but he thinks me a crook, as undoubtedly you do also.

Very Best,



Richard Bellamy

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

May 27, 1965

Mr. Richard Bellamy
Green Gallery
15 W. 57th Street
New York, New York

Dear Dick:

Many thanks for having me join you at "The Happening." Needless to say, I was delighted to be there.

I certainly got a particular kick out of you with your philosophical questions that you had to ask before you could pass judgment on The Happening. Philosophical questions like, "Who was that girl in the white outfit?"

Maybe you ought to have your associate send me a memorandum giving me his impressions of the happening which occurred so that I can double check my self. I have a sneaking suspicion in some of these things that there are certain observations where it possibly is indicated you should know the people or the crowd to be certain of the artist's comment. With or without which, it was most enjoyable.

If you head for the west coast as per your plans, and we rather hope you do, do stop for a few days here in St. Louis. We would love to have you stay with us. You can just sit and gaze at the blooming roses or we will see that you meet the people in town who might interest you.

Warm regards.

Sincerely,

Adam Aronson

bp

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

Dear Yffe

Sunday night, late April 16

IN FLIGHT WITH TWA

Adam

I hope your trip was successful with the bags, for them. I'm interested to know outcome of school choices - about John's impression of Yale to Columbia. I wish it were my choice - I feel the lack of those 4 years lost to self-indulgence. I wish I were a student in New Haven coming of age to New York. - Tell John I'll be sending him some drawings in May.

I deposited, I must say, an astonishing glow, with Noah, which came on to the public yesterday, many many thanks due to yr. painting. It's reception, I swear, was ~~great~~ that of the classical hushed, astonished awe. The 16'8" Christensen fit by magic snug onto the largest wall (it was sold ~~one~~ moving last week) with your painting on the left wall (as you enter) not centered but moved far to the right; a 9'x6' all deep ^{sketch} Kuroyama (1962) on the end left wall (where the Newman was), end right wall empty, wall next the door empty, floor to ceiling Kuroyama all yellow & pencil vertical 1967. I mean, I really am impressed. Black Reinhardt will not 'go' in that room now - can't destroy the room by taking anything out or adding anything to it - will put black Reinhardt above Noah's desk to be viewed as it were spectrally at a distance ^{from} within the gallery. The magnificent Blahelock will come 5 or 6 days late + we must make that go - probably in alone. Truly astounding.

The 16' Christensen really can hardly be seen - no measure from it + impossible to light - opposite

U.S.A. — EUROPE — AFRICA — ASIA

PRINTED IN U.S.A.

as if this was possible for you but those left, instructions - just quickly to get every John's own etc. from beside a museum

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1



For correspondence only - No enclosures, please. Approved for International Mail

W

is yours, which can be seen beautifully - it lights
 really well, without too much diffusing.
 The show will run to the 13th day (4 weeks) + possibly one week after.
 It folds in $\frac{1}{2}$ - is there an artist you can ask to put it together
 for you? have you had the problem before? I assume it ~~can't~~
 can't get in your house if it is not folded. Will have to
 ask you to pay for crating + shipping expenses on the painting.
 Thanks very much for sending the \$450.00 to Dan. It came
 perfectly timed.
 The dimensions is of course yours, unless you have had some
 negative thoughts about it, which I hope you haven't you had:
 I can say this even though I haven't yet seen the piece. Mark
 said he picked the best one; when I asked him about it,
 gave me approximate size. He has asked + got \$2500 for even
 smaller pieces (which I disapprove of - the price, that is, for this time). Some
 are priced as high as \$3,500, in that size range. But - I will see
 it as soon as I can after return to New York about April 28.
 I'd wish I would ~~only~~ ask you to send \$500 deposit, but

well. had intended to phone you to see if this was possible for you but there
 was a problem for me again after you left, instructions - just finally to get every
 last thing

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

week. Had intended to phone you to see if this was possible for you but there was ~~some~~ ^{some} med house for me again after you left, interrupted - was lucky to get away line (didn't finish letter aboard plane, am now looking over city from beside a swimming pool, after a sauna + massage, though there is a cool breeze + bananas plunged into the water yet, I am recovering).

If you can, + you think it permissible (it is uncommercial - I can't send you an invoice yet because I don't know title or dimensions yet), please send \$500 check to Noah Goldovsky 1078 Madison Ave, who will convert the check to cash for Mark.

When I last talked with him, he said he truly didn't yet know whether or not he was going to add another element. If you send the money, I will send you a receipt when I get back to N.Y. And get the piece to you as soon as it is finished (if he does decide to work on it more) + photograph. I will pay shipping on it - unless I find it too expensive, I might ask a share from you but I don't think it will be that expensive. Presumably, Emily will see it in her show. Mark was glad you chose + wanted the piece.

I leave LA before the official opening of the 'huge' LA County Museum sculpture show but I will be able to see most of it since the placing is going on now. In fact, Mark is expected here to set up his huge piece.

Any second thoughts on me + bank show? I could come, as I said, to see the spot, Memorial Day weekend. But if I do come, it should be pretty well set that I am going to do it - if I can + you still see it that way. Please, one of the favours - some polaroid interior shots you can send to me?

Best to Judy + Gers.

DW

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

October 18, 1965

Mr. E. deWilde
Director
Stedelijk Museum
Amsterdam, Holland

Dear Mr. deWilde:

It will be a pleasure to lend "Portrait of Bellamy"
by George Segal to your museum for the show
which will open on January 14.

Let us have further directions regarding the
shipping of the sculpture to you.

We are a little apprehensive about its vulnerability.
However, it has always been such a pleasure to
visit the Stedelijk Museum, and Dick Bellamy has
specifically requested that we lend the work and
it is hard to deny Mr. Bellamy any request.

Sincerely,

Adam Aronson

AA:djm

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

stedelijk museum

22nd. September 1965.

gemeentemusea amsterdam
stedelijk museum
amsterdams historisch museum
museum fodor
museum willet holthuysen

paulus potterstraat 13
telefoon 73 21 66
telegramadres stemusea
no. 49174.

October 18, 1965

Mr. Adam Aronson
15 West 57th Street
c/o Green Gallery
NEW YORK N. Y.
U. S. A.

Mr. Dick Bellamy
1675 Madison Avenue
New York City, New York

Dear Mr. Aronson:

Dear Mr. Aronson:

The Stedelijk Museum of Amsterdam will open on
14th January, 1966, an exhibition regarding five
American sculpturers:

Segal, Stanckiewicz, Sugarman, Chamberlain and Bontecou.

Afterwards, the exhibition will be shown at Brussels and
Bern.

You are the happy proprietor of one of Segal's most important
works, which I have seen in the Jewish Museum:
"Portrait of Bellamy".

I am convinced that Segal's work is very vulnerable, so
I am solliciting your kind cooperation quite exceptionally
by asking this work in loan for the said exhibition.

Please be convinced that we shall pay the utmost attention
to the packing and the transport. Moreover, I am in a
position to inform you that Segal has promised to repair
possible damages himself.

Trusting to read you favourably, we are,

Yours faithfully,

de Wilde

E. de Wilde,
Director.

dW/D.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

October 18, 1965

Mr. Dick Bellamy
1078 Madison Avenue
New York City, New York

Dear Dick,

I thought for a long time and decided it was unfair not to show the "Portrait of Bellamy". Accordingly, I wrote the Stedelijk Museum a letter, copy of which is enclosed.

I was terribly sorry to hear that you had to close the Gallery. It leaves an open space in my heart, as well as in the art world.

I hope that you are feeling well and that you will be functioning effectively in the near future.

We have the Comics' Pop Art Show at the South County Bank this month. It is lots of fun. Frankly, I think we are doing infinitely better than the World Gallery in New York.

I did not contact Mrs. Ganz about the Segal. I gather, however, that you want it sent to Amsterdam so it will go there.

I hope you will accept our invitation to spend some time in St. Louis. We would enjoy having you with us.

What kind of financial straits are you in? Do you want to sell me some of your personal art work with a contract that I will sell it back to you at any time that you are ready to have it at the same price that I pay for it?

Judy got a tremendous job at Washington University Graduate Institute of Education. She loves the work but it is cutting down our traveling tremendously.

Sincerely,

Adam Aronson

AA:djm

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

Green gallery

feb 15 1966

dear adam,

i can't put it off any longer---it's been going on for several months I was going to send the enclosed some/thing off to you.

Lover for the cover, of course.

Bob (Morris) and Yvonne (Rainer) each have a piece in the current Tulane Drama Review on dance, also the script of Oldenburg's WASHES, the happening which you saw at Al Roon's---if you can't get a copy there, let me know and I'll get one to you. ...Bob, by the way, is having a show (of the large plywood--but now fiberglass--constructions) at Dwan G. in LA. He's showing with Leo Castelli now, of course, haven't I told you? What's happened, when did I last write you?

I'm looking for pictures for youse. I've got a large red Rothko from the mid-fiftys & a superb mid fiftys large kline: do you know how your museem sits in relation to such pieces?

Damn it, let me hear from you.

Best,

Rich

15 W. 57 St. N.Y. 19 Plaza 2-4055

*Bellamy
90 E. 62nd Street
1078 Madison Ave.
NYC*

*Emory Roy
Hill Washington
March 14 - 19
early post
week*

you -
I knew
wanted
and it any
ng it's
ne
alogue
....
alogue:
t sold
a little
ake place
a good.
e-
its
ery and
s taken
much
n you
thus
I liked
tor
retro
t; didn't
ime to
ap
has been
brain
I finally
is shows
apture sho
new
sculpture
a Seattle
when I
Laurie
ink;
Janis-
it but

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

green gallery

Nov 13 1965

Dear Adam,

It was so good to hear from you.

I didn't intend to wrench your Segal from you - it's your piece & Segal's not mine- but I knew you'd be hearing from those people & just wanted to advise you that if you were going to lend it any where the Europe would be better, one thing it's been seen in New York & not Europe, and the museum show is the more prestigious, catalogue reproduction, etc. And George is grateful.... You've of course seen the Segal-Janis catalogue: some very good pieces in the show. And it sold very well: 8 out of ten pieces; there was a little worry because most of the buying didn't take place until the last week. Old George is feelin good.

Please don't let me ~~hear~~ any more of the degeneration of the South County Bank and its Pop Art Shows.

Pop Art? Jack Wesley is now at Elkon Gallery and I've come to like him as an artist but it's taken awhile, not many people seem to like him much but it's an excellently amusing show, wish you could see it. What else to comment upon thus far in the exhibiting season? What else? I liked the recent Olitskis; Castelli's new sculptor won't last, I fear; didn't see the Rivers retro at the Jews out of lethargy to the subject; didn't see the Motherwell at the Mod out of no time to spare yet; Lichtenstein's new work coming up looks like it might be terrific; sex life has been fair to good; ups & downs in other areas; brain not at normal even; Poens, Judd Morris all finally with castelli--Judd will show in Feb; Morris shows in LA April--also both will be in big sculpture show at Jews in Spring; di Suvero with the new Dwan Gallery here-- showed his 2 big beach sculptures in LA just now - completed commission in Seattle this summer---that's a story for to tell when I see you; my baby is incredible, and Andy & Laurie just swinging and Shindy is fine too I think; Williams is with Emmerich; Wesselmann with Janis-- will show in May; Andrejevic not yet, damn it but

15 W. 57 N.Y. 19 Plaza 2-4055

you -
I knew
wanted
and it any
ing it's
he
alogue
....
alogue:
sold
a little
ake place
a good.
le-
its
ery and
s taken
much
n you
thus
I liked
tor
retro
t; didn't
ime to
up
has been
brain
l finally
ris shows
lpture sho
new
sculpture
n Seattle
when I
& Laurie
ink;
n Janis-
n it but

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

green gallery

will be in the Whitney annual; Samaras with Pace; Goldowsky has a full fine Pollack oil on paper drip 1951, \$22,000.00; and a great new small de Kooning woman; Shindy will be in short play at Judson in December; Karp is fat, book's being published soon, on to Hollywood; I may, might be working for Marlborough in January--long story, don't know ~~if~~ if I'll take it yet; money and power are problems; Dick Smith with Feigen; Lee Lozano not placed yet, tough on her because she had never shown--I was to open with her, and because of her very delicate emotional structure.

Some nice posters at Byron Gallery, posters for Paris Review, Kelly, Motherwell, Frankenthaler, Oldenburgetc at \$50 the crack for lithos.

My financial ~~XXXX~~straits are Hellespont-like but thus far riding it like an ancient seaman; very much appreciate your offer-- you know I haven't much anyway but if I see the barque is about to crack up with the family on it, I will ask you. Beautiful of you, Adam. Thank you very, very much.

Sorry no travel, great about Judy. Ladies' museum group in Seattle wants me to come out there to talk at them 1st week december; pay my way back & forth but no honorarium loot fee so if I can raise some spending money and if I can wedge the time and get some courage up to do that talk and go I'd go so I could come back via a couple of days each in SF, LA, Albuquerque with Chamberlain, and St. Loo, but I doubt it.

Best,

Dick

15 W. 57 N.Y. 19 Plaza 2-4055

you -
I knew
wanted
and it any
ing it's
he
atalogue
....
atalogue:
sold
a little
ake place
n good.
e-
its
ery and
s taken
much
n you
thus
I liked
tor
retro
t; didn't
ime to
up
has been
brain
I finally
ris shows
lpture sho
new
sculpture
n Seattle
when I
& Laurie
ink;
n Janis-
n it but

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

green gallery

you'll like hood.

a painter named john hoyland...i think he'll be very good. leslie waddington gallery...wadd. y unf man owns several hoyland's but hoyland does not have a gallery...showed with the london marloborough but disengaged about 2 years ago and for some reason doesn't want to show with waddington, doesn't want any gallery now... well, see them at waddington's....a few... i don't know whether or not you want to buy any pictures at all. but if you have a yen & like what you see at waddington's, you could go to his studio but only if you're serious. waddington could arrange for it...he has very big canvases, a dozen or so, and some smaller ones too, but a couple of the very big ones --10' X 12' ?...don't know how big, are very nice, and very reasonable in the price... ..maybe it's better, if you would want to see hoyland, to do it through alan power, who owns his work. alan is a young man who, along with his father, has one of the best collections in england, you should meet him anyway...he owns the best english artists as well as noland, newman, louis, williams, stella, etc. see if you can get together for lunch. he befriends poets now too, such as reeley. alan's numbers are 940 9880. say hello to kas and hood & power and you should see dick smith if you can, GLE 9736. hell, it's after six and i have to be downtown and at six and look how i have run on...

very best

Dick

15 W. 57 N. Y. 19 Plaza 2-4055

you -
I knew
wanted
and it any
ng it's
he
alogue
....
alogue:
sold
a little
ake place
n good.
le-
its
ery and
s taken
much
n you
thus
I liked
tor
retro
t; didn't
ime to
ap
has been
brain
l finally
is shows
apture sho
new
sculpture
n Seattle
when I
& Laurie
ink;
n Janis-
n it but

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

green gallery

Nov 13 1965

Dear Adam,

It was so good to hear from you.

