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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Burton</i>	<i>III.53</i>



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THE FORT WORTH ART MUSEUM

Ms. Karen S. Chambers
One Sheridan Square
New York, NY 10014

9 November 1983

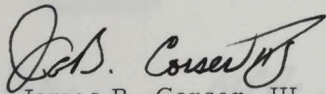
Dear Ms. Chambers:

I am responding to your letter of October 29 to Jim Fisher regarding the reimbursement to Scott Burton for his long distance telephone expenses in connection with the Burton exhibition.

Since you indicated that Scott would be willing to accept reimbursement in the form of additional copies of the exhibition catalogue we have enclosed 10 copies of the catalogue. We are selling the catalogues for \$15.00 each, which is below our actual cost of production.

If Scott wishes to order additional copies of the catalogue please direct the request to Ms. Francie Richardson, our bookstore manager.

Yours truly,



James B. Corser, III
Business Manager

JBC:sc

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THE FORT WORTH ART MUSEUM

November 21, 1983

Mr. Scott Burton
86 Thompson Street
New York, New York 10012

Dear Scott:

Scott Burton Chairs opened November 12 at the Contemporary Arts Museum of Houston, the last stop of the exhibition tour. Following the closing of the exhibition in mid-January, your loans to the show--Bronze Chair, Model for Rubber&Glass Chaise Longue, Lawn Chair--will be returned to you at your Thompson Street address.

Once you have located someone to do the repair-work on the Child's Table, please notify me and I will forward that item to the appropriate address.

Sincerely,

Jim

James L. Fisher
Registrar

Bronze Chair - Ollendorf for R150 to pick up
Model R+G - Tom

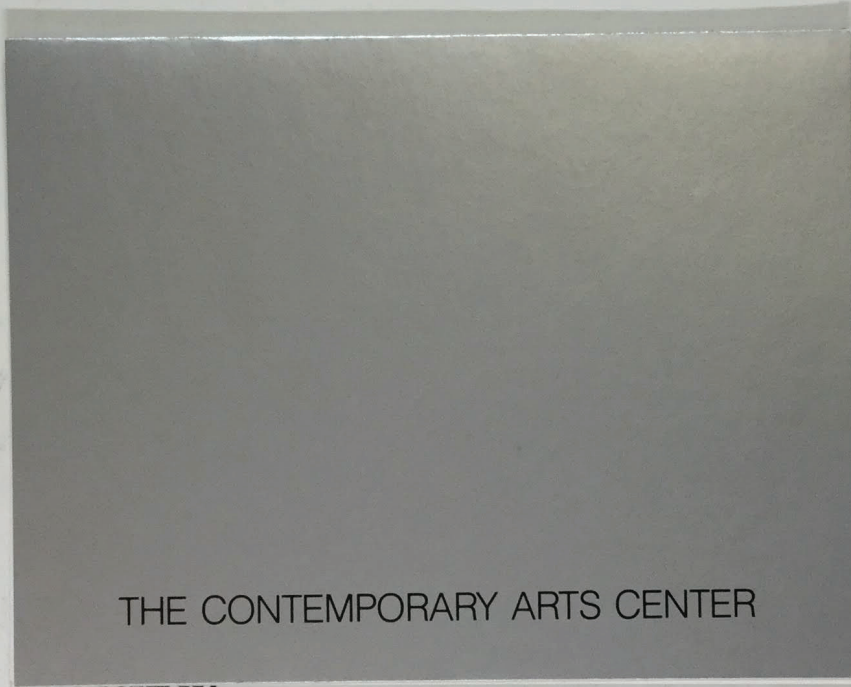
66 W 39th St 221-8430
base - to Sofnor - 226-6709

Lawn Chair - Sofnor

Child's Table - Curzon

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THE CONTEMPORARY ARTS CENTER

Karen S. Chambers

enclosure

Karen S. Chambers

enclosure

[Faint handwritten notes on the right side of the page]

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Scott & Karen -

Again, a thousand pardons -
I really thought these had
been returned. This should
be all your material. Let
me know if anything seems
to be missing.

Hope all is well with you both
Best Sarah

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

29 October 1983

Jim Fisher
Fort Worth Art Museum

Fort Worth, Texas

Dear Jim:

As per our conversation I am enclosing xerox copies of Scott Burton's telephone bills, a sample to document his request for \$150.00 as reimbursement for long distance phone calls made in connection with his traveling exhibition.

He would be very happy to receive reimbursement in the form of copies of the exhibition catalogue.

Please inform me about the cost of the catalogues to him as we would like to order additional books.

Best regards,

Karen S. Chambers

enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

1 November 1983

Sarah Rogers Lafferty
The Contemporary Arts Center
115 East Fifth Street
Cincinnati, Ohio 45202

Dear Sarah:

Thanks for sending the photographs. I have not had a chance to go over them with Scott, but my preliminary check seems okay ~~with~~ a few exceptions.

We may be missing the San Francisco outdoor chair (but Scott may recognize it when I do not). We also seem to be missing a slide of one of the three lava chairs and three slides of the Sling Chair (unless those were returned directly to Scott when he needed them for a slide lecture). We ~~also~~ seem to be missing the color snapshot and negative for the Sierra granite chair, as well as the photograph that Nance Calderwood did of the bridge.

I have enclosed the color snapshot of Robert Orton's lawn chair; I assume that is the one that you were referring to.

I will be in Cincinnati November 9-11 to install a show at the University called "Fragments." I hope you will be able to come to the party afterwards that Ruth Meyer is hosting.

Looking forward to seeing you.

Karen S. Chambers

enclosure

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Karen S. Chambers
Karen S. Chambers

enclosure

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~~Rustic Table~~

~~Steel Chair + Bench - slide~~

~~Child's Table + Chair - slide~~

~~Lawn Chair - maple - slide~~

~~Pastoral tableau - b+w~~

~~Drees - table lamp - CHAIR - b+w~~

~~Rock Chairs - trans -~~

~~Wrd. model~~

~~Seattle model~~

~~Mobil - slide~~

~~Morgan's - FL. - slide~~

~~San Fran. outdoor chair~~

~~My lava - ph. - trans.~~

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(2)

det. of formica lawn chair - Ortonis -
slide

Rockwell model - slide

~~MOMA~~ rock chairs - slide

~~Mobil~~ marble - slide

~~Mobil + Morgan~~ - slide

Lava - slide - blue

Lava - slide white

Lava slide

~~Flint table + chair~~ - slide

Steel Slings - 3 slides

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~~Lawn Chair - b+w~~

~~Furniture in landscape - b+w~~

~~Rock Chair - b+w~~

~~Bronze Chair in street - b+w~~

~~Wagner lawn chairs - b+w (?)~~

~~Lounge Chair - Plaza - b+w (?)~~

~~" " - Mus. (b+w ?)~~

~~Chair lounge from Polaroid - b+w~~

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Sierra Granite color snap

Sierra Granite - neg.

~~Sting~~ Chair drawing

Frith Stol postcard

Bridge Photo

Vintage Modern announce.

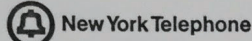
Ritchfield

Brancusi

de Corbier

Wolsky-Nagy

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212 226-2412 162 R3A0

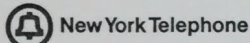
SEP 16, 1983

PAGE 6

DETAIL OF ITEMIZED CALLS 226-2412

NO	DATE	TIME	PLACE	AREA-NUMBER	RATE APPLIED	MIN	AMOUNT
1	SEP 9	1103AM	TO SEATTLE	WA 206 343-7393	DIALED DAY	14	7.11
2	SEP 9	1117AM	TO MINNEAPOLS	MN 612 375-7671	" "	1	.64
3	SEP 9	234PM	TO SEATTLE	WA 206 527-6160	" "	1	.74
4	SEP 9	252PM	TO HOUSTON	TX 713 520-1888	" "	2	1.08
5	SEP 9	254PM	TO OMAHA	NE 402 342-3300	" "	3	1.52
6	SEP 9	456PM	TO SEATTLE	WA 206 527-6160	" "	3	1.72
7	SEP 10	514PM	TO ST PAUL	MN 612 291-8603	DIALED NIGHT	5	.96
8	SEP 14	952AM	TO YAPHANK	NY 516 924-3547	DIALED DAY	9	2.91
9	SEP 14	1158AM	TO GREENVILLE	NC 919 757-6336	" "	1	.59
10	SEP 14	1203PM	TO SEATTLE	WA 206 527-6222	PERSON DAY	8	7.17
11	SEP 14	1212PM	TO SEATTLE	WA 206 527-6160	DIALED DAY	1	.74
12	AUG 17	1227PM	TO NEW YORK	NY 212 925-0323	OPER DAY	2	2.78
13	AUG 17	1232PM	TO FORT WORTH	TX 817 738-9215	OPER DAY	2	2.78
		3RD NUMBER	FR SEATTLE	WA 206 527-6160	PERSON DAY	3	4.52

CONTINUED



212 226-2412 162 R3A0

SEP 16, 1983

PAGE 9

DETAIL OF ITEMIZED CALLS 226-2412

NO	DATE	TIME	PLACE	AREA-NUMBER	RATE APPLIED	MIN	AMOUNT
1	AUG 25	430PM	TO NEW HAVEN	CT 203 777-2515	OPER DAY	2	2.31
		3RD NUMBER	FR YAPHANK	NY 516 924-3547	" "	26	11.95
2	AUG 25	441PM	TO MINNEAPOLS	MN 612 332-1209	" "	22	7.47
		3RD NUMBER	FR YAPHANK	NY 516 924-3547	OPER EVENING	22	7.47
3	AUG 25	507PM	TO MINNEAPOLS	MN 612 332-3732	OPER DAY	1	2.29
		3RD NUMBER	FR YAPHANK	NY 516 924-3547	" "	1	1.81
4	AUG 26	1146AM	TO SEATTLE	WA 206 343-7393	" "	1	1.81
		3RD NUMBER	FR YAPHANK	NY 516 924-3547	OPER DAY	1	2.29
5	AUG 26	101PM	TO NEW YORK	NY 212 925-0323	" "	1	1.81
		3RD NUMBER	FR YAPHANK	NY 516 924-3547	" "	1	1.81
6	AUG 27	1022AM	TO NEW YORK	NY 212 221-8430	OPER NIGHT	12	2.82
		3RD NUMBER	FR YAPHANK	NY 516 924-3547	" "	12	2.82
7	AUG 28	1027AM	TO NEW YORK	NY 212 925-0323	" "	1	1.50
		3RD NUMBER	FR YAPHANK	NY 516 924-3547	" "	1	1.50

CONTINUED

INDICATORS: a MULTIPLE RATE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53



New York Telephone

212 226-2412 162 R3A0

AUG 16, 1983

PAGE 5

DETAIL OF ITEMIZED CALLS 226-2412

NO	DATE	TIME	PLACE	AREA-NUMBER	RATE APPLIED	MIN	AMOUNT
1	JUL 22	1042AM	TO MINNEAPOLS	MN 612 332-1209	DIALED DAY	4	1.96
2	JUL 25	1111AM	TO ST PAUL	MN 612 291-8603	" "	1	.64
3	JUL 25	1235PM	TO MINNEAPOLS	MN 612 332-1209	" "	20	9.00
4	JUL 25	1259PM	TO FORT WORTH	TX 817 738-9215	" "	1	.64
5	JUL 25	102PM	TO HOUSTON	TX 713 526-3129	" "	5	2.40
6	JUL 25	452PM	TO BEVERLYHLS	CA 213 271-7101	" "	3	1.72
7	JUL 26	1044AM	TO LEWISTON	NY 716 754-9001	" "	9	3.56
8	JUL 28	628PM	TO SHELTER IS	NY 516 749-2097	DIALED EVENING	6	1.39
9	AUG 1	1005AM	TO SEATTLE	WA 206 343-7393	DIALED DAY	1	.74
10	AUG 1	1153AM	TO CONWAY	WA 206 445-2131	PERSON DAY	5	5.70
11	AUG 1	1203PM	TO MINNEAPOLS	MN 612 332-1209	DIALED DAY	1	.64
12	AUG 1	1225PM	TO BETHESDA	MD 301 365-2272	" "	2	.97
13	AUG 1	203PM	TO BEVERLYHLS	CA 213 271-7101	" "	9	4.66
14	AUG 2	1037AM	TO NEWFOUNDLD	NJ 201 697-9521	" "	54	15.32
15	AUG 3	1137AM	TO MINNEAPOLS	MN 612 332-1209	" "	1	.64

CONTINUED



New York Telephone

212 226-2412 162 R3A0

AUG 16, 1983

PAGE 6

DETAIL OF ITEMIZED CALLS 226-2412

NO	DATE	TIME	PLACE	AREA-NUMBER	RATE APPLIED	MIN	AMOUNT
1	AUG 3	1138AM	TO MINNEAPOLS	MN 612 375-7671	DIALED DAY	25	11.20
2	AUG 5	1238PM	TO SEATTLE	WA 206 343-7393	" "	3	1.72
3	AUG 5	307PM	TO CAMBRIDGE	MA 617 864-5150	" "	2	.97
4	AUG 5	450PM	TO BEVERLYHLS	CA 213 271-7101	" "	8	4.17
5	AUG 5	458PM	TO SHELTER IS	NY 516 749-2097	" "	3	1.06
6	AUG 6	1144AM	TO GOSHEN	CT 203 491-3456	DIALED NIGHT	31	4.66
7	AUG 7	1219PM	TO ST PAUL	MN 612 291-8603	" "	20	3.60
8	AUG 8	1153AM	TO NEWFOUNDLD	NJ 201 697-9521	DIALED DAY	13	3.84
9	AUG 8	359PM	TO NEW HAVEN	CT 203 777-2515	" "	7	2.79
10	AUG 8	625PM	TO PROVIDENCE	RI 401 421-3422	DIALED EVENING	17	4.09
11	AUG 9	1217PM	TO NEWFOUNDLD	NJ 201 697-9521	DIALED DAY	2	.76
12	AUG 9	1228PM	TO SHELTER IS	NY 516 749-2097	" "	5	1.82
13	AUG 9	109PM	TO MINNEAPOLS	MN 612 332-1209	" "	10	4.60
14	AUG 9	119PM	TO SEATTLE	WA 206 343-7393	" "	7	3.68
15	AUG 10	421PM	TO NEW HAVEN	CT 203 777-2515	" "	2	.94

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INDICATORS: a MULTIPLE RATE



New York Telephone

212 226-2412 162 R3A0

AUG 16, 1983

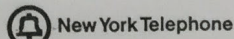
PAGE 8

DETAIL OF ITEMIZED CALLS 226-2412

NO	DATE	TIME	PLACE	AREA-NUMBER	RATE APPLIED	MIN	AMOUNT
1	JUL 18	1029AM	TO BETHESDA	MD 301 365-2272	OPER DAY	5	3.69
		3RD NUMBER	FR YAPHANK	NY 516 924-3547			
2	JUL 18	1036AM	TO NEW YORK	NY 212 582-3889	" "	1	1.81
		3RD NUMBER	FR YAPHANK	NY 516 924-3547			
3	JUL 18	1041AM	TO ST PAUL	MN 612 291-8603	" "	1	2.19
		3RD NUMBER	FR YAPHANK	NY 516 924-3547			
4	JUL 18	1042AM	TO MINNEAPOLS	MN 612 332-1209	" "	3	3.07
		3RD NUMBER	FR YAPHANK	NY 516 924-3547			
5	JUL 18	1045AM	TO MINNEAPOLS	MN 612 375-7671	" "	19	10.11
		3RD NUMBER	FR YAPHANK	NY 516 924-3547			
6	JUL 21	309PM	TO NEW HAVEN	CT 203 777-2515	" "	1	2.13
		3RD NUMBER	FR ALEX	VA 703 684-9510			
7	JUL 21	616PM	TO NEW YORK	NY 212 989-5231	OPER EVENING	2	2.13
		3RD NUMBER	FR ALEX	VA 703 521-9503			

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212 226-2412 162 R3A0

JAN 16, 1983

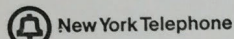
LAST PAGE 6

DETAIL OF ITEMIZED CALLS 226-2412

NO	DATE	TIME	PLACE	AREA-NUMBER	RATE APPLIED	MIN	AMOUNT
1	JAN 12	323PM	TO FORT WORTH TX	817 738-9215	PERSON DAY	17	10.68
2	JAN 13	314PM	TO PROVIDENCE RI	401 421-3805	DIALED DAY	6	2.53
3	JAN 13	340PM	TO CENTRALIA WA	206 736-3263	" "	15	7.60
4	JAN 13	403PM	TO SEATTLE WA	206 447-4661	PERSON DAY	9	7.66
5	JAN 14	144PM	TO SEATTLE WA	206 343-7393	DIALED DAY	6	3.19
6	JAN 14	251PM	TO FORT WORTH TX	817 738-9215	PERSON DAY	8	6.72
7	DEC 14		TO PROVIDENCE RI TELEGRAM				4.45
8	DEC 20		TO TICONDEROG NY TELEGRAM				6.93

