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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	II, 72

DANIEL WEINBERG GALLERY

<u>DATE SOLD</u>	<u>PIECE</u>	<u>CLIENT + ADDRESS</u>	<u>AMT.SOLD</u>
1/87	<u>Low Piece</u> , 1986 Granite, Rosso Santiago 17" x 48" x 18" 2/10	Camille & Paul Hoffman 209 East Lake Shore Drive Chicago, IL 60610	to Rhona Hoffman at \$9,085.00
?	<u>Low Piece</u> , 1986 Granite, Rosso Santiago 17" x 48" x 18"	Philip Geier Interpublic Group of Companies 1271 Ave. of the Americas New York, NY 10020	?
1/87	<u>Pair of Side Tables</u> 1986 Granite, Rosa Bavenu	Judy Kay and Associates 640 Davis Street Gateway Plaza #47 San Francisco, CA 94111	\$15,800.00
8/83	<u>Chair</u> , 1982 Red lava stone 42" x 53" x 50"	Thea Westreich 1714 Hoban Road NW Washington D.C. 20007	\$16,093.00
11/83	<u>Rock Chair</u> , 1982 Lava stone (orange-red) 42" x 45" x 54"	Charles Saatchi 80 Charlotte Street London W1A England	\$15,400.00
?	<u>Seat and Table</u> , 1982 Polished Granite	Robert Halff 1659 Waynecrest Dr. Beverly Hills, CA 90210	?
2/82	<u>Tripod Table</u> , 1981-82 Nickel chrome- coated steel	Dr. Jack Chachkes 201 E. 62nd Street New York, NY 10021	\$5,000.00
12/84	<u>Sierra Granite Chair</u> , 1982 Sierra Granite 30" x 48" x 32"	McIntosh/Drysdale Gallery 2008 Peden Houston. TX 77019	\$20,000.00
1/82	<u>Tripod Table</u> , 1980-81	Arthur Goldberg 1050 5th. Ave 9F New York, NY 10028	\$5,685.00
9/82	<u>Concrete End Tables</u> , 1980-81 Cast concrete 24" x 16"	Douglas Cramer 1041 N. Formosa Los Angeles, CA 90046	\$7,200.00

619 N. ALMONT DRIVE
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<u>DATE SOLD</u>	<u>PIECE</u>	<u>CLIENT & ADDRESS</u>	<u>AMT. SOLD</u>
4/81	?	Lois Plehn 124 E. 62nd Street New York, NY 10022	\$5,500.00
10/81	?	Max Protetch Gallery 37 W. 57th Street New York, NY	\$4,000.00
12/81	?	Linda Macklowe 420 E. 54th Street New York, NY 10022	\$11,150.00
11/80	<u>Ziggurat Table</u>	Alan Power 136 Grove Street Nevada City, CA 95959	\$7,050.00
4/80	?	J. Shapiro	\$4,500.00
3/80	<u>Table for 4/Bench Table/2 Chairs</u>	Gilbert Silverman 24321 Mulberry Ct. Southfield, MI 48034	\$7,250.00
3/80	<u>Red/Yellow/Blue Cube</u>	Barry Lowen Particle board/ lacquer Los Angeles, CA NOW IN PERMANENT COLLECTION MOCA, LOS ANGELES, CA.	\$5,960.00
2/80	<u>Chair/Stool Table/ Bench Table</u>	Robert Orton La Jolla, CA	\$3,432.50
2/80	<u>2 Stool Tables</u> Lacquered steel	Mrs. R. Swig 3710 Washington San Francisco, CA 94118	\$1,674.80
2/80	<u>2 Chairs</u>	Wil Pilcher 1248 North Street Santa Rosa, CA 95404	\$3,000.00
2/80	<u>Bench Table</u> Lacquered steel 18" x 15" x 39"	Janet Huston 128 Del Casa Drive Mill Valley, CA 94941	\$1,148.00
2/80	?	Alan Power 136 Grove Street Nevada City, CA 95959	\$1,148.30

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<u>DATE SOLD</u>	<u>PIECE</u>	<u>CLIENT & ADDRESS</u>	<u>AMT. SOLD</u>
2/80	Table for 2/Chair Stool Table, 1979-80 Rusted steel	John Bloch P.O. Box 2781 Santa Rosa, CA 95405	\$5,000.00

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OUR ORDER NO.	YOUR ORDER NO.	SALES	TERMS	SHIPPED VIA	F.O.B.	PPD/COL.
W35283	BURTON	01	PAYMENT REC'D	BARRETT MOVING	DOCK N.Y.	PPD
ARRIVING AT		VESSEL		DUE		SHIPMENT NO.
NEW YORK		LIGA MAERSK		07/30/86		VS 1084
MARKS		W&Z/35283/NEW YORK		CRATES #12/20		
		MADE IN ITALY		9 CRATES = 11575 LBS		

LINE#	QUANTITY	U/M	ITEM NO.	DESCRIPTION	PRICE	UNIT	AMOUNT
001				J-5338			
002	1.0	PC	12-85-1-RS	J - 5338/ J-5338 LOW-TABLE SCULPTURE BY SCOTT BURTON. POLISHED ROSSO SANTIAGO GRANITE, PER DWG.	3595.00	PC	3595.00
003	1.0	PC	12-85-2-SB	J - 5338/ J-5338 BENCH SCULPTURE BY SCOTT BURTON. POLISHED GHIANDONE GRANITE, PER DWG.	4160.00	PC	4160.00
004	2.0	PC	12-85-3	J - 5338/ J-5338 SIDE-TABLE SCULPTURE BY SCOTT BURTON. POLISHED ROSA BAVENO GRANITE, PER DWG.	1745.00	PC	EA 3490.00
005	2.0	PC	12-85-4-SSAR	J - 5338/ J-5338 TWO-GRANITE CHAIR SCULPTURE BY SCOTT BURTON. POLISHED GRIGIO PAOLA AND ANKARA RED GRANITES, PER DWG.	6695.00	PC	13390.00

***** CONTINUED ON NEXT PAGE *****

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OUR ORDER NO.	YOUR ORDER NO.	SALES	TERMS	SHIPPED VIA	F.O.B.	PPD/C
W35283	BURTON	01	PAYMENT REC'D	BARRETT MOVING	DOCK N.Y.	PPD
ARRIVING AT		VESSEL	DUE	SHIPMENT NO.		
NEW YORK MARKS		LICA MAERSK	07/30/86	VS 1084		
W&Z/35283/NEW YORK MADE IN ITALY		CRATES #12/20 9 CRATES = 11575 LBS				

LINE#	QUANTITY	U/M	ITEM NO.	DESCRIPTION	PRICE	UNIT	AMOUNT
006	1.0	PC	J5338-1-AR	J - 5338/ J-5338 CHAISE LOUNGE SCULPTUR BY SCOTT BURTON. POLISHED VIOLETTA GRANITE, PER DWG.	7795.00	PC	7795.00
007	1.0	PC	J5338-7-VM	J - 5338/ J-5338 CAFE-TABLE SCULPTURE BY SCOTT BURTON. POLISHED VERDE MAGGIORE GRANITE PER DWG.	1745.00	PC	1745.00
SUB-TOTAL							34175.00

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Max Protetch

37 West 57 Street
New York 10019
212·838·7436

Scott Burton Completed Commissions

Rockdale Temple, Cincinnati, Ohio
Outdoor seating and reading table
Collaboration with Carl A. Strauss, Architect
Completed 1980