I didn't intend to wrench your Segal from you - it's your piece & Segal's not mine- but I knew you'd be hearing from those people & just wanted to advise you that if you were going to lend it any where the Europe would be better, one thing it's been seen in New York & not Europe, and the museum show is the more prestigious, catalogue reproduction, etc. And George is grateful.... You've of course seen the Segal-Janis catalogue: some very good pieces in the show. And it sold very well! 8 out of ten pieces; there was a little worry because most of the buying didn't take place until the last week. Old George is feelin good.

Please don't let me ~~hear~~ ^{hear} any more of the degeneration of the South County Bank and its Pop Art Shows.

Pop Art? Jack Wesley is now at Elkon Gallery and I've come to like him as an artist but it's taken awhile, not many people seem to like him much but it's an excellently amusing show, wish you could see it. What else to comment upon thus far in the exhibiting season? What else? I liked

the recent Olitskis; Castelli's new sculptor won't last, I fear; didn't see the Rivers retro at the Jews out of lethargy to the subject; didn't see the Motherweal at the Mod out of no time to spare yet; Lichtenstein's new work coming up looks like it might be terrific; sex life has been

fair to good; ups & downs in other areas; brain not at normal even; Poens, Judd Morris all finally with castelli--Judd will show in Feb; Morris shows in LA April--also both will be in big sculpture show at Jews in Spring; di Suvero with the new

Dwan Gallery here-- showed his 2 big beach sculptures in LA just now - completed commission in Seattle this summer---that's a story for to tell when I see you; my baby is incredible, and Andy & Laurie just swinging and Shindy is fine too I think; Williams is with Emmerich; Wesselmann with Janis-- will show in May; Andrejevic not yet, damn it but

15 W. 57 N. Y. 19 plaza 2-4055

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

green gallery

• will be in the Whitney annual; Samaras with Pace; Goldowsky has a full fine Pollack oil on paper drip 1951, \$22,000.00; and a great new small de kooning woman; Shindy will be in short play at Judson in December; Karp is fat, book's being published soon, on to Hollywood; I may, might be working for Marlborough in January--long story, don't know ~~if~~ if I'll take it yet; money and power are problems; Dick Smith with Feigen; Lee Lozano not placed yet, tough on her because she had never shown--I was to open with her, and because of her very delicate emotional structure.

Some nice posters at Byron Gallery, posters for Paris Review, Kelly, Motherwell, Frankenthaler, Oldenburgetc at \$50 the crack for lithos.

My financial ~~XXXXX~~straits are Hellespont-like but thus far riding it like an ancient seaman; very much appreciate your offer-- you know I haven't much anyway but if I see the barque is about to crack up with the family on it, I will ask you. Beautiful of you, Adam. Thank you very, very much.

Sorry no travel, great about Judy.

Ladies' museum group in Seattle wants me to come out there to talk at them ist week december; pay my way back & forth but no honorarium loot fee so if I can raise some spending money and if I can wedge the time and get some courage up to do that talk and go I'd go so I could come back via a couple of days each in SF, LA, Albuquerque with Chamberlain, and St. Loo, but I doubt it.

Best,

Dick

15W.57 N.Y. 19 plaza 2-4055

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

Mr. Richard Bellamy
Page 2

March 1, 1966

If you would cast your eye in some areas for a few things like that which would add to the Aronson texts, which develop.
March 1, 1966

I will check with the fellows at the Museum shortly and see if Mr. Richard Bellamy in the Booth or Killas which you mentioned. c/o Goldowsky 1078 Madison Avenue New York, New York

How is di Severo doing with his?

Dear Dick:

Have you become the classicist, all-American boy, no vodka, no drink, Many thanks for the Some/Thing Magazine with the Morris cover. It was quite a happy surprise. However, where's the recognition. Such an omission!

If you get to Seattle, let's see if it should be for you to I was so amused with your note asking whether I knew what had been going on. In fact, I have been sitting here waiting for you to arrive en route to Arizona, as per our correspondence, and was only afraid that you were going to bring along Chamberlain, who is not exactly my favorite people. (Of course, I confess that the only time I ever met him was at Ben Heller's and he was drunk and making snotty remarks to the Heller kid about being a Jew Boy.)

Which I guess I thought of merely because you kept referring to the Jews and I had to read your letter twice before I realized that this was the new nomenclature for the Jewish Museum. I laughingly told Ernie Trova about it the other day and he was shocked that I just didn't know what was going on in the world. Incidentally, from him I also found out the story on the Venice Biennale. Somebody ought to write a story for the New Yorker Magazine. Wow!

I confess that I was fascinated with the idea of your going to Marlborough. If they set up a separate department for you, handling the new artists, and operating a gallery within a gallery, I can see fantastic possibilities. What was the story? Why didn't you take it? Are you planning to take it?

The Goldowsky catalogues are lovely but I cannot yet get used to your selling this type of old master, well recognized stuff. Do you just browse there or do you work there full time?

I personally do not go in for the \$22,000 de Koonigs, although I love the idea. On the other hand, I blush that I really wasn't more specific when you wrote me a lot of details last November. I am rather interested to keep making some small additions now and then. I really regret not picking up the baked potato of Oldenburg and occasionally would be grateful

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

Mr. Richard Bellamy
Page 2

March 1, 1966

if you would cast your eye in some areas for a few things like that which would add to the Aronson taste, which you helped develop.

I will check with the fellows at the Museum shortly and see if they are interested in the Rothko or Kline which you mentioned.

Rumor has it that Poons is having trouble with Castelli. Is true?

How is di Suvero doing with him?

Have you become the clean-cut, all-American boy, no smoke, no drink, no extraneous sex, returned to Shindy and living the life of the model Madison Avenue big gallery tycoon?

If you get to Seattle, let's see you. It should be fun for you to take that trip.

Will write you as soon as I check on the Rothko and the Kline.

Keep me informed.

Best regards.

Sincerely,

bp

Sincerely,

Alan Aronson

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

March 4, 1966

Mr. Richard Bellamy
c/o Goldowsky
1078 Madison Avenue
New York, New York

Dear Dick:

I spoke to Emilie "Emmy" Rau, the delightful Curator of the St. Louis Art Museum this morning, and asked her if she knew you. Her answer was "How funny. I was just talking about him and said that I am very eager to see him when I got to New York this month. I have never met him. I want to".

Emmy said that she would let you know that she would like you to contact her, but also asked me to be sure to contact you. She will stay at the Hotel Westbury from March 14th to 19th, and would prefer to have you call her during the early part of the week. Please be sure to do so.

I am quite sure that her desire to see you had nothing to do with any particular picture you might have to sell her; however, I quoted your question "How would your Museum react to a large red Rothko and a superb Kline". She answered, "We just bought a red Rothko". It turned out she didn't buy yours. She bought it direct from Rothko, but this clarifies the answer for you that they are interested in this sort of thing. Accordingly, when you meet with her, regarding her reason for meeting, you might keep in mind that on the second act you have ready some museum caliber pieces to show her.

She is very well trained and works as a perfect team with Buckley, the Director, and Cleveland, the third member of the team that came with them from Boston. They are all single and work like hell. Have fun. Let me know what happens.

Sincerely,

Adam Aronson

AA:pb

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

green gallery

april 8 1966

adam,

i want you to realize what great pleasure it gives me to address letters to a real he-man. pussy-footed liberals, pure pansys, brutes, fascists, feebs, perverts, sadists, ignoramuses --these i know many of-- they are my stock in trade, so to speak, but another the likes of adam aronson i do not know.

Dick

10
7
A
Jal
me
in
co
A
7
wh
than
awe
the
with
cent
red
New
door
vers
Rhen
the
well
were

15W.57 N.Y. 19 Plaza 2-4055
1078 Madison Ave.
40. Goldovsky
New York

were spectrally at a distance ^{from} within the gallery. The magnificent Blahelock will come 5 or 6 days late + we must make that go - probably in alone. Truly astounding
The 16' Christmas really can hardly be seen - no insurance from it + impossible to light - opposite

U.S.A. — EUROPE — AFRICA — ASIA

PN 4402 (10-61)

PRINTED IN U.S.A.

my own way per...
left instructions - just pick up the...
leave a message

tem.
about
were
2-
wash
to
deep
el
3
8-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

Bellamy 1964

Sunday night late April 16

IN FLIGHT WITH **TWA**

Adam

I hope your trip was successful with the boys, for them. Am interested to know outcome of school choices - about John's impression of Yale to Columbia. I wish it were my choice - I feel the lack of those 4 years lost to self-indulgence. I wish I were a student in New Haven coming of ten to New York. - Tell John I'll be sending him some drawings in May.

I deposited, I must say, an astonishing glow, with Noah, which came on to the public yesterday, many many thanks due to yr. painting. His reception, I swear, was ~~great~~ that of the classical hushed, astonished awe. The 16'8" Christmas fir by magic snugg onto the largest wall (it was sold ~~some~~ moving last week) with your painting on the left wall (as you enter) not centered but moved far to the right; a 9'x6' all deep ^{staked} red Kuwazama (1962) on the end left wall (where the Newman was), end right wall empty, wall next the door empty, floor to ceiling Kuwazama all yellow & panel vertical 1967. I mean, I really am impressed. Black Reinhardt will not 'go' in that room now - can't destroy the room by taking anything out or adding anything to it - will put black Reinhardt above Noah's desk to be viewed as it were spectrally at a distance ^{from} within the gallery. The magnificent Blacklock will come 5 or 6 days late & we must make that go - probably in alone. Truly astounding. The 16' Christmas really can hardly be seen - no insurance from it & impossible to light - opposite

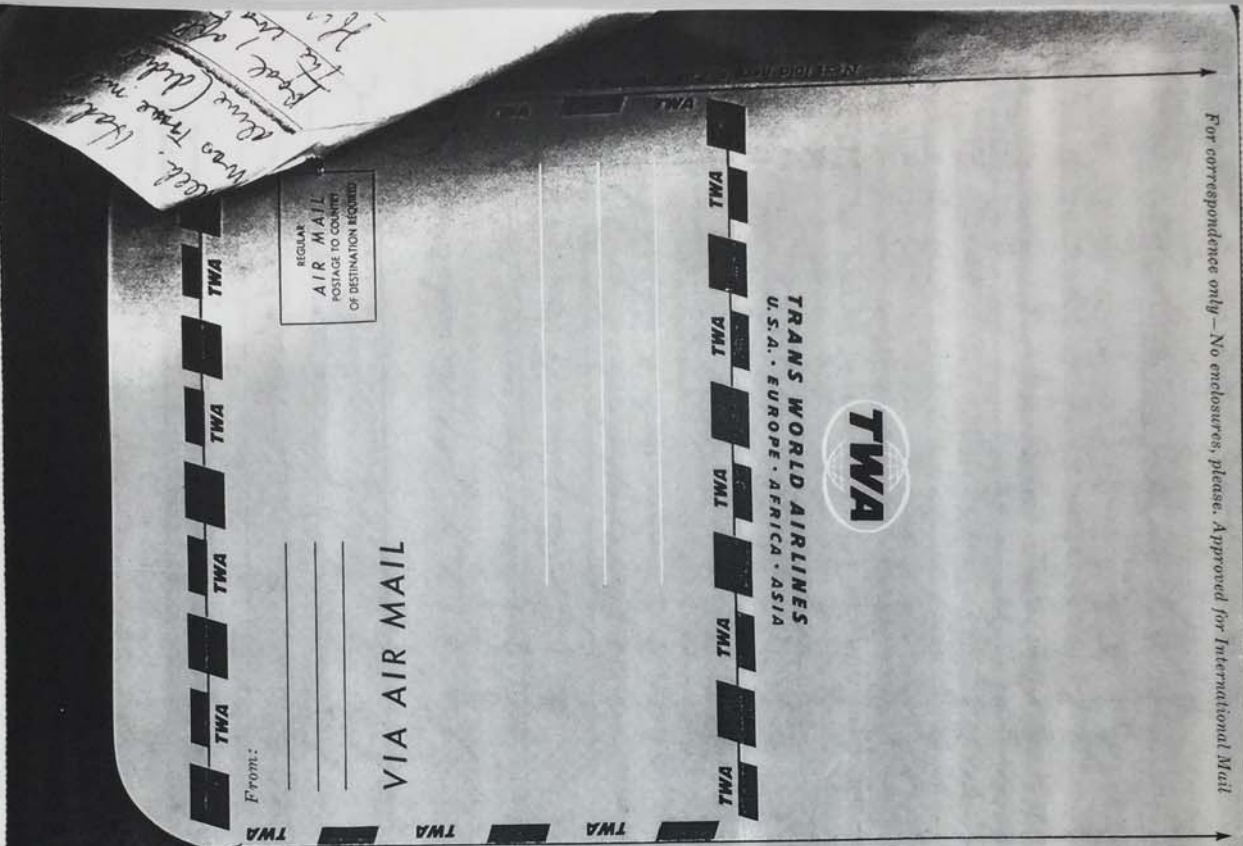
PN 4602 10-61

PRINTED IN U.S.A.

my view was per... just quickly to get away

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1



For correspondence only - No enclosures, please. Approved for International Mail

First fold here • Plier D'abord ici.

is yours, which can be seen beautifully - it lights up really well, without too much diffusing.
 The show will run to the 13th July (4 weeks) + possibly one week after.
 It folds in 1/2 - there are a lot of you can ask to put it together for you? have you had the problem before? Assume it ~~could~~ can't get in your house if it is not folded, will have to ask you to pay for creating shipping expenses on the packing. Thanks very much for sending the \$450.00 to Dan. It came perfectly timed.

The disburse is of course yours, unless you have had and negative thoughts about it, which I hope you haven't you had. I ~~had~~ say this even though I haven't yet seen the piece. Mark said "He picked the best one" when I asked him about it. Can we approximate size. He has asked + got \$200 for even smaller pieces (which I disapprove of - the price, that is, for that time). Some are priced as high as \$2,500, in that size range. But - I will see it as soon as I can after I return to New York about April 28. I'd think I would ~~only~~ ask you to send \$500 deposit, less

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

Green Gallery

green gallery

well. Had intended to phone you to see if this was possible for you but there was some madhouse for me again after you left, unexcused - I was lucky to get away alive (didn't finish letter about plane, am now looking over city from beside a swimming pool, after a sauna + massage, though there is a cool breeze + banana's plunged into the water yet, I am recovering).

If you can, + you think it permissible (it is unconventional - I can't send you an invoice yet because I don't know title or dimensions yet), please send \$500 check to Noah Goldsmith, 1078 Madison Ave, who will convert the check to cash for Mark.

