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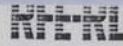
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	Burton	II. 156



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ship	xmit	hold	Tape No. _____			

LANGUAGE: RUMANIAN FOR "AMERICAN
 TITLE: BRANCUSI'S WORKS IN A SPECIAL SCENE" No. _____ Bdcst. Date _____

Subtitle: EXHIBITION AT MUSEUM OF MODERN ART
- INTERVIEW WITH SCULPTOR SCOTT BURTON -
TO BE BROADCAST ON APRIL 22, 1989

Author: BURTON/FLODA Editor/Origin: L.F. Script No.: _____
 Translator: L.F. Editor/Munich: _____ Scr. No. Munich _____
 Compiler: _____ Translator/Rewrite: _____
 Approved for Broadcast: _____

Date Produced: APRIL 17, 1989 Producer: L.F.L. Engineer: R. VALERY
 Studio No. 3 Time: 2:00 P.M. Prog. Length: 12:08

Continuity Voice (Munich): _____

TALENT	TIME	Music Report		time	repeats
		Title/Composer	Label & No.		
- SCOTT BURTON		VOICES			
- L. FLODA					

SHOW SUMMARY
 THE INTERVIEW WITH SCOTT BURTON POINTS OUT HIS THEORY THAT BRANCUSI IS FAMOUS NOT ONLY FOR HIS SCULPTURES BUT FOR HIS BASES TOO.



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LIVIU FLOREA

Rumanian N.Y. Contribution to "American Scene" Program
Brancusi's works in a special Exhibition in New York.

- Beep -

La Muzeul de Artă Modernă din inima New Yorkului s-a inaugurat în cursul acestei luni Ciclul special de expoziții intitulat: Artistul preferat.

Este vorba de-o serie de expoziții cu ocazia cărora diferiți artiști plastici selecționează din tezaurul muzeului anumite colecții de sculptură sau pictură ale marilor creatori, aducându-le în fața publicului într-o viziune nouă, deosebită de cea tradițională.

Ciclul urmărește să dezvăluie cum un număr de artiști plastici ai zilelor noastre, pictori sau sculptori, au reacționat la diferitele inovații ale înaintașilor, reprezentând spiritul artei moderne.

Prima expoziție din ciclul: Artistul preferat e constituită din zece sculpturi ale lui Constantin Brâncuși, selec-

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ționate din tezaurul Muzeului de Artă modernă, al Muzeului Guggenheim tot din New York și al Muzeului de artă din Philadelphia, colecția Louise și Walter Arenberg.

Titlul expoziției de-abia inaugurată este: Burton despre Brâncuși. E vorba de sculptorul american Scott Burton, care l-a ales pe marele sculptor de origine română, devenit - după cum se știe - cetățean francez, pentru a readuce în discuție opera acestui pionier al sculpturii moderne ce-a creat în prima jumătate a acestui secol lucrări de-o valoare și semnificație fără egal.

Având în mână catalogul frumos tipărit al expoziției, redactat de sculptorul Scott Burton, și avându-l în față pe acest artist plastic, original el însuși, în vârstă de 50 de ani, îl rog să lămurească pentru ce și-a intitulat textul tipărit în catalog: My Brancusi ("Brâncușul meu").

Iată-i răspunsul:

Tape cut one: There are many Brancusis. That is my Brancusi; there is your Brancusi; there are a couple of other Brancusis; there...

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L.F.: Există mai mulți Brâncuși - ne spune d. Scott Burton, el însuși un valoros sculptor american, ale cărui lucrări fac parte și ele din colecția Muzeului de Artă Modernă din New York.

Interlocutorul meu continuă: Există Brâncușul meu; există Brâncușul dtale; există Brâncușul artiștilor minimalisti, ca și Brâncușul artiștilor abstracti.

In ce constă Brâncușul dv.?-îl întreb pe sculptorul Scott Burton, cel ce-a organizat Expoziția în care ne aflăm.

Tape: My Brâncuși is the architecture and the furniture and the artist who is interested in all forms of plastic creations, not only sublime elements, not only religious elements...

L.F. Brâncușul meu - spune sculptorul Scott Burton - este cel al arhitecturii, al mobilierului și artistul care este interesat de toate formele creațiilor plastice - nu numai al elementelor sublime, nu numai al elementelor religioase.

Ca să mă apropiu de ceea ce am citit în catalogul Expoziției Brâncuși, îl rog pe sculptorul Scott Burton ^(să-mi spună) de unde izvorăște

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interesul său special pentru pedestalele, pentru soclurile
sculpturilor lui Brâncuși?

Tape: I'm extremely interested in the sculptures themselves. I
feel that Brancusi is more intelligent than he is given credit
for; more brilliant;...that his bases and his chairs are impor-
tant works of art...

L.F. Sunt extrem de interesat - ne spune d. Burton - de ^(susele) sculptu-
rile sale. ~~Am credința~~ Am credința că Brâncuși e mai inteligent decât
se spune, mai strălucit și că soclurile sale și scaunele sale
sunt la rândul lor opere de artă importante.

Nu vreau să spun prin asta - declară interlocutorul meu în
fața sculpturilor lui Brâncuși de la Expoziția de acum din New
York - că nu-mi plac păsările lui; că nu-mi plac capetele lui.
Imi plac mult și le acord toată cinstea.

Tape: The lobby with the two birds symbolize my respect and de-
votion to the sculptures themselves, but I cannot limit him. The
conservative interpretation is to say that the bases are not art.

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L.F. Sala de la intrarea în Expoziție cu cele două păsări (e vorba de sculpturile "Cocoșul" și "Pasărea în spațiu") simbolizează respectul și devotamentul meu - ține să ne asigure organizatorul Expoziției - pentru sculpturile lui Brâncuși, dar eu cred că el nu trebuie limitat. Interpretările conservatoare urmăresc să ne convingă că soclurile nu sunt opere de artă. Poate că nu toate pedestalele sunt opere de artă, dar unele din ele sunt piese sculpturale extrem de bune.