Dallas Museum of Fine Arts Dallas, Texas
Seating for new sculpture garden
Completed 1983

Artpark, Lewiston, N.Y.
Outdoor table and benches
completed 1983

National Oceanic and Atmospheric Administration, Seattle Washington
Viewpoint (Terrace) with seating and planting
Completed 1983

Scott Burton Current Commissions

Massachusetts Institute of Technology, Cambridge, Massachusetts
Arts and Media Technology Building - I.M. Pei, Architect
Lobby and Atrium seating and railings
to be completed Spring 1984

Metropolitan Boston Transportation Authority, Boston Massachusetts
Subway benches for the Washington Street Station, Skidmore,
Owens and Merrill, Architects.
to be completed in 1984

Niagara Frontier Transportation Authority, Buffalo, N.Y.
Outdoor seating for Allen Hospital Station
To be completed in 1984

Battery Park City Authority, New York, New York
World Financial Center Plaza, Battery Park City (Manhattan)
in collaboration with Siah Armajani, Artist, Cesar Pelli, Architect,
and M. Paul Friedberg, Landscape Architect
to be completed 1986

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Scott Burton Current Commissions Con't

Joslyn Art Museum, Omaha, Nebraska
Seating for new sculpture garden
to be completed 1984

General Services Administration, Portland Oregon
Restaurant and courtyard facilities for G.S.A. office Building
to be completed in 1985

Princeton University Art Museum, Princeton, New Jersey.
Outdoor public table
to be completed 1984

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BURTON Models at
Protetch/McNeil

Fairmont Park Model - (Boat shape)
^{chicken} fine gauge mesh wire, wood, paper, +
 mixed media, 9" h x 19 x 28" photo: Will Brown

To go to Tommy's

M.I.T. Seating Model. Plywood +
 wire mesh 8 3/4 x 8 1/2 x 17"

Detail of M.I.T. Seating Model
 wood metal + metallic paint 7" x 3" x 12"

[Missing: another M.I.T. Seating Model (detail)
 (piece w/ railing + bench T.A.M. to
 remake

(~~Rings front seating was photo'd~~)
 Pier 42 Bulkhead

Airport Seating Unit
 wood Masonite + paper w/ electric motor
 6" x 19 1/2 x 19 1/2"

Pier 42 Bulkhead Seating
 Balsa, metal screen, mixed media +
 paint 5" x 6" x 31"

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Max Protetch
 37 West 57 Street
 New York 10019
 212 838 7436

from
302

extant models: Philon
 1st MIT, 1st Omaha, Newark Airport, M waterfront, Newark Airport.

Handwritten initials: JB, PL

SCOTT BURTON: Public Art Proposals and Projects

- 1982 ✓ Buffalo, New York, ~~45,000~~. commission, seating for one station, new subway system. (in progress)
- Philadelphia, Pennsylvania, Fairmount Park Art Association, "Form and Function" competition, Neighborhood Park design. (rejected; over-budget)
- 1981 M.I.T., Cambridge, Massachusetts, ~~25,000~~. fee, seating and stair rails,
- ✓ New Center for Visual Arts building, I.M. Pei, architect. (in progress)
- ✓ Seattle, Washington, 51,000. commission, National Oceanic and Atmospheric Administration (U.S. Government), viewpoint terrace on grounds of new buildings. (in progress)
- ✓ Boston, Massachusetts, 30,000. commission, Arts on the Line, subway system remodelling; seating, (S.O.M. station) (in progress)
- ✓ Omaha, Nebraska, 80,000. commission, (40,000. N.E.A. Art in Public Places, matching grant) work in new city park. (withdrawn by Omaha)
- ~~Newark, New Jersey, Airport, invited to propose piece for new terminal.~~
- ~~New York City, Public Housing Authority (BOWERY), invited to build new piece. (project in suspension)~~
- ~~New York City, Public Art Fund, waterfront park design. (withdrawn by artist)~~
- ~~Rockville, Maryland - 1st Rock terrace~~
- ~~Cincinnati, Ohio, Parks Commission, invited to design neighborhood park (withdrawn by artist)~~
- 1976 ✓ Smithtown, Long Island, New York, New York State Council on the Arts competition to design neighborhood park.

83 ~~Buttery Park~~
 ✓ Buttery Park
 ✓ Rockland

~~Lobby seating + Rockland~~
 Katerin

Handwritten signature: W.P. Protetch

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"publ. art wks"
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models
list

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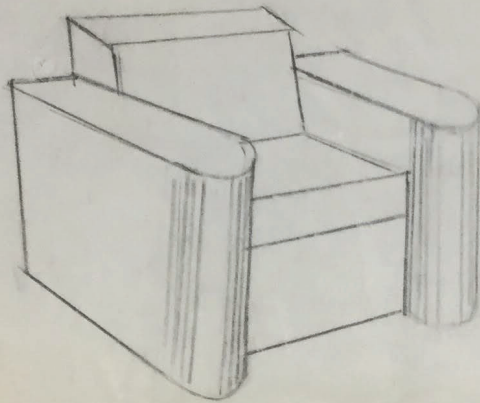
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Serpentine Banquette Burton models
at Prof. McN

Styrofoam + paint / plywood,
5" x ~~6~~ 50" x 40"