When I last talked with him, he said he truly didn't yet know whether or not he was going to add another element. If you send the money, I will send you a receipt when I get back to N.Y. And get the piece to you as soon as it is finished (if he does decide to work on it more) + photographal. I will pay shipping on it - unless I find it too expensive, I might ask a share from you but I don't think it will be that expensive. Presumably, Emily will see it in her show. Mark was glad you chose + wanted the piece.

I'll see LA before the official opening of the 'huge' LA County Museum sculpture show but I will be able to see most of it since the placing is going on now. In fact, Mark is expected here to set up his huge piece.

Any second thoughts on me + bank show? I could come, as I said, to see the spot, Memorial Day weekend. But if I do come, it should be pretty well set that I am going to do it - if I can + you still see it that way. Please, one of the favours - some polaroid interior shots you can send to me?

Best to Judy + Sam.

DW

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

May 9, 1966

Mr. Richard Bellamy
Goldowski Gallery
1078 Madison Avenue
New York, New York

Dear Dick:

Thanks for telephoning. I am glad your letter didn't mean what I thought it did. Sorry. Guess my sensitivity was showing.

Had lunch with Emily Rauh the other day. I suspect she wanted me to buy the drawing for the Museum. She is crazy about it and I hope she does get someone as a donor if that is necessary.

Did Emily tell you her plans to have a showing with four separate rooms? Di Suvero in one. Poons in another.--I hope she goes ahead with it even if they don't have the arts festival.

Emily said she had a terrible time contacting you or would have spent more time with you last time she was in New York. It is possible she is flying to New York with Joe Pulitzer in the Post-Dispatch plane on the 17th of this month. Why don't you call her at the Art Museum and see if you can't set up a date. Aside from the fact she is a terrific gal, they are going to expand that collection in a hurry and you should be able to do some mutually advantageous business together. Remember the Morris I wanted and stalled about? Emily is looking very hard for a good Morris for the St. Louis Art Museum.

I find that my trip to Washington is going to be very rushed and I will not be in New York on the 16th as planned. We are going to England for three weeks starting July 18th and will hit the city going and coming, but I assume you will not be in the city at that time. Sure hope we can get together before we leave, but I am not sure I will get to New York in June. Any recommendations who we should see in England or Scotland?

Warm regards.

Sincerely,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

green gallery

may 21 1966

i am, indeed, adam sorry about the absence of ownership recognition on the mag cover.. but you know those beatnik poets, they goofed, i had told them.

poons 'trouble with castelli'. it's his nature. he's in trouble with me & the world.

is supposed to show with leo next fall.

marks got sick--flu--hasn't made his trip yet.

the marlborou h story is a long and kind of interesting one. trouble was, in brief, no common language, and they wouldn't pay me enough so i could ignore that severe defect.

there are a couple of young guys in particular who are extremely promising: by name, gary kuehn, and walter deMaria. maybe i can get some slides to you but better would be if you can see them when in the east in july--hell, or is it august?

di suvero is not with castelli, adam.

...am answering your letter of march 1, which i didn't refer to in my last note to you.

best best best

Scull

157 N.Y. 19 Plaza 2-4055

1966

currently in the Stein- the St. Louis Art ants to keep you close

visitation. I am

itic of the St. Louis suggestion. Mary looks a sabre. She has done ea which formerly fawn- in other ways, I

reasonable cost and it York for the last few e visit you keep talking imes that you felt like tation. If it were not Welcome" sign on the all and say "when".

et back in your own

w Year!

AA:vd

P.S. - I enjoyed the Scull Portrait in the New Yorker. The way I read it, you were the only one who came out looking great. On the other hand, I was very surprised when I heard other people say Scull must be furious. I assume he is so delighted to be a "Profile" in the New Yorker that he could care less what they say about him. Out of curiosity, so or no?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

Green gallery

march 16 1966

dear adam,
 sorry to have missed you today.
 i phoned your rauh to make an appointment with
 her for next week when she comes. thanks.

her plans for the '4 rooms' sounds good. i should
 really like to set it up for her with di suvero.

i'm almost absolutely certain that it will be
 impossible with poons, however, *Tom says she will
 discover from Contell's*

mark plans to come to--i guess it's kansas city soon--
 for some mad reason he's driving to toledo, chicago
 and then out there & back--was to have left saturday
 but had to stay for sunday because our new park commiss-
 ioner tom hoving had some kind of gala happening affair
 in central park where mark had ~~to~~ set up a couple of
 his sculpture-rides. *Give him your number of course, so
 he can see you*
 i gots my reservation to venice for the 8th of the
 month of june---don't yet know for sure whether i
 will be able to make it--and would be in europe for
 2 weeks. ~~ROBINEX~~ intend to be in london for several
 days: will try to locate a hot spot for you. got no
 plans at all for july (someone has promised me a free
 cottage in East Happton for august: i'll be able to
 take the children with me there) so i expect to be
 here that month and hope to see you. will write
 how to get in touch with me or where you'll be staying,
when you come through.

adam, seriously, you damned banker, i'm starting a
 new company, and am looking for investors, as well
 as members of the board. i should certainly like you
 to serve on mine. just wait till i get the stationery
 printed up. i like the name; The Escrow & Garnashee
 Development Company. It is going to be a business.

best,

Dick

1966

currently in the Stein-
 the St. Louis Art
 ants to keep you close

visitation. I am

itic of the St. Louis
 suggestion. Mary looks
 a sabre. She has done
 ea which formerly fawn-
 in other ways, I

reasonable cost and it
 York for the last few
 e visit you keep talking
 imes that you felt like
 tation. If it were not
 "Welcome" sign on the
 all and say "when".

et back in your own

w Year!

15W.57 N.Y. 19 Plaza 2-4055

AA:vd

P.S. - I enjoyed the Scull Portrait in the New Yorker. The way I read it,
 you were the only one who came out looking great. On the other hand, I was
 very surprised when I heard other people say Scull must be furious. I assume
 he is so delighted to be a "Profile" in the New Yorker that he could care
 less what they say about him. Out of curiosity, so or no?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

Green gallery

December 11 1966

dear adam,
 just back from an interrupted two weeks in easthampton, and some peace and lots of sun and avoided all cocktail partys, wrestling with neptune & lots of children so i'm feeling ok and glad to hear from you.

sorry i missed you too but the pleasure will be keener when we do see each other in ny because i am especially depressed in ny in summer, nothing to do, and i am a child of mother nature.

Glad you liked the hoylands; i didn't see the particular one at waddingtan. i'd like to see yours. i am going to put together a small show at the guggenheim (SUB ROSA) and want to include hoyland but i still don't know his work well enough to choose which ones.

knew tucker & king wouldn't have much (or anything) at rowan but since they were the most 'well known' thought you should look them up, as well as one or two very young artists there i thought might interest you but especially because i like the guy who runs the joint with madame kingsmill: alex gregory-hood--i always go for hyphenated english names, especially ex-majors or colonels or whatever and they are doing practically a solo job in london of showing the best young english artists.

sorry not more time with kaz cause he's beautiful.

larry rubin will make a great deal of loot, owning so many pictures of among the best artists--he's been buying at less than 50% for over 5 years. *He rich anyway.*

which small di s? i got one here now but i don't like it too much and he wants \$1500 for it: i'd wanted another but for some reason he couldn't get it to me. i am going to get some. i can't leave him alone.

too bad about the misuhble weathah. what expect?

some foul chink in SF name Hugh gee if you want something

15 W. 57 N. Y. 19 plaza 2-4055

1966

currently in the Stein-
 the St. Louis Art
 ants to keep you close

visitation. I am

itic of the St. Louis
 suggestion. Mary looks
 a sabre. She has done
 ea which formerly fawn-
 in other ways, I

reasonable cost and it
 York for the last few
 e visit you keep talking
 times that you felt like
 tation. If it were not
 "Welcome" sign on the
 all and say "when".

et back in your own

w Year!

AA:vd

P.S. - I enjoyed the Scull Portrait in the New Yorker. The way I read it, you were the only one who came out looking great. On the other hand, I was very surprised when I heard other people say Scull must be furious. I assume he is so delighted to be a "Profile" in the New Yorker that he could care less what they say about him. Out of curiosity, so or no?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

else but don't recommend him too much, he on the stock exchange
 or something. I'm a kind of nice guy in sf, friend of mine,
 John Branton, if you're again interested in some non-banking
 exchanges, JOHN BRANTON, XX 2232 Pacific Ave., S.F. Family
 has to do with coffee or something. has some kind of collection

november or easter, or before ~~XXXXXX~~ for if i do get to LA
 again this year I AM GOING TO BUG YOU FOR A BED AND FOOD
 & to see your city & you.

all the best,

DM

[Faint, mostly illegible text]

[Faint, mostly illegible text]

[Faint, mostly illegible text]

[Faint, mostly illegible text]

.966

currently in the Stein-
 the St. Louis Art
 to keep you close

visitation. I am

ltic of the St. Louis
 suggestion. Mary looks
 a sabre. She has done
 ea which formerly fawn-
 in other ways, I

reasonable cost and it
 York for the last few
 e visit you keep talking
 imes that you felt like
 tation. If it were not
 Welcome" sign on the
 all and say "when".

et back in your own

w Year!

AA:vd

P.S. - I enjoyed the Scull Portrait in the New Yorker. The way I read it,
 you were the only one who came out looking great. On the other hand, I was
 very surprised when I heard other people say Scull must be furious. I assume
 he is so delighted to be a "Profile" in the New Yorker that he could care
 less what they say about him. Out of curiosity, so or no?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

Green gallery

december 12 1966

dear adam,

a delightful visitation from emily the week past, and i couple you in my mind, therefore this letter, to ask after your health and spirits as the year edges to its close, and an inquiry into your pocketbook & its disposition toward risk as i feel a need to sell you some fine new pictures at reasonable cost within the next few months.

best wishes, this is really hello; happy new year.

Dick

15 W. 57 N. Y. 19 plaza 2-4055
 to Caldwell
 1078 Madison Ave.
 NYC

1966

currently in the Stein-
the St. Louis Art
ants to keep you close

visitation. I am

itic of the St. Louis
suggestion. Mary looks
a sabre. She has done
ea which formerly fawn-
in other ways, I

reasonable cost and it
York for the last few
e visit you keep talking
imes that you felt like
tation. If it were not
Welcome" sign on the
all and say "when".

et back in your own

w Year!

AA:vd

P.S. - I enjoyed the Scull Portrait in the New Yorker. The way I read it, you were the only one who came out looking great. On the other hand, I was very surprised when I heard other people say Scull must be furious. I assume he is so delighted to be a "Profile" in the New Yorker that he could care less what they say about him. Out of curiosity, so or no?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

green gallery

Wednesday

Dear adam,

I had to close up the gallery; couldn't get no bank behind me. A rather intense period all this summer tryin' to raise the money with no success but learnin' a lot. I missed coming out to see you in St. Louis, definitely was my plan, on to Aspen, LA, Seattle, and Santa Fe, where John Chamberlain has built him a new house— still plan to make it there with John for a sunny rest cure sometime in the next few months.

I forward this deWilde letter. George opens again at Janis next Monday.

I'm temporarily, indefinitely, situated in a room with some filing cabinets, typewriter and couch at 1078 Madison Ave., c/o Goldowsky--Noah's a kind of private art dealer with a small gallery; and I'll be finishing up my Green Gallery affairs here, and try to sell a few pictures from studios with this as a base, for a while.

.....Mrs. Victor Ganz (Picasso & Raushenburg)

also phoned bout a hr ago, wanting your piece for some kind of great show here in New York---- something like the '5 gallery! picasso show here sometime ago. soliciting work from all over the world, she said; and I kind of turned her off yr. piece.....i hope you can sañd to europe, though. best. (i'm still, as it were, swamped.

Didh

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

966

currently in the Stein-
the St. Louis Art
ants to keep you close

visitation. I am

itic of the St. Louis
suggestion. Mary looks
a sabre. She has done
ea which formerly fawn-
in other ways, I

reasonable cost and it
York for the last few
e visit you keep talking
imes that you felt like
tation. If it were not
"Welcome" sign on the
all and say "when".

get back in your own

ew Year!

AGSM ALONSO

AA:vd

P.S. - I enjoyed the Scull Portrait in the New Yorker. The way I read it, you were the only one who came out looking great. On the other hand, I was very surprised when I heard other people say Scull must be furious. I assume he is so delighted to be a "Profile" in the New Yorker that he could care less what they say about him. Out of curiosity, so or no?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

Edouard Bernier
Duke of Chicago

AUG

GARY KOEHL

Walter & Maria

MIKE STEINER

Patricia Young

94 Bowery 226-
7177

Don Christerson

Incluse

Bearman

Bellamy - Walter & Maria

Bob Stanley

Kornblith - Mrs

DAVID NOVROS - Data

Geonides

September 23, 1966

is currently in the Steins
to the St. Louis Art
family wants to keep you close

and a nice visitation. I am

the Art Critic of the St. Louis
ly - at my suggestion. Mary looks
a pen like a sabre. She has done
atic in an area which formerly fawn-
e interesting in other ways, I

ture or two at reasonable cost and it
will get to New York for the last few
that happened to the visit you keep talking
you have written five times that you felt like
a St. Louis sojourn and were going to accept our invitation. If it were not
just conversation, I think you know that there is a "Welcome" sign on the
door all the time and that all you have to do is to call and say "when".

Is the Goldowsky deal permanent or are you eager to get back in your own
gallery? What is your pleasure?

Here's wishing you a wonderfully happy Holiday and New Year!

Sincerely,

Adam Aronson

AA:vd

P.S. - I enjoyed the Scull Portrait in the New Yorker. The way I read it,
you were the only one who came out looking great. On the other hand, I was
very surprised when I heard other people say Scull must be furious. I assume
he is so delighted to be a "Profile" in the New Yorker that he could care
less what they say about him. Out of curiosity, so or no?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

December 23, 1966

Mr. Richard Bellamy
c/o Noah Goldowsky
1078 Madison Avenue
New York, N. Y.

De

Stein-
Art



gallery? What is your pleasure?

Here's wishing you a wonderfully happy Holiday and New Year!

Sincerely,

Adam Aronson

AA:vd

P.S. - I enjoyed the Scull Portrait in the New Yorker. The way I read it, you were the only one who came out looking great. On the other hand, I was very surprised when I heard other people say Scull must be furious. I assume he is so delighted to be a "Profile" in the New Yorker that he could care less what they say about him. Out of curiosity, so or no?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

December 23, 1966

Mr. Richard Bellamy
c/o Noah Goldowsky
1078 Madison Avenue
New York, N. Y. 10028

Dear Dick,

You are getting around. Your likeness by Segal is currently in the Steinberg Musuem Portrait Exhibit. From there it goes to the St. Louis Art Musuem for their Sculpture Exhibit. I guess Emily wants to keep you close to her.

I was delighted to hear that you and Emily had a nice visitation. I am most pleased that you like each other.