TOTAL CHARGE FOR ITEMIZED CALLS

136.26



212 226-2412 162 R3A0

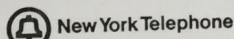
JAN 16, 1983

PAGE 5

DETAIL OF ITEMIZED CALLS 226-2412

NO	DATE	TIME	PLACE	AREA-NUMBER	RATE APPLIED	MIN	AMOUNT
1	DEC 18	125PM	TO YAPHANK NY	516 924-3547	DIALED NIGHT	21	2.60
2	DEC 23	224PM	TO SAN FRAN CA	415 864-3195	DIALED DAY	5	2.70
3	DEC 23	229PM	TO DETROIT MI	313 885-8594	" "	1	.62
4	DEC 28	111PM	TO FORT WORTH TX	817 738-9215	PERSON DAY	20	12.00
5	DEC 28	132PM	TO BUFFALO NY	716 881-1555	" "	5	4.82
6	JAN 1	702PM	TO ST PAUL MN	612 291-8603	DIALED NIGHT	21	3.77
7	JAN 5	324PM	TO FORT WORTH TX	817 738-9215	DIALED DAY	19	8.56
8	JAN 6	115PM	TO WASHINGTON DC	202 634-4276	" "	2	.97
9	JAN 6	121PM	TO FORT WORTH TX	817 738-9215	" "	2	1.08
10	JAN 7	1214PM	TO SEATTLE WA	206 343-7393	" "	11	5.64
11	JAN 7	1226PM	TO OAKLAND CA	415 654-0245	" "	4	2.21
12	JAN 7	1251PM	TO CENTRALIA WA	206 736-3263	" "	25	12.50
13	JAN 7	205PM	TO SEATTLE WA	206 447-4710	PERSON DAY	15	10.60
14	JAN 10	1252PM	TO PROVIDENCE RI	401 421-3422	DIALED DAY	2	.97
15	JAN 10	100PM	TO LOSANGELES CA	213 856-0640	PERSON DAY	29	17.46

CONTINUED



212 226-2412 162 R3A0

APR 16, 1983

PAGE 5

DETAIL OF ITEMIZED CALLS 226-2412

NO	DATE	TIME	PLACE	AREA-NUMBER	RATE APPLIED	MIN	AMOUNT
1	MAR 26	1224PM	TO HOUSTON TX	713 520-1888	DIALED NIGHT	13	2.36
2	MAR 28	1007AM	TO CINCINNATI OH	513 721-0390	PERSON DAY	1	3.62
3	MAR 28	1009AM	TO CINCINNATI OH	513 721-0390	DIALED DAY	17	7.50
4	MAR 28	118PM	TO YOUNGSTOWN NY	716 745-3377	" "	1	.60
5	MAR 28	127PM	TO BEVERLYHLS CA	213 274-2534	" "	21	10.54
6	MAR 28	753PM	TO CINCINNATI OH	513 381-2159	DIALED EVENING	29	7.59
7	MAR 29	858AM	TO NASHUA NH	603 883-6673	DIALED DAY	11	4.48
8	MAR 29	112PM	TO MINNEAPOLS MN	612 332-1209	" "	4	1.96
9	MAR 29	116PM	TO SHERWOOD OR	503 625-7168	" "	4	2.21
10	MAR 29	342PM	TO CULVERCITY CA	213 559-5033	" "	16	8.09
11	MAR 29	449PM	TO SHERWOOD OR	503 625-7168	" "	1	.74
12	APR 4	1202PM	TO SHERWOOD OR	503 625-7168	" "	9	4.66
13	APR 11	552PM	TO ST PAUL MN	612 291-8603	DIALED EVENING	7	1.96
14	APR 13	1115AM	TO PROVIDENCE RI	401 861-9002	DIALED DAY	1	.58
15	APR 14	1200PM	TO MINNEAPOLS MN	612 332-1209	" "	3	1.52

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29 October 1983

Jim Fisher
Fort Worth Art Museum

Fort Worth, Texas

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KAREN S. CHAMBERS
ONE SHERIDAN SQUARE
NEW YORK 10014

telephone: (212) 675 3425

19 July 1983

Amy Bannister
The Contemporary Arts Center
115 East Fifth Street
Cincinnati, Ohio 45202

Dear Amy:

Thanks for sending the press material on Scott.

I have a few questions about sources which I need to add
in order to make Scott's bibliography as complete as possible:

Where did the Hunt article appear, date and page?

Art Beat, p. 4

What issue of Dialogue and page for Sarah's piece?

Mr/AP '83, p. 41

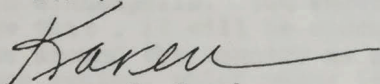
Do you have the page number for the New Art Examiner
review?

no.

Midwest edition

Again, thanks.

Best,



Karen S. Chambers

an "Enjoy the Arts"
publication
April '83

The
Contemporary
Arts Center

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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August 1, 1983

Dear Scott,

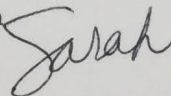
Greetings from soggy Cincinnati. Hope you're enjoying your summer and the success of your beautiful exhibition. I'm so sorry that I missed the Walker opening, but I'm sure it looks just smashing.

I will be sending you the 15 catalogues today and tomorrow--probably in 2 packages. But they'll go first class, so you should have them soon.

I have been having the usual go-around about the cost-price of the catalogue. Because of the all changes/typesetting/etc. they say that each cat. cost \$15! As I only have general access to all the figures, I can only estimate, but unfortunately that seems to be in the ballpark. Anyway, the cost figure that is being used is \$9, \$15 is obviously too outrageous. Karen indicated that you wanted to buy 50 - 100 depending on the cost figure. At \$9 a bk that's pretty steep. I will keep trying to work on a better arrangement... it's still hard 'cause the new director has not yet arrived. However, I'll send this first group off (for free-- just don't mention it to our staff) and then keep in touch. In the meantime, you might check with Fort Worth, to see if you could buy some from them. It sold quite well here, and I'm sure is doing well in Minneapolis. You should also be pleased to know that, it will be circulated throughout museums around the country as part of the catalogue exchange system, which means it will end up in the libraries.

I'll keep you posted. Take care

Sarah



**The
Contemporary
Arts Center**

115 East Fifth Street Cincinnati, Ohio 45202 513-721-0390

The Contemporary Arts Center is a member of the Fine Arts Fund



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

10 August 1983

Sarah Rogers-Lafferty
The Contemporary Arts Center
115 East 5th Street
Cincinnati, Ohio 45202

Dear Sarah

Now that the catalogue is finally finished, I expect that the printer will be returning all of the photographic material to you. Scott suggested that it might be easier if I took care of returning it all. Could you simply forward it to me?

Many thanks.

Best,

Karen S. Chambers

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	Burton	III.53

19 July 1983

Amy Bannister
The Contemporary Arts Center
115 East Fifth Street
Cincinnati, Ohio 45202

Dear Amy:

Thanks for sending the press material on Scott.

I have a few questions about sources which I need to add
in order to make Scott's bibliography as complete as possible:

Where did the Hunt article appear, date and page?

What issue of Dialogue and page for Sarah's piece?

Do you have the page number for the New Art Examiner
review?

Again, thanks.

Best,

Karen S. Chambers

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19 July 1983

Marge Goldwater
Walker Art Center
Vineland Place
Minneapolis, MN

Dear Marge:

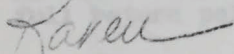
We will probably have spoken by the time you receive this, but Scott would love to have at least a dozen catalogues as soon as possible. We will be ordering more for our use.

Please make sure we receive copies of all of the press coverage so I can add it to Scott's resumé.

Here is Scott's airline ticket, \$278.00, for reimbursement. I know he will appreciate your looking after that.

Hope all is well in Minneapolis.

Best,



Karen S. Chambers

enclosure

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	Burton	III.53

10 July 1983

Sara Rogers-Lafferty
The Contemporary Arts Center
115 East Fifth Street
Cincinnati, Ohio 45202

Dear Sara:

Well, I guess the second installment of the Chair show is up and all is well.

If you sent Scott copies of the Cincinnati press, I have not seen them. Can you send me duplicates?

Also, I am sure that it is an oversight, but I have enclosed a second invoice for my services.

On a less Burtonian note, I have enclosed a copy of the magazine which I am now editing, new work. It is published by the New York Experimental Glass Workshop and deals strictly with that medium. Perhaps the bookstore would like to carry it? Let me know. The terms are 40% discount, on consignment, full return policy.

Hope the summer in the Ohio Valley is not to ghastly and humid.

Best,

Karen S. Chambers

enclosure

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	Burton	III.53

*new
work*

M A G A Z I N E

NEW YORK EXPERIMENTAL GLASS WORKSHOP • 142 Mulberry Street • New York City 10013 (212) 966-1808

NEW WORK magazine, published by the not-for-profit New York Experimental Glass Workshop, is the only journal in the United States which offers a serious critical voice for the glass arts. Our readers include glass artists and craftspeople, suppliers, gallery and museum staff members and collectors. Because our readership targets the people interested in the glass arts, I am certain that you will want to advertise in our upcoming September issue.

I have enclosed a copy of our current issue and a rate card for your information. Our next issue will, as usual, offer coverage of the national and international glass art scene with special reportage by Marvin Lipofsky on the first international glass symposium held in Czechoslovakia, an interview with David Wilson, the first publication in the West of an excerpt from Soviet Colored Glass and much more. We will also be initiating our exhibition reviews and notes section.

As the new editor of NEW WORK, I am excited by the prospect of the increasing our coverage in both depth and breadth. I hope that you will help us to make this possible by becoming a supporter -- a position that you can assume by advertising in our pages.

I will call you next week to discuss this possibility.

Sincerely,

Karen S. Chambers
Editor

enclosure

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	Burton	III.53

10 July 1983

The Contemporary Arts Center
115 East Fifth Street
Cincinnati, Ohio 45202

STATEMENT, original invoice 30 March 1983

Services rendered
9½ hours assembling photographic
material for Scott Burton catalogue
@ \$14.00 \$133.00

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*new
work*

M A G A Z I N E

NEW YORK EXPERIMENTAL GLASS WORKSHOP • 142 Mulberry Street • New York City 10013 (212) 966-1806

NEW WORK magazine, published by the not-for-profit New York Experimental Glass Workshop, is the only journal in the United States which offers a serious critical voice for the glass arts. Our readers include glass artists and craftspeople, suppliers, gallery and museum staff members and collectors. Because our readership targets the people interested in the glass arts, I am certain that you will want to advertise in our upcoming September issue.

I have enclosed a copy of our current issue and a rate card for your information. Our next issue will, as usual, offer coverage of the national and international glass art scene with special reportage by Marvin Lipofsky on the first international glass symposium held in Czechoslovakia, an interview with David Wilson, the first publication in the West of an excerpt from Soviet Colored Glass and much more. We will also be initiating our exhibition reviews and notes section.

As the new editor of NEW WORK, I am excited by the prospect of the increasing our coverage in both depth and breadth. I hope that you will help us to make this possible by becoming a supporter -- a position that you can assume by advertising in our pages.

I will call you next week to discuss this possibility.

Sincerely,

Karen S. Chambers
Editor

enclosure

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30 March 1983

Dear Chuck and Elizabeth, *Byrne*

I have wanted to write to thank you for hosting such a lovely party after the CAC opening, but things have been very hectic for me, in other words, their usual state. Please forgive my tardiness in thanking you because it really was a wonderful way to celebrate the show.

The work that the Center staff put into making my show a success was tremendous and it was great to see that the Board also contributed in terms of your gracious hospitality. Thanks, again.

Best regards,

Scott Burton

ksc

*Please come to a party
for visiting artists
Scott Burton and
Lee Quinones following
their CAC opening
March 10 at 8:00 PM
Chuck & Elizabeth Byrne
405 Lafayette, 45220*

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	Burton	III.53

SCOTT BURTON

86 Thompson Street
New York, NY 10012

30 March 1983

Charles and Elizabeth Byrne
405 Lafayette
Cincinnati, Ohio 45220

Dear Chuck and Elizabeth:

Please come to a party
for visiting artists
Scott Burton and
Lee Quinones following
their CAC opening
March 10 at 8:00 PM
Chuck & Elizabeth Byrne
405 Lafayette, 45220

PLEASE COME TO A PARTY
FOR VISITING ARTISTS
SCOTT BURTON AND
LEE QUINONES FOLLOWING
THEIR CAC OPENING
MARCH 10 AT 8:00 PM
CHUCK & ELIZABETH BYRNE
405 LAFAYETTE, OHIO 45220

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STATEMENT OF POLITICAL ACTION FOR JOHN SCOTT FARMER
Alan Kaplan - Green Room chair & table
Lagler - from book (Financial book)
(2283)

The Contemporary Arts Center
115 East Fifth Street
Cincinnati, Ohio 45202

Please come to a party
for visiting artists
Scott Burton and
Lee Quinones following
their CAC opening.
March 10 at 8:00 PM
Chuck & Elizabeth Byrne
405 Lafayette, 45220

Scott Burton *Acrylic Chair*, 1981
acrylic plastic 40½" x 24" x 26½"
Courtesy Max Protetch Gallery, New York

CINCINNATI, OHIO
PM
3 MAR
1983

0.15

KAREN CHAMBERS
ONE SHERIDAN SQ.
NEW YORK, NY
10014

Best,

Karen S. Chambers

P.S.
I would appreciate anything you can do about the Vent Haven catalogues. Thanks.

P.P.S.
Of course, we would all love to see what B.J. Foreman wrote!

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	Burton	III.53

18 Mar

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Dear S

Well,
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Best,

Karen

P.S.
I would appreciate anything you can do about the Vent Haven catalogues. Thanks.

P.P.S.
Of course, we would all love to see what B.J. Foreman wrote!



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	Burton	III.53

18 March 1983

Sara Rogers-Lafferty
The Contemporary Arts Center
115 East Fifth Street
Cincinnati, Ohio 45202

Dear Sara:

Well, I think everything looked great! And that you are a
marvell! I had hoped to stop in to have one more look
and say good-bye, but just could not work that in before
my 1 o'clock plane.

I have enclosed some photographic bills, most of which
should be reimbursed to me, one to Scott.

As for my bill for gathering photographs, I will send
that along soon.

Good luck with your continuing struggle with the catalogue.
And, of course, call me if you need anything that I can
help with.

Best,

Karen S. Chambers

P.S.

I would appreciate anything you can do about the Vent Haven
catalogues. Thanks.

P.P.S.

Of course, we would all love to see what B.J. Foreman
wrote!

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STATEMENT OF PHOTOGRAPHIC EXPENSES FOR SCOTT BURTON CATALOGUE

Alan Zindman - Queen Anne chair & table	\$ 4.25
Duggal-- from book(Nrancusi bench) (22043)	15.00
Duggal - from book, 2 images(Birza-fauteuil. (22008) Moholy-Nagy ?)	30.00
Duggal - Nance Calderwood photograph (21606)	7.50
Duggal - from book (Le Corbusier club chairs) (21605)	17.50
Total to reimburse Karen S. Chambers	<u>\$74.25</u>
Duggal - Polaroid of rubber chaise longue (22159)	18.94
Total to reimburse Scott Burton	<u>\$18.94</u>

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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6 March 1983

Nance Calderwood
1518 First Avenue South
Seattle, WA 98134

Dear Nance Calderwood:

Scott Burton has asked that I send you the enclosed
print of your photograph, cropped as it will appear.

Sincerely,

Karen S. Chambers

enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

20 February 1983

Sara Rogers-Lafferty
The Contemporary Arts Center
115 East Fifth Street
Cincinnati, Ohio 45201

Dear Sara:

It was nice seeing you in Philadelphia. I got home last night totally exhausted. And after today am wishing I were back in the Franklin Plaza swimming pool.

Here is the black and white of the Chaise Longue -- full size. It is blown up from a Polaroid but does capture the essence of it. Scott's notes will explain the fuzziness.

Speaking of notes, he has taken his copy of them to Minneapolis to go over with Marge tomorrow (Monday).

Did the Model for the Chaise Longue get photographed?

Please let me know about the financial arrangements for the shipping of the Sling Chair.

I will talk to you before you receive this, so all of these things should be taken care of.

I do look forward to seeing the show installed. Will there be a dinner or party after the opening? Scott would like to make sure that Ray and Lucille Rousch from Carl Strauss's office is invited.

And is Scott staying at the Netherland Hilton?

Best,

Karen S. Chambers

enclosure

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Burton	III.53

type up
for Sara

SART

photos for notes

1 Bronze ch. sheet, table

15 February 1981

2 Lamin ch. - wagners pair?
detail formica

3 Lounge ch. - pluz, mous

4 red ch. - Rockville, Seattle
all examples

5 alum. - CALDERWOOD? (should go in Stuckey)

6 sculp. - template (yet come)

7 sling. - w. leather (rear view) ^{3/4} tell Sara
THE SLING CHAIR

8 steel - full set

9 child's

10 din. ch. - full set? here or in Stuckey
(Heizer)

11 chair model, Polaroid, Scott is sending

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

Photographs to accompany Scott Burton's notes (which should be set flush left, with an extra line between photographs)

1. Bronze chair -- chair in street and by table
2. Lawn chairs -- Wagner pair and detail of Bernice chair
3. Lounge chair -- on the floor and in the museum
4. Rock chairs -- McEvilly, Seattle and all other examples

15 February 1983 -- the Hanso Calderwood bridge photograph included in the essay by Stanley

Sara Rogers-Lafferty
The Contemporary Arts Center (which Scott is also reviewing)
115 East Fifth Street
Cincinnati, Ohio 45201

Dear Sara: (Please note the new and correct title: The Steel-Frame Dining Chair) -- the 1/4 year since

I just spoke with Jim Fisher from Ft. Worth and understand that he and Marge will also be in Philadelphia for the CAA meetings. So undoubtedly we will have all spoken before you receive this on your return.

Enclosed are three other photographs that Scott would like used in the notes, an addition to the notes and a list of the photographs to accompany the notes. Scott will be sending another photograph at the end of this week and then, I think that will be it.