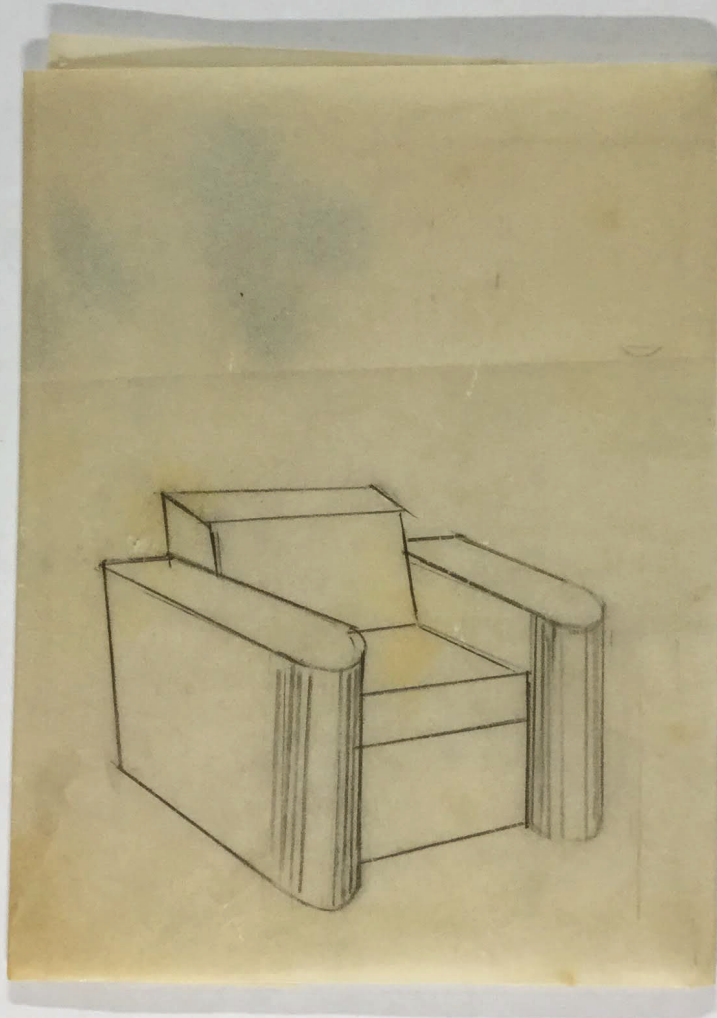
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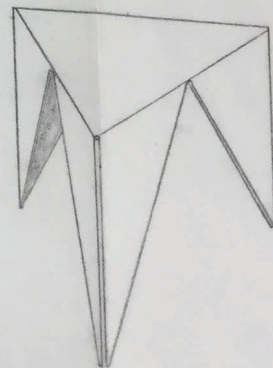
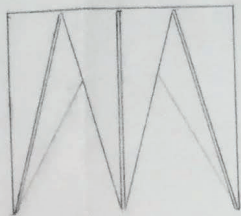
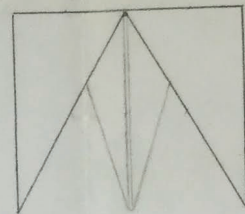
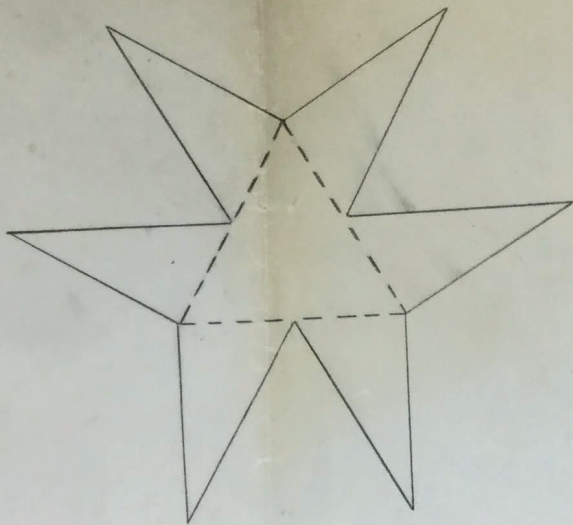
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RADIUS OF
BENDS and
APICES

SCOTT BURTON:

"TRIPOD" TABLE II, 1980/81

(nearly six legs)

steel - ca. 20 m high

T. ABATE-MARCO

edition of 10/2-

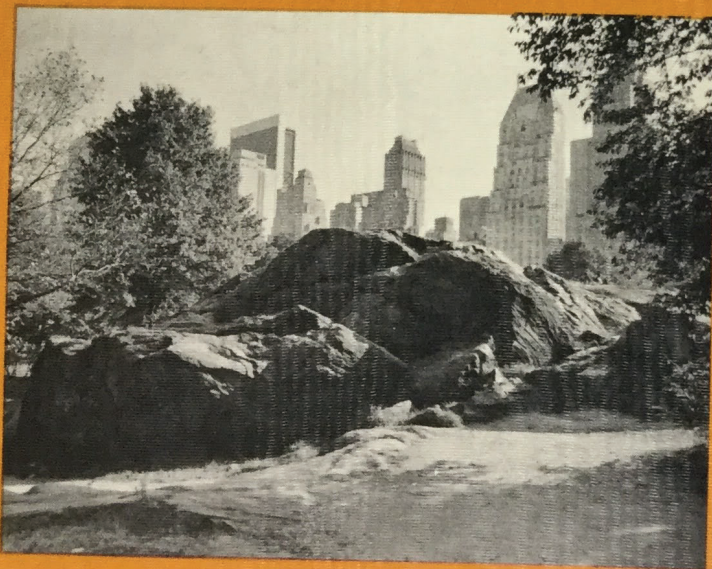
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Story of the Eons In New York's

ffs

ROCK TRAILS *in* CENTRAL PARK

by THOMAS HANLEY
and M. M. GRAFF



ted so deeply that lava
e molten interior. Some
ted from rising farther,
ways between layers of
g into vast underground
Palisades are the edge of
or "sill," which has been
ward the east sufficiently
edge above ground level.
d, it is about 1,000 feet
s upper edge, overlooking
s been planed off by ero-

e few excursions in the
rea as awesome as the de-
se cliffs via the drive at
e Avenue Exit of the Pali-
state Parkway — the first
of the George Washington
s is scenery on the grand-
stream tumbles down the
tedly crossed by the road,
gs down to the park on the
weekend, rain-swollen, it
ic mountain torrent.

great slab formed under-
vident near the foot of the
here Interstate 80 leads
the Washington Bridge.
alls flanking the highway
the Palisades in their
olumns and dark, uniform
ist before the sloping slab
underground alongside
wood Golf Course, it is
y reddish rock of clearly
pe.

ne layer that was severely
he lava intruded under it.
was like that of shoving a
atula into a loaf of bread,
uld toast the layers both
below the hot metal. The
ver beneath the sill can be
g Henry Hudson Drive a
half from the entrance, off
d in Edgewater. The road is

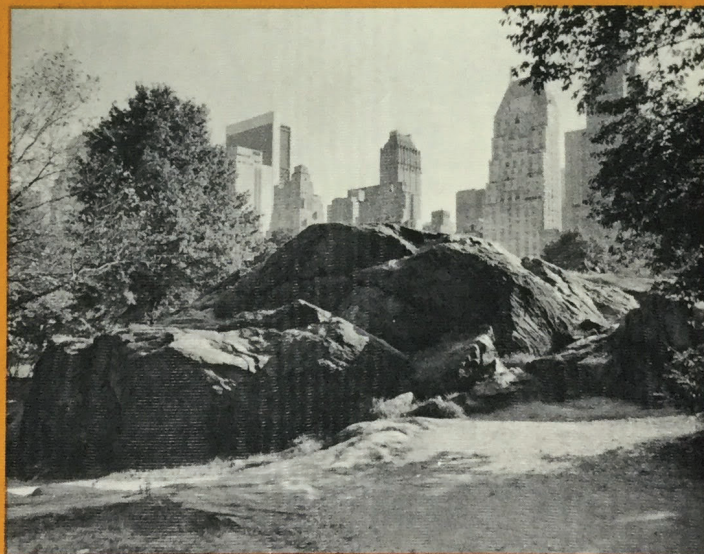
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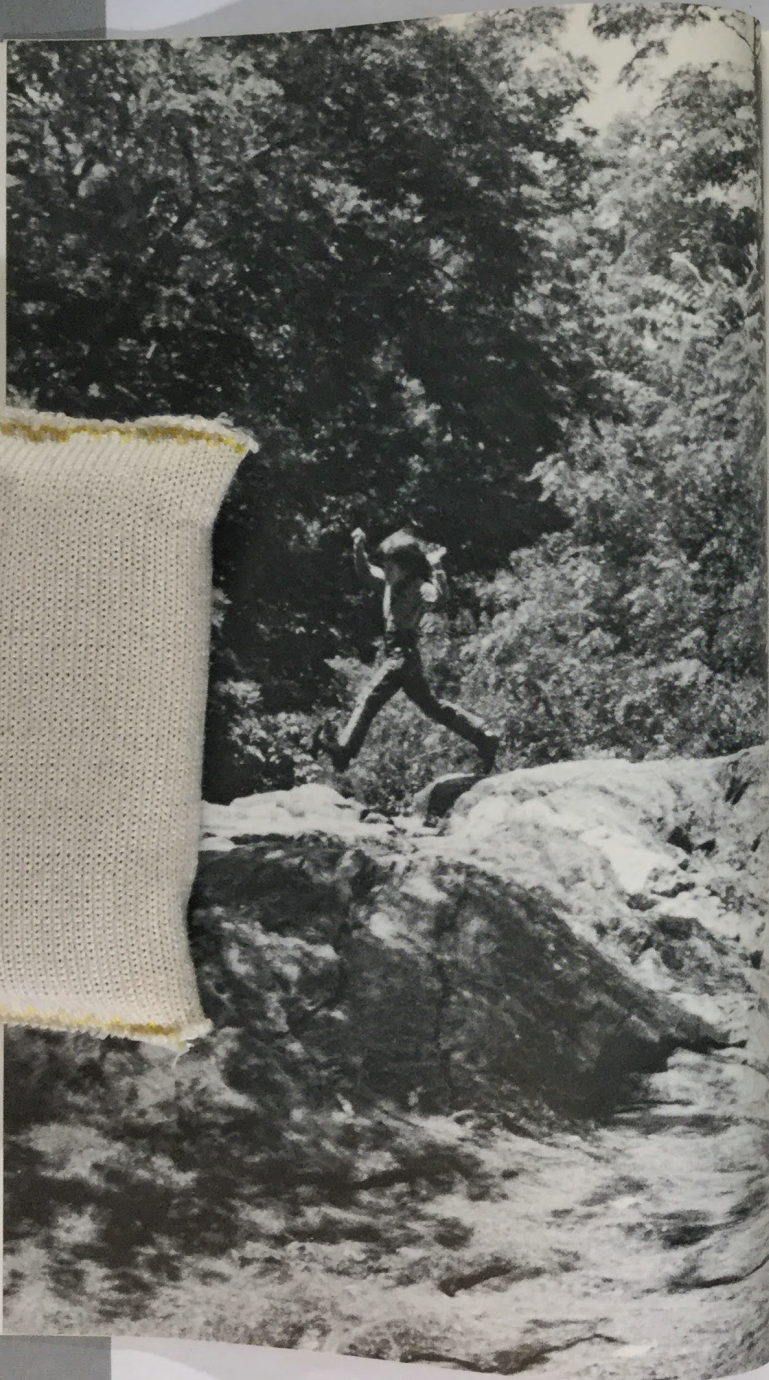
ROCK TRAILS
in
CENTRAL PARK