La acest punct sculptorul Scott Burton își susține astfel atitudinea sa față de ceea ce numește "base", adică soclul sculpturilor lui Brâncuși.

Tape: A Brâncuși's base has two aspects: one^{ly} to hold up the work on top in an appropriate way. But further if you look...

L.F. Soclul ^{la} ~~la~~ Brâncuși are două aspecte: unul de a susține opera de artă ce se află pe deasupra de-o manieră adecvată. Dar după aceea, dacă te uiți mai bine la el vezi că la rândul-i reprezintă o masă cu caracteristicile ei proprii. Această masă, de

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pildă, conține caracteristici intelectuale și de concepție cum nu pot fi găsite la alți sculptori. Și tocmai acest lucru este ceea ce mă fascinează la soclurile lui Brâncuși.

În legătură cu soclul constituit din doi cilindri de piatră suprapuși, unul mai mare și altul mai mic, dedesubt, care servesc ca pedestal pentru sculptura "Peștele" și care sunt prezentați în expoziție fără sculptura montată pe ei, d. Scott Burton ne declară că a procedat separând "Peștele" de soclu în mod expres pentru ca vizitatorii să-și dea seama că au înaintea lor un obiect de artă separat.

Tape:

I don't think that I'm being disrespectful to Brancusi by making a temporary isolation of this work. The form of this table was a form that he repeated as much as he repeated the form of the head or the form of the bird.

L.F.:

Nu cred că am fost lipsit de respect față de Brâncuși pentru că am făcut în mod temporar o izolare a acestei sculpturi. Forma acestei mese este una pe care el a repetat-o la fel de

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mult cum a repetat forma capului sau forma păsării. Ceea ce vedem aici, în acest soclu format din doi cilindri al "Peștelui", ca și la "Masa Tăcerii", nu e un soclu sau o masă obișnuită, ci este esența mesei, esența soclului, după cum în bronzul "Păsării în văzduh" nu e vorba de pasărea însăși ci de esența ei.

Trecând la bronzul intitulat "Pasăre mică", sculptură datând din 1928, aparținând Muzeului de Artă modernă din New York și al căreia soclu e format din piatră la partea superioară și din lemn în partea de jos, artistul plastic american Scott Burton declară despre această din urmă parte că reprezintă forme asemănătoare într-un fel cu cele ~~ale~~ ^{ale} scaune ~~de~~ ^{de} din jurul "Mesei Tăcerii".

Despre această operă brâncușiană de la Tg. Jiu, organizatorul Expoziției de la New York intitulată "Artist's choice" (Artistul preferat) ține să declare:

Tape: The "Table of Silence" and the stools around it are Brancusi's
supreme, supreme achievement. ^{And} what are they? Furniture...

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L.Floda: "Masa Tăcerii" și taburetele din jur reprezintă o realizare supremă a lui Brâncuși. Dar ce sunt în definitiv aceste piese? Mobile - spune el. Sunt mobile cu simbol religios. Dar sunt mobile pe care Brâncuși le iubea atât de mult.

Concluzia interlocutorului meu?

Tape: If Brâncusi have had another life he would done...

L.Floda: Dacă Brâncuși ar ^{mai fi avut o viață,} ~~el~~ ar fi făcut arhitectură și mobilă, piețe publice și monumente, parcuri și temple și poate chiar terenuri de joc pentru copii. De fapt el folosește forme de mobilier în unele din cele mai sublime și mai importante lucrări ale sale - a ținut să încheie declarațiile sale despre marele Brâncuși mai tânărul său confrate, sculptorul american Scott Burton, el însuși artist plastic recunoscut pentru lucrările sale.

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Radu Tudor: Mulțumesc... mulțumesc.

Si totuși așa avea o întrebare. Dintre atâți români care
trăesc la New York, ai avut ocazia să întâlnești vreunul în
această Expoziție?

L.F.: Nu în ziua în care l-am intervievat pe sculptorul Scott
Burton, ci în altă zi, când am revenit să mă mai bucur de reuni-
rea în două săli ale muzeului a celor zece opere splendide ale
lui Brâncuși.

R.T.: Si cu cine-ai stat de vorbă?

L.F.: L-am întâlnit, de pildă, pe șeful de proiect la o mare
firmă din New York de arhitectură de interioare pe Anton Baraschi,
fiul vestitului sculptor Constantin Baraschi și al pictoriței Olga

Porumbaru. *Te rog să mi spuni care e părerea ta
despre concepția sculptorului american Scott Burton
care a selectionat lucrările ale lui Brâncuși în care
doctrinile sunt adevărate și valorose opere
de artă.*

Tape

Anton Baraschi

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F.....M.....M
ROMANIAN ORIGINAL PROGRAMS FOR SAT. APRIL 22, 1989

F.....T.....M.....M
EDITORIAL NO.112 (N.STROESCU) 42'

Some reflections on the attempts to embellish the image of
N.Ceausescu
POLITICAL PROGRAM NO.782 (S.ORESCU)

WASHINGTON COMMENTARY NO.112 (J.LIUBA) 8'

US presses Moscow to end military aid to Nicaragua
SPORTS NO.782 (N.MUNTEANU) 15'

AMERICAN SCENE NO.112 (R.TUDOR) 35'

1.The sadness of tourism (A.CODRESCU)
2.Interview with sculptor Scott Burton on the "Artist's
Choice" series at the MOMA (FLODA)
3.Book review :E.L.Doctorow "Billy bathgate"
4.Interview with National Book Award winner novelist Pete
Dexter (R.TUDOR)
PICK OF DOMESTIC BLOC NO.112 (N.C.MUNTEANU) 50'