As usual, if you need anything, let me know.

Sincerely,

Karen S. Chambers

enclosure

P.S.

The photographs are completely labeled on the backs.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

Photographs to Accompany Scott Burton's Notes (which should be set flush left, with an extra line between paragraphs)

1. Bronze chair -- chair in street and by table
2. Lawn chairs -- Wagner pair and detail of Formica chair
3. Lounge chair -- on the Plaza and in the museum
4. Rock chairs -- Rockville, Seattle and all other examples
5. Aluminum chair -- the Nance Calderwood bridge photograph if it is not used in the essay by Stuckey
6. Acrylic chair -- template (which Scott is also promising to send this week)
7. The Sling Chair (please note the new and correct title; not the The Steel-Frame Sling Chair) -- the 3/4 rear view converted from Scott's slide
8. Child's Table and Chair -- nothing
9. Steel table and chair -- full set
10. Melzer dining chair -- full set if not in Stuckey essay
11. Chaise Longue model -- converted Polaroid that Scott is sending on Thursday

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

add 2 paragraphs p. 12 (Model, Rubber and glass chaise longue)

This is the first of a continuing series of designs for chaises longues (as opposed to chairs, which have less inclined backs and which do not support the lower legs of the sitter).

In addition to the Model for Rubber and Glass Chaise Longue, Thomas Abate-Marco, of TAM Fabrication, New York City, has made all models and/or drawings for the Lounge Chairs, Child's Table and Chair, Aluminum Chair, Acrylic Chair, Dining Table and Chairs and Sling Chair. Over the past eight years, he has also contributed essential advice and skills to these and many more of my projects.

I have enclosed the ...
You will, of course, note that I have not done
condition reports on the books at this time.
I think that should be done when the books are
picked up.

You are also missing the drawings for the model
for chaise longue. I will send that along when
I receive it.

Sorry that it has taken so long to get these to
you.

Best regards

Karen S. Chambers

enclosure

my 5 envelopes b. 75 (upper)

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	Burton	III.53

10 February 1983

Jim Fisher
The Fort Worth Art Museum
1309 Montgomery St.
Fort Worth, TX 76107

Dear Jim:

I have a call in to Mark Liebman at Ollendorff and will talk to him on Monday when he returns from his abbreviated vacation.

I have enclosed the signed loan forms -- at last. You will, of course, note that I have not done condition reports on the works at this time. I think that should be done when the pieces are picked up.

You are also missing the dimensions for the Model for Chaise Longue. I will send that along when I receive it.

Sorry that it has taken so long to get these to you.

Best regards

Karen S. Chambers

enclosure

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	Burton	III.53

THE FORT WORTH ART MUSEUM

LOAN AGREEMENT

Please complete, sign and return this form to the Museum's Registrar, particularly filling in items checked with an "X." The copy is for your files.

Exhibition Title SCOTT BURTON CHAIRS

Dates & Locations March-April, Cincinnati; July-August, Walker Art Center, Minneapolis;
July-August, Ft. Worth; November-January, Contemporary Arts Museum, Houston

Duration of Loan apx. February 1983-February 1984

Lender Scott Burton Home Phone 212/226-2412
 Business Phone _____

Address 86 Thompson Street, New York, New York 10012
(Unless otherwise instructed below, work will be shipped from and returned to this address)

Artist, Nationality & Dates Scott Burton, American

Title & Date Model for Chaise Longue, 1980-83

Medium or Materials & Support rubber & glass, about 3, 1/3

Size (in inches) Painting, drawing, etc (excl. frame or mat) h _____ w _____
 Sculpture or relief (excl. pedestal) h _____ w _____ d _____
Approximate weight _____ lbs.
Pedestal: h _____ w _____ d _____ appx. wt. _____
Is the work framed? _____

Credit Line Collection of artist
(Lender's name as it should appear in catalog and gallery label)

Special handling or instructions _____

Condition In your opinion is the work in sound physical condition? _____
Please list any defects you may note (cracks, scratches, chips, etc): _____

Insurance Value (U.S. currency) \$7,000
Do you prefer to maintain your own insurance? _____
If so, estimated premium (See conditions on reverse side) _____

Photography and Reproduction (with credit line) Except as crossed out below, the lender agrees that participating museums may:
(A) Reproduce the work in their publications and publicity including videotape
(B) Make slides and videotape for distribution to Education users including the College Art Association
(C) Permit the general public to photograph the work

If the work was acquired after January 1, 1978 do you have reproduction rights? _____
If not, please indicate the name and address of the person to contact for permission to reproduce. _____

Shipping Are the following shipping instructions satisfactory? yes no
Registrar will contact regarding shipping arrangements.

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TERMS AND CONDITIONS:

1. The Fort Worth Art Museum (the Museum) will exercise the same care and safekeeping in respect to loans as it does in the safekeeping of its own property.
2. Loans shall remain in the custody of the Museum and/or other museums participating in the exhibition in question for the time specified on the face of this loan agreement, but may be withdrawn from exhibition at any time by the Museum.
3. Lender, on behalf of himself and any subsequent owners, agrees that he will not withdraw loan during the period of this agreement.
4. Unless the lender expressly elects to maintain his/her own insurance, the Museum will insure the work wall-to-wall under its fine-arts policy in the amount of the value specified by the lender on the face of this loan contract against all risks of physical loss or damage from any external cause while in transit and on location during the period of this loan; provided, however, that if the work shall have been industrially fabricated and can be replaced to the artist's specifications, the amount of such insurance shall be limited to the cost of such replacement. If no amount shall have been specified by the lender, the Museum will insure the work at its own estimated valuation. The Museum's fine-arts policy contains the usual exclusions for loss or damage due to war, invasion, hostilities, rebellion, insurrection, confiscation by order of any Government or public authority, risks of contraband or illegal transportation and/or trade, nuclear damage, wear and tear, gradual deterioration, moths, vermin and inherent vice, and for damage sustained due to and resulting from any repairing, restoration or retouching process unless fire and/or explosion occurs during repairs. The lender agrees that, in the event of loss or damage, recovery shall be limited to such amount, if any, as may be paid by the insurer, hereby releasing the Museum, each of the participating museums, and the Trustees, officers, agents and employees of the Museum and of each of the participating museums from liability for any and all claims arising out of such loss or damage.
5. If the lender chooses to maintain his own insurance, the Museum must be supplied with a certificate of insurance naming the Museum and each of the participating museums as an additional insured, or waiving subrogation against the Museum and each of the participating museums. If the lender shall fail to supply the Museum with such a certificate, this loan agreement shall constitute a release of the Museum and of each of the participating museums from any liability in connection with the work. The Museum cannot accept responsibility for any error or deficiency in information furnished to the lender's insurer or for lapses in coverage.
6. Unless otherwise noted in writing, the loan will be returned to the address noted on the reverse. If the Museum is unable to contact the lender within one month following the close of the loan period, and no special arrangements have been made for the return of the loan, then the Museum shall have the absolute right to place the work in storage at the lender's risk, to charge regular storage fees and the cost of insurance therefore, and to have and enforce a lien for such fees and cost. If after three years, the work shall not have been reclaimed, then, and in consideration for its storage, insurance and safeguarding during such period, the work shall be deemed an unrestricted gift to the Museum and the lender hereby authorizes the Museum to so proceed in accordance herewith.
7. If the legal ownership of the work shall change during the pendency of this loan, whether by reason of death, sale, insolvency, gift or otherwise, the new owner is requested to notify the Registrar of the Museum, giving full name and address in writing. The new owner, prior to its return, may be requested to establish his legal right to receive the work by proof satisfactory to the Museum.
8. No restoring, repair or cleaning of object will be performed by the Museum unless prior permission is obtained in writing.
9. All objects will be handled and/or packed by professional preparators or art handlers.
10. In signing this agreement, the lender certifies that he or she is the legal owner or authorized agent of the legal owner of the object(s) in question.
11. The foregoing constitutes the entire agreement of the parties and neither this clause, nor this agreement, nor any subsequent modification may be made except in writing signed by both parties hereto. Any changes herein of printed text or written additions must bear the initials of the parties hereto. The conditions of this loan as stated above and on the reverse are accepted and shall bind lenders, heirs, assigns and personal representatives.

Signature: Karen S. Chambers FOR SCOTT ^{BURTON} Date: 2/10/83
(Lender or authorized agent)

Signature: James L. Fisher Date: 1/12/83
(For the Fort Worth Art Museum)

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	Burton	III. 53

THE FORT WORTH ART MUSEUM

LOAN AGREEMENT

Please complete, sign and return this form to the Museum's Registrar, particularly filling in items checked with an "X." The copy is for your files.

Exhibition Title SCOTT BURTON CHAIRS

Dates & Locations March-April, Cincinnati; July-August, Walker Art Center, Minneapolis; July-August, Fort Worth; November-January, Contemporary Arts Museum, Houston.

Duration of Loan apx. February 1983 through February 1984

Lender Scott Burton Home Phone 212/226-2412
86 Thompson Street
New York, New York 10012 Business Phone _____

Address _____
(Unless otherwise instructed below, work will be shipped from and returned to this address)

Artist, Nationality & Dates Scott Burton, American

Title & Date Adirondack Lawn Chair

Medium or Materials & Support pine wood

Size (in inches) Painting, drawing, etc (excl. frame or mat) h _____ w _____
Sculpture or relief (excl. pedestal) h 43 3/4" w 31 d 51 inches
Approximate weight _____ lbs.
Pedestal: h _____ w _____ d _____ appx. wt. _____
Is the work framed? _____

Credit Line Courtesy of the artist
(Lender's name as it should appear in catalog and gallery label)

Special handling or instructions _____

Condition In your opinion is the work in sound physical condition? _____
Please list any defects you may note (cracks, scratches, chips, etc): _____

Insurance Value (U.S. currency) \$25,000
Do you prefer to maintain your own insurance? _____
If so, estimated premium (See conditions on reverse side) _____

Photography and Reproduction (with credit line) Except as crossed out below, the lender agrees that participating museums may:
(A) Reproduce the work in their publications and publicity including videotape
(B) Make slides and videotape for distribution to Education users including the College Art Association
(C) Permit the general public to photograph the work

If the work was acquired after January 1, 1978 do you have reproduction rights? _____
If not, please indicate the name and address of the person to contact for permission to reproduce. _____

Shipping 8/10/83 Are the following shipping instructions satisfactory? yes no _____
Ollendorff Fine Arts will transport the exhibition.

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	Burton	III.53

TERMS AND CONDITIONS:

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3. Lender, on behalf of himself and any subsequent owners, agrees that he will not withdraw loan during the period of this agreement.
4. Unless the lender expressly elects to maintain his/her own insurance, the Museum will insure the work wall-to-wall under its fine-arts policy in the amount of the value specified by the lender on the face of this loan contract against all risks of physical loss or damage from any external cause while in transit and on location during the period of this loan; provided, however, that if the work shall have been industrially fabricated and can be replaced to the artist's specifications, the amount of such insurance shall be limited to the cost of such replacement. If no amount shall have been specified by the lender, the Museum will insure the work at its own estimated valuation. The Museum's fine-arts policy contains the usual exclusions for loss or damage due to war, invasion, hostilities, rebellion, insurrection, confiscation by order of any Government or public authority, risks of contraband or illegal transportation and/or trade, nuclear damage, wear and tear, gradual deterioration, moths, vermin and inherent vice, and for damage sustained due to and resulting from any repairing, restoration or retouching process unless fire and/or explosion occurs during repairs. The lender agrees that, in the event of loss or damage, recovery shall be limited to such amount, if any, as may be paid by the insurer, hereby releasing the Museum, each of the participating museums, and the Trustees, officers, agents and employees of the Museum and of each of the participating museums from liability for any and all claims arising out of such loss or damage.
5. If the lender chooses to maintain his own insurance, the Museum must be supplied with a certificate of insurance naming the Museum and each of the participating museums as an additional insured, or waiving subrogation against the Museum and each of the participating museums. If the lender shall fail to supply the Museum with such a certificate, this loan agreement shall constitute a release of the Museum and of each of the participating museums from any liability in connection with the work. The Museum cannot accept responsibility for any error or deficiency in information furnished to the lender's insurer or for lapses in coverage.
6. Unless otherwise noted in writing, the loan will be returned to the address noted on the reverse. If the Museum is unable to contact the lender within one month following the close of the loan period, and no special arrangements have been made for the return of the loan, then the Museum shall have the absolute right to place the work in storage at the lender's risk, to charge regular storage fees and the cost of insurance therefore, and to have and enforce a lien for such fees and cost. If after three years, the work shall not have been reclaimed, then, and in consideration for its storage, insurance and safeguarding during such period, the work shall be deemed an unrestricted gift to the Museum and the lender hereby authorizes the Museum to so proceed in accordance herewith.
7. If the legal ownership of the work shall change during the pendency of this loan, whether by reason of death, sale, insolvency, gift or otherwise, the new owner is requested to notify the Registrar of the Museum, giving full name and address in writing. The new owner, prior to its return, may be requested to establish his legal right to receive the work by proof satisfactory to the Museum.
8. No restoring, repair or cleaning of object will be performed by the Museum unless prior permission is obtained in writing.
9. All objects will be handled and/or packed by professional preparators or art handlers.
10. In signing this agreement, the lender certifies that he or she is the legal owner or authorized agent of the legal owner of the object(s) in question.
11. The foregoing constitutes the entire agreement of the parties and neither this clause, nor this agreement, nor any subsequent modification may be made except in writing signed by both parties hereto. Any changes herein of printed text or written additions must bear the initials of the parties hereto. The conditions of this loan as stated above and on the reverse are accepted and shall bind lenders, heirs, assigns and personal representatives.

Signature: James Chambers for Scott Burton Date: 2/10/83
(Lender or authorized agent)

Signature: James L. Taylor Date: 1/25/83
(For the Fort Worth Art Museum)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

THE FORT WORTH ART MUSEUM

LOAN AGREEMENT

Please complete, sign and return this form to the Museum's Registrar, particularly filling in items checked with an "X." The copy is for your files.

Exhibition Title SCOTT BURTON CHAIRS

Dates & Locations March-April, Cincinnati; July-August, Walker Art Center, Minneapolis;
July-August, Ft. Worth; November-January, Contemporary Arts Museum, Houston

Duration of Loan apx. February 1983-February 1984

Lender Scott Burton Home Phone 212-226-2412
X Business Phone _____

Address 86 Thompson Street, New York, New York 10012
(Unless otherwise instructed below, work will be shipped from and returned to this address)

Artist, Nationality & Dates Scott Burton, American

X **Title & Date** Bronze Chair

X **Medium or Materials & Support** bronze

X **Size (in inches)** Painting, drawing, etc (excl. frame or mat) h _____ w _____
X Sculpture or relief (excl. pedestal) h 48" w 18" d 20"
Approximate weight _____ lbs.
Pedestal: h _____ w _____ d _____ appx. wt. _____
Is the work framed? _____

X **Credit Line** Courtesy of the artist
(Lender's name as it should appear in catalog and gallery label)

Special handling or instructions _____

X **Condition** In your opinion is the work in sound physical condition? yes
Please list any defects you may note (cracks, scratches, chips, etc): _____

X **Insurance** Value (U.S. currency) \$25,000
Do you prefer to maintain your own insurance? _____
If so, estimated premium (See conditions on reverse side) _____

X **Photography and Reproduction (with credit line)** Except as crossed out below, the lender agrees that participating museums may:
(A) Reproduce the work in their publications and publicity including videotape
(B) Make slides and videotape for distribution to Education users including the College Art Association
(C) Permit the general public to photograph the work

If the work was acquired after January 1, 1978 do you have reproduction rights? _____
If not, please indicate the name and address of the person to contact for permission to reproduce. _____

X **Shipping** Are the following shipping instructions satisfactory? yes no
Registrar will contact regarding shipping arrangements.

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	Burton	III.53

TERMS AND CONDITIONS:

1. The Fort Worth Art Museum (the Museum) will exercise the same care and safekeeping in respect to loans as it does in the safekeeping of its own property.
2. Loans shall remain in the custody of the Museum and/or other museums participating in the exhibition in question for the time specified on the face of this loan agreement, but may be withdrawn from exhibition at any time by the Museum.
3. Lender, on behalf of himself and any subsequent owners, agrees that he will not withdraw loan during the period of this agreement.
4. Unless the lender expressly elects to maintain his/her own insurance, the Museum will insure the work wall-to-wall under its fine-arts policy in the amount of the value specified by the lender on the face of this loan contract against all risks of physical loss or damage from any external cause while in transit and on location during the period of this loan; provided, however, that if the work shall have been industrially fabricated and can be replaced to the artist's specifications, the amount of such insurance shall be limited to the cost of such replacement. If no amount shall have been specified by the lender, the Museum will insure the work at its own estimated valuation. The Museum's fine-arts policy contains the usual exclusions for loss or damage due to war, invasion, hostilities, rebellion, insurrection, confiscation by order of any Government or public authority, risks of contraband or illegal transportation and/or trade, nuclear damage, wear and tear, gradual deterioration, moths, vermin and inherent vice, and for damage sustained due to and resulting from any repairing, restoration or retouching process unless fire and/or explosion occurs during repairs. The lender agrees that, in the event of loss or damage, recovery shall be limited to such amount, if any, as may be paid by the insurer, hereby releasing the Museum, each of the participating museums, and the Trustees, officers, agents and employees of the Museum and of each of the participating museums from liability for any and all claims arising out of such loss or damage.
5. If the lender chooses to maintain his own insurance, the Museum must be supplied with a certificate of insurance naming the Museum and each of the participating museums as an additional insured, or waiving subrogation against the Museum and each of the participating museums. If the lender shall fail to supply the Museum with such a certificate, this loan agreement shall constitute a release of the Museum and of each of the participating museums from any liability in connection with the work. The Museum cannot accept responsibility for any error or deficiency in information furnished to the lender's insurer or for lapses in coverage.
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11. The foregoing constitutes the entire agreement of the parties and neither this clause, nor this agreement, nor any subsequent modification may be made except in writing signed by both parties hereto. Any changes herein of printed text or written additions must bear the initials of the parties hereto. The conditions of this loan as stated above and on the reverse are accepted and shall bind lenders, heirs, assigns and personal representatives.