by THOMAS HANLEY
and M. M. GRAFF



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ROCK TRAILS *in* CENTRAL PARK

by THOMAS HANLEY
and M. M. GRAFF

MAPS BY GEORGE COLBERT
PHOTOGRAPHS BY THE AUTHORS



GREENSWARD FOUNDATION, INC.

New York 1976

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*In memory of
Walter and Floretta Hanley
and
David and Amelia Millar*

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Story of the Eons In New York's Rocks and Cliffs

By WALTER SULLIVAN

THE most obviously dramatic features of the New York landscape are monumental skyscrapers and bridges. But rocks throughout the metropolitan area bear witness to past events grander and more awesome than anything to be seen on Earth today.

Some of these witnesses to geological eons long gone are accessible by subway or on foot. Others are within an hour's drive. Almost all can be appreciated without any special scientific knowledge. They have a tale to tell of lava pouring across the landscape, driving before it armies of dinosaurs, of vast slabs of marble pushed across the Bronx and Manhattan, of flowing ice that gouged deep grooves in the rocks of Central Park.

In the city, alongside Riverside Drive, notably at 165th Street, you can see ledges studded with garnets, tourmalines and other stones, though these are not of gem quality. The contorted folds of these ledges were produced by extreme heat and compression when the African land mass drew closer.

The most dramatic relicts of all are the Palisades, forming a mighty wall along the west bank of the Hudson River. Now that most of the leaves have fallen, they are visible for their full height from outlooks on the Manhattan shore. The Palisades were formed some 200 million years ago, when Africa pulled away from its long marriage with North America, and the modern Atlantic Ocean began to form. This great pulling apart rent the earth's crust to great depth, forming long rifts such as the Connecticut Valley and the Jersey Meadows.

Then, millions of years later, the

split penetrated so deeply that lava rose from the molten interior. Some of it, prevented from rising farther, spread sideways between layers of rock, cooling into vast underground slabs. The Palisades are the edge of such a slab, or "sill," which has been tilted up toward the east sufficiently to raise its edge above ground level. Underground, it is about 1,000 feet thick, but its upper edge, overlooking the river, has been planed off by erosion.

There are few excursions in the New York area as awesome as the descent of these cliffs via the drive at the Palisade Avenue Exit of the Palisades Interstate Parkway — the first exit north of the George Washington Bridge. This is scenery on the grandest scale. A stream tumbles down the cliff, repeatedly crossed by the road, which zigzags down to the park on the river. Last weekend, rain-swollen, it was a classic mountain torrent.

That this great slab formed underground is evident near the foot of the long hill where Interstate 80 leads west from the Washington Bridge. The rock walls flanking the highway resemble the Palisades in their towering columns and dark, uniform texture. Just before the sloping slab disappears underground alongside the Englewood Golf Course, it is crowned by reddish rock of clearly different type.

This is the layer that was severely baked as the lava intruded under it. The effect was like that of shoving a red-hot spatula into a loaf of bread, which would toast the layers both above and below the hot metal. The toasted layer beneath the sill can be seen along Henry Hudson Drive a mile and a half from the entrance, off River Road in Edgewater. The road is

Continued on Page C28

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...to vehicles for the season, but
open to walkers.

Watching Mountains

During the great rifting, not all the lava stayed underground, as is dramatically evident in both New Jersey and Connecticut. Lava poured onto the surface, flooding large areas. Each episode produced a sea of basaltic rock like the lunar seas. Then, gradually, soil formed and life returned, only to be buried by new floods.

In New Jersey, three periods of eruption were spread over a two-million-year period. The resulting beds of volcanic rock, after having been buried by the passage of time, tilted up toward the east in the same manner as the Palisades. Their edges now form the three parallel ridges of New Jersey's First, Second and Third Watchung Mountains.

First Watchung Mountain is crossed by Route 46 at Great Notch, and Interstate 80 climbs onto its shoulder overlooking Paterson. This and the other two parallel ranges run southwest toward Somerville, forcing a wide detour by Interstate 287. Railroads in the area ride on ballast, or crushed stone, quarried from these formations. The homogeneous rock is ideal for the purpose.

Similar seas of lava poured across central Connecticut and have been tilted in the opposite direction — up toward the west — as in the Hanging Hills of Meriden and nearby Mount Higby, whose shoulder is crossed by Interstate 91. West Rock, overlooking New Haven, was intruded underground, like the Palisades.

Manhattan Marble

Few New Yorkers realize that marble underlies much of their city. Marble, being so easily eroded, has made Manhattan an island by creating the Harlem and East Rivers. It came from a vast accumulation of tiny sea-shells that formed off the East Coast before Africa began to approach. At

that time, the North American continent was near the Equator, and nearby ocean teemed with life.

The resulting accumulative shells formed into limestone sands of feet thick. The limestone shoved far inland during the collision of the two continents. Some of it was buried, heated and compressed sufficiently to convert it into the deposits now quarried from Vermont to Alabama.