1.Letter of Dan Desliu (DB No.557)
2.Letter of Doina Cornea (I) (DB No.556)
3.Letter of Doina Cornea (II) (DB No.556)
4.Solidarity with Mircea Dinescu, letter of seven famous
Romanian writers (DB No.560)
5.Censored news (DB No.559)
HIT PARADE I.112 (A.VOICULESCU) 50'

HIT PARADE II.112(A.VOICULESCU) 55'

HIT PARADE III.112(A.VOICULESCU) 40'

ROMANIAN ORIGINAL PROGRAMS FOR SUNDAY, APRIL 23, 1989

RELIGIOUS SERVICE NO. 112 (N.STROESCU) 50'

Rev Calciu
WORLD OF RELIGION NO. 112 (N.STROESCU) 50'

1.Homage to Doina Cornea
2.A plea for the restauration of the Greek-Catholic Church in
Romania
3.East European priests miss reform meeting
4.A theology of Easter Saturday
5.Pilgrimage to Santiago de Compostela
(STROESCU, CALCIU, BALOTA, NEMOIANU, URECHIA)
EVANGELICAL SERVICE NO. 112 (N.STROESCU) 50'

Rev.Ton and Popescu
POLITICAL PROGRAM NO.783 (S.ORESCU) 50'

LISTENERS' MAIL NO. 112 (N.RATESH)

SPORTS NO.783 (M.RUSU) 15'

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SUNDAY METRONOME I NO.112 (R.MALTOPOL) 50'?

SUNDAY METRONOME II NO.112 (R.MALTOPOL) 55'?

SUNDAY METRONOME III NO.112 (R.MALTOPOL) 40'?

SUNDAY QUARTET NO.112 (M.BANUSH) 50'?

We, the employees: An interview with musician Nancy Brandes,?

a former musical star in Romania

Femina: USA: Each US first lady has had her own personal?

style (FLODA)

Science & Technology in the Service of Man: The cars which?

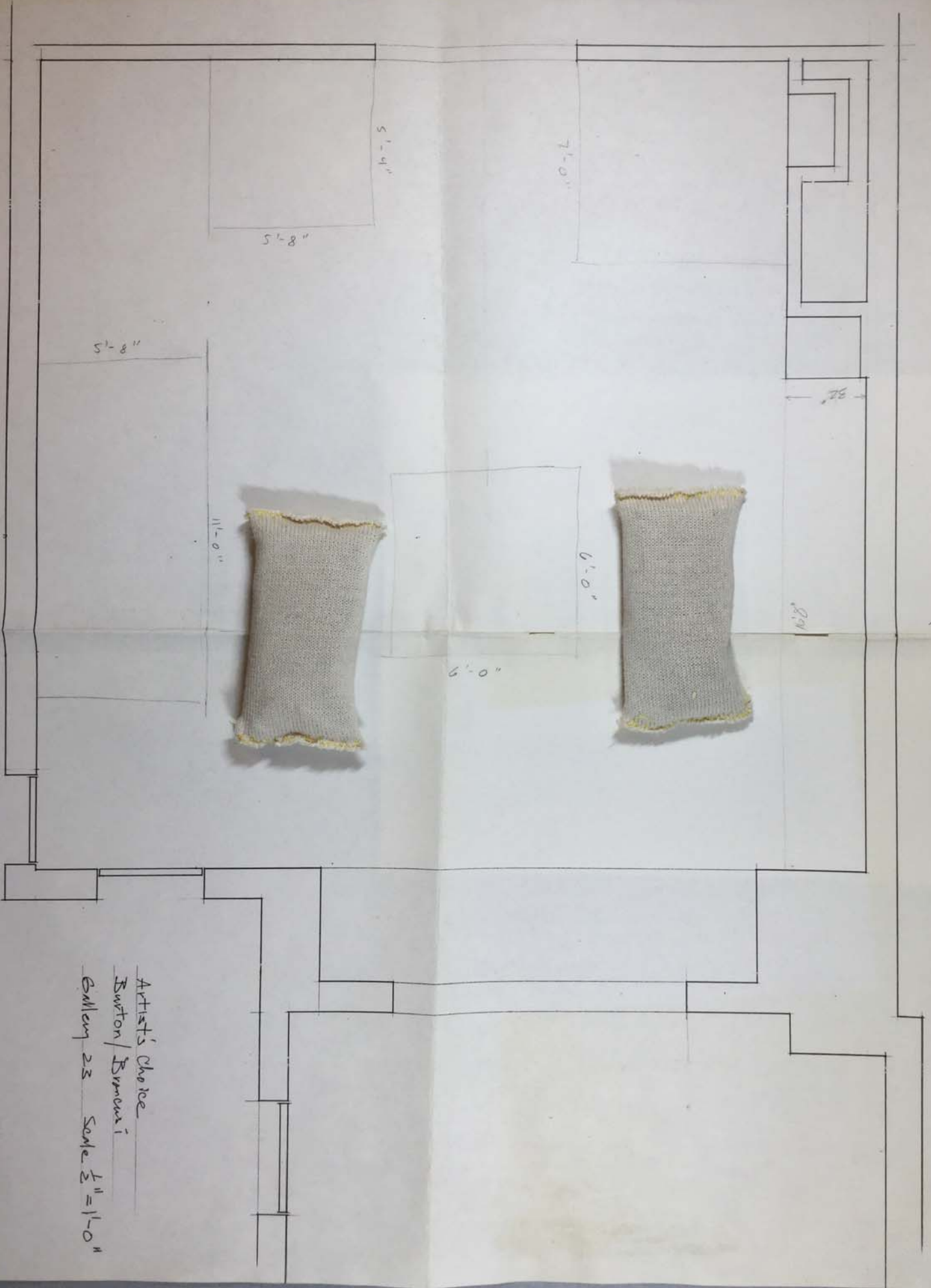
can be bought with 3-4 monthly salaries

Forum of Ideas: An interview with Leonid Ivanovici Abakin,?