Signature: Kevin S. Chambers for Scott Burton Date 2/10/83
(Lender or authorized agent)

Signature: James L. Fisher Date 1/12/83
(For the Fort Worth Art Museum)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

10 February 1983

Sara Rogers Lafferty
The Contemporary Arts Center
115 East Fifth Street
Cincinnati, Ohio 45201

Dear Sara:

Nice to talk to you this morning. And just to put the information in writing:

The Club Chair (not Granite Chair as I have been referring to it) should be called an exhibition copy of Club Chair. I assume that in the checklist it should read something like "Exhibition copy of Club Chair." The Nauman catalog notes the information in a section called notes and not in the actual checklist.

Sue Honaker Stephenson, Rustic Furniture, New York, Van Nostrand Reinhold, 1979, p. 72 for footnote 14.

Scott is having three more copy prints made from books which I will pick up on Tuesday and get into the mail to you. One is from a Rietveld book, another is the Brancusi bench and the third escapes memory.

I have enclosed the furniture in the landscape, Adirondack Lawn Chair and Rock Chair photographs which we discussed.

As usual, if you need anything, please call me.

Best,

Karen S. Chambers

enclosure

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Tripod Table - Traus

Steel bench -
non-aloue

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11/28

3:40 - 4:20

insurance values -
bronze - \$25,000

lawn - \$25,000

chaise longue - \$7,000
24" x 28"

sitting can cause
damage - problematic

movers can cause more
damage

simple for SB
" will waive unintentional
damage caused by some
one sitting "in it"

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vi RB
Steel-frame Sling Chair

Call Weinberg

513-381-2159

Sara

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	Burton	III.53

VI
11

Jay Habel Martin 2/2
Kunsthalle Bern

Sara -

granite
model or what

title SB checking Neuman
^{cat.}
~~exhibition copy~~
Vintage Moderne
Announcement

working on it
status of sling chair
acrylic -
underway

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2/8

SB

Sara'll edit notes
if you want.

desperate ~~-10~~

Stevenson footnote
needed.

wants pieces there
3/2 or 3

2/26 show closes

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FN14

Rustic Furniture

Sara ✓

Sven Honaker Stephenson

Van Nostrand Reinhold New York

1979

p. 72

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Sidney Geist 581-7886

500 W 52

¹⁹³⁷
~~1938~~ Rumanian beach #79
in Gianou book in Tirgu Jiu,
Center of Native Studies

Gianou in Paris
critic + publisher

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

5 February 1983

Sara Lafferty ~~Rogers~~
The Contemporary Arts Center
115 East Fifth Street
Cincinnati, Ohio 45201

Dear Sara:

I just spoke with Sidney Geist and he suggested writing to the Center for Native Studies in Tirgu Jiu where the bench was photographed, enclosing a xerox, to see if they have a better shot. He also suggested writing the writer and publisher Jianou in Paris (getting the address from any Paris phone book). So it does not look like I have helped any with that.

I have enclosed the "Vintage Modern" announcement and the photo of the bronze chair at the table.

Scott is still pondering what to call the granite chair copy and I will pin him down on that when I see him on Wednesday. I will also get the photos of the chair tableaux pieces.

The Steel-Frame Sling Chair is in the works and the acrylic chair is underway according to Scott. The pine lawn chair is being repaired now (or as soon as I get there today to photograph it for insurance purposes for the University of South Florida).

What else? Charles is helping Scott with his notes and perhaps they will be on their way early next week.

Again, I will try to facilitate things in any way I can. Nearly forgot the Mang credit information: plate 244, "Le Corbusier and Pierre Jeanneret. Hall of the Pavillon de l'Esprit Nouveau, Exposition Internationale des Arts Decoratifs, Paris, 1925." The photo is credited to Art and Decoration, Paris. The book is Karl Mang, History of Modern Furniture, New York, Harry N. Abrams, Inc., 1979; translated by John William Gabriel.
End of page, end of letter,

Karen S. Chambers

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	Burton	III.53

Charles Stuckey

267-7403 - home

12:45-
12:50

235-

1/19

Sara - Olendorf
who's shipping crating
when 2/18

3/10 Jim Fisher - at Ft. Worth

~~Pfaffman~~ -
next week

~~Cameron~~ - video ^{at} tape

^{Call}
Stuckey - re: photos - call



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Charles Stucky

267-7403 - home

1/19

12:45 -
12:50

SB

Mark Lieberman -
Alleudorf
week of Feb 14

The
Contemporary
Arts Center



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Charles Stuckey

267-7403 - home

5500, ext 3235 -

12,145 -
12,120

Stuckey

Corbusier - repro from book
write letter

The
Contemporary
Arts Center

115 East Fifth Street Cincinnati, Ohio 45202 513-721-0390

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12,145-
12,20

January 20, 1983

Charles Stucky

267-7403 - home

879-5500, ext 3235 -
Mon. & Tues.

Karen S. Chambers
One Sheridan Square
New York, NY 10014

Dear Karen:

I am writing to confirm the phone message I left on your machine today, in the event that the message was confusing.

First, what is the status of the template drawing for the Acrylic Chair? If completed, it may be sent to us at The Center. If this drawing is not to be included in the note sections we will need some illustration.

Second, please obtain from Scott two black and white photos of the Furniture Landscape pieces. He assured me that these were in his file. Also, we could use any additional photos of Chair Drama at Finch College to strengthen the point in the essay.

Third, I received a bill from Nance Calderwood for the bridge photo. Have you or Scott received the photo yet?

That's it for now. I will go over the final list of photos for the essay with Charles on Monday. I will also call Scott to discuss the final draft of notes and catalogue design.

Again, thanks for all your assistance. I'll talk to you soon.

Best,

Sarah

Sarah Rogers-Lafferty
Curator

SRL:jrs

P.S. Thanks for getting my name right.

The
Contemporary
Arts Center

115 East Fifth Street Cincinnati, Ohio 45202 513-721-0390



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~~photographer
Nance Calderwood
206-343-7393 (Cris
Baumhofer)~~

~~(Call Myrleth
Ana Merdita)~~

202-634-4216
Call Michael Pittas
5 or 10,000 Design
Fellowship ^{file}
production - ^{album} ^{show} ^{application}
Critics fellowships
NEA

Rachel
Nichols - mon.
on

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Ft. Worth

Send Pastoral photo set

* Get Davies photo of rustic
table with lamp +
telephone

de Corluisier room '25
need print

Max - MOMA chair
rock chairs

FL. Chair - marble
sold by Max -

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CHAIR SHOW
PHOTOS

Sidney 581-7886
Leist - 500 W 52
1930 - Rumanian
bench # 79

in Tirgu Jiu

1937

Johnson book on
Brancusi

Le Consules

Paris Fair '25

/ Art et Décoration

Hall of the Pavillon de
l'Esprit Nouveau,
Exposition Internationale
des Arts Décoratifs, Paris '25

Fritz Stol - use entire
to show postcard

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of Steel Frame
Sling Chair

1982 frame with
steel ~~leather~~

— sling
ed. of 99

MP

photo: _____

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Get info:

5 Cubes - MP

steel bench size - MP or DW

Blue volcanic chair - MP

~~Green granite bench &
table - DW + address for
Robert Kelly~~

Copper topped table - DW

~~Lillep Rosenau's address
from Phila. - MP~~

Melzer
Steel & leather } MP.
Jerry ——— 's name

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	Burton	III.53

14 January 1983

Sara Rogers Lafferty
The Contemporary Arts Center
115 East 5th Street
Cincinnati, Ohio 45202

Dear Sara:

First, an applogy for getting your name wrong -- a horrible faux pas; sorry.

I have enclosed the Frith Stol postcard. Please be sure that the entire postcard is reproduced; do not crop the white margin on the bottom.

I spoke with Seattle and the Arts Commi~~s~~sion is sending you two views, slides unfortunately. I am still trying to reach Sidney Geist about the Brancusi bench.

Am I still responsible for theLée Corbusier room?

I got the photographer's name and number from Marge when I spoke with her today.

The shot of the bridge that Scott wants is in the works.

I cannot think of anything else, so...

Karen S. Chambers

enclosure

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12 January 1983

Lafferty
Sarah Rogers ~~Fleaherty~~
The Contemporary Arts Center
115 East Fifth Street
Cincinnati, Ohio 45202

Dear Sarah:

A few new dimensions:

The Sierra Granite chair is 32" x 55" x 57".

The white lava chair is 43" x 35" x 48".

The white rock table which accompanies the chair at
Max Protetch's is 17" x 33" x 22".

I will ask Marge this the next time we talk, but
I thought I would put it in writing, too: what
is the name and phone number of the photographer
who shot the Melzer dining set and the steel frame
slings chair?

Speak to you soon.

Karen S. Chambers

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Weinberg

H. Mason?

Sierra Grant

dimensions - don't know
Call S.F.

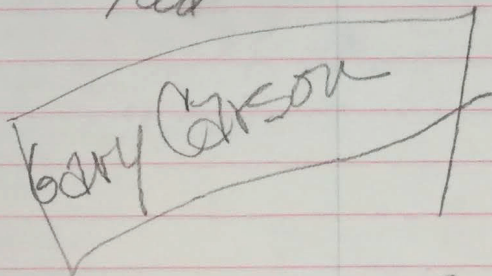
dimensions for
~~white flint chairs~~
~~table~~

lava chairs SF Gary

send to SF. white -
bluish-red -
orange-red -

will send to SF

right 42 X 53 X 50
bluish 41 X 44 X 35
red



enough lava
left to do several
other chairs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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8 January 1983

Dear Sara --

I just spoke with Gary Carson at Daniel Weinberg Gallery in San Francisco and Andrew Fabricant in LA; they have promised to send you transparencies of the ~~bluish~~-red and orange-red lava chairs from LA and a black and white photograph of the Sierra Granite Chair and transparency of the white lava chair from San Francisco.

The slides have the dimensions in the cases where I know them. The unlabeled ones will have to wait for information from California.

Best,

Karen

Handwritten notes:
1. Call Gary Carson
2. Bottom part of [unclear]
3. Call HP for [unclear]
4. Steel frame drawing [unclear]
5. Rock chairs - on separate list

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- for Scott's
 to send to Sarah:
- 1) lawn chair detail
 - 2) Rockville model
 - 3) Seattle model from MP or Seattle Arts Commission or Battery Park (Judith Goldstein)
 - 4) ~~Get table + chair - Berni Daires~~
 - 5) Call MP for Aluminum Chair split detail - Berni sent
 - 6) Steel + leather - 2 views (3 slides)
 - 7) Steel frame drawing (xerox)
 - 8) Rock chairs - see separate list

(xerox)

I will call the Seattle Arts Commission to get a photograph of the model from them, also on Monday.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

102 - get trans. (have slide)
 OK (guess - MOMA)
 check with Sarah
 Charles
 34 - White Marble (GA)
 OK Mobil

4) White Marble (GA)
 Mr. + Mrs. R. Morgan
 ref. hand only

5) Sierra Granite
 negative 24AB + foto

6) Rosenau's - ^{they} have

7) + 8) "black" lava
 MP has trans. singly
 John ^{sell} get! them together
 Both alone - get anyway

(xerox)

hair
s

I will call the Seattle Arts Commission to get a photograph of the model from them, also on Monday.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Andrew - don't send to Donald
Drall

9) blueish red - DW Trans.
have slide

10) orange-red - DW Trans.
have slide

11) white - DW Trans.

12) variation - have slides,
opt MP Trans

(xerox)

I will call the Seattle Arts Commission to get a photograph
of the model from them, also on Monday.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Sara Rogers Flaherty, The Contemporary Arts Center,
8 January 1983 page two

I have talked to Andrew Fabricant at the Daniel Weinberg Gallery to ask him to convert the lava chair transparencies. I will check on that later this afternoon when the gallery is open and ask him to simply send you the transparencies.

I do have a cassette number for the Georgia marble chairs (1981 and 1982) and could have Roy Shindt reprint what the photograph must be of them together.

8 January 1983

Flaherty
Sara Rogers Flaherty
The Contemporary Arts Center
115 East Fifth Street
Cincinnati, Ohio 45202

Dear Sara: I know about.

This will be a rambling letter, a progress report on the photographs which Scott wants for his notes:

I have enclosed slides of a detail of the formica lawn chair in Robert Orton's collection, the Rockville model, the Museum of Modern Art rock chairs, the Mobil marble chair alone and one of the two marble chairs in which Scott would like to block out the Mobil chair to show the Morgan one alone, the three lava chairs from Daniel Weinberg shown singly, a shot of the white flint table and chair in the quarry and three slides of the Steel Frame Sling Chair. I have also enclosed a drawing (xerox) of the frame.

I am also enclosing a color snapshot and negative of the Sierra Granite chair.

I have asked John Wineman at the Protetch Gallery to send you the black and white photograph which shows the splat detail of the Aluminum Chair and the color transparencies of the "black" lava chairs alone. Scott would prefer them together.

That is the progress; now for the non-progress:

I have been trying to reach Nance Calderwood in Seattle to see if she has taken the bridge shot that Scott wants; so far no answer.

I am trying to track down the photograph of the bronze chair at the table which I believe was taken by Bevan Davies. Alan Sindman who is now printing the Davies' negatives is checking and I should know something by Monday.

I will call the Seattle Arts Commission to get a photograph of the model from them, also on Monday.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

Sara Rogers Flaherty, The Contemporary Arts Center,
8 January 1983 page two

I have talked to Andrew Fabricant at the Daniel Weinberg Gallery to ask him to convert the lava chair transparencies. I will check on that later this afternoon when the Gallery is open and ask him to simply send you the transparencies.

I do have a negative number for the Georgia marble chairs (Mobil and Morgan) and could have Roy Elkind reprint what he has. I think the photograph must be of them together.

I understand that Stucky is off to Paris and will not be back until the 17th, so I have not spoken with him. I guess you have his photographic requests well in hand.

Let me know if there is anything that we are missing, beyond what I know about.

Best,

Karen S. Chambers

enclosures

cc: Marge Goldwater

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Prototak. FWT

817-738-9215
Houston -

Marge

Eileen Rosenau - has contacted
Wagners - no photo - yes 755-5077

— needs Rebecca Christianson
Christophe de Menid -
phone # 628-2388

3110 LAMY

leather chair - what's happening - nothing

U.S. converted

call Pro

convert slide
SB - comp

model
model
ok has

h)

2

trans. to on
Andrew Fabricant - DU

converted

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

Protetch: T-W-T

John: is pecking
rustic table & Queen Anne
chair - is this Davies #5128

send

b+w of Seattle model - NO

b+w of Maryland model - NO
needs to be converted from trans

is this being done?