Some of it can be seen, forming strangely undulating surface at Isham Park, a couple of blocks from the terminal station of the IND's A train at 207th Street. Beyond White Plains, this so-called "blue marble" is more than 2,000 feet thick. A sculptor would find most of it less crumbly, although some of it which contains volcanic material forms the east wall of Central Park near 88th Street. Since the marble is chemically similar to limestone, it is quarried in some areas for grinding into fertilizer.

East Harlem is a lowland because it rests on this marble, but in the west, Morningside Heights and Ingleton Heights are formed of layers of erosion-resistant rock. Manhattan schist — which began as layered sea-floor sediment far from shore. As Africa approached, the rocks were buried so deeply that they became soft enough to be folded and refolded repeatedly. Now they have reappeared, the complex folds are evident in many of the parks

Moraine and Serpen

More than once, great ice sheets advanced as far as New York City, then paused for thousands of years, depositing great heaps of moraine along the front, where they melted as fast as the rock-laden ice advanced. This formed hills and ridges of gravel and sand that survive as terminal moraines.

The Long Island Expressway, for much of its length, was built along the top of such a moraine. Water from melting ice spread vast amounts of sand and gravel to the south, forming the great apron, or "outwash plain" of the South Shore. This moraine forms Montauk Point and con

(9) DURANZA (11) RICHARD SIMMONS (13) JAZZMAKERS	(10) AMERICAN STORY	(9) BUCKLE UP (13) NEW NIGHTLY
11:15 (13) OLD ENOUGH TO CARE	12:30 (2) THE YOUNG AND THE RESTLESS	6:30 (5) TAXI
11:30 (4) DREAM HOUSE (7) LOVING	(4) SEARCH FOR TOMOR- ROW	(11) MR. CHRISTMAS
(11) I DREAM OF JEAN- NIE	(7) RYAN'S HOPE (11) MOVIE: "Kind Hearts and Coronets" (1949). Alec Guinness, Dennis Price. Delicious spoof of legacy and eight obstacle relatives, all mimed to perfection by Guinness. (2 hrs.)	Jim Backus stardom sided
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12:00 (2) TATTLETALES (4) GO!	1:00 (4) DAYS OF OUR LIVES (5) HOUR MAGAZINE: Ac-	

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Rocks and Cliffs

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to Block Island and beyond.

In the opposite direction the moraine continues to Staten Island, where it can be seen in cross-section at the southwest extremity of the island by turning left along the shore at the end of Hylan Boulevard. A later ice advance deposited the material that now forms the North Shore of Long Island, continuing as Orient Point, Fishers Island and beyond.

The flowing ice carried in its belly sharp rocks that carved Central Park's ledges, much as machine tools might have done. The resulting grooves, oriented to the west of north, can be seen in many parts of the city, but particularly north of the Avenue of the Americas entrance to the park between the Wollman Rink on the east and the Loeb Memorial and Heckscher Playground on the west. The rock was not only deeply grooved but also polished by the ice so that the intricate folds formed a few hundred million years ago are wonderfully displayed.

Among remarkable products of the ice ages are potholes drilled into the ledges of Inwood Hill Park, west of Isham Park. Whirlpools formed by water plunging down off the ice swirled boulders violently about and carved holes large enough to hold a person. A group of these can be seen if one walks past the open meadow west of Isham Park and uphill along a walk that bears left beyond a boulder that marks the site where Manhattan was allegedly bought from the Indians.

The upheavals that produced the rocks of New York City were so great and profound that they are hard to imagine. They brought up from deep beneath the sea floor great masses of serpentine, a mineral which, when of sufficiently high quality, can be polished to form what resembles a green marble.

This rock is known as verd antique and is superior to marble in that it does not readily dissolve. The Staten Island Expressway, leading west from the Verrazano-Narrows Bridge, climbs onto a great mass of serpentine visible in the complex interchange near its summit. When the Cross Westchester Expressway was built, it, too, cut through such rock west of Rye.

The City's Shoreline

New York's shoreline has largely been shaped by another geological process that can be seen in action. This is the role of waves in spreading sand to form barrier islands, like Long Beach, Jones Beach or Fire Island, and spits or hooks, like Rockaway Beach and Sandy Hook.

According to Prof. John E. Sanders of Barnard College, Fire Island, when not interrupted by human activity, grows westward a foot a month. In 110 years, it advanced five miles. During winter storms, waves tend to



The New York Times / Dith Pran

Prof. Charles Merguerian, left, of Hofstra University and Leo M. Hall of University of Massachusetts, at 165th Street and Riverside Drive examining vertical section of a fold formed when African land mass drew close to East Coast eons ago.

strike its shore from the northeast, constantly pushing the sand westward, and a visit to one of those beaches during such a storm can be an awesome experience.

A book, "Rock Trails in Central Park," published by the Greensward Foundation, is available by mail for \$5.95 from the Friends of Central Park, Post Office Box 610, New York 10021.

Balalaika Night at Tully

The Balalaika Symphonic Orchestra will present a concert of Russian music and dance at Alice Tully Hall tomorrow night at 7:30. Singers and dancers in traditional dress will perform folk songs and semiclassical works under the direction of Alexander Kutin. Tickets, \$7 to \$9, at the box office (362-1911) and through Center Charge (874-6770). Information: 777-6198.