If she has not already done so, Mary King, the Art Critic of the St. Louis Post-Dispatch will be looking you up shortly - at my suggestion. Mary looks and sounds like a dumb blond, but she has a pen like a sabre. She has done a remarkable and very honest job as a critic in an area which formerly fawned on pap. Aside from that, she could be interesting in other ways, I suppose.

I am getting in the mood for a new picture or two at reasonable cost and it is time we got together. I probably will get to New York for the last few days of January. In the interim, what happened to the visit you keep talking about? May I remind you that you have written five times that you felt like a St. Louis sojourn and were going to accept our invitation. If it were not just conversation, I think you know that there is a "Welcome" sign on the door all the time and that all you have to do is to call and say "when".

Is the Goldowsky deal permanent or are you eager to get back in your own gallery? What is your pleasure?

Here's wishing you a wonderfully happy Holiday and New Year!

Sincerely,

Adam Aronson

AA:vd

P.S. - I enjoyed the Scull Portrait in the New Yorker. The way I read it, you were the only one who came out looking great. On the other hand, I was very surprised when I heard other people say Scull must be furious. I assume he is so delighted to be a "Profile" in the New Yorker that he could care less what they say about him. Out of curiosity, so or no?

The Museum of Modern Art Archives, NY	Collection:	Series:Folder:
	Bellamy	V.1

MARK TWAIN STATE BANK
 EDWIN W. HUTSPRETH PRES
 12075 ST CHAS ROCK RD
 BRIDGETON MO. 63042

(CL) 1/3/67 10 CENTS

Under False Colors

Soaring Prices for Art Inspire More Forgeries, Cheating on Income Tax

Deduction on Donated Works Often Inflated, IRS Claims; How Fakes Keep Moving

'Winslow Homer' Painted Over

By STANLEY PENN AND PHILIP M. BOFFEY
 Staff Reporters of THE WALL STREET JOURNAL

NEW YORK—To the cultivated collector, that old master hanging on the wall is a thing of surpassing beauty. But to other eyes it may look more like a growth stock, a whopping tax deduction—or an artful fake.

In today's booming art market it's possible for a painting to be all these things at once. In the purchase of valuable works, actual or potential cold-cash value is becoming almost as important as esthetic value—and in a growing number of cases, considerably more so.

The reason lies in the dramatically rising value of good paintings. Record prices paid by museums now make headlines regularly, and private collectors have seen their original investments multiply in a few years. Lester Avnet, president and chairman of Avnet Inc. and a big collector, sold two paintings by French artists in 1965 for a total of \$95,000. He had paid \$55,000 for them four years before.

The rise in prices has led many purchasers to view art primarily as an investment whose growth potential puts many a high-flying stock to shame. According to dealers and others in the art world, some "collectors," who not long ago thought Modigliani was some kind of Italian dish, now move in and out of the art market like so many Wall Street speculators, hunting bargains and then trying to resell them at a fancy profit.

Tax Cheats and Forgers

The art boom and the speculative mood that has accompanied it have in turn created serious problems—notably, cheating on income taxes and an apparent rise in the volume of forgeries and other fakes foisted off on museums and other buyers.

Authorities are reacting. New York State has passed a law giving art buyers more protection against fraud and Federal legislation also has been proposed. The IRS now is cracking down harder, too.

The tax agency is concerned about what it alleges are grossly inflated income tax deductions on donated works of art. It is perfectly legal for an individual to buy a painting, hold it awhile as its value appreciates, then donate it to a museum to receive its value at the time of donation. As art

prices have become particularly attractive. But a recent study has led the IRS to believe that many donors are declaring far more than the actual worth of the paintings. In surveying the appraisals used in justifying the tax deductions of 400 donated works, IRS found that the art objects had cost the donors a total of \$1,471,502—but that their total declared "fair market value" as deductions had climbed to \$5,811,908.

"Nobody Gets Stung"

Booming art market or no, this was a bit much for the IRS. "Nobody seems to get stung in the art world," says one tax man, sarcastically. "You buy something and immediately it becomes worth 10 times as much." Donors of only 3 of the 400 works claimed an original cost exceeding their claimed tax deduction, indicating that the works had declined in value.

IRS suspicions also have been aroused by what it considers conflict of interest in the appraisal process. Many of the appraisals, it found, were made by the same dealers who sold the paintings to the donors.

All this has led the IRS to insist on more proof before accepting the stated market value as a deduction. "The donor submits a statement of opinion from art expert Joe Blow, who says he's inspected the painting and it is worth \$100,000. We want to know what he bases his opinion on," says an IRS official. One way for a donor to support his claim, says the IRS, would be to show that the value claimed is in line with the prices commanded by dealers who have sold other works by the same artist.

The tax agency also is certain that more than a few donated works are fakes. The study showed that most appraisals were made only from photographs. "This raises a serious question of whether an appraiser can certify to the authenticity of an art object," says the IRS. It is now demanding more proof, such as a detailed pedigree of the painting, and is challenging more works claimed as exemptions.

Cezanne—or Fake?

To the collector who has taken what he considers adequate care in authenticating a painting before purchase, such challenges can be most distressing. Nathan Cummings, chairman of Consolidated Foods Corp., withdrew a claim for a deduction on a painting after the IRS questioned its authenticity. It was said to be done by the great French impressionist Paul Cezanne. Mr. Cummings says he bought the work for about \$43,000 from a dealer on the French Riviera—but only after a prominent Italian art expert, the late Lionello Venturi of Rome, saw it and pronounced it genuine.

Several years after the purchase, Mr. Cummings had the painting appraised, at about \$80,000, and donated it to a Canadian museum. But the IRS, which obtained some expert opinion of its own on the painting's authenticity, challenged his deduction. Mr. Cummings says he took back the painting, giving the museum \$80,000 in cash instead. He is returning the canvas to the dealer and is seeking a refund. The executive has not been entirely convinced that the picture is a fake, but adds: "If there's a cloud on a picture, what do I want it for? I don't want to be identified with a questionable picture."

Nor does any collector, of course. But there's reason to believe that a growing number are being stuck with purchases that are questionable at best. This is no reflection on their intelligence or taste, for a clever fake can be extremely difficult to spot, even for experts.

Louis Lefkowitz, attorney general of New

Please Turn to Page 12, Column 1

The Museum of Modern Art Archives, NY

Collection:

Bellamy

Series.Folder:

V.1

12

THE WALL STREET JOURNAL, Tuesday, January 3, 1967

Under False Colors: Rising Prices For Art Spur Forgery, Tax Cheating

Continued From First Page

York State, contends the sale of counterfeit art is growing and has conducted public hearings on the problem. Out of these came a law, effective last Sept. 1, which stipulates that a dealer who sells a painting as the work of a particular artist must give a refund to his customer if the buyer can establish that the painting was not that artist's work. Many reputable dealers have long had such a policy—but many others follow the ancient rule of caveat emptor (let the buyer beware).

Many critics feel that the law doesn't go nearly far enough. Alvin S. Lane, an attorney and a member of an advisory group formed by Mr. Lefkowitz to help prevent the sale of phony art works, says galleries haven't done an adequate job in alerting unsuspecting buyers to questionable paintings and sculpture. He is urging that dealers and auction houses be regulated, so that they would be forced to make full disclosure about works offered for sale—just as the Securities and Exchange Commission requires stock brokers to issue prospectuses on new issues.

(Mr. Lane, a collector himself, is no stranger to art fraud. He bought a bronze attributed to French sculptor Jean Arp, only to be informed later by Mrs. Arp that it was a forgery.)

Federal Art Archive Proposed

In Washington, Rep. Jonathan Bingham, a Democrat from New York City, has introduced a bill to set up a registration system for art works. The bill proposes that an art archive under the supervision of the Smithsonian Institution Commission be established, containing certificates of authenticity filed by living artists, photos of their work, and the identities of their first purchasers. Each seller would file with the archive notice of sale together with the name of the new owner. This would provide a chain of title that Rep. Bingham hopes would scotch many attempts to peddle phonies.

Decrying the idea of Government regulation, the Art Dealers Association of America, based in New York, says the number of fakes that turn up is small by comparison with the vast volume of authentic works sold each year. But the association, which represents 69 dealers, including many of the top-ranking galleries, concedes art fraud is a definite problem nonetheless.

One reason is that it can be difficult to tell whether or not a painting is authentic. There are several precautionary measures a buyer can take, but all have drawbacks.

If the artist is living a customer can check with him to see if the painting is his work. The artist may not reply, however. And some artists have deliberately disavowed early works that they later became dissatisfied with.

Unbroken Ownership Chain

If the picture is by a deceased painter the buyer will have to consult his estate or get other authentication. He may ask to see documentation, which can be very important. If a painting has an unbroken history of ownership set forth in original documents, together with other supporting data, the odds are excellent that it is genuine.

The provenance, or history, of Rembrandt's

works brought to them by the average buyer. They fear lawsuits if they declare a painting to be a fake and it later develops that it is genuine. Atty. Gen. Lefkowitz has asked the New York legislature to consider passing a law that would give qualified legal immunity to experts, who would be accredited by the New York State Board of Regents, when they are asked their opinions of a painting's authenticity.

Dealers Group Criticizes Proposal

The proposal would largely limit the experts to art historians and museum authorities; dealers would get no immunity. Ralph Colin, administrative vice president and general counsel for the Art Dealers Association, says such an exclusion would make the law ineffective, because some dealers know far more about the paintings of certain artists than museum experts or art scholars.

Mr. Colin contends there is "only one security for the knowledgeable buyer—the integrity of the dealer he buys from." His group has been active in uncovering cases of fraud, "despite possible harassment from libel suits." It hired a private investigator to check into a rash of fake Mondrians, Klines and Pollocks that began showing up in the New York Art market recently, and Mr. Colin says he was the first to spot alleged fakes in an exhibit of paintings collected by Walter P. Chrysler.

As Mr. Colin recalls it, he saw the collection in Provincetown, Mass., in 1962 and doubted the authenticity of some of the works. Subsequently, a leading art critic who had praised the exhibit, took another look and wrote a second review saying he had been fooled by some of the paintings.

The members of the dealers association do not, as individuals, make appraisals or other evaluations of paintings which are to be donated as tax exemptions. But the association will appoint a three-member panel; their separate estimates usually are averaged and the resulting figure can be cited by the donor as the total of his exemption. The panel is anonymous, another protection against possible legal trouble.

Even Experts Disagree

Even the most astute experts, of course, can be fooled occasionally by a painting, or find themselves in utter disagreement as to its authenticity. Small wonder, considering the variety of fakes that are on the market.

Some are straight forgeries, imitating the style and sometimes copying the subjects of big-name painters, and bearing their signatures. Many of these come from Europe.

In 1965 Italian authorities arrested a painter and a picture framer in Milan who were suspected of flooding the international market with hundreds and perhaps thousands of forgeries attributed to Giorgio de Chirico and other well-known Italian artists. At the same time, a noted art expert in Milan was arrested on charges that he authenticated pictures he knew were fakes.

Some forgeries can be detected through scientific analysis of the paint, canvas and paper. Sheldon Keck, a professor of art at New York University's Conservation Center, said he once examined the paint on a canvas

Institute. "They want the right names and these the forger gives them." Mr. Joachim says one of these buyers showed him a drawing attributed to Picasso that was clearly a fake. "I asked him: 'Do you like it?'" the curator recalls. "He answered belligerently: 'What do you mean do I like it? It's a Picasso, isn't it?' That attitude makes good breeding soil for forgery."

The collector, of course, may never realize his picture is a phony. If he does, he will be reluctant either to keep it or to risk the public knowledge that he bought a fake. So he seldom will file suit against the seller. The publicity would be embarrassing and he might have trouble getting firm testimony from experts that would prove the picture a phony.

Instead an unscrupulous collector may try to fob off the fake on somebody else—another collector, or a dealer perhaps. This luckless party will be no more eager to risk exposure and loss when he, too, discovers the picture is a fake. So he also will try to pass it along. Art experts may have told him the picture was questionable, but fear of legal actions keeps them from blowing the whistle. The chain of transactions goes on.

Winslow Homer Lives?

Lloyd Goodrich, director of the Whitney Museum of American Art in New York, says a collector once showed him a watercolor, done in black and white, which was attributed to the famous American painter Winslow Homer. Mr. Goodrich, an expert on Homer, pronounced it a fake. Years later, the same painting showed up in the hands of another collector; but this time it had been painted over with several colors. Mr. Goodrich recalls with wry amusement: "I told the collector, 'Homer must still be alive. The last time I saw this picture it was in black and white.'" Homer died in 1910.

Often a museum, surprisingly enough, is the final dumping ground for fakes. The Institute of Fine Arts of New York University has some 25 ersatz paintings stored in its basement, bearing the well-known names of Degas, Leger, Gris, and Derain. They are the gift of an embarrassed collector who discovered they were fakes, found he couldn't get his money back from the dealer, and didn't want to sue because he'd look foolish. So he gave them to NYU for the edification of art students.

Other collectors are not so willing to chalk off what may have been a sizable investment. Alvin Lane, the attorney and member of the New York art fraud committee, says: "It's no secret among the better-informed members of the art community that unscrupulous owners of art of questionable authenticity who want to salvage their investment, but do not want to risk the embarrassment of possible detection through public sale, resort to tax-deductible gifts to their favorite museums."

The museums, of course, have experts who should be able to spot suspicious works, says Mr. Lane. But he adds that "their acquisition committees apparently screen for esthetic values and do not delve thoroughly into the question of authenticity. Perhaps they are afraid of what they may find and whom they may offend."

Thanks but no Thanks

The museums do intercept some fakes offered by collectors, who may or may not realize that the pictures are worthless. One big museum in the Midwest turned down a painting it considered was falsely attributed to Gainsborough. But the donor, who apparently believed he was bestowing a great prize on the museum, wasn't told the picture was suspect. "You make an awful lot of enemies

Bellamy

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

of Homer, was particularly detailed. It traced ownership from the first purchaser, a wealthy Sicilian named Don Antonio Ruffo, who bought it in 1654, to the last private owner, the widow of Alfred W. Erickson, a well-to-do New York advertising man. The painting last changed hands in late 1961, when the New York Metropolitan Museum of Art bought it for a whopping \$2.3 million at a Parke-Bernet Galleries auction.

A check of reference files sometimes can be all that's needed to uncover a fake. An American collector once sought to sell a particular painting attributed to the Spanish artist Velasquez. A routine look at reference materials showed that the genuine painting was in Madrid's Prado Museum.

Some dealers are considered expert in the work of particular painters and maintain files of photos, auction slips, sales certificates, and other data on their output. Durand-Ruel, a Paris dealer, handled many of the pictures produced by Renoir and is often asked to help authenticate works attributed to that artist.

Trouble With Guarantees

Unfortunately, however, a great many paintings are not backed by anything like complete documentation. In other cases, a prospective buyer may have trouble getting any guarantees from the seller.