MOMA Chair - b+w - slides

Mobil Chair - b+w - slides
may need to be converted

Florida Chair - slides
may need to be converted

Stucky
will
do

del
del
has

call Protetch

convert
slide
SB - convert
print

trans. to
Andreu Fabricant - DW

trans.
converted

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	Burton	III.53

Charles: 267-7403

do you want {
 the Corbusier room '25
 Butterfly chair - Knoll - yes
 Breuer cantilever chair - yes

send

do installation view of
 "Vintage Modern & Recent Burton"

does want announcement

will call me next week
 12/27-9

Stucky
 will
 do

call Protek

convert
 slide
 SB - convert
 print

del
 del
 has

trans. to
 Andreu Fabricant - DU

trans.
 converted

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

Sara -
 send Pastoral Tableau
 eliminate synagogue photo
 most photos (other) turned
 over to Stucky
 delete Dallas settee
 get Clements' photo of Club
 Chairs from Whitney
 delete Murca-Belli
 delete Chippendale
 " Gothic chest
 " Pedestal
 " light wood table

send

in 12/23/82
letter

Stucky
with
us

del
del
has

call Protek

convert
slide
SB - convert
print

trans. to
Andr e Fabriceau - Du

trans
converted

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

Weinberg
 Andrew Fabricant

S.F. lava chairs - is this
 being done - it will be
 done

send

Stucky
 Will
 us

call Protek

convert
 slide
 SB - convert
 print

trans. to
 Andrew's arrangement

odel
 odel
 has

converted

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

Morse -
 photograph Wagner
 chairs in situ

send

Stucky
 Wild
 us

call Protack

convert
 slide

SB - convert
 print

trans. to
 Andrew Fabricant - DU

trans.
 converted

odel
 odel
 has

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

BURTON CATALOGUE/PHOTOGRAPHS TO ACCOMPANY SCOTT'S NOTES

1. Queen Anne Chair

Already in hand:

- Queen Anne chair on the street
- Finch College 1971 photograph
- Catalogue photo

Needed:

- Pastoral photo (Scott/Karen)
- Rustic table (CAC: Order from Stern, West Broadway Synagogue Commission/Sara)
- Davies - table lamp telephone - chair*

send

2. Lawn Chair

Already in hand:

- Formica chair

Needed:

- Standard Adirondack chair (CAC)
- Maple chair (Stuckey)

3. Club chair

Already in hand:

- Catalogue photo.
- Hammerskjold Plaza photo (Reproduction rights and credit: Leslie Harris 212/683-3548)
- Side view at Hammerskjold Plaza
- *Clement photo from Whitney show. Sara*

Needed:

- Dallas Museum Settee (CAC pursues with Hirshhorn)
- View of Le Corbusier room (Scott/Karen pursue with MOMA)

Stuckey will not use

4. Rock chairs

Already in hand:

- Philadelphia rock chair

Needed:

- MOMA chair (Scott/Karen)
- "Mobil" chair (we photograph at Protech)
- Florida chair (Scott/Karen) *MORGANS*
- Flint chair with table (we photograph at Protech)
- San Francisco outdoor chair (CAC: Daniel Weinberg/Linda Lynch)
- San Francisco Lava chairs (CAC: Daniel Weinberg/Linda Lynch)
- New York Lava chairs (we photograph at Protech)
- Brancusi oak bench, 1937 (CAC: Sidney Geist)

- Convert from trans. maryland model - Seattle model btw - Protech has

call Protech

convert slide SB - convert color print

trans. to be converted Andrew Fabricant - DW

pair trans. can be converted

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

Burton Catalogue Photographs/Scott's Notes
page 2

5. Aluminum chair

Needed:

- Catalogue photograph (we shoot at Protech)
 - Additional views of chair - *shot*
 - 19th century bridge or machine leg (Scott)
 - Steering wheel (CAC)
 - 7-Up advertisement from 1940s (CAC)
- Scott is doing Charles well help. Vance Calderwood - settle-call for expressway*

6. Acrylic chair

Already on hand:

- Catalogue photograph
- Tripod table

Needed:

- *Tommy delete Stuckey using* Drawing of the template (Scott/Karen)
- *delete* Marca-Relli photograph? (Scott)
- Summers Plywood armchair (FWAM/MG pursues)

7. Steel Chair

Already on hand:

- Installation photo

by itself

Needed:

- Photograph of Weinberg table (CAC)
- Others: Scott

8. Child's Table and Chair

Needed:

- Catalogue photograph (CAC/Protech has)
- Others: Scott

named Breuer's 1921 children's furniture - SB - has

9. Bronze and Leather chair

Needed:

- Installation photograph (we arrange) - *done*
- Perhaps have Leslie Harris photograph at Melzers -
- Chipendale (Scott) - *delete*

met

10. Leather and Tubular Chair

Already on hand:

- Mother-of-pearl table

Needed:

- *met Stuckey may need* Gothic chest (Scott) - *delete*
- Breuer chair (Scott/Karen) *cantilever - MOMA*
- Installation photograph from "Vintage Modern and Recent Burton"?

Butterfly chair

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

Burton Catalogue Photographs/Scott's Notes
page 3

11. Model of Rubber and Glass Chaise Longue

Needed:

Catalogue photograph (we arrange)

delete
delete

Pedestal (CAC: Richard Marshall at Whitney/Roy Elkin)

Light wood table (Scott)

12. Portrait of a Young Artist

Sylvia Placny - 212/846-2213

Robin Holland - c/o Japp Rietman - sister Babette

James Hamilton - 212/475-7087

OR

We get photographer who is taking new photographs of chairs
to take a photograph of our hero. (MG/FWAM to arrange)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

WORKING CHECKLIST FOR SCOTT BURTON CHAIRS

1. Queen Anne Chair (Bronze Chair)
Currently at foundry in New York.
● Scott to obtain.
2. Adirondack Lawn Chair
1st choice: Maple chair(s) owned by Harvey and Ruth Wagner, North Carolina.
Marge will pursue.
2nd choice: Formica chair owned by Robert Orton, Cincinnati.
(If Formica Co. provides support, that chair would doubtless be included.)
Alternative: Pine prototype owned by Scott.
3. Club Chair (Granite)
Currently owned by C. de Menil and in storage.
Marge will pursue.
4. Rock Chairs
1st choice (MG/SRL): Lava stone, courtesy the artist and Max Protech Gallery.
2nd choice (?): White flint, currently at Max Protech Gallery; possibly to be purchased by Chase Manhattan Bank.
Alternatives: White lava stone at Daniel Weinberg in LA or red lava stone at Weinberg in LA.
Other possibilities: Stone chair in Philadelphia; white marble chair owned by Mobil.
5. Aluminum Chair
Courtesy the artist and Max Protech Gallery. — *NEW OWNER*
Currently at gallery in NYC.
6. Acrylic Chair
Courtesy the artist and Max Protech Gallery.
Currently at gallery in NYC. Scott is going to try to have a new version of the chair ready in time for the exhibition.
7. Steel Chair and small table
1st choice: One chair (owned by Orton in Cincinnati) with matching table. Currently at Daniel Weinberg in San Francisco.
Other possibilities: Scott will have a new set ready; we use 6 dark grey chairs now in New Jersey.

*Karen:
We are not
yet all in
agreement
on which
rock chair yet*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

WORKING CHECKLIST FOR SCOTT BURTON CHAIRS

1. Queen Anne Chair (Bronze Chair)
Currently at foundry in New York.
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*Kam:
We are not
yet all in
agreement
on which
rock chair yet*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

Scott Burton Checklist
page 2

8. Child's Table and Chair
Original set in London.
● Scott must do new set for exhibition.
Lender will be Linda Shearer.
9. Bronze and Leather Chair
Will be included at exhibition opening mid-November at Protech.
Lender will be Mr. and Mrs. Bernard Meltzer, New York City.
10. Leather and Tubular Chair
● Courtesy the artist and Max Protech Gallery. Work will be included in show at Protech.
11. Model for the Chaise Longue
Mahogany base in San Francisco.
● Model to be built; forthcoming from Scott.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

THE FORT WORTH ART MUSEUM

10 November 1982

Ms. Karen S. Chambers
1 Sheridan Square
New York, New York 10014

Dear Karen:

Enclosed for your reference is a list of all the photographs we need for Scott's catalogue, with the assignments as to who is responsible for what. The blue dots indicate we're counting on Scott and/or you for that item.

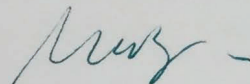
I have also included a typed version of the working checklist. As I noted, we have not yet reached agreement as to which rock chair will be included. Once again, the blue dots indicate those works for which we're counting on Scott.

I'll be sending along copies of these lists to Scott next week. I thought I'd wait until after his opening in New York so as not to overwhelm him.

Please don't hesitate to give me a buzz if I can clarify anything for you.

Sara and I are both so pleased that you are a part of this project!

Sincerely,



Marge Goldwater
Curator

MG:sc
Enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

CATALOGUE PRODUCTION SCHEDULE

December 15 Copy due from Charles Stuckey

January 24 Copy completed (captions, bio, biblio, acknowledgements, board lists, photo credits)

February 7 Designer begins work on boards type, galleys and photos set

February 21 Boards delivered to printer

March 4 Delivery

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

Sara Rogers Flaherty, The Contemporary Arts Center
23 December 1982

We do not have black and white photographs of the following:

Seattle model
Maryland model
Museum of Modern Art rock chairs
Hall chair
Hall chair

23 December 1982

Sara Rogers Flaherty
The Contemporary Arts Center
115 East Fifth Street
Cincinnati, Ohio 45202

Dear Sara:

Scott and I sat down today and went over the photograph list. As you already know, he has revised his thinking about the notes and has turned over a number of the photographs to Charles for his use in the essay. Because the nature of the notes has changed, Scott has decided that he does not need several photographs. He would like to eliminate the following:

Rockdale Temple installation
Dallas settee model
Marca-Relli
Chippendale
Gothic chest
pedestal
light wood table

I have enclosed a photograph of the pastoral tableau which may be better than what you have.

Scott would also like to include Geoffrey Clements' photograph of the granite clubchairs as installed at the Whitney. I think that you may be able to get that from the Museum (and may have already).

Scott is also eager to have the lawn chairs photographed in situ at the Wagners as well as the Melzer dining room table and chairs.

Please let me know if there is anything else that I can do. We are working on getting the remaining photographs. I am trying to track down the photo of the Queen Ann chair and rustic table.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

Sara Rogers Flaherty, The Contemporary Arts Center
29 December 1982 page two

We do not have black and white photographs of the following:

Seattle model
Maryland model
Museum of Modern Art rock chairs
Mobil chair
Florida chair

but do have slides or transparencies which can be converted.
Are you planning to photograph any of these? Shall I go
ahead and have them converted?

Charles and I will talk early next week about the photographs
he needs for his essay and I will proceed on that.

I think this is a complete progress report...

Hope your holidays are (were) good.

Best regards,

Karen S. Chambers

enclosure

cc: Marge Goldwater -- when are you going to the Walker?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

1 December 1982

Marge Goldwater
Ft. Worth Art Museum
1309 Montgomery
Ft. Worth, TX 76107

Dear Marge:

Sorry I was so dopey on the phone today. No real excuse except that I have been working too much, having just finished installing an exhibition at the women's collective gallery, AIR.

I have enclosed original slides of the Steel Chair and Bench, the Child's Table and Chair and the maple Lawn Chair. I will call Protetch tomorrow to see if they have the granite or rock chairs in originals, but I thought I would put this in the mail in the morning.

Hope all is going well with the show. I think Scott and I will have time to sit down early next week and handle our part of it.

Best,

Karen S. Chambers

enclosure

PS

The dimensions for the Child's Table and Chair --
table 21" x 22" x 17"
chair 27" x 12" x 12"

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

12 November 1982

Sarah Rogers Flaherty
The Contemporary Arts Center
115 East 5th Street
Cincinnati, Ohio 45202

Dear Sarah:

I believe that one of the photographs you wanted is the enclosed Rustic Table.

I thought I would send it along with this question: are you asking Reichert to have the Rockdale Temple installation photographed from the roof? If not, I will.

I really enjoyed meeting you and hope to see you again in New York. I also am planning to come out for Scott's opening -- a good excuse to get back to the old haunts.

Best,

Karen S. Chambers

enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

10/29
Cut lines & permissions for
photos

Carolyn Kraus - CAC
bookstore & publications

photo'g for cat. - works
in ex.

CATALOGUE PRODUCTION SCHEDULE

- 12/1 - Captions - SB
- 12/10 - text - from CS
- 1/24 - text completed
- 2/7 - to designer
- 2/21 - to printer
- 3/4 - cat. finished

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

10/29

Notes:

- 1) Bronze chair on street,
Artists Space - saw has
 - a. on street
 - b. Artists Space - Pastoral Chair
tableau - KC - I have
 - c. frontal b + w of chair tableau -
SB will pursue
 - d. bronze rustic table - KC
MP doesn't have RABIN #22690 OR
may have - John Stearn - 438 B'way
 - e. Finch College - Evandeville
scene tableau] "Furniture
Vaudeville" - 18 short performance
pieces?
 - f. models for park system or
Rockdale Temple benches (need
overview from roof - to show siting)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

10/29

2) Lawn Chair - Maple Pair
(Wagner) - ask Ryl ^{off-mes.} Norquist
to see if she remembers
who photographed - KC
a) formica - have
b) real ^{split} lawn chair -
Adirondack Museum - Sarah
c) detail of chair - SB

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

10/29

- 3) Granite Club Chair - have
- a) Dallas settee - MP - KC check
- b) Corbusier 1925 room -
"Pavilion d'Esprit Nouveau" - MOHA ^{Corbu archive at}
- c) HP56 view - KC look for Harris ^{contact}
- d) view point

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

10/29

- 4) Rock Chairs
all made so far - 10
- a) PA. - Phila. - have
 - b) Mobile - Max
 - c) MOMA pair ^{SB or} Max (Trans.) -
 - d) Marble pair
 - e) Volcano - HP
 - f) Lava - DW - Sarah
 - g) rounded - DW - Sarah
 - h) flint pr. with table - Max
 - i) Brancusi bench - Sidney
Geist - Sarah will get

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

10129

a) Acrylic Chair - have

a) 1930 - 1st single sheet
chair - p. 142 - ^{a Century of} Chair Design - Marse

b) drawing of template - either
from factory or have Tommy make -

JK JUST PLASTICS - MARK
or Marse - Kelli -

c) de Kooning (?) - SB

d) petal table - tripod table -

DW -

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

10/29/82

5) Aluminum Chair - need
photo - [frontal

a) Steering wheel from
? - Sarah

~~b) Wristwatch band~~

b) 1940's 7-Up ad. - Sarah
(bubbles) ^{3/4} - bottle or sign

c) dif. ^{3/4} angle - need photo.

d) 19th c. bridge or machine

leg - SB

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	Burton	III.53

10/29

7) ^{neo} Modernist Chair

a) mother of pearl table

b) ^{medieval} Gothic chest - legs

formed by extending boards
planar - SB & Charlie Stuckey

c) Breuer chair

d) table of cantilevered
chairs from Max - James
Holland - possibly

Robin Holland (sister of Betty)
SB at Whitney ^{with works} 2/7/40

James Hamilton 415-7087
for V
for last spring's show
at Max's - 0

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

Scott Heizer
20th

PHOTOS OF SB

NY to Max with femica
lawn chairs

Sylvia Plachy for
Portfolio

846-2213

SB at Max's

Robin Hollaud (sister of Babette
SB at Whitney who works
at Jap

James Hamilton 475-7087
for VV
for last spring's show
at Max's - c

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

10/29

8) Child's Table & Chair -
from Max

1) installation views of whole
set. have

2) petal table?

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

9) Steel table & chair

a) installation view of whole set. have

b) petal table?

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

10) ~~Nelson~~ Dining Room Set
to be arranged

~~for~~ ^{Marty's} review - at

a) installation ^{or Hepplewhite} table & chairs -

usual conception of ensuite - SB & CS

b) table alone for photo mural
& in notes

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

10129

11) Rubber & Glass Chaise model
on pedestal - MODELS ONLY

a) pedestal (SF)

b) model (NY) - KC have

photographed when done

c) cone sphere cylinder

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

18 August 1982

Charles Stuckey
9 East Broadway
New York, NY 10038

Dear Charles:

Scott Burton has asked that I send you the enclosed photographs of the works which will be included in his chair show.

I am waiting for the Max Protetch Gallery to get copies of several other pieces and will send them to you as soon as I received them.

If you need anything else, please contact me. I will be going away from the 30th of August until September 16th but can be reached at the above number usually.

Sincerely,

Karen S. Chambers

enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

Charles Stuckey, 18 August 1982

page two

black and white photographs enclosed:

Rock Chair (Georgia marble)

Bronze Chair

Granite Chairs (pair, "Club")

Aluminum Chair

Granite Chair (42" x 40" x 32")

Acrylic Chair

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

June 29, 1982

Dear Karen

Thanks for the Stuckey article. I also received this week the big catalogue on T-Lautrec which he did. The guy is staggering. I'm sending all that material along w/ books by Christopher Willk to Robert.

Best,
Maz

Karen S. Chambers

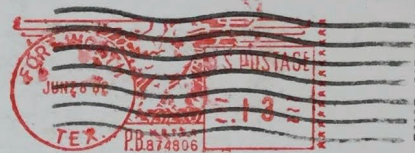
enclosure
cc: Robert Stearns

Andy Warhol's recent exhibition at the Whitney, cluttered with double portraits from the '70s, was only the latest example of an talent for combining the pictorial with the environmental. The author takes a close look at the paintings themselves, examining their formal and stylistic properties, as well as their place within the portrait tradition.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

THE FORT WORTH ART MUSEUM



Ms Karen Chambers
2 Sheridan Square
NY, NY 10014

1309 Montgomery Street, Fort Worth, Texas 76107 817/738 9215

Karen S. Chambers

enclosure

cc: Robert Stearns

Andy Warhol's Painted Faces

Warhol's recent exhibition at the Whitney, checkered with double portraits, both the '70s, was only the latest example of his talent for combining the pictorial with the environmental. The author takes a close look at the paintings themselves, examining their formal and stylistic properties, as well as their place within the portrait tradition.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

26 June 1982

Marge Goldwater
Ft. Worth Art Museum
1309 Montgomery
Ft. Worth, TX 76107

Dear Marge:

Scott Burton asked me to send you the enclosed examples of Charles Stuckey's writing which have appeared in Art in America. Scott thinks that Stuckey is an exceptionally fine young writer and is eager for him to do the essay for the chair exhibition catalogue.

I hope everything is proceeding according to schedule with the exhibition. Naturally, if you need anything that I can help with, please ask.

Best,

Karen S. Chambers

enclosure
cc: Robert Stearns

Andy Warhol's recent exhibition at the Whitney, checkered with double portraits from the '70s, was only the latest example of his talent for combining the pictorial with the environmental. The author takes a close look at the paintings themselves, examining their formal and stylistic properties, as well as their place within the portrait tradition.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Burton</i>	<i>III.53</i>

5/80



Truman Capote, 1979, acrylic and silkscreen on canvas, 40 inches square. Private collection.



Liza Minelli, 1978, 40 inches square.