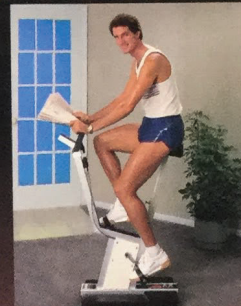
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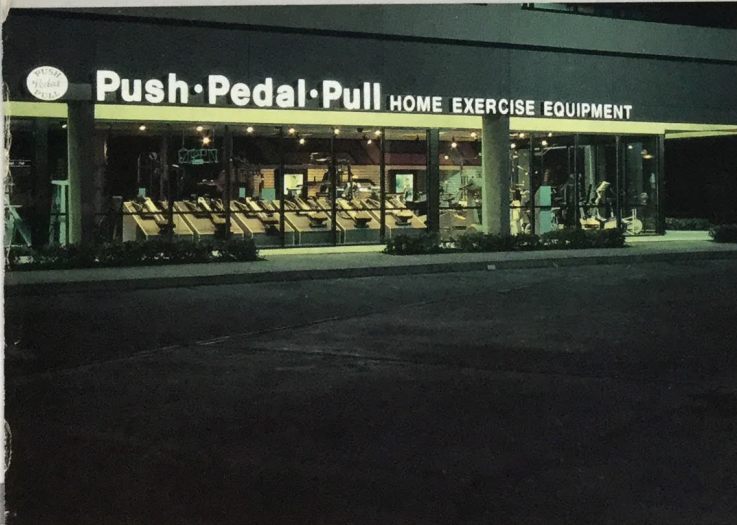
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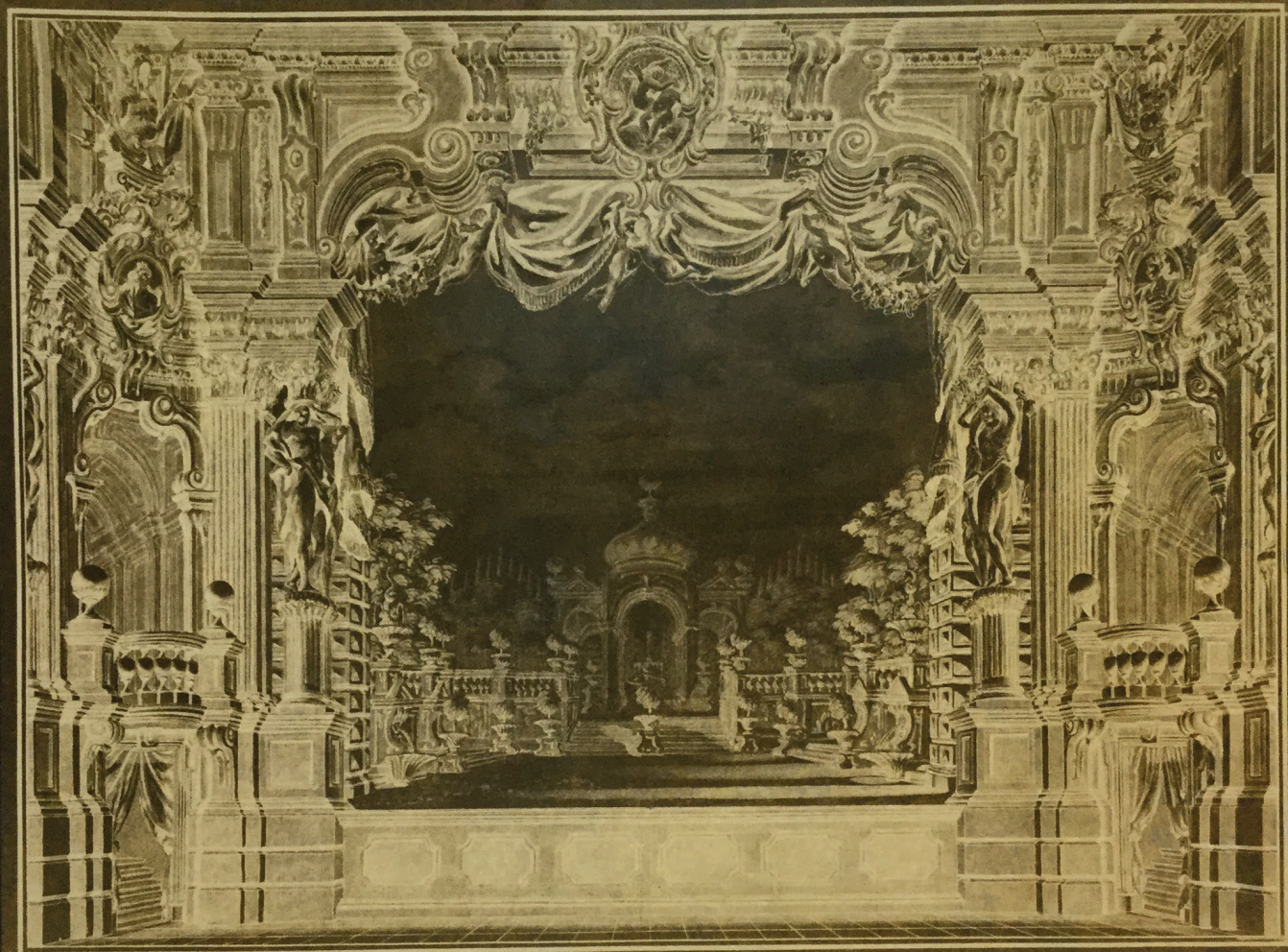
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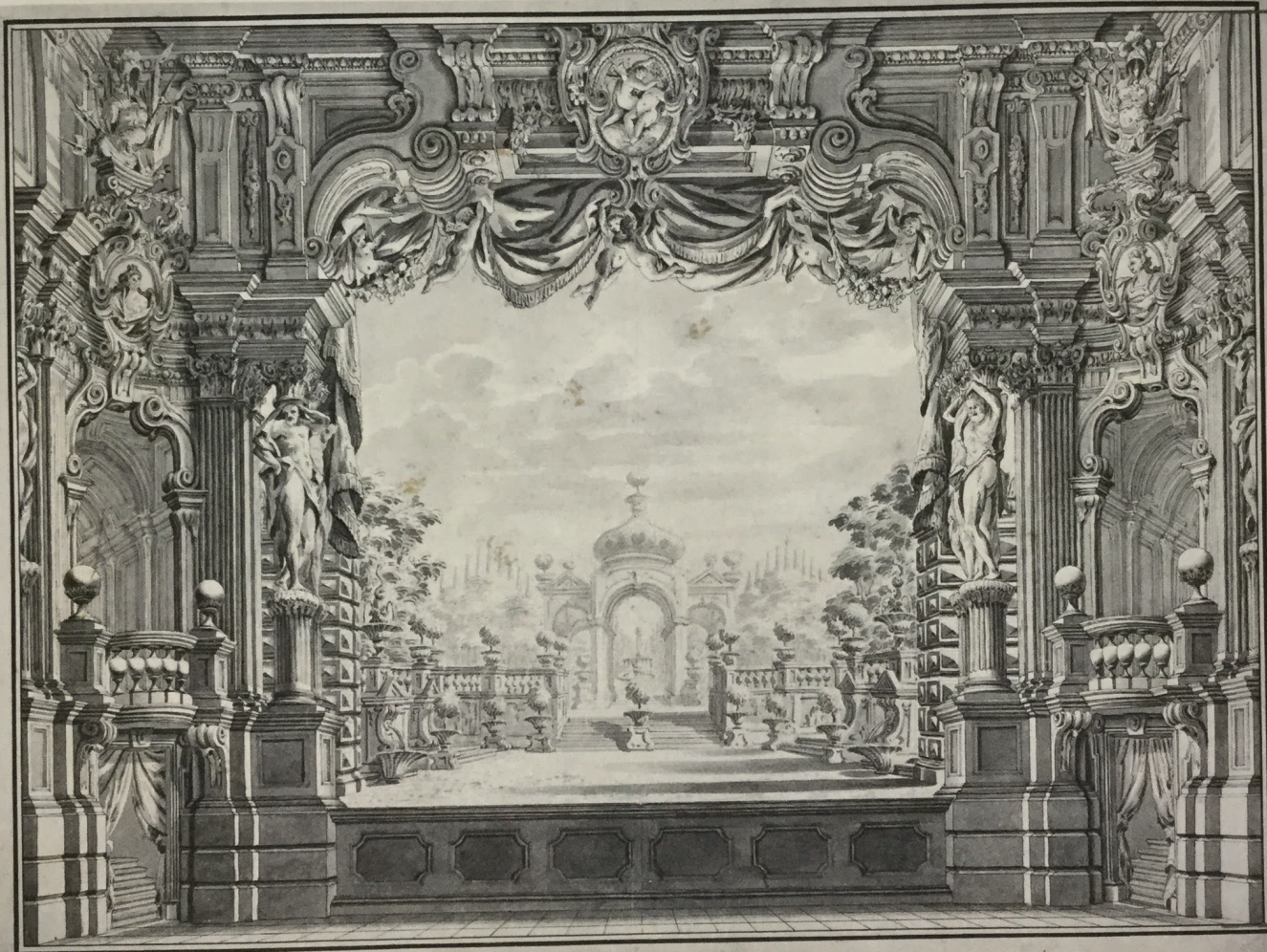
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48. Unknown artist, eighteenth-century German or Austrian: *Proscenium Framing a Garden Scene*

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48. Unknown artist, eighteenth-century German or Austrian: *Proscenium Framing a Garden Scene*

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Letters

More Trouble in "Paradise"

I have always admired Sanford Schwartz's writing, and I actually agree with most of his criticisms of MOMA's "Natural Paradise" show [Jan.-Feb. '77], as regards both my text and the selection of pictures. But I regret that he has also perpetuated a false assumption about my role in the making of the show, and I think it's time to set the record straight. Oddly enough, almost all critics who have found fault with the show assume that I was central to its organization, whereas those who have praised it assume that I was responsible only for the idea that Abstract Expressionism has connections with Romantic landscape painting. Even more oddly, no critic, it seems, has ever mentioned that two distinguished scholars of American painting, John Wilmerding and Barbara Novak (both of whom know far more than I do about the subject), contributed as much as I did to the catalogue.