the economic counselor of Michael Gorbachev

END MSG/dg

16:01:32



Artist's choice
 Burton / Burrows
 Gallery 23 Sample $\frac{1}{2}$ " = 1'-0"

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Considered in relation to ^{the} _{base} about the bases?

all monopodal (what are heights some distinguish (usually a vert but not in others are m



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at do we discover

"pedestal tables"

support and ^{table} size relations);

Some are vertically symmetrical. (like no "table" tables)

most are vertical: a few are nearer to horizontal.

the "top" the usually horiz. part, the table proper, is usually eliminated, or compressed to ^{about the} same l. + w. as what supports it, or elided - i.e. abraded with the block above it (the foot or plinth of the sculptural object itself) • the vertical-horizontal relation

the support is never legs. always monopodal. - support from center, not edges. - or "pedestal tables"

some do not have a table-top. are ~~symmetrical~~ monolithic or ~~solid~~

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Considered in relation to ^{the} type "table," what do we discover about the bases?

all monopodal (?). These are "pedestal tables."

what are heights?

some distinguish between support and ^{table} top
(usually a vertical-horizontal relation);
~~but not in bronze~~

others are monomorphic.

Some are vertically symmetrical. (like no "table" tables)

most are ~~are~~ vertical: a few are nearer to horizontal.

the "top" the usually horizontal part, the table proper, is usually eliminated, or compressed to ^{about the} same l. + w. as what supports it, or elided - i.e. abutted with the block above it (the foot or plinth of the sculptural object itself) • the vertical-horizontal relation

the support is never legs. always monopodal. - -
- support from center, not edges. - or "pedestal tables"

some do not have a table-top • are monomorphic,
monolithic or
~~solid~~

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~~MOMA~~ ~~inlaid column~~ (a "stack" of tables?)
 ↓

a pedestal (short) identical

other pedestals. MOMA's; others (of variety) ^{make} a ^{typology.}

~~adam + Eve~~

~~caryatids~~

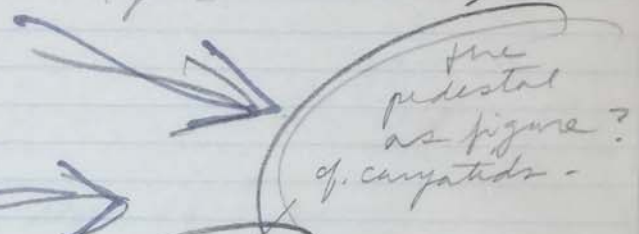
~~Phila benches~~

~~Phila lintel~~

~~pair of tables~~

~~cup!~~

adam + Eve
 (just adam?)



~~video monitor + benches~~

~~table or shelves for brochures~~

~~a pedestal for a particular Brancusi?~~

~~built-in ^{architectural} bases + shelves for sculptures~~
 e.g. a podium for cup + a base (preparation of objects)

bring an ITH or 14th c.?
~~monopodal table~~
 and/or an old pedestal?

relation between
 small cubes +
 cylinders sometimes
 fixed to
 sculpture
 Statuette
 (Hera) and
 similar
 elements
 in
 pedestals

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Human Animal



- H ✓ Heads (h)
- H ✓ Kiss
- H ✓ Busts
- H ✓ Birds, magic
- H ✓ TORSOS
- H ✓ Full figures
- O/H caryatids
- O/H columns: 3 or 5
- O. cups + vase
- A ✓ Fish

Col of kiss is like
a table
(a
Mocint.
table)

arch
project
explode
plant

- A ✓ other animals: wolf, seal, penguin, turtle
- O: arches: "kiss", studio, Phila, fireplace.
- O tables: "silence", studio, pedestals
- O stools + benches: penguin,

(furniture)
table + silhouette
studio table
pedestals
stools + benches

Human
Heads, busts, full portrait busts
torsos, full figures
single + double

Animal
Birds, fish, other animals

Fig/arch
non-fig
arch

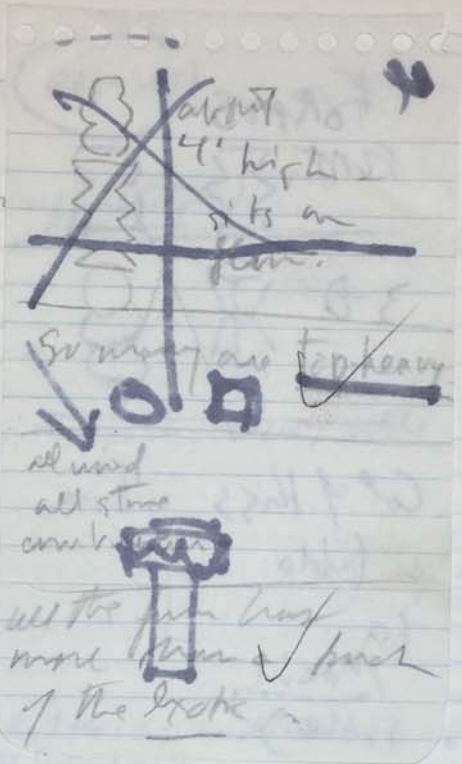
{ caryatids
columns of kiss
cups + vase
capitulum