Andy Warhol's Painted Faces

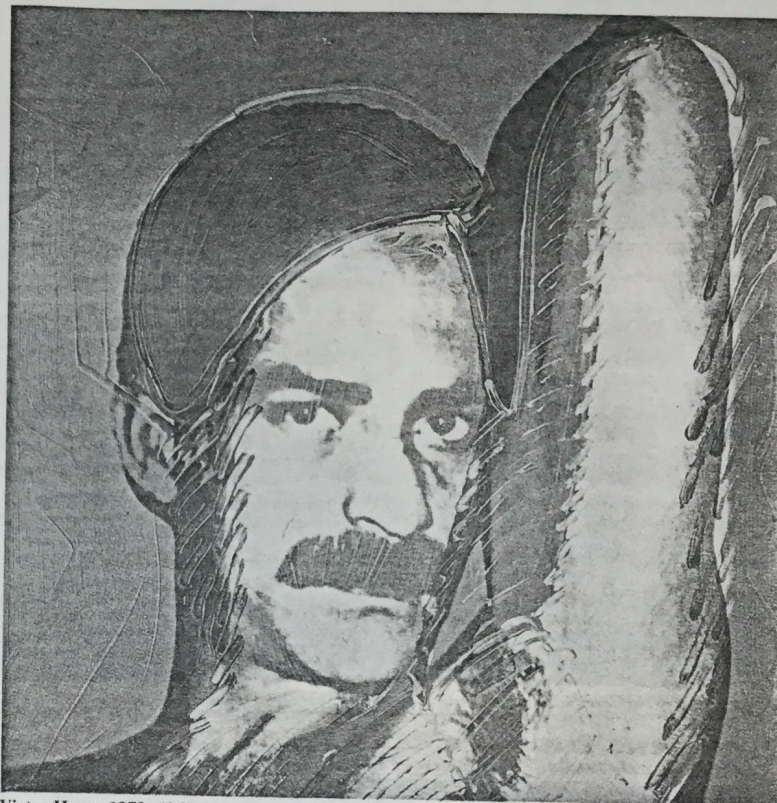
Warhol's recent exhibition at the Whitney, checkered with double portraits from the '70s, was only the latest example of his talent for combining the pictorial with the environmental. The author takes a close look at the paintings themselves, examining their formal and stylistic properties, as well as their place within the portrait tradition.

BY CHARLES F. STUCKEY

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53



Collection Halston.



Victor Hugo, 1978, 40 inches square. Private collection.

Bridget Berlin: Whose portrait are you doing?
Andy Warhol: Gunther Sachs.

BB: When [is] mine going to be finished? You promised me mine, I have it written.

AW: I owe you one?

BB: Yes.

AW: I didn't say when I was going to give it to you. It's in my Will. . . . A portrait of Bridgette [sic] Berlin goes to her when I die.

BB: How far have you got?

AW: I've got pretty far.

BB: How far?

AW: Pretty far.¹

In essence this conversation could have taken place between Picasso and Gertrude Stein, Reynolds and Mrs. Siddons, or Raphael and Castiglione. From the outset of a commission, portraitists and sitters both accept trying interpersonal relationships: impatience, curiosity, interference, disappointment, indignation. Many artists and patrons justifiably avoid portraits, but there are many who cannot resist the special appeal of a concentrated face-off. Whatever self-images sitters

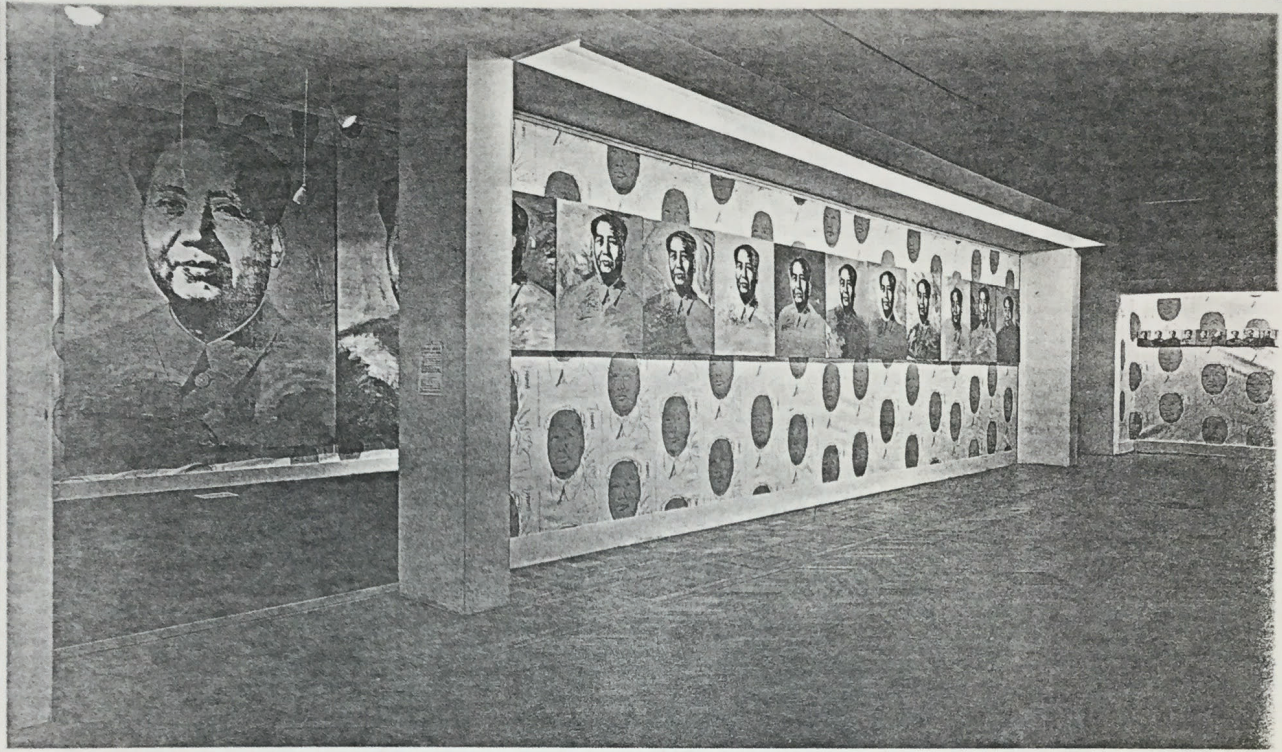
may hold in imagination, posing inevitably reveals unnoticed or even studiously concealed characteristics. For the artist, no more human challenge exists than to render the presence, purpose and fantasy of a face. Van Gogh, like his closest colleagues, was enthralled by the challenge: ". . . it is often difficult for me to imagine the painting of the future theoretically as otherwise than a new succession of powerful, simple portraits, comprehensible to the general public."² Anyone who cares to may consider the brilliant portraiture painted by artists here and abroad during the 1970s as a fulfillment of van Gogh's prophecy. Warhol, whose portrait work began to emerge 20 years ago, certainly set an example for many of them. Warhol always addresses the widest public with all of his work, which is disarmingly direct and "powerfully simple." The Whitney Museum's recent exhibition, "Andy Warhol: Portraits of the 70s," attested to

that, as well as to his uncanny sensitivity to sophisticated issues of pictorial representation and to the manifold possibilities of art as environment.

It was the second extensive exhibition the Whitney has devoted to Warhol's work. The first was a major retrospective in 1970. Uncomfortable with the prospect of a traditional retrospective, however, Warhol tried to convince the exhibition staff to include only recent work. For example, he proposed a show comprised exclusively of his *Flowers* (1964) paintings, up to 300 of them; and he suggested alternatively that the exhibition consist simply of his *Cow Wallpaper* (1966), applied to the walls backwards even, according to impish comments reported in the press.³ In the end he consented to a retrospective, but nevertheless covered the gallery walls with *Cow Wallpaper*, a bold background against which (as associates assured him) the other work would be less noticeable. That retro-

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53



Installation of "Mao" exhibition at Musée Galliera, Paris, 1973. Photo Jacqueline Hyde.

Cow Wallpaper installed at the Castelli Gallery, New York, 1966. Photo courtesy Ivan and Marilyn Karp.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

spective confirmed Warhol's importance as a painter while simultaneously extending his longstanding interest in environmental art—or installation art, or more plainly, “decor.”

Judging from “Portraits of the 70s,” “decor” continues to be at least as important to Warhol as portraiture. Following plans devised by his long-time collaborator, David Whitney, Warhol checkered the gallery's walls (painted glossy brown) with 56 pairs of portraits, resulting in what 19th-century artists would have called a “decoration.” According to art dictionaries of the time, the term referred to broadly painted stage scenery and by extension to interior spaces articulated with pictorial suites. For example, van Gogh painted the variations of his well-known *Sunflowers* as a “decoration” for his studio at Arles, and Monet devoted his final decades to “decorations” of related water-lily murals, today installed at the Orangerie in Paris [see *A.I.A.*, Jan.-Feb. 1979 and Sept. 1979]. Many of their colleagues likewise aspired to create integrated pictorial ensembles for special settings. Twentieth-century art would be the poorer had not artists such as Matisse and Rothko found clients for similar expansive projects.

Of course, Warhol disclaims lofty artistic purposes, preferring to encourage the communal participation of non-artist friends, and to make art fun (and thereby to make it more broadly and directly appealing). As a result, his installations largely express irreverence for traditional gallery and museum display that is predicated on optimal presentation of individual works. Since the start of his art career, Warhol has repeatedly suggested non-art contexts for his work. When in 1961 Bonwit Teller commissioned him to dress a display window for fashion mannequins, Warhol used the opportunity for the public debut of his comic strip paintings which he incorporated as chic backdrop. For a gallery exhibition the following year, he again limited himself to a group of related pictures, this time near-identical paintings of the 32 varieties of Campbell's canned soups. Although his decision followed installation innovations initiated a century ago by Degas and Monet, who frequently restricted their public exhibitions to variations on a single pictorial motif, Warhol extended their principle, since his ensemble systematically exhausted the possible variations of a finite theme. Warhol was delighted when Irving Blum, the gallery's director, purchased

the entire group in order to preserve its total impact. Nevertheless, Warhol has been largely indifferent to whether or not closely related works remain together, even though he initially presents them grouped in provocative ensembles.

In 1964, for example, he transformed a gallery space into a stockroom when he piled it with *trompe l'oeil* sculptures representing shipping cartons for brand-name packaged goods (Campbell's, Brillo, etc.). And that same year he virtually wallpapered another gallery space with his *Flowers*, which he later claimed “were only one big painting that was cut up into small pieces.”⁴ These installations exemplified War-

Warhol followed his cow wallpaper of 1966 with Mao wallpaper in 1973 to serve as background for a show of Mao silkscreen paintings. The result: wall-to-wall Mao, 1,951 times.

hol's outspoken disregard for conventional art contexts: “You go to a museum and they say this is art and the little squares are hanging on the wall. But everything is art.”⁵ Indeed Warhol's two installations at Leo Castelli's gallery in 1966 effectively extended his art to include “everything.” He sprinkled one room with helium-filled silver-colored pillows, what he called “floating sculpture,” the mirror surfaces of which incorporated everything present (walls, spectators) into the work. And he covered the walls in a second room with *Cow Wallpaper*, thereby relegating his work to the status of commonplace backdrop, but in the process extending art around the entirety of the space.

Warhol's experiments with decor earned him an invitation in 1968 to “12 Environments” in Bern for which he reproduced several of them. Earlier that year, when Pontus Hulten, then director of Stockholm's Moderna Museet, organized a Warhol exhibition, the artist went so far as to cover the museum's Neo-Classical exterior with *Cow Wallpaper*.

Warhol continued to create bizarre installations during the 1970s. As already mentioned, he insisted upon having an art background (*Cow Wall-*

paper) for his Whitney Museum retrospective. Invited to contribute to “Art in Process” in 1972 at Finch College, Warhol vacuum-cleaned the galleries. Although his efforts were virtually unnoticeable (he displayed the vacuum cleaner's collection sack), they were to be thought of as having transformed the museum setting for art and spectators alike. For a 1973 show at the Musée Galliera in Paris, Warhol fabricated a *Mao Wallpaper* which served as background for his *Mao* silkscreen paintings in several formats, all based on the same frontispiece photograph to the *Quotations from Chairman Mao Tsetung* (published in English in 1966). Installed edge to edge in uninterrupted horizontal rows, the paintings rivaled the decorative role of the wallpaper pattern. The wallpaper portraits dwarfed the smaller paintings and were themselves dwarfed by the larger ones. Altogether, 1,951 images of Mao loomed and receded as painting and decoration in tandem orchestrated the gallery space.

Warhol returned to the *Cow Wallpaper* for the premiere of his *Ladies and Gentlemen* (a portrait series of drag queens) in Frascati in 1975, this time covering even the doorways, so that spectators burst through shredded paper to enter the exhibition. And in 1978 for a retrospective in Zurich, Warhol designed a new wallpaper based upon a self-portrait.

Prior to the “Portraits of the 70s” exhibition last year, the Lone Star Foundation presented Warhol's *Shadows*, 83 large, closely-related paintings in 17 color variations which he installed just above floor level, side to side, continuously around the perimeter of the two huge rooms (formerly the Heiner Friedrich gallery). “Really it's one painting with 83 parts,” he explained. Asked if the work was art, he replied in the negative, preferring the designation “disco decor.”⁶ This distinction notwithstanding, Warhol's seemingly abstract works (in fact based upon a photograph of a shadow) rhythmically repeated along the walls joined one another in something like a ballet in confetti colors throughout and around the enchanted space.

Warhol's concentrated investigation of portraiture began in the early 1960s when he was among several artists who decided independently of one another to use pedestrian images familiar from everyday life as the basis

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53



"Portraits of the '70s" at the Whitney: reading from upper left, Erich Marx, Brooke Hayward, Carol Coleman, Joe Macdonald, Leo Castelli, Truman

for pictures. Like the art of Lichtenstein, Rosenquist and Wesselmann, Warhol's responded to large, simple close-up images common to merchandized media—movies, magazines. At first Warhol made drawings after publicity photographs for stars (like Ginger Rogers) which he had collected from magazines and books. The uncomplicated pictorial qualities of publicity photographs appealed to Warhol, who ardently admires related characteristics of popular folk art. Perhaps more important, photographs of posing stars appealed to Warhol because by temperament he ponders distinctions between what is genuine and what is counterfeit. "I don't know where the artificial stops and the real starts," he explained.⁷ Of course, all representational art is concerned with where the artificial stops and the real starts, since all representational art is forgery, a

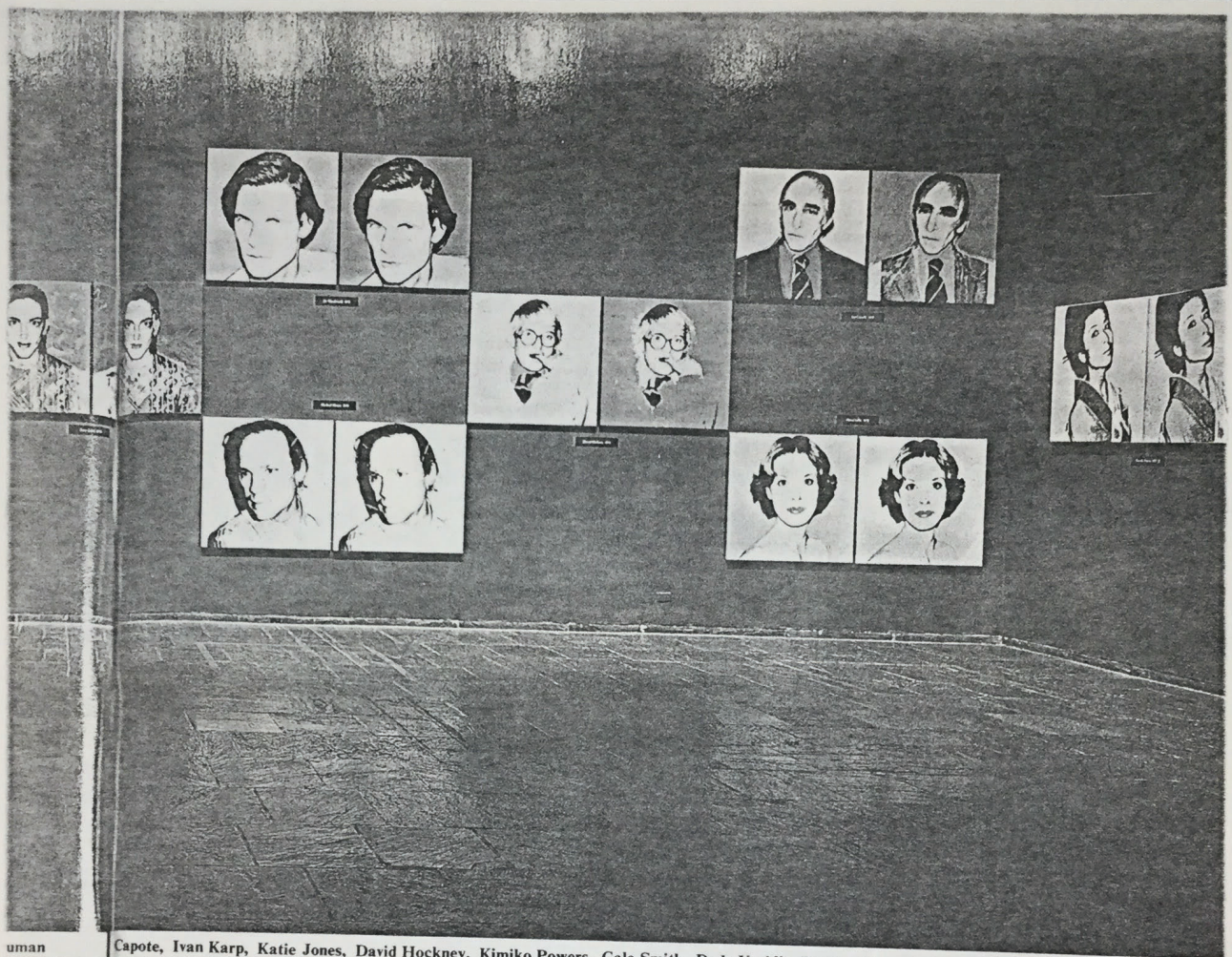
substitute for some distinct counterpart in reality or imagination. But Warhol's art undermines fundamental goals of representational art, since he represents things which in themselves are tokens or containers for something else. For example, he painted money which is a certificate for precious metal, green stamps which are tokens to exchange for other goods, and soup cans whose labels only indirectly indicate their hidden contents. Warhol paints movie stars whose play-roles, like those of drag queens, hide true identities—he paints shadows removed from whatever cast them. Most often Warhol's images are literally photographs transferred to canvas with silkscreens. This is always the case with his portraits, which strictly speaking represent *photographs of individuals*, not the individuals themselves.