The fact is that I had almost nothing to do with the choice of works and that I began to compose my very brief essay only after receiving the photos of works that could be obtained in the difficult bicentennial year, when American loans were at a premium and when there were sure to be last minute changes. Accepting the exigencies of a 1976 situation and believing that catalogue essays should relate to the contents of the exhibition, I merely tried to offer the viewer some suggestions of continuity and analogy among the works to be seen at MOMA. Had I ever chosen to write an essay on American landscape traditions without a particular exhibition at hand, it would have had a quite different structure and could have included an ideal range of examples. That I accommodated my words to MOMA's selection has apparently misled critics into assuming that I also made the selection and plotted out the show's themes. I did not.

Robert Rosenblum
New York, N.Y.

Masheck/Kuspit (continued)

I am confused by Donald Kuspit's attempt [Letters, Jan.-Feb. '77] to expose me as a closet formalist. Kuspit had maintained in his original essay that Sol LeWitt's work is somehow styleless, which I denied. It doesn't follow that I am exclusively preoccupied with stylistic values: in fact, if I did, and if I find such values called seriously into play by LeWitt, then I would probably admire LeWitt's art more than I do. Kuspit says that art is about more than just art (as if I didn't think so), but, after being told that, it is pretty disappointing to be offered only *philosophy*. Far from arguing for the esthetic autonomy of art, I was pointing up Kuspit's readiness to dissolve the bodily—and human—concreteness of art into purely philosophical transactions, as though phi-

losophy, happily, were the universal solvent. That such transactions should take place under the aegis of philosophy rather than of formalistic art criticism does not reassure me. How is being philosophical about only those aspects of real things that already welcome philosophical consideration any less a delusion than invertedly esthetic criticism? Kuspit's attack on what I happen to know as "pedantry"—merely knowledge of things, hardly as glorious as knowledge of knowledge—is as unexpected as his aspersion of political reaction. Revolution in Chapel Hill?

Joseph Masheck, New York, N.Y.

On the Table

Donald B. Kuspit, in his response [Jan.-Feb. '77], to Joseph Masheck's "Critique" [Nov.-Dec. '76] of his Sol LeWitt essay [Sept.-Oct. '75], shows no interest in Masheck's assumption that culture realizes its continuity by means of style, but my own commitment to *furniture* makes me interject a comment about a very important subject of Masheck's research. This is the Parsons Table, a prototypically modern artifact. Now it is laudable for a serious art historian even to dis-

field for more than five years. Breuer's radically stripped, visionary little table looks as much like Malevich's tombstone as it does like Goethe's.

This is not meant to de-estimate Frank, a major modernist of the generation after Poiret and Matisse. Frank, in sensibility somewhere between Baudelaire and Syrie Maugham, made his great walk-in *objets-tableaux* against a darkening political environment (a cousin of Ann Frank, he escaped Europe but killed himself in New York during World War II [see the Sept.-Oct. '76 issue of the fascinating *Architectural Digest* for a little more]). When will we get a monograph on Frank?

By the way, Sol LeWitt once made a table (in exchange with Eva Hesse for one she made). We'd like to see a photo of that, please, before we continue the quarrel over art and style.

Scott Burton
University of North Carolina
Greensboro, N.C.

More on the '30s

I would like to offer my congratulations on Susan Carol Larsen's excellent interview with Ilya Bolotowsky

I must express my pleasure at seeing the reproduction by the forgotten artist Swinden.

I thoroughly enjoyed this issue of *Art in America*—it was informative and rich in historical background.
Will Barnet, New York, N.Y.

In his extraordinarily interesting and candid interview, Bolotowsky vividly describes the sad yet comical situation of American abstract artists in the '30s. Experts like Alfred Barr and others considered abstraction a purely European phenomenon; American artists inspired by Mondrian's example were ignored. The search for a truly American art led to the great esteem of the Regionalists, to the exclusion of other valid tendencies. Not very long after, the same search contributed to the rise of the Abstract-Expressionists—and to a similar neglect of other directions in art.

It was good to read that Bolotowsky believes that Jackson Pollock's use of dripping paints is derived from Stanley William Hayter. The essentially linear, automatic and overlapping movement in Pollock's paintings may have still another and more important connection with the work of this English artist. Pollock made a number of prints at Atelier 17, Hayter's workshop in New York. They explore—without the dripping—an automatic, looping movement which engulfs the entire image. This was characteristic of Hayter's style and in full harmony with the revitalized burin-technique employed by him with a new freedom. Prints by Pollock executed after Pollock's death from plates in poor condition are in the Museum of Modern Art's collection and hardly known.

One occasionally reads about the influence of Masson upon Pollock. But as Pollock was in direct contact with Hayter and Atelier 17, it would seem to be of considerable interest and also an act of justice if Hayter's important role in Pollock's search for his own means of expression could be explored and more fully known.
Karl Schrag, New York, N.Y.

Above the Law?

When Dickens said "The Law is an Ass" he was right. Christo [A.i.A., Nov.-Dec. '76] should never have asked permission in the first place. Art should be above the law, and for only two weeks all this fuss over a thing of beauty? I love his work and hope he continues. (Of course I am against developing any coast, but that is not the issue here.)
Don Bump, North Salem, N.Y.

Art in America welcomes letters from readers. Short letters have a better chance of being published. All letters are subject to condensation for space reasons. Anonymous letters will not be considered for publication.

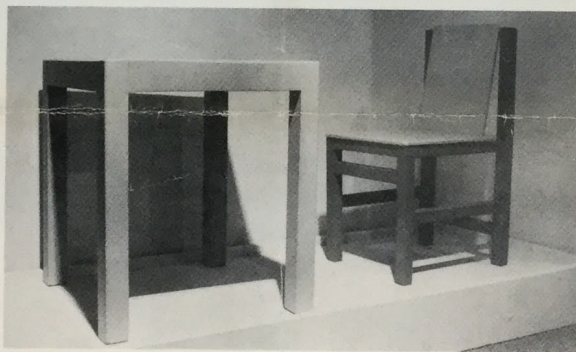


Table and chair by Marcel Breuer, 1926,
table ca. 20 inches high. Bauhaus Archiv, Berlin

Discuss Jean Michel Frank (whose 1935 Parsons Table is advanced by Masheck as a relative of LeWitt's sculpture in the Neo-Classical style family); Masheck, however, as a decorative-arts historian shows himself slightly less researched in three-dimensional forms than he is in the history of flatness (see his "The Carpet Paradigm . . .," *Arts*, Sept. '76), when he takes Frank's Parsons Table as his typological example. In West Berlin, at the Bauhaus Archiv, there is an earlier and much more sublime Parsons Table, by Marcel Breuer. Dated 1926, it's wood, painted gray, it has solid legs (unlike Frank's) and it stands about 20 inches high—it's part of a children's ensemble whose chairs are equally important. Thus the Parsons Table seems really to be a Bauhaus form, and maybe even an importation from Soviet Russia, where Tatlin and company had been working in the utilitarian