{ endless column
arches:
fireplace

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Human Animal

- H ✓ Heads (hor)
- H ✓ Kiss
- H ✓ Busts
- A ✓ Birds, magic
- H ✓ TORSOS
- H ✓ Full figures
- O/H caryatids
- O/H columns: 3a of the exotic
- O cups + vase
- A ✓ Fish



arch
project
exotic
plant

- A ✓ other animals: seal, penguin, turtle
- O arches: "kiss", studio, Phila, fireplace.
- O tables: "silence", studio, pedestals
- O stools + benches: penguin,

furniture
table 151
studio table
pedestals
stools + benches

Human
Heads, busts, portrait busts
torso, full figures
single + double

Animal
Birds, fish, other animals

Fig/arch { caryatids
columns of kiss
cups + vase
kiss

non-fig
arch { endless column
arches:
fireplace

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Human Animal Objects

- H ✓ Heads (horizontal) arch
- H ✓ Kiss project
- H ✓ Busts exotic
- H ✓ Birds. magic; in space; cock, little; plant
- H ✓ Torso
- H ✓ Full figures
- O/A Caryatids
- O/A Columns: 3 cols, 4 cols; endless's
- O Caps + vase
- H ✓ Fish

A ✓ Other animals: owl, seal, penguin, turtle

O Arches: "kiss", studio, Phila; fireplace.

O tables: "silence", studio, pedestals

O stools + benches. penguin,

signature!
table + silhouette
studio
pedestals
stools + benches

Human
Heads, busts (incl portrait busts)
torso, full figures
single + double

Fig/arch

{ caryatids
columns of kiss
caps + vase
caryatids

non-fig
arch

{ endless column
arches
fireplace

Animal
Birds, fish, other animals

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SCOTT BURTON 360 WEST 36TH STREET NEW YORK, NEW YORK 10018

February 4, 1989

Jean-Hubert Martin
Director
Musee Nationale d'Art Moderne
Centre Georges Pompidou
75191 Paris
FRANCE

Dear Jean-Hubert:

Anne Umland of The Museum of Modern Art here has conveyed to me the contents of your letter to Kirk Varnedoe, who has been away. First of all, let me say what a pleasure it is to have renewed contact with you, and on this level. Many congratulations (very belated) on your directorship. Next, I thank you for your support of my Brancusi project. In January 1981 I first presented (in an informal lecture) "my" Brancusi; and this exhibition that I am preparing is a great chance to bring to fruition my particular interpretation of this many-faceted artist.

To achieve this, the very most important element of my show would be the presence of one of the Cups--or equally of the Vase (MNAM inv. #S 136). I want to explain to you the reason for this statement and it is my hope that you may in turn convey my thinking to your loan committee. (By the way, we are getting loans of wooden pieces from both The Philadelphia Museum of Art and The Guggenheim).

and
The importance of my show is, I think, well out of proportion to its modest size. I want to demonstrate that Brancusi, radically, rejected the distinction between the "sculptures" and his other created objects (the seats, the tables and bases, and the architectural elements). This complex thinker did not give any less of his powerful imagination to his furniture works than he did to his animals and heads. In today's artistic climate Brancusi's embrace of functional objects, like his invention for our century of sculpture as place (the studio, the Tirgu Jiu Park), seems absolutely contemporary. The American art public is hardly aware of this major facet of the artist. (The concept of Brancusi the first Minimalist, once fresh, is now two decades old.) Recently Pontus Hulten has expressed this "Brancusi our contemporary" authoritatively and originally in his essential 1983 essay, "Brancusi and the Concept of Sculpture." I can add little to Hulten's reading, but I can contribute one idea of my own: that Brancusi's tables and seats are not only functional objects but also representations of functional objects. This is of

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course clearest in Table of Silence but it is also true of the simplest base. As well as being a specialized form of table, a Brancusi base is a sculpture of a table. In art shorthand, "table" is both object and subject here. This enlargement of the concept of the art object is absolutely original as those of Duchamp or post-1919 Tatlin.

All this is words. How can an exhibition demonstrate other than didactically this achievement of Brancusi's? Of course I will show several pedestals without other sculptures on them; I will also of course show some of the latter. But the heart of my installation would be the prominent pairing of one base, the finest available, with a Cup or the Vase. Here is the essence of my show. In one glance, the audience, sophisticated or not, can see that here are two related sculptures, two sculptures of things.

True, this is not a major monographic show. But it is a show with a very important thesis and will receive a lot of attention. It is not only the first of a wonderful new series that Kirk Varnedoe is doing (contemporary artists making shows based on MOMA's holdings) and will thus probably get a lot of media and critical interest, but I am also preparing an ample brochure with my text, which may well become the basis for a further publication. Even though this monograph will be subsequent to the MOMA show, it could become a key item in Brancusi studies for our time, the age of "furniture art" and, especially, the age of a new "public art."

I will use my MOMA text as a basis for further publication in Art in America magazine. I would arrange for a transparency of this crucial pairing (Cup or Vase with a pedestal) to be taken for this occasion. My last text published in Art in America, on the furniture of Rietveld, was featured on the cover of the issue. I can only assure the MNAM loan committee that your Brancusi would be very prominently reproduced.

It is my feeling that the generosity of the loan committee of France's National Museum of Modern Art would be widely noticed and appreciated here. This loan would help immensely in the creation of a whole new generation of Brancusi lovers here and even in Europe, where the questioning of the nature of the art object is also intense today. Tatlin cannot be our model, for we do not live in a politically revolutionary society at this moment. Brancusi is our model, and the Cups and Vase, like the arches and benches, embody this contemporaneity.

Let me close by repeating my belief that the importance of this show is all out of proportion to its physical size, like Brancusi's works themselves. Thanks for your sympathy, Jean-Hubert and, if it's possible, for conveying my

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intentions to you loan committee. I wish you would happen to visit New York in April or May, when the show is on, and would contact me so we could continue our old discussion about the possibility of a social art -- to which Brancusi is so relevant.

Sincerely,

Scott Burton

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considered in relation to the objects they support.

Formal relation (this has been discussed by others) - usually contrast.