Ever since photography's invention,

the use or approximation of photographic images and processes by painters has aroused debate. More than a century ago Baudelaire and his associates spoke out against art that recorded visual appearances in minute detail as if to rival the verisimilitude attainable in photographs, since for them such art was mechanical and impersonal, whereas truly great art always expressed a master's unique manner of vision. Warhol often sees the same still unwelcome impersonal character in his art, and his work with photographs and movies must at least partially satisfy his often cited wish to be himself a machine. Yet despite Warhol's artistic inclination for repeated units arranged mechanically in grid compositions, when he uses mechanical techniques he is intentionally careless, and he apparently instructs assistants and commercial fabricators to maintain

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53



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Capote, Ivan Karp, Katie Jones, David Hockney, Kimiko Powers, Gale Smith, Doda Varidis, Roy Lichtenstein, Michael Heizer, Daryl Lillie, Marion B

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standards such as clumsy or sabotage-minded machines might be imagined to set for themselves.

The most notable example of his attitude is the characteristic misalignment in his silkscreen paintings of color and outline. Such "slippage" in his portraits displaces, say, the local color of lips or hair into adjacent areas of the face and background. As a result his images are inept—smudged, broken and doubled. For over a century already, of course, sophisticated artists have added rich dimensions of meaning to works with purposeful ineptitude. Man Ray, for example, whose photographic portraits have been an inspiration for Warhol, explained that his art was "designed to amuse, bewilder, annoy or to inspire reflection, but not to arouse admiration for any technical excellence usually sought for in works of art. The streets are full of admirable craftsmen, but so

***Photographs of posing stars
appealed to Warhol because
by temperament he ponders
distinctions between what
is genuine and counterfeit.***

few practical dreamers." Warhol is a practical dreamer if ever there was one, and the awkward aspects of his work provoke thoughtful response.

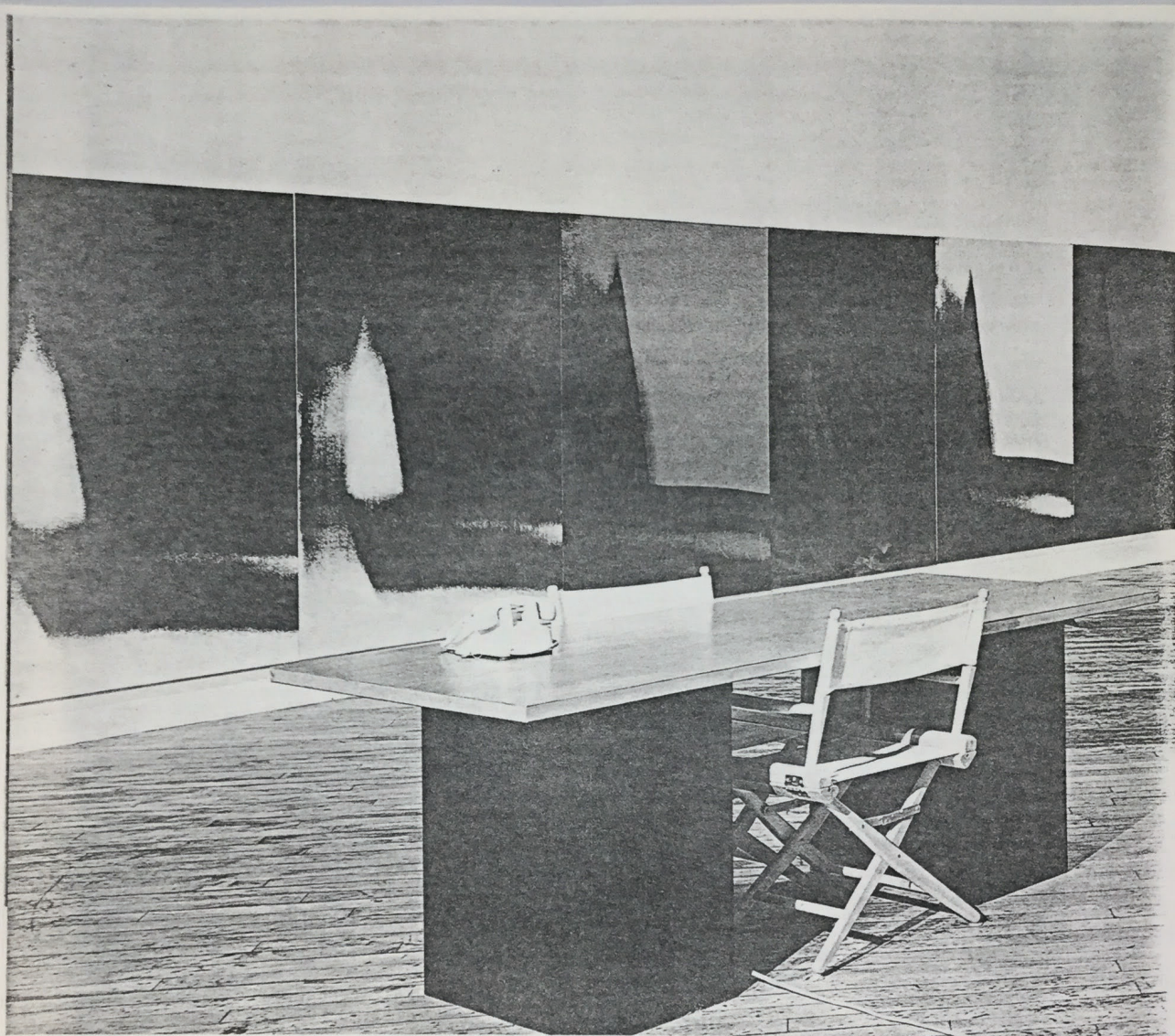
Since, when they are uncoordinated, color and outline function independently of one another, the slippage common in Warhol's early silkscreen portraits calls attention to the component aspects of representational painting. The *Do It Yourself* pictures that Warhol undertook in 1962 similarly diagram artistic

process and illustrate his unconcern with technical finesse. Based upon popular merchandized paint-by-number kits for beginning painters anxious to obtain more advanced results, Warhol's works illustrate the fundamental relations of color and outline taught by children's coloring books. If Warhol chooses simple-minded subject matter and disregards craftsmanship, he does so, again, to emphasize the tenuous relationships between the artificial and the real, between how an artist represents and what an artist might intend to represent.

Those relationships were particularly important to the development of Warhol's portraiture. Although his first likenesses were limited to purposeful fantasized subjects, media idols, Warhol almost immediately expanded his range to include friends and clients. Since in one sense his portraits glam

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53



Shadows installed at the Heiner Friedrich Gallery, New York, 1979; 83 panels, each 76 by 52 inches. Dia Art Foundation.

alized non-celebrity acquaintances, they seemed to help fulfill his prediction of a future when everyone would "be world famous for 15 minutes." In another sense, however, he wanted to expose artificial glamor and realized that inept techniques made it possible to do so. Asked why as a filmmaker he disregarded professional camerawork and editing procedures, he explained, "Well, this way I can catch people being themselves . . . it's better to act naturally than act like someone else because you really get a better picture of people being themselves instead of trying to act like themselves."⁸ A simi-

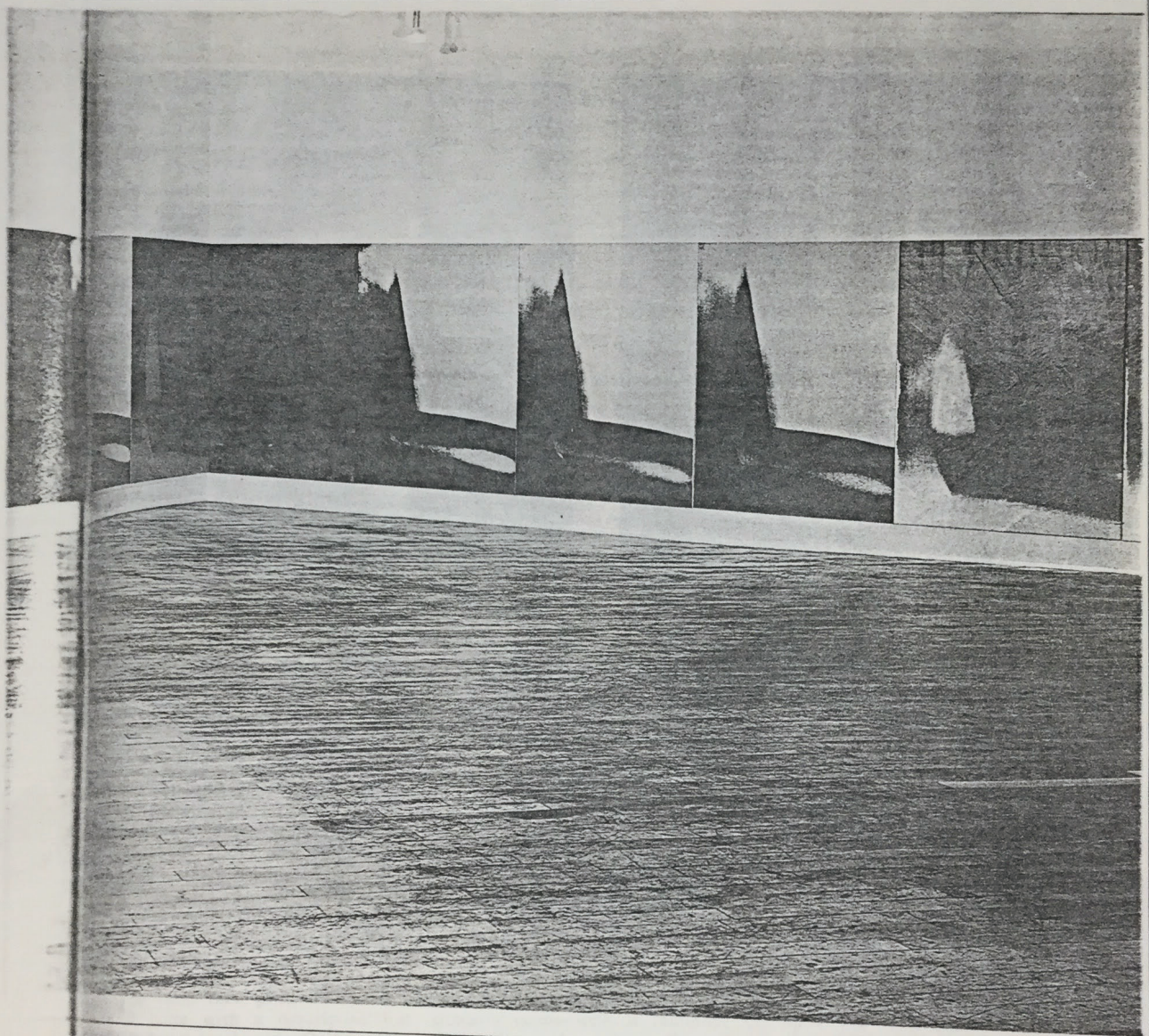
lar attitude presumably guided his decision to base a portrait of client Ethel Scull (1963) upon a series of snapshots taken automatically at a coin-operated booth. The 36 photographic silkscreen images of Scull arranged in a grid express a wide range of moods and expand upon traditional portraiture's unique pose convention in the interests of more complete (and consequently less artificial) representation.

Yet however "like themselves" Warhol was able to capture sitters, throughout the 1960s he tended to paint multiple, most frequently identical, portraits

of a given subject and to group these decoratively in rows or grids. If the multiplication of a single portrait served to amplify a sitter's presence, it did so, however, at a cost to realism, because repeating the same image diminished whatever unique true-as-life qualities any single image might seem to have in isolation.

His "Portraits of the 70s" installation was ultimately based upon his decorative composite portraits from the previous decade, such as the *Thirteen Most Wanted Men* mural for the 1964

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53



New York World's Fair or his 1967 *Portraits of Artists* multiple. And the individual portraits included in "Portraits of the 70s," to date his largest all-portrait show, are variations on the closeup format he introduced in the early '60s—what Warhol's assistant Fred Hughes termed "the icon effect of the head and shoulders."⁹

But whereas his 1960s portraits were mostly based upon media photographs or ones supplied by sitters, those in the Whitney show rely upon Warhol's own Polaroids—he claims that it is easier to take his own. Perhaps. Although a sitting might require as few as 4 snapshots

(Ileana Sonnabend) or as many as 150 (Jamie Wyeth), Warhol reportedly takes an average of 50 from which he can select one for a silk-screen. This method is no different from that of portrait photographers who shoot many rolls of film to insure getting at least one usable result. As sitters and their acquaintances agree, Warhol has a remarkable sensitivity to his subjects' personalities. He most often responds to the turn of the head or the gesture of a hand, and always to the attentiveness of the eyes.

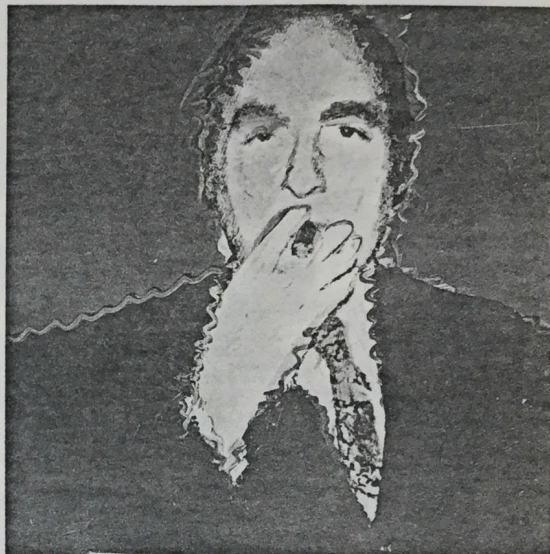
Warhol sends the chosen snapshot to a laboratory where it is enlarged in

black and white and then transferred to a silk-screen, from which it can be printed onto a canvas, which will finally be mounted on a 40-inch square stretcher. Often the silk-screens are narrower than this format, so that in completed portraits the photographic image maintains a distinct identity as one part of a more complicated process. Once Warhol determines the placement of the silk-screen image on a canvas, but prior to actually printing the image, he applies unmodulated acrylic colors (sometimes expressively scumbled) by hand, to indicate the approximate local colors of areas which will correspond

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53



Henry Geldzahler, 1979. Private collection.



Ivan Karp, 1974. Collection Ivan Karp. Photo D. James Dee.

roughly to backgrounds, hair, costume or flesh. After setting down the colors, he silkscreens the photographic images in black; what results is an odd combination of the black and white gradations of photography and his own supporting color notations. One mechanical and the other freehand, the two systems of representation reinforce one another, but never completely coalesce.

Subsequently, Warhol puts down additional color accents, again using both stencil and hand techniques. For example, he might mask out all but one detail on the silkscreen—often the lips or eyes—and then print that area a second time with a descriptive but unmodulated local color. Or he might add highlights of color to enhance his design (to get the work “spaced right,” as he puts it)¹⁰ or to make his pictures more evocative. “I think abstract things say more because you can read more into them,” he explained in 1974, at which time he expressed the desire to give his works more “style.”¹¹ He seems to have meant bravura brushwork, which he intentionally avoided for the most part until the early '70s.¹²

The expressive power of Warhol's portraits in a large measure depends upon the coloristic emphasis he gives to details—costumes, mouths, eyes, hair, shadows under chins. Although approximately aligned with photographically accurate appearances, the accented ar-

Warhol's portraits evoke both direct confrontation with a sitter and afterthoughts as well.