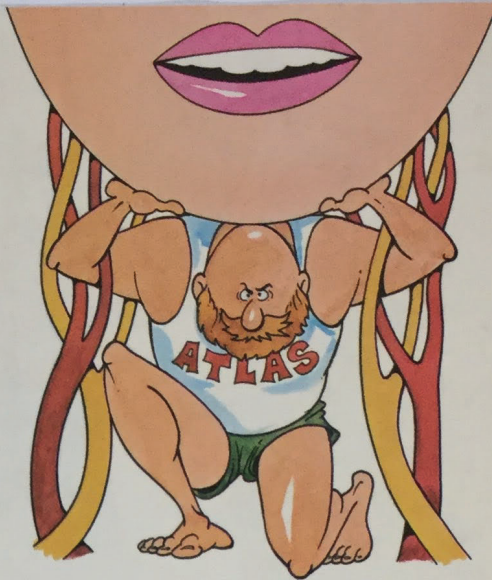
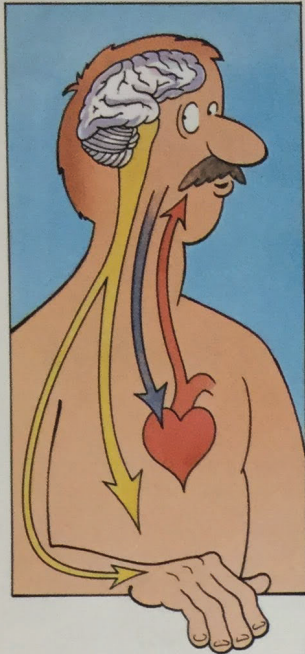
[A.i.A., Sept.-Oct. '76]. This piece exposes an important chapter in the history of American art. For too long we have ignored the facts about the abstract painters of the '30s and their contribution to our heritage.

I shared a studio with Albert Swinden in the early '30s and later a house with Burgoyne Diller. I also knew most of the abstract artists referred to in this interview. Thus I can vouch for its rectitude and accuracy.

When Mr. Bolotowsky states, "the Museum of Modern Art never accepted the American abstract artist," he made a sad but true statement—and as he further points out, the prejudice still does, indeed, exist.

A similar condition existed in the late '40s and '50s in regard to the abstract artists of America of that period. However, instead of being submerged by a social protest climate, they were overwhelmed by the expressionist movement.

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The neck is the head's lifeline to the rest of the body. It encases the spinal cord and crucial nerves and blood vessels. Furthermore, the narrow neck—a veritable Atlas—supports the head, which weighs about 20 pounds.

Because of these duties, as well as its great mobility, the neck is very vulnerable to pain and injury. It is second only to the lower back as a source of pain.

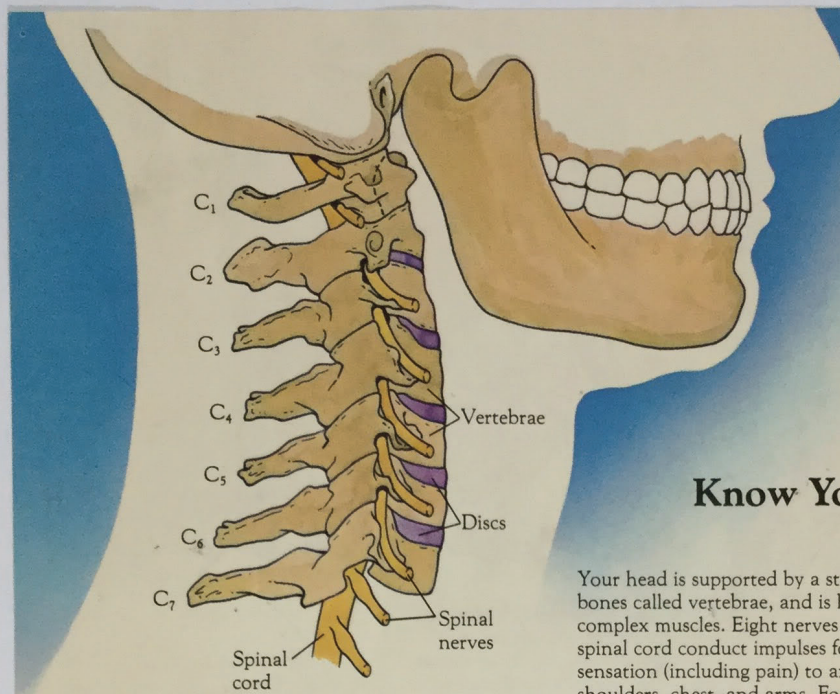
Most of us have suffered from a stiff neck. (The English call it "desk neck," it so often comes with desk jobs.) Even this mild condition, which usually goes away in a few days with a little rest and relaxation, is quite bothersome. When your neck hurts, you can hardly move without feeling it every time you turn around.

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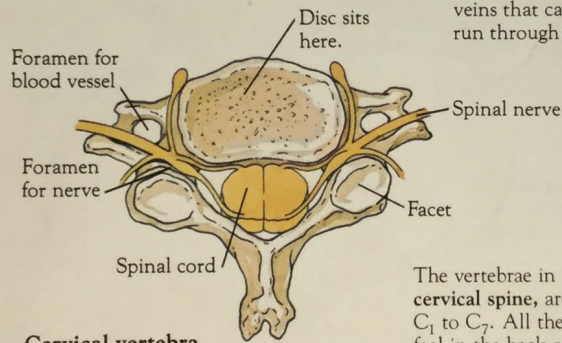
Most mammals have the same 7 neck bones—even the giraffe, whose neck can reach 6 feet in length!

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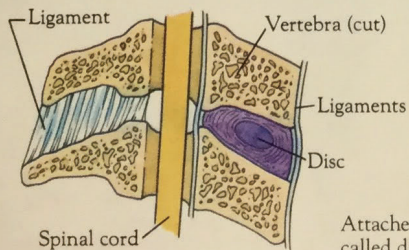
Know Your Neck

Your head is supported by a stack of 7 small bones called vertebrae, and is held in place by 32 complex muscles. Eight nerves exiting from the spinal cord conduct impulses for movement and sensation (including pain) to and from the head, shoulders, chest, and arms. Four major arteries and veins that carry blood between the head and heart run through the neck as well.



Cervical vertebra, top view

The vertebrae in the neck, which make up the **cervical spine**, are numbered from top to bottom, C₁ to C₇. All the vertebrae have protrusions you can feel in the back of the neck; the muscles and ligaments that join the vertebrae are attached here. The delicate spinal cord runs through the center of the stack of vertebrae and is protected by them. The cervical nerves, like branches of a pine tree, exit through small holes in the sides of the vertebrae called **foramina**. The vertebrae are connected together by ligaments between their joints (**facets**) at the back and front of each vertebra.



Cross section

Attached to and between the vertebrae are pads of fibrous cartilage called discs, which act as cushions or shock absorbers. A disc has a gelatinous center surrounded by a tough, fibrous capsule—it's structured a little like a flattened golf ball.