Thematic relation: rare? perhaps ponds for fish, M... relation

Base -

add. to phy

art form 6



[Faint handwritten notes on the right side of the page, including phrases like 'this is...', '...', and '...']

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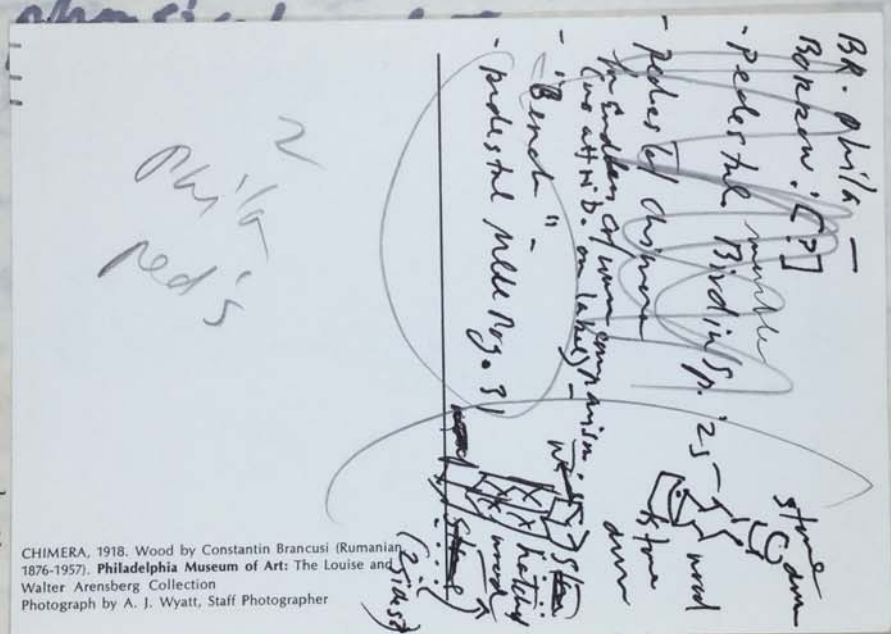
considered in relation to the objects they support.

Formal relation (this has been discussed by others) - usually contrast.

Thematic relation: rare? perhaps ponds for fish, MOMA - adam & eve converts relation

Base-to-load into psych. terms -

all add. to



CHIMERA, 1918. Wood by Constantin Brancusi (Rumanian, 1876-1957). Philadelphia Museum of Art: The Louise and Walter Arensberg Collection. Photograph by A. J. Wyatt, Staff Photographer

art form

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considered in relation to the objects they support.

Formal relation (this has been disassembled by others) - usually contrast.

Thematic relation: rare? perhaps ponds for fish, MOMA - adam & eve converts relation

Base-to-load into psych. terms -

AK
add.
TV

physical relations,

art/taun 6

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~~considered in relation to the effect of their support~~

... need not be ... formal relation ...

... from the ...

... material relation ...

MS
B. 156
5

Francis

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Brancusi: I
 I studio furniture; II the bases; III the Table of Silence.

II - The Bases

Representational sculpture: Brancusi's Subjects "

~~zoological, anthropological~~
 people -
 animals -

objects: cups, vase; arch, column; benches + table. ← last introduces idea of "furniture and subjecthood"
 {one exception [?]: exotic plant - analysis of this in terms of subject leads to idea that the base is also a representation of a table. (here of Matisse's ptg)

a representation of a table / this is more complex than say the originals, B's, have a further idea.

Let us apply this idea to all B's, that is, B's Bases; are also rep. sculps? They ^{would} might have been obviously if he had exhibited them by themselves. But they the ones he did ^{show on} a collage perform a function; they are really working objects things.

→ a double idea. they are both subject + object.

If this is like his other sculps: no subject as, say, heads, but there is a new stress of the sculp. as object, too. Follow Geist, this 9.

~~The Furniture~~
 So, just as Birds in Space are meditations on biological form (distilled by sensations of vast ~~space~~ distance), so the Bases ^{transformed} may be meditations on utilitarian form. These is sculptures of tables.

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D-I p 103 ^{his} do ~~not~~ photos of ^{my 1950} ~~photos~~ ^{from an early} ~~of~~ ^{floor. 07} ~~we~~ ^{what D + E} ~~see~~ ^{call} a "non-descript" chair, a wooden side chair ^{in the room} ~~in the room~~. "B painted a ^{copy} ~~reproduction~~ of this chair and showed it to me. 'there,' he said, 'is the last piece of conventional furniture they ever.' C.G. W. VAN Studio, 1920-23

D-I p 103 the rugged furniture that discouraged ~~it~~ ^{it} ~~discouraged~~ ^{discouraged} it ~~discouraged~~ ^{discouraged} it ~~discouraged~~ ^{discouraged} it

D-I p 146 he would seat his guests on handmade wooden stools around a big plaster table

Varian p 307 chronology ✓

the way one sits ^{Varian summer seat [1927] handed} ~~on the form of the seat.~~

→ The greatest seats are the stools for TS in TJ.
 shaped as ovoids ^{which are} ~~cut~~ halved & reversed.
 Like the EC motif, and perhaps derived from flat ^{p-ts} ~~parts~~ like momms for young kid with discs
 # half-discs stacked on edge.

delete ?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II. 156

B's seats - as in as Tuttle-
List.