A purchaser may ask a dealer for a certificate of authenticity, which may contain vouchers by the artist, transfer certificates showing sales, or endorsements attesting to the genuineness of the work. But many dealers refuse to give out such information, particularly the identity of the last seller; they fear competitors might thus discover their sources of supply. So the average collector often must depend on his dealer's word that the picture is genuine.

In any case it would be a mistake for a collector to believe that a certificate of authenticity is an iron-clad guarantee. The Art Dealer Association says these can—and have—been falsified easily.

Documents that may have been forged are a key ingredient in a Manhattan grand jury's investigation of the sale of seven phony watercolors attributed to Marc Chagall. David Stein, owner of Trianon Galerie, sold the works to dealer Irving Yamet of Yamet Galleries Inc. Mr. Yamet, suspicious of the speed with which Trianon had obtained authentication papers "from France," contacted authorities. As it happened, the painter himself was in New York at the time and was asked to look at the works. All fakes, said Mr. Chagall. No indictment has been returned yet, but the investigation is still continuing.

Going to the Experts

Many purchasers and prospective purchasers of art seek objective evaluations from museum experts, who may be intimately familiar not only with the history of a particular artist, his paintings, and his professional development, but with his style and its characteristic earmarks.

William Seitz, director of the Rose Art Museum of Brandeis University, is steeped in the works of Claude Monet, a leading French impressionist. He is said to be able to spot a phony Monet at 20 feet.

A. James Speyer, curator of contemporary art for Chicago's Art Institute, says he occasionally will keep a picture in his office for several days, getting the "feel" of it. In this way he was able to spot as a clever fake a painting attributed to Pierre Bonnard. Examination over a period of days convinced him that the brush strokes, the subtle color shadings, and the "spirit" of the work were not those of the French painter. A check with the estate of Mr. Bonnard proved him right.

However, many museum experts and art scholars are reluctant to give their opinions of

the pigments used was Prussian Blue. This pigment, he says, was developed by a Berlin chemist named Diesbach in 1704—almost two centuries after the death of Raphael.

Joseph M. Chapman, a consultant to museums and collectors and a former art-fraud investigator for the FBI, recalls examining drawings said to be by Degas. He found that the paper used was less than 10 years old. Degas died in 1917, "so you know things can't be right," says Mr. Chapman.

The Spirit of the Master

In the case of many other paintings, however, there is no way to declare with certainty that they are fakes or genuine. Many big-name painters attracted talented students or other followers who faithfully copied the specific works or style of their masters. These paintings sometimes capture the spirit of the great artist's works so accurately that they can barely be distinguished from them. It is a fairly simple matter for forgers to remove the signatures of the unknowns and replace them with those of the big-name artist.

To compound the confusion, some famous painters actually did part of the work on their apprentices' canvases, adding various flourishes and finishing touches. On occasion, they even signed them with their own signatures. John Maxon, associate director of the Art Institute of Chicago, says the French artist Francois Boucher sometimes did this on some students' drawings. So did Camille Corot, who now and then took pity on an indigent student and signed the latter's work so it could be sold.

Given all these practices, it's hardly surprising that experts sometimes can't agree on the authenticity of a painting. Not long ago billionaire J. Paul Getty and the Cleveland Museum of Art tangled over which possessed the genuine canvas called Diana and Her Nymphs Departing for the Chase, by the Flemish master Rubens. The museum claims it bought the original in 1959. Mr. Getty maintains he bought it in 1962.

The Hand of Rubens

Rubens had a large workshop and many apprentices. It's entirely possible that an apprentice copied the picture, with Rubens himself perhaps adding a few touches. A museum spokesman says: "The question is which painting has more of the hand of Rubens. We feel we have more." The question of authenticity hasn't been irrevocably settled yet.

Just last year a French art expert questioned the authenticity of a portrait of Giuliano de'Medici attributed to Raphael and now hanging in New York's Metropolitan Museum. A Met official angrily retorted: "The attributions of some experts are denied by others before the ink is dry." The museum says it will publish in its forthcoming catalogue of Italian artists the statements of 27 experts who have expressed opinions about the painting since 1839. Of these, 15 attribute it to Raphael and the others consider it a copy of a lost original.

The difficulties in getting authentication, the fear of legal problems, the embarrassment of getting stuck with a fake, and the gullibility of some self-styled "collectors" tends to encourage more forgery and keep many questionable paintings moving from hand to hand.

The chain may start with a collector who is ignorant of the work of a particular artist and too much in a hurry to snap up a big-name work at "bargain" prices to make careful inquiries beforehand. This type of buyer is common now, experts say.

"It's a Picasso, Isn't It?"

"People don't care whether a drawing is any good or not," says Harold Joachim, curator of prints and drawings at Chicago's Art

museum told the donor it already had high-quality Gainsboroughs in its collection.

Museums have reason to step carefully. If they tell a donor a picture is a fake, he may be so offended that he will decide to give really worthwhile items in his collection to somebody else. A trustee of Chicago's Art Institute, noting that the museum has received some fakes in legacies, says: "You can turn down a bequest, but then you get the enmity of the survivors who may also have some good art. It's worth taking six or seven questionable paintings to get one good \$250,000 picture."

The spurious paintings are put in the basement. The Institute won't accept any pictures that carry with them the stipulation that they must be hung for public showing.

One large university had a particularly sticky problem. A wealthy donor lavished upon it a collection allegedly worth millions. Only after the pictures were hung did the school realize that the collection was shot full of outright forgeries and other paintings whose alleged value was nowhere near their real worth. Discreetly, through intermediaries, the school has made the donor aware of this, and he has agreed to a suggestion that he gradually replace the spurious works with others of genuine worth. There has been no publicity.

American Ship Completes Sheet Metal Firm Purchase

LORAIN, Ohio — American Ship Building Co. said it has completed its previously announced acquisition of all the outstanding stock of Cincinnati Sheet Metal & Roofing Co. "for in excess of \$3 million in cash."

Robert A. Gosling, vice president, finance, of American Ship, said Cincinnati Sheet "will continue its present corporate status, operation and personnel as a wholly owned subsidiary."

Cincinnati Sheet makes rain disposal, furnace fittings, roofing and siding equipment. Mr. Gosling said the Cincinnati company "has had net income of about \$350,000 on gross revenue of \$8,000,000 in the last several years."

American Ship operates three shippards on the Great Lakes. Auto Transport Inc. with about 600 tractor-trailer combinations from six terminals, a commercial trailer manufacturing plant, and a fireboat production facility. In fiscal 1966, ended June 30, American Ship had net income of \$1,951,341 on revenue of \$52,248,555.

William H. Jory, American Ship president, was named chairman and chief executive officer of Cincinnati Sheet.

Bank in New York State Says Merger Is Completed

MIDDLETOWN, N. Y. — County National Bank said its previously announced merger with Farmers-Matteawan National Bank of Foughkeepsie, N.Y. was consummated Dec. 30.

The new bank, to be called County National Bank, has combined assets of more than \$117 million. It has 32 offices in Dutchess, Orange and Sullivan counties.

Richard H. Stover, president and chief executive officer of the new bank, said holders of Farmers-Matteawan stock would get 5 1/2 shares of County National stock for each share owned. The Comptroller of the Currency approved the merger Nov. 9.

Directors of County National recommended a 2% capital stock dividend, payable Feb. 24 to stock of record Feb. 3. The dividend is subject to the approval of the Comptroller of the Currency and the bank's shareholders.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

green gallery

december 12 1966

dear adam,

a delightful visitation from emily the week past, and i couple you in my mind, therefore this letter, to ask after your health and spirits as the year edges to its close, and an inquiry into your pocketbook & its disposition toward risk as i feel a need to sell you some fine new pictures at reasonable cost within the next few months.

best wishes, this is really hello; happy new year.

Dick

15 W. 57 N. Y. 2-19 plaza 2-4055

90 Caldwart
1078 Madison Ave.

N Y C

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

*Call
Mary King
WY-7068*

Green gallery

Jan 25 1967

Addam,

I going to Atlanta Ga. tomorrow and won't be back till Feb 2nd so damn it I will miss you if you do indeed come "last few days of January".

But come to gallery, have told Noah (Goldowsky) to expect you (LE 55571). One of the painters I am greatly in favor of → (Peter Young) has 2 pictures now hanging here; so take a look. These particular ones (plus one other in store room) ---well, 2 of the three are sold & one is reserved. So if you like them--or him-- well, we would proceed from there. (there is also a dirty picture, a great picture, I might add by Dick Artschwager, that is just awaiting you (3 man show--Stout, Artschwager, Young.) Now, if you have time, call MIKE STEINER--a young sculptor, richly gifted, who shows with Dwan, who is best friend of Peter Young, who would take you to Young's studio (though the best work I have in the gallery-- but he will make more & better & you might like to meet him if you're interested in his pictures.) Mike would also take you to see (in the same neighborhood) Dan Christenson, who has 4 or 5 very good pictures 100" X 100". You will be hearing of both of them but I don't know how long it will take-- this is the first time Young has shown & Christenson hasn't shown yet. Of course they might not be your taste. But they are, mine. And they of course are not expensive. ~~ANDXXXXX~~ ~~XXXXXXXXXX~~. Had you not said you were coming I would have sent you photos in time--or, had I not already mentioned them to you?

Mark's number at the Brooklyn lot is 389 2094. at night 925 2798. last week.

Saw Mary King in Chicago at Art Institute. Had known her long time ago. She had remained well within memory. I had had fantasies about her mid to late fiftys & just this moment entertained one. Scull query when I can answer with better presence of mind. it's now 7:30 p/m. after a hard day. But, generally, yeah, he couldn't care less.

All the best

n.y. 19 plaza 2-4055

*677 2074
Mike Steiner*

*Dir
You'll like Mike*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

March 16, 1967

Mr. Richard Bellamy
c/o Noah Goldowsky
1078 Madison Avenue
New York, N. Y. 10028

Dear Dick:

Our Chinese dinner had a baby. As you know, Judy's field of specialty is Government Financing of Education - a somewhat rarefied field. Michenor's gambit about "elective officials can't buy art so government must provide other ways to induce its purchase" has become a full fledged project and Judy is off running. You probably will get a questionnaire. Better send Michenor's address. Ah, the anticipation of motherhood announced in "Educational Administration Quarterly".

The other birth at Alfred Leslie's delighted us. But, Godfather, how do we get the baby away from Alfred?

We are very happy about the Christenson. Also thanks for the ballet and all. It was fun being with you and Sally.

Don't forget the April visit to St. Louis.

Sincerely,

AA:vd

Richard
Bellamy

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

1078 madison avenue, new york, n.y.10028
telephone: (212) 249-9409

March 20 1967

Adam & Judy,

New stationery, as you see. not designed by me. i need some real mid-west Hyena Escrow & garnashee Development Company stationery, with a plow & incinerator as ensign.

James A. Michener, Pipersville, Pa., Box 125.

Glad about the dinner, food was good, old come-pone Jim ruminating.. Await questionnaire.

All I got was the mumbling about doing another drawing of Judy later in the year. By the time you get back in a few weeks, I hope he will have spent enough time with it, & you can take it back with you. Spoke with mark already about your coming, he's sorry he missed you this time & will be delighted to meet with the kids. ~~XXXXXXXXXXXX~~ You're coming the 8th & 9th. Which day for Mark? Sunday at the studio on Front Street? His telephone is WH 3 3676, in case I've left town; but I'm pretty sure I won't have by that time. Will make it definite for Sunday late morn, early afternoon Sunday unless I hear from you to the cont. Mark chagrined & sorry about not seeing you in St. Loo. Champ had wanted mark to do a commission, got to St. Loo, party that night, he left the same night, fled, as it were, didn't dig the champ scene, chagrined.

Enclosed bill for the Christensen. As per your kind understanding, am asking you to pay $\frac{1}{2}$ now, the balance after receipt of painting, sometime in May. Please send check to Dan Christensen, 4 Great Jones Street, NYC. Painting is on folding-stretcher, you'll have to have some help re-folding it but it's a simple job & if there is any complication dan will send you some instructions about it.

If not here, WILL see you in April if I do make the LA trip. Well, it's a necessity. Am thinking about the bank project & so much see the space. Please inform me if you have any changes of mind on it.

best,

Rich

Sent 2

**Richard
Bellamy**

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

April 18, 1967

MEMO TO ARONSON:

Have the new artist make up a sketch of the portrait of Judy, the same as the original. 1078 Madison Avenue, New York, New York 10028. Telephone (212) 249-9409 as above.

LESLIE CLAIMED HE TOOK UP THE PORTRAIT OF JUDY, HE HAD DELIVERED IT 24 YEARS LATER WITH AN INSCRIPTION "IT LOOKS A LOT BETTER TO ME NOW THAN I THOUGHT THEN."

April 18, 1967

bp

Mr. Richard Bellamy
1078 Madison Avenue
New York, New York 10028

Dear Dick:

It was a real pleasure seeing you. Many thanks for your kindness to Jon, for arranging to have us invited to the Sculls, etc.

Judy is still awfully eager to have the Leslie drawing. How about getting him to send it to us. We will send her back to New York in a few months with the drawing and he can do another and take his choice at the time.

Jon is quite serious about the drawings. By all means, do send them out to him. Again, thanks.

As I told you, I like the sculpture di Suvero was working on with the big rectangular frames. He mumbled something about "\$2100, see Dick." He also wanted to add some stainless steel, etc. It looked awfully nice as it was. If it gets completed and continues to look nice, please do get it for me and have it sent to St. Louis. I am most eager to have a di Suvero. It is past the time already.

I sent the check to Christensen before I went to New York. Trust he received it. I also trust that you will arrive in St. Louis with the picture and help us get it back on the frame.

Don't forget, this time you are going to stop on the way to or from Los Angeles. Also, if you plan some time around Los Angeles in August, we will have a house in Santa Barbara and would love having you come visit.

Sincerely,

Adam Aronson

bp

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

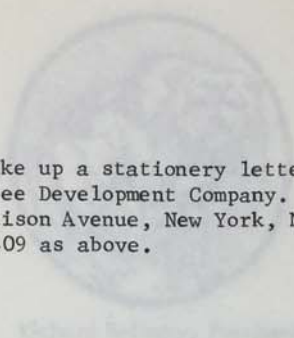
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

April 18, 1967

MEMO TO ARONSON:

Have the new artist make up a stationery letterhead for Richard Bellamy, Hyena Escrow & Garnashee Development Company. A plow and incinerator as insignia. 1078 Madison Avenue, New York, New York 10028, telephone (212) 249-9409 as above.

bp



[Faint, mostly illegible typed text, likely bleed-through from the reverse side of the page.]

Full

Handwritten notes in the bottom right corner, possibly indicating a signature or initials.

Hyena Escrow & Garnashee Development Co.
1078 MADISON AVENUE, NEW YORK, NEW YORK 10028

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1



Richard Bellamy, President

Adam,

Just an explanation for my cloudy reference to Buster May, etc.