This self-portrait photo not only shows ~~one~~ ~~of~~ ~~B's~~ but four pieces - The ~~band~~ ~~wears~~ ~~(but~~ ~~is~~ ~~back)~~, with one of his ~~feet~~ ~~resting~~ ~~on~~ ~~the~~ ~~stool~~ ~~from~~, the ~~solid~~ ~~is~~ ~~also~~ ~~the~~ ~~appropriate~~ ~~posture~~ ~~for~~ ~~the~~ ~~artist~~ ~~presiding~~ ~~over~~ ~~the~~ ~~work~~ ~~can~~ ~~be~~ ~~seen~~ ~~in~~ ~~a~~ ~~definitely~~ ~~non-~~ ~~European~~ ~~way~~. ~~The~~ ~~form~~ ~~of~~ ~~the~~ ~~seat~~ ~~is~~ ~~indistinguishable~~ ~~from~~ ~~the~~ ~~posture~~ ~~of~~ ~~the~~ ~~seater~~.
The way one sits ~~is~~ ~~as~~ ~~in~~ ~~the~~ ~~work~~ ~~can~~ ~~be~~ ~~seen~~ ~~in~~ ~~a~~ ~~definitely~~ ~~non-~~ ~~European~~ ~~way~~ or the form of the seat.

The greatest seats are the stools for T 15 in T 9.
shaped as ovoids ~~cut~~ ~~halved~~ ~~and~~ ~~reversed~~,
like the EC motif, and perhaps derived from flat
~~parts~~ ^{p-ts} like mounds for young kid with discs
half-discs stacked on edge.

delete?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- column (+ capital)
- arch + gate
- fountain
- temple (model)

we are 3 areas where

studio
acc. idea

Last W
preceden

Pedestal
monopod

specialized fables

(elided or eliminated type)
(with ~~little~~ little horizontality)

substitute
typing pedestals

all monopodal.
(a classical form)

many have v. thick tops.

some are vertically symmetrical
(top repeated as foot)

some monolithic
(in word glyphic?)

ie one-piece -
some have steel or brass (thick tops)

some square section,
some round, some both

as subj."

t in B's sense.

some covered by a screen

also architectural themes:
(a home)

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- column (+ capital)
- arch + gate
- fountain
- temple (model)

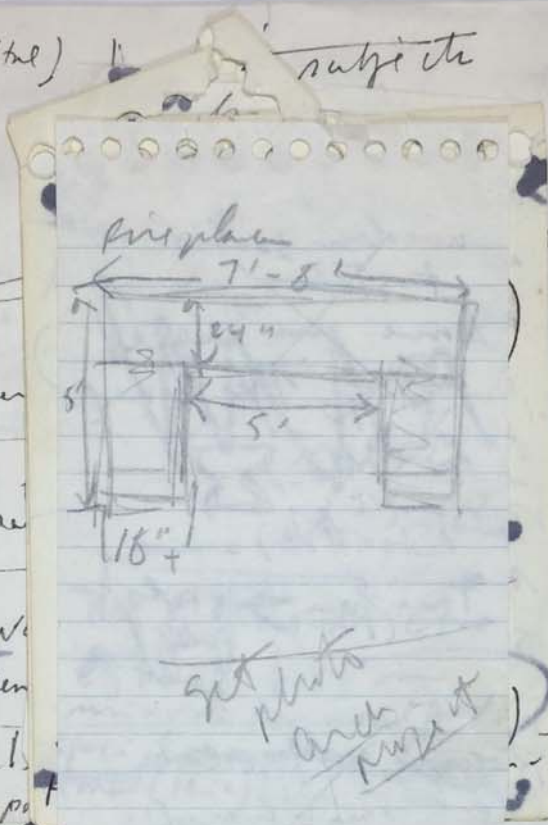
we are 3 areas when

studio
acc. idea

Last W
Preceden

Pedestal
monop

specialized
~~not~~ (elided or eliminated type)
(with ~~little~~ little horizontality)



get photo
arch
purpose

as subj."

t in B's source.

also architectural
themes:
(Cahone)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- column (+ capital)
- arch + gate
- fountain
- temple (model)

we are 3 areas when

studio
acc. idea

Last W
preceden

Pedestals
monop

specialized

(with ~~3~~)

subject

~~modern gods + stals~~

~~some piece carved~~

one spool

signed + dated (25)

thin form → stylized table

~~Some wood sides~~

~~Celid are "contoured"~~

as subj."

t in B's sense.

also architectural themes: (above)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II. 156

- column (+ capital)
- arch + gate
- fountain
- temple (model)

here are 3 areas where

studio
acc. ideas

Last W
Preceden

Pedestal
monop

specialised tables

(elided or eliminated type)
(with little horizontality)

subject

Hanna
Minka
ped
B. about 1965
1965

as subj."

t in B's sense.

use of thin discs

eg Minka fish on
mirror (or used ped.)
special case of use of conven-
tional (thin) table-top

also architectural
themes:
(Cahore)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- column (+ capital)
- arch + gate
- fountain
- temple (model)

we are 3 areas

studio
etc. ideas

Last Wo
Precedent

Pedestals
monopod

specialized fuhles

(elided or eliminated tops)
(with little horizontality)

and pedestal. larger.
always on floor. ("base" is on a larger support)
important thing is how the 2 sides will connect in pedestals.
special cases for supports: glass, steel, (discs), pillars.
Big heads (ET head)

as subj."

in B's oeuvre.

also architectural themes: (Cahone)

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	Burton	II. 156

- column (+ capital)
- arch + gate
- fountain
- temple (model)

here are 3 areas when

studio +
acc. ideal

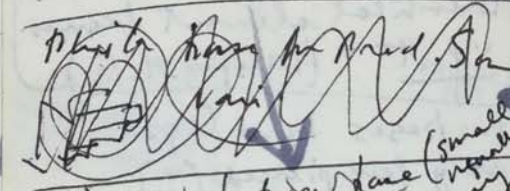
Last Wo
precedent

Pedestal
monop

specialized
~~not~~ "publes"

(elided or eliminated type)
(with ~~the~~ little horizontality)

As subjects
Show bases as
autonomous objects;
separately from
the sculptures they bear



distinguish between base (smaller meaning for balance)

BUT: They elide.