I'd been shuffling papers on & off for 2 days to find your letter in which the subject appeared---I was sure that I'd put it with another group of letters that I class top-important & keep postponing because of that priority, believing that I will find time to devote intense uninterrupted hours to their composition ---then they never get written.

Anyway, (I'm leaving Wednesday night for a week in Chicago, Toronto & Ottawa (Rosenquist has retrospective of a sort in National Gallery in Toronto)), I checked my airlines bag for the trip (to put in some letters I can write on the planes) & found yours in it---I had taken it with me Christmas day on a 2 day trip to visit my father in Cincinnati. You see, I hadn't remembered that you were building the bank, I had thought that old Buster was doing something & you were going to try to influence him to get some better work---that he was doing the building. That's it. The thing to do for that sculpture walk is to make it a real Renaissance project, like commissioning 15 fountains, of large scale. At least 3. The man would be immortalized like Hadrian. Imagine it.

Love to Judy.

Rich

*My thought was, the
Rosenquist should hire
me to do it, + whether or
not you thought that
possible.*

Hyena Escrow & Garanshee Development Co.
1078 MADISON AVENUE, NEW YORK, NEW YORK

PHONE (212) 249-9409

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1



Richard Bellamy, President

1525
82721
 0891
25 32
 20 53 / 35
 73

1070
1231
 1361
76
 1731 / 1731
 142

8524
55
 400
 6

0252
22
 1000
 11
 20

4220
300
 2559
 110

8211
1560
 7824
 4410
 98

3559
0880
 3038
 3038
 5013478
 9

Hydra-Estac Paranshee Development Co. 1705 MADISON AVENUE, NEW YORK

2480
2412
 3310
 1205
 1200 / 16379
 1200 / 17500

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1



Richard Bellamy, President

Hyena Escrow & Garanshee Development Co.
1078 Madison Avenue, New York, N.Y.



Richard Bellamy, President

Hyena Escrow & Garanshee Development Co.
1078 MADISON AVENUE, NEW YORK, NEW YORK

PHONE (212) 249-9409

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1



Richard Bellamy, President

Hyena Escrow & Garanshee Development Co.
1078 MADISON AVENUE, NEW YORK, NEW YORK

PHONE (212) 249-9409

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

June 19 1967

adam, ~~XXXX~~ i enclose this bill to you now, though you haven't seen the di Suvero on your property. i trust you must have the christensen now---you had not as of your june 3 letter---can't understand the delay: i had checked with the APF packers. All seem to be hot upon christensen, elkon & leo showing interest but i think i'll be able to hold him for a while, as i do indeed want to do, as long as we see eye to eye as we have, & so long as i can keep selling his pictures at will, which seems likely (the same size as yours is now \$1200, as i had planned--rockefeller just bought one & they will remain that way until next winter when at \$1500): Wilder will show him in LA in the early winter & i can arrange a show for him in either/or germany & italy at will--but that will have to wait after an LA show & a little more exposure here. Please let me know IMM. if you haven't got the picture---had really expected you to have it when i phoned to you my consternation at my Max's behaviour & wanted to hear your voice, how you responded to it after up on your wall. it really shouldn't be so high on the wall as you indicated you might have to put it so. sounds like you got no more room for pictures so this has to be corrected somehow.

well, i saw mark's piece a few nights ago & it's a beauty. i think probably the best of its size & kind---certainly better than anything I've seen for a couple of years.

would love to get paid for the Christensen as soon as possible if everything is satisfactory. i will anticipate your having the di Suvero (when i saw mark the other night---again another note---he said he still may make a minor change, vacillating as it were---he phoned me this morning to see if i wanted to go to washington with him today re a show at the corcoran, but couldn't---believe me i am not being unmindful of getting that piece to you---i spoke in my strongest terms, have given mark all instructions on whom to call & how to ship---by air, packing & freight collect unless i hear from you to the contrary---rauh will use it for her show & it can be photod there. the \$2100 price is as far as i can tell a special price & no kidding. i would like to know from you assuming that you do receive the piece soon, in 2 weeks say, how you plan the rest of the payment so i can be clear about it.

my plans for the summer are much more up in the air than a couple of weeks ago. i still plan if i want to make st louis toward end of july but as i say plans are still more conditional than before. have to secure my businesses within the next 10 days to make plans sure. will probably go away the 30 june to take kids to camp & visit friends in vermont & back here for 2 days 5-7 of july to pick up & process mail & if things are well to settle & california then for a couple of weeks & then through st louis on the way back to ny.

what did you say about the drawings?

best

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

JONATHAN ARONSON
IS NOW THE DIRECTOR OF
THE SCHOOL OF INTERNATIONAL
RELATIONS AT USC. + IS
AN ART COLLECTOR

that you will send him an assortment of pictures. I will pick out one of them and recover the balance. Naturally, he would like some masterpieces of well known artists at prices like \$25, \$40 and \$60. I am pleased he made the arrangement with you and hope that you will remember him every three or four months or so.

June 22, 1967

Is the smaller Christenson that I saw in his gallery available and is it available at the price quoted when we were in New York. If so, I will buy it and I will put it in one of the banks. It lives with me as a rhythmic and musical painter.

Mr. Richard Bellamy
c/o Noah Goldowsky
1078 Madison Avenue
New York, New York

Dear Dick:

Apologies for the delay. Unless I specify when I purchase the picture, you may always assume that I plan to pay for them as soon as I receive them. Thus, if there is any delay it means I am disorganized and will send it a few days later with an apology.

I have been carrying Jon's check around for a day or so and I am embarrassed that I didn't get it to you sooner, along with the other checks which are enclosed.

We received the Christenson and are crazy for it. Some of the graduate students in the art school at Washington University stretched it and hung it for us. It is high. Whether it stays there or drops down somewhere, it needs some massive lighting engineering. Are you coming in July? If so, I will hold off until you get here before deciding what to do about it.

The check, number 542, for \$450 pays the balance of the amount due on the Christenson. I received a bill from the freight company for \$79.68 for two pictures sent from your gallery. Does that include the big Christenson with the little one rolled up in it, or does it perchance also include the di Suvero? I have not yet gotten the di Suvero. Has it been shipped. If not, please get Mark going on it. I am very eager to have it. As soon as it arrives, I will send you a check for the \$1600 balance due on it.

Jon was delighted with the Christensons. His check for \$60.00 for one of them is enclosed. He will pay me for the other as soon as he gets his first pay check and so I am enclosing check number 541 for \$100, which includes \$60 for the second Christenson and \$40 for your Atlanta friend. Jon doesn't want it but we will buy it.

When we pick them out in advance for him, as we did in New York, it is pretty safe to assume that we will take what he doesn't. However, Jon is looking forward to the arrangement he made directly with you,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

- 2 -

that you will send him an assortment at regular intervals, he will pick out one of them and return the balance. Naturally, he would like some masterpieces of well known artists at prices like \$25, \$40 and \$60. I am pleased he made the arrangement with you and hope that you will remember him every three or four months or so.

Is the smaller Christenson that I saw in his back room still available and is it available at the price quoted when we were in New York. If so, please send it and I will put it in one of the banks. It lives real well. A most rhythmic and musical painter.

We are leaving St. Louis on July 28. Have rented a house in Santa Barbara until the 20th of August. If you are going to be in California during the first three weeks of August, we have room and would love to have you join us for a while.

Will you and Sally be in St. Louis in July, as promised? If so, can you let us know when and can we definitely count on it? We are very flexible, but Mary King wants to arrange a party for you.

Love to all.

Sincerely,

Bill

bp

I hope, among the stationary, I am stunned. I don't see anything. But you really have had a vision.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1



july 24 67

Richard Bellamy, President

adam,

what can i say ? it's practically perfect. I can't believe it.

~~XXXXX~~ i'm sorry i was such a deadhead, travel & drink were getting to me.
You & Judy ~~are~~ were perfect, & thank you so much.

Think on thiat show all the time. Drivin me crazy.

Can't get Mark of course. Sally & I may head off to the carib isles
in a day or two; rachel would spend the week with friends in easthampton.

very best to you & judy; and you be hearing from me again before the
summer's out.

Dul

I mean, about the stationery, I am stunned. I can't say anything.
You must really have had a vision.

Hyena Escrow & Garanshee Development Co.

1078 MADISON AVENUE, NEW YORK, NEW YORK

PHONE (212) 249-9409

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

"7 FOR 67" WAS EMILY
RAVICH PULLTZER'S 1967
SHOW AT THE ST. LOUIS
ART MUSEUM.

October 16, 1967

Mr. Richard Bellamy
c/o Noah Goldowsky
1078 Madison Avenue
New York, New York 10028

Dear Richard:

Prior to your receiving this letter, I probably will speak to you on the telephone. I also hope the more detailed information on the artists and a brochure on yourself has been received before you get this letter. If not, I will have had to go ahead and send out some invitations anyhow. I had been waiting to hear from you, although I forgot to mention it again when you phoned last time.

Please note the enclosed picture of the outdoor piece by Miles Varner. Did you see his work when you were in California this year? Please send the picture back to me with your comments on the artist, if you saw the work, and on the piece if there is enough for you to visualize it.

The "7 For 67" show holds up exceptionally well and we are looking forward to walking through the display with you.

What plane are you taking? We will meet you at the airport.

Do you know yet whether Sally will be with you?

Do you know how long you will stay?

Sincerely,

Adam Aronson

bp

15 W. 57 St. N.Y. 10019 Plaza 2-4053

15 W. 57 St. N.Y. 10019 Plaza 2-4053

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

DICK BELLAMY To Goldowsky 1078 Madison
green gallery

dear adam, so good to hear from you. i was intending a letter, it's been gnawing at me you'd be here this month & i didn't know when.

i returned from the brisk european tour june 29: venice for the biennale, nice, st. tropez, paris & london. and since i got back long weekends at easthampton & the conn. woods & just now provincetown... mark evidently was in st. louis for a couple of hours, got panicky & drove back to new york. i've seen him just once, last week--he's got a vacant lot in brooklyn where he is making, i mean this time, a really huge piece; no phone there of course; harder to reach than ever; he is evidently separated from his recent wife. there is a disuvero in the MOMA garden--just set up last week--a piece from 1960--the hankchampion-well, you saw it at the jewish museum--it's to the MOMA on extended loan from scull.

i don't know if i'll be here the 27th. chances are i won't. i had your number in...you know, up north but i guess you'll be staying in the city. call me when you arrive...i have an answering service which will state the required intelligence....i may be in vermont at noland's or mebbe visiting judd who is teaching this summer at dartmouth... but i might be here and i hope i am, i will not at all not like missing seeing you. "names of some of the people you think meeting would be mutually pleasant".

nobody's here in new york now, can't think of anybody...i dread to be an intermediary with you & mark with an appointment and all but if you'd like to see him, send him a card at 195 front street. geldzahler may be in town, tr 79718, 112 west 81. you know, some others i can think of and i what i would like for all to meet one another but how can that be arranged?

there is the nakian show at MOMA as well as mark's piece; jewish museum has the abrams collection which you'll want to see (i haven't yet but know most of the pieces). only gallerys open are

15 W. 57 N. Y. 19 Plaza 2-4055

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

Green gallery

are...well, marloborough with a show i haven't seen. if i'm not here, do drop into noah's though: sahnny cellenkov, working for hoah keeps the gallery open from 12-4. i set a casual funny fine kind of sculpture show up in june which is still here...as a matter of fact, will keep it up through september with some substitutions and additions...a great lachaise, early oldenburg's demaria, judd, gonzalez drawings, lozano, chamberlain, westermann, kuehn: kehn & demaria 2 fine young sculptors i think you should know.

are you stopping on your way back?

in london the young artists show at the whitechapel is kind of a waste of time, if you're short on time. only public thing there i wanted to see but didn't was the duchamp at the date. of course, you'll see the show of sculpture at battersea park, lovely to see there.

larry rubin's thrown in his lot with kasmin, whom you will of course see. i don't know whether or not you know darby bannard's work--kasmin shows him there, de nagy here, i showed him ~~several~~ group shows, you could acquaint yourself with him in london. you know that kasmin & rubin also handle noland and louis & dick smith & olitski etc.---noah & i have currently a great louis and a big olitski that's still up in vermont, also a beaut. but kas is great--you maybe already know him.

at rowan gallery, 25 lowndes street, london sw1 shows besides the better known tucker & king, the sculptors (feigen shows them here), jeremy moon, a painter, whose work you should ask to see, and paul huxley, also a painter. try to see some of huxley's work, they have some i think from about 2 years ago, and he is now here in new york on a harkness fellowship and i am going down to see the new work this week.

alex gregory-hood & a mrs. kingsmill run the joint and they are very very nice people--well especially hood whom i like very much & say hello for me...they showed me another one or two young artists, whose names i forget at the moment, who had maybe only one thing each there.

15 W. 57 N. Y. 19 plaza 2-4055

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

TOP ↑



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

Mr. Richard Bellamy

- 2 -

January 17, 1968

January 17, 1968

Mr. Richard Bellamy
c/o Noah Goldowsky
1078 Madison Avenue
New York, New York

Dear Richard:

It was good talking to you on the telephone the other day. I had not received the letters you thought you might have sent us.

We had pretty much given up the idea of Venice as the Bienalle selections seemed a little droll. After your call, we will try to get reservations as it seems there will be some action after all. Hope it is not too late to get some decent plane and hotel reservations. Perhaps Johnson's request to stay out of Europe will ease the European traffic. I somewhat doubt it. If you remember the hotel, do let us know.

Thought you might be interested in the Tamarind memorandum enclosed, if you have not happened to see it.

I was interested in the Thomas H. Gibson announcement, attached, on his association with Marlborough. I was a little surprised to get a mailing from him not long ago regarding a show he had put on in New York as I did not know from whence he had received my address. I never met him before the 7 FOR 67 show in St. Louis when he got the commission on the di Suvero piece. Gibson seems to go after your artists, your friends and the job that was originally offered to you. Better watch him--he may be running after the gals in your life before you know it!

We are trying to sell the idea of a garden sculpture walk on a grand scale to Buster May for the May Company Northland Shopping Center. I think it is strictly a long-shot. If he buys it, it would be great and I certainly will do everything possible, if it happens, to make sure you are involved in the acquisition of the art. Again, don't get your hopes up. It is strictly a long shot that Buster would buy such a deal. As a rule, he loves selecting art with the 5% that the FHA permits for big projects which they finance or for the May Company store, who in turn will sell off a good portion at a percentage, leaving Buster a few choice pieces for his own collection, plus the pleasure of having acquired a good portion of African, New Zealand and British selections, as per his recent marketing of fine art.

We like the di Suvero piece an awful lot but it sure eliminates the traffic through the living room. We have it in front of the french doors going out in the back and it means the table cannot be spread easily and

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

Mr. Richard Bellamy

- 2 -

January 17, 1968

those doors cannot be used. How hard is it to get a piece like this fixed for outdoors and how rough will the elements be on it? It is not impossible to keep it as an inside piece but it sure would be more intelligent to put it out in the patio if it was not going to be destructive to the piece itself.

Have no plans for a trip east but trust we will get there sometime during the spring.

Greetings and cheers to all the people you are seeing and liking at the present time.

I got your screwball letter about the Northland Sculpture walk. Also about the immortalization of Madrina. -- Please, oh God, make it for sure that he is completely kidding on both counts.

Sincerely,

Adam Aronson

bp

George Dickie, Professor of Landscape Architecture at Washington University, worked with us and prepared a magnificent presentation for Buster May. He was so abrupt when I discussed it with him on the telephone that it was a delightful surprise for him to give us two hours and to seem completely enthusiastic. He then made an appointment for us with the president of the Famous Barr stores (the local May Company outlets) and we again got a very favorable reception. It now has to go to the real estate department of the May Company in Los Angeles which is run by David May and Robert Chase. This will be the toughest hurdle. I will really be surprised if it happens but I feel far more enthusiastic about the odds than I did a week ago.

On our initial plan, we showed spots for 19 major pieces of sculpture in addition to a complete totem pole area. Buster pointed out to us that we had just covered one half of the upper level and that the other half would probably require inclusion if the project was accepted. He also pointed out that the pieces probably would average \$20,000 each and that profits had not been great in the May Company this year. Actually, I pointed out, the worst thing would be to do it all at one time. The acquisition and mounting of each new piece should be a happening with all the corresponding publicity.

I feel it is a real long shot; however, if it materializes I will immediately recommend to Buster that you get involved. It could happen but don't spend any of your profits in advance.

One of my good friends is the concertmaster of the St. Louis Symphony and a magnificent violinist. With three other brilliant young artists, he has organized the St. Louis String Quartet which has been getting

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

Mr. Richard Bellamy

- 2 -

January 29, 1968

some rave reviews but needs a concentrated summer of practice and exposure and sponsorship. To my surprised delight, I got a quick O.K. from the St. Louis Department of Parks and the St. Louis County Department of Parks to stage the outdoor sculpture walk from the Century Electric Company to pay the utilities their salaries for the summer and do some of the advertising. All of a sudden, the first series of sculpture exhibitions in the United States has materialized. Perhaps it is no more wild, although I really don't know the quartet playing in the middle of these monolithic things they call sculpture. Maybe we can fill a nice area with a bunch of renaissance fountains!

Mr. Richard Bellamy
c/o Noah Goldowsky
1078 Madison Avenue
New York, New York

Dear Richard:

I trust you had a delightful week in Chicago, Toronto and Ottawa.

I got your screwball letter about the renaissance fountains for the Northland sculpture walk. Also about the immortalization of Hadrian. -- Please, oh God, make it for sure that he is completely kidding on both counts.

If you take a jet airplane ride some day and remember to check the

George Dickie, Professor of Landscape Architecture at Washington University, worked with me and prepared a magnificent presentation for Buster May. He was so abrupt when I discussed it with him on the telephone that it was a delightful surprise for him to give us two hours and to seem completely enthusiastic. He then made an appointment for us with the president of the Famous Barr stores (the local May Company outlets) and we again got a very favorable reception. It now has to go to the real estate department of the May Company in Los Angeles which is run by David May and Robert Goetz. This will be the toughest hurdle. I will really be surprised if it happens but I feel far more enthusiastic about the odds than I did a week ago.

On our initial plan, we showed spots for 19 major pieces of sculpture in addition to a complete totem pole area. Buster pointed out to us that we had just covered one half of the upper level and that the other half would probably require inclusion if the project was accepted. He also pointed out that the pieces probably would average \$20,000 each and that profits had not been great in the May Company this year. Actually, I pointed out, the worst thing would be to do it all at one time. The acquisition and mounting of each new piece should be a happening with all the corresponding publicity.

I feel it is a real long shot; however, if it materializes I will immediately recommend to Buster that you get involved. It could happen but don't spend any of your profits in advance.

One of my good friends is the concertmaster of the St. Louis Symphony and a magnificent violinist. With three other brilliant young artists, he has organized the St. Louis String Quartet which has been getting

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

Mr. Richard Bellamy

- 2 -

January 29, 1968

February 19, 1968

some rave reviews but needs a concentrated summer of practice and exposure and sponsorship. To my surprised delight, I got a quick o.k. from the St. Louis Department of Parks and the St. Louis County Department of Parks to stage the outdoor concerts and from the Century Electric Company to pay the musicians their salaries for the summer and do some of the advertising. All of a sudden, the first series of outdoor string quartet concerts in the United States has materialized. The sculpture garden perhaps is no more wild, although I really don't see how we could get the quartet playing in the middle of these monstrous, modern, monolithic things they call sculpture. Maybe we can find a nice area with a bunch of renaissance fountains!

Trust you had a delightful week in Chicago, Toronto and Ottawa.

We still have not gotten ecstatic again regarding the Biennale and certainly wish the American selections had been more lusty.

If you take a new airplane ride some day and remember to check the letters in your traveling bag, let us know what's happening and exciting and when and why this spring there is something that should attract us to New York for a long weekend.

Sincerely,

Adam Aronson

bp

THE NORTHAMP NAT CO.
SCULPTURE PARK DID
NOT MATERIALIZE, BUT
LAUREL SCULPTURE PARKS
DID - & THE SYMPHONY

SYMPHONY PLAYED THERE
EVERY WEEK DURING
THE SUMMER

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

SIDNEY COHEN, CPA, THEM
BECAME A COLLECTOR + A
MAJOR CONTRIBUTOR TO THE
MUSEUM OF MODERN ART

February 19, 1968

Mr. Richard Bellamy
c/o Noel Goldowski
1078 Madison Avenue
New York, New York

Dear Dick:

Enclosed is the check of Sidney S. Cohen, 911 Locust St.,
St. Louis, Missouri, for the Artschwager painting of the
office furniture. As per his enclosed request, please
send him a receipted bill. If you have any articles,
literature or information on Artschwager, I suggest you
also send that.

If Leo wants to send some of it back to South County Bank
to help cover part of the freight bill they will not object.
The total isn't enough, however, that I plan to do any
worrying about it either way.

The two Artschwagers remain in St. Louis. The Noland sent
to Seattle, the York to Cincinnati and everything else has
been returned to you. Once again many thanks for the fine
show. It is great to have good friends who knock themselves
out for you.

There is some question whether Judy can get out of St. Louis
in June and we are, therefore, delaying our decision about
going to Venice. It doesn't look good and I am not very
happy about it.

Best regards.

Adam Aronson

Sincerely,

Adam Aronson

AA/fja

Enc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

December 26, 1968

Mr. Richard Bellamy
c/o Noah Goldowsky
1078 Madison Avenue
New York, New York

Dear Richard:

Understand the di Suvero is back from Germany and that it was sent to you. When and how do we get it?

I hear you called me in the office the other day and wanted my home address. Just in case you misplaced it: 100 Arundel Place, St. Louis, Mo. 63105. Telephone: Pa. 7-4465.

By the time you get this we will all be in Hawaii and will be recharging our batteries with sun and fun. However, my secretary will come to the house every day and check the mail and, if necessary, can arrange to be here at a particular time--if the di Suvero is going to be delivered.

Let us take the opportunity to wish you and Sally a wonderful, happy New Year.

We look forward to your visit with us in January.

Sincerely,

Adam Aronson

bp

COPY

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

February 21, 1969

Mr. Richard Bellamy
 c/o Noah Goldowsky
 1078 Madison Avenue
 New York, New York

Dear Dick:

Just got the card announcing the paintings of Kawayama, Budd and Wofford.

I think this is the first time I have gotten a card announcing a show at Goldowsky. Is this a new concession for you or did I just get fortunate enough to go on your mailing list? Either way, cheers, greetings and wishes for a good show.

I decided the hyena stationery wasn't dignified enough for a man of your fame and stature. While I told them to again print a couple hundred sheets when you wanted to use it as a gag, I simultaneously had them print the stationery I thought was more becoming to you. If you haven't received it already, it will be along any minute. Use it happily and don't forget that it is intended to remind you to write me often.

Best regards,
Sincerely,

I suggested to you that unless your financial resources are stronger than I anticipate, it might be better to have a much broader base if I saw your services...
 bp If you wanted to work a full-time job, then...
 Enclosed is an advance partial payment for the great new Christenson you said you would get me. You are my wife not committed.

COPY

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1



Mr. Adam Aronson
P.O. Box #125
Lemay Station Annex
St. Louis, Mo. 63125

COPY

or four days. Trust we will be able to conclude the Christenson matter at that time.

As I told you on several occasions, I think you are foolish not to invest money in pictures about which you know the market trend so well, when you feel that the upward trend is almost foolproof and which you also feel confident you personally can sell. Sure, we can work something out for you but it will require a financial statement, including approximate earnings for the past five years. Obviously, you can include the present market value of your personal collection in your net worth. The statement and your earnings have to be in our files for the scrutiny and approval of the bank examiners. If you are working with Noah and he is signing the note, we will need his statement and earnings base. Depending on how good your statements are, greater latitude is possible on the pictures. It isn't totally simple because the pictures remain in your possession rather than in our bank vault. Needless to say, during the period of the loan, the pictures will have to be fully insured by you and we will have to have proof of the insurance.

I suggested to you that unless your financial statement is somewhat stronger than I anticipate, it might be simpler and that you might have a much broader base if I was your partner and jointly sign the note. If you wanted to work a still broader field, Duke Moscovitz would be willing to go with you on some of the deals, or occasionally we might go on a three way basis. Our offer was obviously predicated on the fact we think you have great knowledge in the field.

My wife and my offspring send you affectionate greetings and love.

Sincerely,

Adam Aronson

bp

COPY

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

paintings

tadaaki kuwayama
david budd
philip wofford

noah goldowsky gallery 1078 madison ave., nyc
thru march 8, 1969

C
O
P
Y

... trust we will be able to conclude the Christenson matter at that time.

- As I told you on several occasions, I think you are foolish not to invest money in pictures about which you know the market trend so well, when you feel that the upward trend is almost foolproof and which you also feel confident you personally can sell. Sure, we can work something out for you but it will require a financial statement, including approximate earnings for the past five years. Obviously, you can include the present market value of your personal collection in your net worth. The statement and your earnings have to be in our files for the scrutiny and approval of the bank examiners. If you are working with Noah and he is signing the note, we will need his statement and earnings base. Depending on how good your statements are, greater latitude is possible on the pictures. It isn't totally simple because the pictures remain in your possession rather than in our bank vault. Needless to say, during the period of the loan, the pictures will have to be fully insured by you and we will have to have proof of the insurance.

I suggested to you that unless your financial statement is somewhat stronger than I anticipate, it might be simpler and that you might have a much broader base if I was your partner and jointly sign the note. If you wanted to work a still broader field, Duke Moscovitz would be willing to go with you on some of the deals, or occasionally we might go on a three way basis. Our offer was obviously predicated on the fact we think you have great knowledge in the field.

My wife and my offspring send you affectionate greetings and love.

Sincerely,

Adam Aronson

bp

COPY

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

March 7, 1969

Mr. Richard Bellamy
c/o Noah Goldowsky
1078 Madison Avenue
New York, New York 10028

bp HE LISTENED
BELLAMY COULD HAVE
BEEN ALCH. GUESS HE
WAS OPPOSED TO THAT THOUGHT

Dear Dick:

Hope you liked the stationery. I must confess I have a lousy printer. Every time I give him some art work and let him do his own layout, it turns out ordinary. And here we tried to get you such a beautiful letterhead! The stationery is a gift and is intended for you to think of me often.

1. We like the Christensen fine. Many thanks once again.

Can't say I like the price of the Carlyle and I don't think I would like it if I was worth twice as much money; however, I can't resist staying across the street from you and we will be there the first week of April. Our three sons will join us for the last three or four days. Trust we will be able to conclude the Christenson matter at that time.

2. As I told you on several occasions, I think you are foolish not to invest money in pictures about which you know the market trend so well, when you feel that the upward trend is almost foolproof and which you also feel confident you personally can sell. Sure, we can work something out for you but it will require a financial statement, including approximate earnings for the past five years. Obviously, you can include the present market value of your personal collection in your net worth. The statement and your earnings have to be in our files for the scrutiny and approval of the bank examiners. If you are working with Noah and he is signing the note, we will need his statement and earnings base. Depending on how good your statements are, greater latitude is possible on the pictures. It isn't totally simple because the pictures remain in your possession rather than in our bank vault. Needless to say, during the period of the loan, the pictures will have to be fully insured by you and we will have to have proof of the insurance.

I suggested to you that unless your financial statement is somewhat stronger than I anticipate, it might be simpler and that you might have a much broader base if I was your partner and jointly sign the note. If you wanted to work a still broader field, Duke Moscovitz would be willing to go with you on some of the deals, or occasionally we might go on a three way basis. Our offer was obviously predicated on the fact we think you have great knowledge in the field.

My wife and my offspring send you affectionate greetings and love.

Sincerely,

Adam Aronson

bp

COPY

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

Write art gallery

July 28, 1969

Mr. Richard Bellamy
Page 2

Mr. Richard Bellamy
c/o Noah Goldowsky
1078 Madison Avenue
New York, New York

Dear Richard: our three boys are all available at the same moment in the same place for more than a day or two.

- C
O
P
Y
1. We like the Christensen fine. Many thanks once again.
The Kyle Morris is in Bruce's room and looks surprisingly good. Particularly since he took out his gold Venus plaster lady. (He dressed up the broad and gave it to his newest girl for her 18th birthday. Rumor has it it was a sensation and opened up all sorts of new avenues for him.)
 2. We are looking for an interesting show for South County Bank for November. Does something come to mind which would be appropriate, not too expensive, which you would do for us? If not, do you have some suggestions for us where to go and what to ask? Certainly hope you can do it.
 3. You keep sending notes that you are going to get in touch with me regarding loans to buy exciting new pictures. You write me about the great deal that was missed. But, you never pin it down. Before you lost the opportunity on the Louis veils, which you could have bought for \$10,000 a year ago, I told you Duke and/or I would go in with you and that our credit probably would suffice so that you could go along with no capital investment but just own a piece of the action. Obviously, and also do the selection, warehousing and sale. Duke is sufficiently interested that he has asked me on several occasions whether you have discussed it with me further.
Duke will be coming back from Italy before the end of the summer. You ought to arrange, if you so desire, to meet with him on his way back. Or, if the whim arises maybe you would like to fly to Italy for a week and be his house guest so you can talk about it. You can write to Duke Moscowitz, c/o Piccola, Porto Santo Stefano, Italy. They are there now. (If you write them, stick a piece of carbon paper under the letter and send me a copy so I know what goes on.)
 4. How are you spending the summer? Where? What? Why? When? How? We could leave town for the third or fourth week in August and have

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

RICHARD BELLAMY
Nash Goldovsky Gallery
1075 MADISON AVE.
NEW YORK, N.Y. 10028

Feb. 21 1963

Mr. Richard Bellamy
Page 2

July 28, 1969

You are perfectly right about the green book.--it should remain
a museum piece. When I saw about how I opened the box,

toyed with East Hampton, Lake of the Ozarks, or some such,
but probably will hang around St. Louis. Perhaps it will be
the last time our three boys are all available at the same
moment in the same place for more than a day or two.