"as subj."
in B's sense.

also architectural
themes:
(above)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- column (+ capital)
- arch + gate
- fountain
- temple (model)

we are 3 areas when

studio

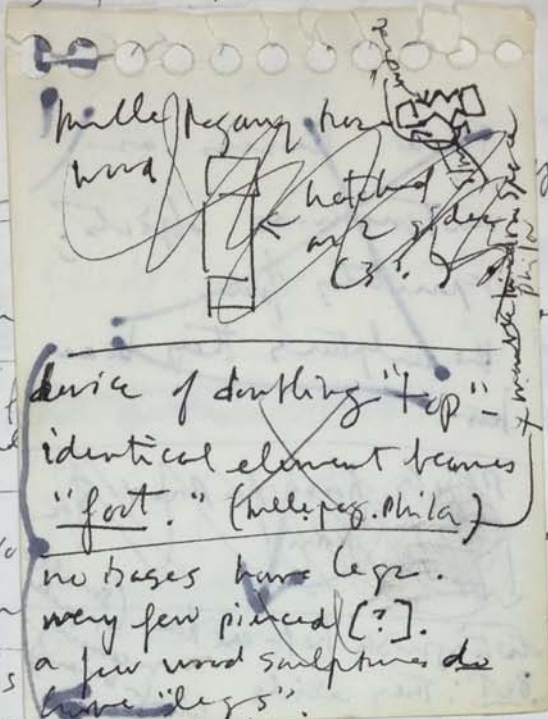
Last Wo

Preceden

Pedestals

specialised fables

(elided or eliminated tops)
(with little horizontality)



device of dentling "top" -
identical element becomes
"foot." (Phillips. Phila)

no bases have legs.
very few pierced (?).
a few wood sculptures do
have "legs".

B's subtitle

"as subj."

in B's oeuvre.

also architectural
themes:
(Cahore)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- column (+ capital)
- arch + gate
- fountain
- temple (model)

1. ~~is~~ ^{is} ~~sub~~ ^{sub} ~~tr~~ ^{tr} ~~ite~~ ^{ite}
E.g. base that holds up / supports the world -

~~thickening, solidifying~~

"*as subj.*"

we are 3 areas where
 studio for etc. ideal



next in B's oeuvre.

Last Wor
precedent



1920.

Pedestals

ie; also architectural themes: (ahore)

monopodal supports -
 specialized fables
 (elided or eliminated type)
 (with little horizontality)

(animal)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II. 156

- column (+ capital)
- arch + gate
- fountain
- temple (model)

B's subjects

I human

II animal

III objects. "obj. as subj."

we are 3 areas where sculp + form connect in B's oeuvre.

studio form
etc. ideal of activity studio

Last Work

precedents: Borch 1917; Cup + Vase; also architectural themes: (obj as subj) ← this other 2 subj's: (human + animal) (Cahore)

exotic plant 1920.

Pedestals

monopodal supports -
specialized forms
~~not~~ (elided or eliminated type)
(with little horizontality)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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(use "pedestal table")
Headings?

HAVE 10 PP.

I THESIS

II ONE MAJOR FORM:
 TWO-CYLINDER FORM (STONE, PLASTER)

III ANOTHER MAJOR FORM:
 SQUARE-HOURLASS FORM (MOSTLY WOOD)

~~IV SPECIME CASE: BOTTOM-TO-TOP WORKS (INDIVISIBLE)~~

V SPECIME CASE: FIGURATIVE P.T'S (CARRY-OVER)

VI THE STUDIO

+ BC PLUS NOTE ON SEATING W. B PHOTO SEATED + QUOTE

a Thesis 4 pp = Eng base, head (vertical), old bases, plumb
 cup, vase, ectic plant, light on

Quinine + Martine

Studio: 3 "combined"
 tables all have
 metal bases + epoxy
 heads of



1 p. 5

2 pp

~~1 p~~

1 p

a	Thesis	4 pp
b	2 cyl	2
c	h glass	2
d	fig p-t's	1
e	studio	1

Some are pierced

(a few pierced
 to bottom
 making legs)

Some have all elev ident
 some very dif.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II. 156

(use "pedestal table")
 Headings?
 HAVE 10 PP.

- I THESIS
 - II ONE MAJOR FORM:
 TWO-CYLINDER FORM (STONE, PLASTER)
 - III ANOTHER MAJOR FORM:
 SQUARE-HOURLASS FORM (MOSTLY WOOD)
 - ~~IV SPECIMEN CASE: BOTTOM-TO-TOP WORKS (INDIVISIBLE)~~
 - V SPECIMEN CASE: FIGURATIVE P-T'S (CARRY-OVER)
 - VI THE STUDIO
- +^{BC} PLUS NOTE ON SEATING W. B PHOTO SEATED + QUOTE.

a Thesis 4 pp = Eng. base, head (vertical), old bases, plant, cup, vase, exotic plant, light etc

b Studio 1 p Quince + nature

c two-cyl 2 pp 5

d Sq-h. glass 2 pp

~~e Bottom-to-top 1 p~~

f Fig. P-T's 1 p

2

- a Thesis 4 pp
- b 2 cyl 2
- c h glass 2
- d fig P-T's 1
- e studio 1

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
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dump
group: fish base, studio table, + bottle of silence

haughan
group: wall cabinet, chimera, 2 studio bases, Steinlein garden, 5/11/68

special
group: adoption + maybe bird (poss. Paris category)

1 pg. B. seated plate + quote of feet
(black cover) (and other seats, benches, 5/11/68)

press
group: (any red, any. (H. vase?))

special
use 9 pg. studio number of not studio

special
use group arch project. Lichtenstein, exotic plant

thesis
group: old base, thumb table, one Bravani base
add Bases for typol.

↑
Boul.
BEMJ.

PC 1
KV 1
checklist 1
BC 1

thesis
+ typ.
center