C Jim is going to spend next year in school in Rennes, France
and we will be in New York on September 9 to bid him good-bye.
Frankly, we hadn't really thought about going but Exeter, in a
very stern voice, has written, "Naturally, it is assumed that
all parents will be there to bid their sons good-bye."

O 5. Is the apartment definitely yours? If so, have you put in your
furniture and gotten settled, painted and telephoned? Certainly
hope so.

Miss you. Think of you often. Let us hear from you.

The boys and Judy join me in sending greetings and cheers.

Sincerely,

Adam Aronson

P I've been thinking
the possibility rather on pouring blood into
Nash has been urging me to--it seems I lose
time in not having any to buy with-- but I've been waiting
to clear my psychology out--to see what the outlook is
like when I can keep on the verge for writing
What are the possibilities, rather the problem
be involved in borrowing from the bank a sum of like \$50,000,
not necessarily all at once, but to know that such a sum would
available to me when I find the right investment outlet,
so that I wouldn't be paying interest until the moment I need
it. I might for instance use an opportunity to buy a bunch
of Glees' drawings which would run into \$ or all that I lost
my opportunity on the Louis vells which I could have bought
a year ago at \$10,000 that are selling now at \$20,000 & \$5,000,
I know exactly that this would happen, etc.
So I don't call you sometimes on that score. And I might have
my money to buy up to a half-dozen Picassos in 6 months or so
but I would have to have the cash available. I could have, for
instance got a piece of a Mondrian which Nash bought a while
ago for around \$50,000, which just sold for \$150,000, etc.

My love to Judy, & hello to your large folks.

Rich

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

NY

RICHARD BELLAMY
Noah Goldowsky Gallery

Feb. 27 1969

1078 MADISON AVE.
 NEW YORK, N.Y. 10028
 (212) 249-9409

Adam,

You are perfectly right about the Hyena Stat.--it should remain a museum piece. Thoug I must admit when I opened the box, I thought, my God, what has happened, Where is my Hyena Escrow & Garnashee Development Co. stationery, what the hell as Adam gone & done. Thanks. Please send me the bill. I wouldn't have gone ahead & done it on my own.

I am not exactly going to pocket the \$500 you so wisely sent me, that is, I am not going to deposit it until you pick out a painting in April. I've just had a meeting with Emmerich on that situation. I'll want you to see in April what Dan has done until that point --very recent work, to give you a choice there---I know your space limitations--- I'm thinking of the wall in your den downstairs, where the Kyle Morris is. If you find nothing recent in the size you have to have to your liking, I'll take you to see a painting that's hanging now in Noah's apartment that we bought from Dan about a year ago that is a beauty, though we really had wanted to hold onto it for a while: but it's about time to reliven your quarters.

\$300

I've been thinking about calling you on the loan situation or possibility rather on putting blood into my business, Noah has been urging me to--it seems I lose money all the time in not having any to buy with-- but I've been waiting to clear my psychology out--& to see what the outlook is like when I can keep on the wagon for months at a time. What are the possibilities, rather the problema which would be involved in my borrowing from the bank a sum of like \$20,000, not necessarily all at once, but to know that such a sum would be available to me when I find the right investment outlet, & so that I wouldn't be paying interest until the moment I need it. I might for instance have an opportunity to buy a bunch of Claes' drawings which would run into 5 or six thou; I lost my opportunity on the Louis veils which I could have bought a year ago at \$10,000 that are selling now at \$20,000 & 25000, I knew exactly that this would happen, etc. So I might call you sometime on that score. And I might have any oppty to buy up to a half-dozen Poons in 6 months or so but I would have to have the cash available. I could have, for instance got a piece of a Mondrian which Noah bought a while ago for around \$80,000, which just sold for \$150,000, etc.

75.00

175.00

\$ 550.00

My love to Judy, & hello to your large tikes.

Rich

nt C
 (212)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1



Sept. 22 1969

Richard Bellamy, President

Adam Aronson
Mark Twain State Bank
Chas. Rock Rd.
Bridgeton. Mo.

Claes Oldenburg

~~"Orpheum"~~ - "Orpheum Sign"
etching, either API, 1st Of 6 or either 3/6
edition printed at Pratt Center, 1961
15"X11 1/8 ? inches
Catalogue Raisonee (Bianchini) #3-prints \$300

John Tweddle

drawing, crayon & ink, framed (exh. Phoenix
gallery)
17"X14" 75.00

Mike Heizer

drawing
study for proposed glass block levitation
1967,68
19"X25" 175.00

\$ 550.00

Hyena Escrow & Garanshee Development C

1078 MADISON AVENUE, NEW YORK, NEW YORK

PHONE (212)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

September 25, 1969

Mr. Richard Bellamy
c/o Noah Goldowsky
1078 Madison Avenue
New York, New York

Dear Richard:

Enclosed is a check for \$550.00. I like the stuff.
Many thanks.

Please don't forget the Bruce Nauman. Judy wants it and
hopes the price will be nice and reasonable, also.

My flamboyant son, Bruce, now at Columbia University, was
a little startled to discover that you thought he was Jon.
No doubt it did him good. Bruce, by the way, is simultaneously
working for Time Magazine, which should provide a most
interesting year for him.

If you are heading west as you anticipated, try to spend a
night or so with us. It would be our pleasure.

It was good to see you.

As ever.

bp

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

36

L

11/7/69

file to Dick Bellamy

THE NEW YORK TIMES, 1969

Now There Are Mutual Funds for Art

By GRACE GLUECK

"Forget Polaroid and Motorola," an investor told his broker the other day. "I want a piece of that Picasso-Monet action."

He was slightly premature, but not misinformed. Spurred by soaring art prices over the last decade, a collision is taking place between art and Wall Street. To the dismay of collectors, critics and dealers, the average investor may soon be able to buy shares in art as easily as he buys corporate stocks.

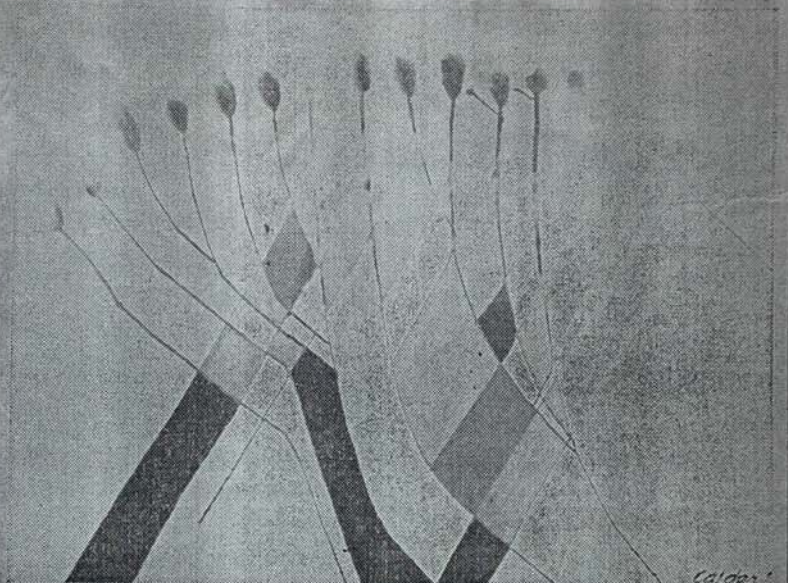
At least three public art investment funds are being formed here, and there are reports of others. In Paris, a French-Dutch-Belgian fund is developing that hopes also for American backing and plans to buy American works of art as part of its inventory. In addition, several art gallery chains have gone or are going public.

All Need Approval

All of the funds await approval by the Securities and Exchange Commission, and only one has acquired any of the art inventory in which it proposes to sell shares. Two whose prospectuses are available for inspection are The Art Fund and the Sovereign-American Arts Corporation, which hope to sell respectively 1 million shares at \$5 and 200,000 shares at \$6. A third fund, as yet untitled, is said to be aiming for a \$25-million public issue.

In general, the art funds' operation may be compared with that of mutual funds. They plan to buy selected works of art as mutual funds would buy selected securities, and hold on to them for capital gains. The art would be traded for profit as opportunities arose.

The public investment funds are different from private investment syndicates, a number of which are established throughout the country. In the latter, small groups of investors pool



"Wigwam," by Alexander Calder, is one type of work in which Sovereign-American Arts Corporation is investing. "Wigwam" was sold at the Perls Galleries in 1964 for \$500.

money on a more or less informal basis to buy works of art. One example is the John Adams Fund, Inc., a New York group that buys only blue-chip impressionist and post-impressionist works. It does not sell public shares.

In the case of The Art Fund, the plan is to assemble a collection "of museum quality and stature" and keep it in supervised storage, making items and groups of items available for loan to institutions. Sovereign-American also holds its art in storage, and may let stockholders hang some of it in their homes.

Though still in registration with the S.E.C., the funds have already drawn fire from the art world, on grounds ranging from esthetics to economics. With regard to the

spread belief that "art is better than the stock market" has proved true only in the long haul—over decades—and then only in the case of certain names and categories. In the short, speculative run, they point out, investing in anything less than blue chip art is just as chancy as cocoa futures or pork bellies.

Idea Began in London

The first of the funds to get under way is Sovereign-American, hatched a year-and-a-half ago in London by a group of British and American investors. Its prime movers are Nicholas Guppy, a London-based botanist, writer and exhibition organizer, who holds 95,000 shares, and two Americans—Richmond Lilse-Cannon, a New York investor, and Nichols Kirkbride, until re-

newspaper representatives. Each holds 5,000 shares. Another overseas principal is Lord Ulick Browne, an Irish peer, who owns 5,000 shares.

Sovereign-American, which buys "world art" over the last two centuries, has as its chief art advisers Sir John Rothenstein, ex-director of London's Tate Gallery, and Robert Beverly Hale, formerly curator of American paintings and sculpture at the Metropolitan Museum, and now on the Art Committee of the Chase Manhattan Bank. Each holds 1,000 shares of the fund.

The fund's prospectus lists over 70 works of art that it has acquired to date. The range is from such names as Corot, Calder, Kandinsky, Giacometti and Moore to relative unknowns such as Nas-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	V.1

Song and Dance to Blend at Guggenheim

By ANNA KISSELGOFF

Meredith Monk, a 25-year-old Sarah Lawrence graduate and avant-garde choreographer who grew up in a radio control room while her mother sang "D-U-Z does everything," will have her mother join her today on the Guggenheim Museum's ramp for the first installment of "Juice." "Juice" is Miss Monk's new "theater cantata."

"My mother doesn't really understand what I'm doing but she's a brilliant performer," says Miss Monk, whose work has sometimes baffled others than her mother.

Miss Monk's present concerns deal with adapting audience and performing situations to a variety of architectural space. During the last year, this has taken her company through the Whale and Dinosaur Rooms of the Smithsonian Institution and Chicago's Museum of Contemporary Art, where she regarded the sculpture as "obstructions."

Changing Views

At the Guggenheim, which is sold out for today's segment, the public will watch 85 performers and shift its own vantage point from the rotunda below to the ramp above. "Juice" has three parts, separated by intermissions of one week or longer.

The second installment will be presented at the Minor Latham Playhouse at Barnard College on Nov. 29, 30 and Dec. 1. The last will be at the House, 597 Broadway, on Dec. 7.

In "Juice," Mrs. Monk will sing. Songs are the new element in her work, Miss Monk told a visitor, obliging with a sample that was apparently devoid of lyrics. "They're distorted lyrics," she added. Her new musical director is the Mother of Invention himself, Don Preston.

"My mother is a professional singer," Miss Monk said, sitting on the floor of the House, which also serves as her studio. "She did commercials on radio. The Muriel Cigar girl, 'Why don't you pick me up and smoke me some time?' Also, Blue Bonnet Margarine.



Meredith Monk, avant-garde choreographer. She admits her work is beyond the stretchable definition of "dance."

Has the Monk family team started a trend in dance? Last week, Eliot Feld, the director of the American Ballet Company, put his mother onstage at the Brooklyn Academy of Music in "Carnaval."

The real trend typified by Miss Monk and other young choreographers such as Deborah Hay and Twyla Tharp, however, may be their concerted attempt to break into new performing environments. Miss Monk is not particularly hung up on museums. She originally applied for the Pan Am Building.

"'Juice' is about the idea of compression," she explained. The Guggenheim will present a "dispersal" of performers and public while the compression will be seen on

the Minor Latham's small stage and at the House, where the action will be a reduced videotape.

Miss Monk offered one motif as an example. The Guggenheim phase will begin with a girl astride a horse outside the museum. At Minor Latham, a girl will ride a hobby horse. At the House, a figurine will appear on tape. "Think of it as a zoom lens," Miss Monk urges.

If this does not sound like your idea of dance, you are right.

"I don't really call myself a dancer anymore," Miss Monk says. "But I think my work could be done only by a dancer. I don't know what to call it. Call it dance-theater."

Adviser Leaves Fund

The Boston-based Art Fund was conceived by Mr. Pollock and Michael Winer, a financial consultant, each of whom owns 2,500 shares. Until recently it had as its chief art adviser Sam Hunter, art critic and historian, who is professor of art history at Princeton University. But Mr. Hunter, who had an option on 20,000 shares, and was listed as director of the fund's executive committee, withdrew last week on grounds that his participation might represent a conflict of interest with his academic activities. Victor W. Ganz, a New York business man and prominent collector, also resigned as a director.

Under guidelines laid down by Mr. Hunter, the fund plans to collect in five categories: established contemporary American; the Calder, Pollock and Kline school; major exponents of modern masters, like Picasso, Kandinsky and Moore; late 19th and early 20th-century American masters; contemporary Europeans, both established and of more recent reputation, and works by promising younger American artists.

Artists Promised Aid

In its prospectus, the Art Fund says that "it will encourage the expansion of the world arts movement by focusing on the works of living artists." And it promises to apply a percentage of the gains from sales of work by living artists to a charitable foundation that will give grants to other artists.

Art world reaction to the fund proposals has generally been unfavorable. One corporation lawyer made the point that art was not as liquid as securities. "You can buy a Gauguin for, say, \$100,000—but it's not so easy to find a buyer for it when you want to sell it."

A typical comment on esthetic grounds was made by Mrs. Howard Lipman, a prominent collector of contemporary sculpture and editor of the magazine *Art in America*.

"To me, the concept of art investment is as bad as air pollution," she said. "It's dealing with art as a commodity, a total confusion of values."