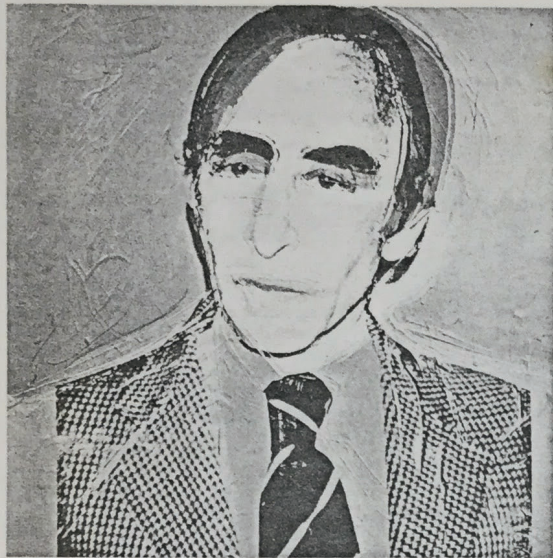
Fact vibrates with fantasy, real ebbs and fake flows, representation vies with decoration.

reas restructure faces in jarring expressionistic terms—one is reminded of Rouault's moody works, or the stylized Byzantine and Gothic portraits which he, too, admired. In a Fauvist vein, Warhol freely distorts local colors and exaggerates shadows and textures. Roughly brushed blues and reds intensify hands or eyebrows. Backgrounds in Warhol's pictures are vivid fields of color, energetically textured on occasion, like those against which van Gogh isolated his sitters. Although some of Warhol's portraits perhaps inadvertently call to mind specific images by well-known masters, (Victor Hugo recalls Michelangelo's *Dying Slave*; Dorothy Lichtenstein recalls Vermeer's *Lady with a Pearl Earring*), in general his adaptations of other artists' works are limited to idiosyncratic pictorial

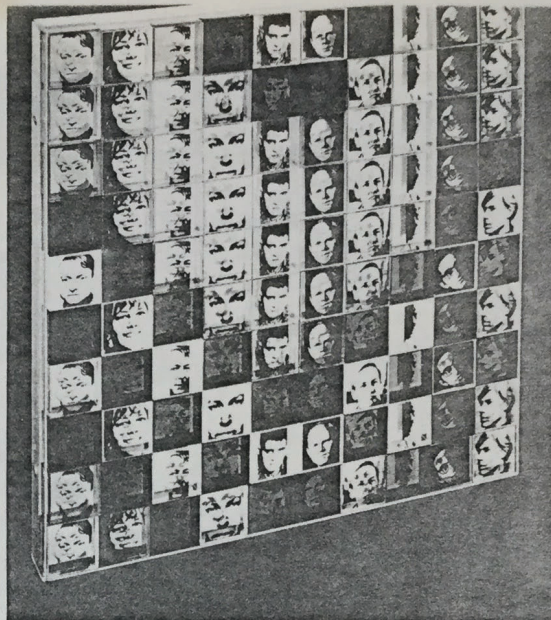
devices that increase characterization through expressive distortion. For example, the “slippage” associated with Warhol's silkscreen technique resembles the “haloes” Man Ray attained through manipulation of the Sabatier effect (sometimes referred to as “solarization”), and for both artists the imprecise secondary images suggest a supernatural glow.

Instead of “supernatural,” though, Warhol would likely prefer terms such as “fake” or “artificial.” In any case the shapes of color in Warhol's portraits amount to a representational system at odds with that of photography, and his portraiture as a whole relies upon the interrelationship of these alternative representational systems. Sometimes one system dominates the other. In *Dennis Hopper* (1970) a roughly square area of color brightens the presiding photographic image without distorting it, and the independence of color and outline recalls experimental attempts by Surrealist artists, such as Miró and Masson, to separate and decoratively realign the pictorial components of figurative art. Alternatively, in *Sydney Lewis* (1973) and *David Hockney* (1974) Warhol's color obliterates much of the photographic image, the remnants of which float in abstract fields of ruffle-like paint strokes indicative both of figure and background. The paradox created by the interplay of representationally real and arbitrary, arti-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53



Leo Castelli, 1975. Castelli Gallery, New York.



Portraits of the Artists, 1967, silkscreen on plastic boxes.

ficial pictorial elements is similar to that characteristic of Cubist collages fabricated from diverse tokens of visual notation. But whereas in Cubist works different representational conventions are localized in separate details or areas, they are interfused throughout Warhol's portraits.

The shapes of color in *Ivan Karp* (1974) extend and distort the photographic likeness, yet since they do not obliterate it, real and artificial co-exist. The head's outline is obfuscated by rippling doodles, and the hand is smudged with long purplish strokes that rudely transfigure photographic representation. But given the vestigial scaffold of the photographic image, the graffiti-like texture suggests, by compensation, the textures of flesh and hair. In the lithographic portraits of *Mick Jagger* (1975) the distinct components of several simultaneously employed representational systems are arranged with decorative lyricism. Although the non-representational shapes of color have jagged outlines as if they "represented" torn scraps of paper like those often used in collage, only some of them correspond to descriptive local colors, while others are entirely decorative. Line drawings traced from the photographic images multiply the facial features à la Picasso, and the adjacent drawn and photographic images stress the unique descriptive powers of different pictorial conventions. Warhol's ex-

quisite lithographic portrait of Paloma Picasso relies in a wistful fashion upon a pictorial vocabulary invented by the sitter's father.

All of Warhol's portraits rely upon the degree to which the photographic and freehand terms of representation correspond to one another. In a few portraits, such as *Evelyn Kuhn* (1977), Warhol limits his palette to black and white tones, with the result that his freehand grisaille is in effect a trompe l'oeil of black and white photographs. But evidence of his brushwork fractures the photographic image, suggesting tears, abrasions and fading. In *Liza Minelli* (1978) his smoothly applied colors so closely follow the photographic image that real and artificial hang superimposed in another delicate balance.

Crowded with visual suggestions in resonance with one another, Warhol's portraits evoke both direct confrontation with a sitter and afterthoughts as well. Fact vibrates with fantasy, real ebbs and fake flows, representation vies with decoration. "Why do I use color and black & white?" Warhol once puzzled. "Color and black and white? That clashes. . . . I mean it's just so fantastic it looks like Poltergeists over Poltergeists in different colors and patterns and intricate divisions and, uhh—what was that word? I just had it on the tip of my tongue but I forgot it . . . I forgot the word. When it comes up, I'll

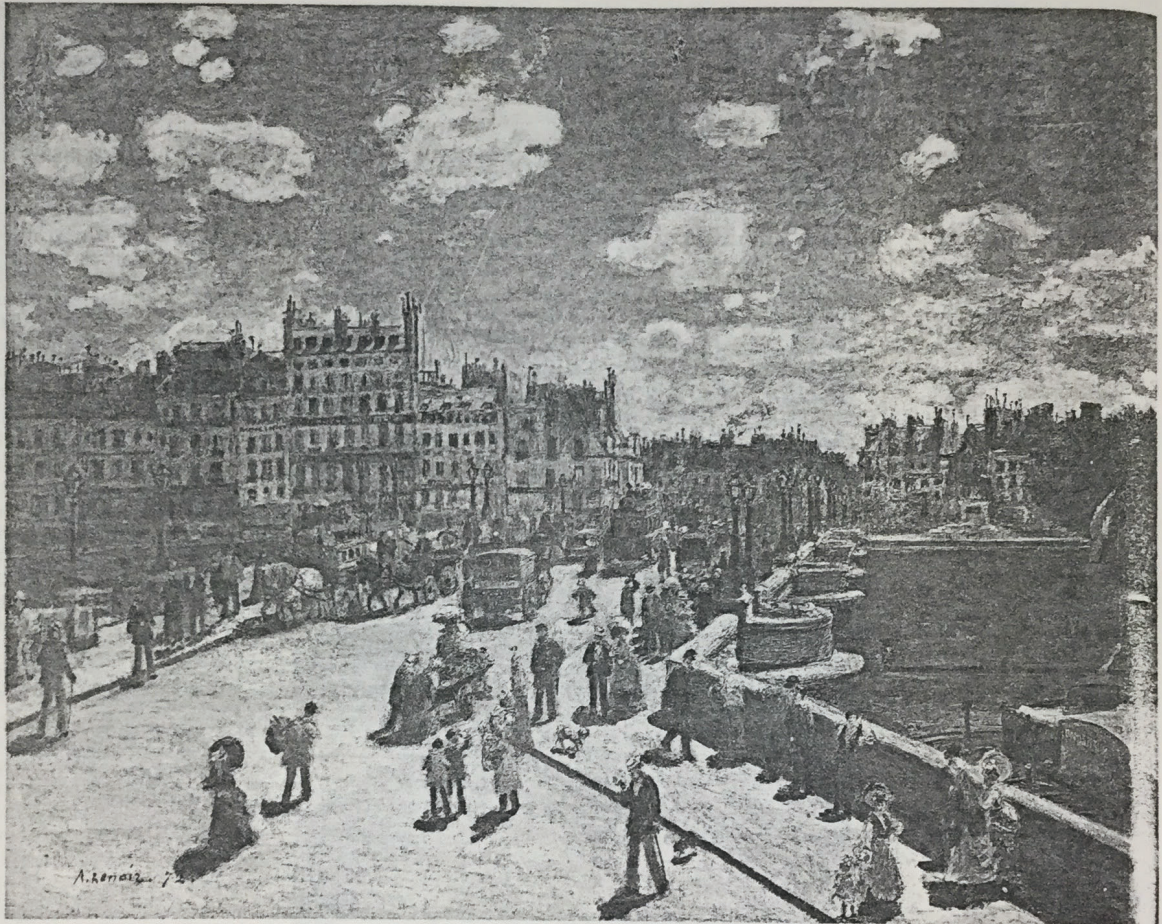
let you know."¹³ The word might still elude us all, but Warhol's "Portraits of the 70s" reminds us of the perplexing beauty located at that boundary where the artificial and the real spill over into one another. □

1. *Andy Warhol—Transcript of David Bailey's ATV Documentary*, London, a Bailey Litchfield/mathews miller dunbar co-production, 1972, unpaginated.
2. *The Complete Letters of Vincent Van Gogh*, 3 vols., Boston, New York Graphic Society, 1978, III, p. 519.
3. John Perreault, "Andy Warhol, This Is Your Life," *Art News*, May 1970, p. 80.
4. Phyllis Tuchman, "Pop-Interviews for George Segal, Andy Warhol, Roy Lichtenstein, James Rosenquist, and Robert Indiana," *Art News*, May 1974, p. 26.
5. Robert Rosenblum, "Saint Andrew," *Newsweek*, Dec. 7, 1964, p. 103.
6. Andy Warhol, "Painter Hangs Own Paintings," *New York*, Feb. 5, 1979, p. 9.
7. Gretchen Berg, "Nothing to Lose—Interview with Andy Warhol," *Cahiers du Cinéma*, May 1967, p. 40.
8. *Andy Warhol's Index (Book)*, New York and Toronto, Random House, 1967, unpaginated.
9. Janet Laib, "Immortality at a Price," *Cue Magazine*, Nov. 10, 1978, p. 34.
10. Andy Warhol, *The Philosophy of Andy Warhol (From A to B & Back Again)*, New York and London, Harcourt Brace Jovanovich, 1975, p. 149.
11. Tuchman, "Pop-Interviews," p. 26.
12. Gerard Malanga, "A Conversation with Andy Warhol," *The Print Collector's Newsletter*, Jan.-Feb. 1971, p. 127.
13. *Andy Warhol's Index (Book)*.

Author: Charles F. Stuckey is an art historian and critic.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53



Renoir's brother asked passersby on this bridge idle questions so that the artist could paint them before they rushed off: The Pont Neuf, 1872, oil on canvas, 29¼ by 36½ inches. National Gallery, Washington, D.C.

What's Wrong with this Picture?

Acknowledging the quixotic nature of their attempts to capture fugitive visual experiences on canvas, some 19th-century Realists manipulated reality itself to suit their needs. Others used obvious elements of artifice in their work—signals to emphasize the disparity between real life and art.

BY CHARLES F. STUCKEY

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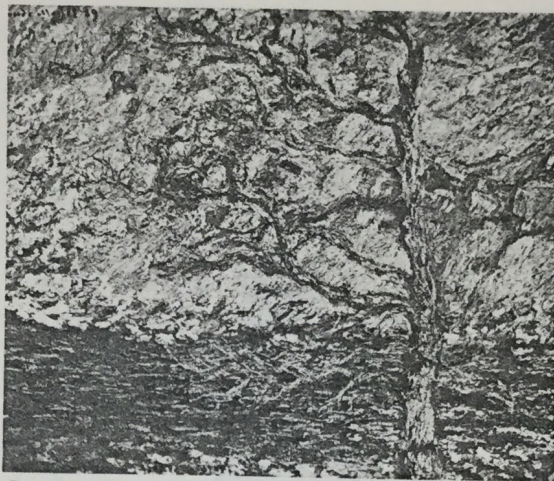
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

On donne l'idée du vrai avec le faux.
—Degas, to Sickert

And I loved the idea of painting this thing that lasts for two seconds," explained David Hockney in reference to his *Splash* pictures (1966-67); "it takes me two weeks to paint this event that lasts two seconds."¹ A century ago, however, many artists had mixed feelings of wonderment and consternation about the discrepancy between the time available to observe something and the time needed to paint it. That discrepancy complicated what was then a pervasive goal—the truthful transcription of visual sensations, commonly referred to as "Realism." Defining truth as that which can be observed first hand and that alone, realist painters rejected idealized and historical subject matter because they themselves had never directly witnessed angels, mythological figures or characters recorded in past history. Courbet made it an axiom: "Everything that does not appear on the retina is outside the domain of painting."²

Although subsequent artists, notably Duchamp, would renounce "retinal" painting as mindless, Courbet and his colleagues attempted nothing less than an analysis of the profound, if unruly, relationship between fact and fiction. Aware that retinal sensations varied according to each individual's mood and temperament, they were unwilling to accept the mechanical, albeit extraordinary, results of photography as a truthful equivalent of human visual experience.³ Their own more time-consuming method of reproduction in paint, however, impeded artists who wished to depict fleeting phenomena like splashing water. Such transient (and therefore in a sense more precious) truths drawn from experience forced Realist painters to employ unusual methods to express quite rudimentary visual data and at times to depart from truth in order to depict it.

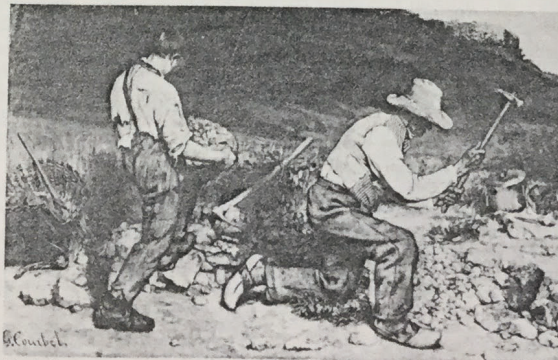
When Baudelaire exhorted painters to confront the realities of modern life, he was fully aware that "in the daily metamorphosis of external things, there is a rapidity of movement which calls for an equal speed of execution from the artist."⁴ Courbet's predilection for painting elusive scenes like breaking waves or skittish deer, particularly apparent during the late 1860s, was



Coping with irrepressible nature, Monet removed this tree's leaves as they grew: The Old Tree at Fresselines, May 6, 1889. Whereabouts unknown; photo courtesy Fondation Wildenstein.



Sleepers or lethargically drowsy figures solved the problem of tired models: Courbet's Les Demoiselles des bords de la Seine, 1856, oil on canvas, 68 1/8 by 81 1/8 inches. Musée du Petit Palais, Paris.



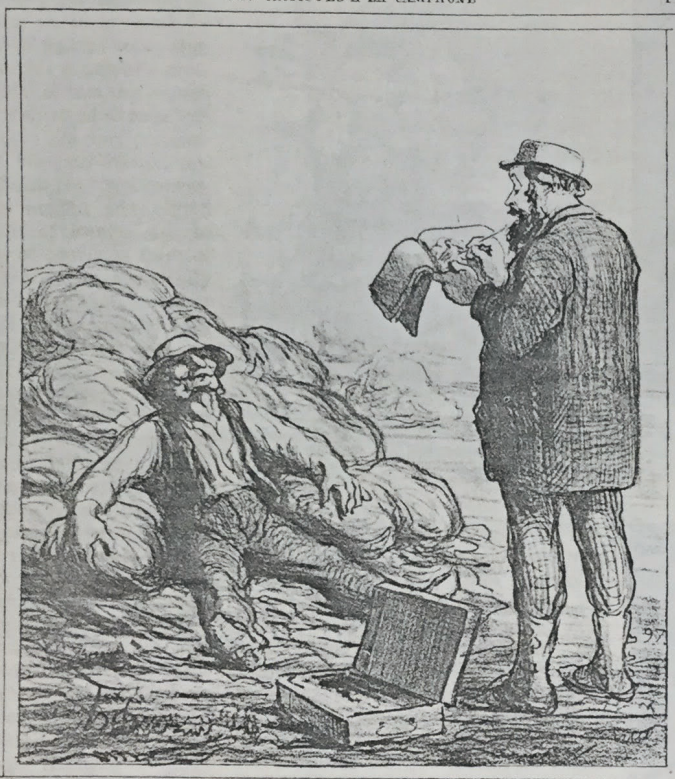
Real-life models, but art-historical poses: Courbet's The Stonebreakers, 1849. Destroyed; formerly Gemaldegalerie, Dresden.

Author: Charles F. Stuckey is an art historian and critic.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

LES ARTISTES A LA CAMPAGNE

1



M. Martinet. 12. La Seine et les Artistes

Lithographie de Daumier

— Voyons, c'est y fini ?... c'est tout d'même fatigant de se reposer aussi longtemps qu'ça...

Exhausted by too much rest, the model in Honoré Daumier's 1865 cartoon asks, "Finished yet?"

presumably a response to Baudelaire's challenge. But as we shall see, his younger admirers, including Whistler, Renoir and Monet, found it difficult to follow his example in good conscience. For even though they developed unconventionally stenographic styles, their resourcefulness was often tested by rapidly shifting appearances, which sometimes exasperated them.

For example, in order to record traffic hustling across the Pont Neuf, as Renoir did in 1872, he enlisted his brother to ask pointless questions to delay passersby.⁵ Otherwise they would walk off before Renoir could capture their forms on canvas. Monet, who liked to point out that "Nature doesn't stand still,"⁶ devised more systematic methods to cope. Irresistibly seduced

by mercurial appearances, he often lugged additional canvases to barely accessible sites and shifted from one picture to another as atmospheric conditions varied. On occasion Monet's ingenuity led to absurd extremes. During the early months of 1889, prolonged rains forced him to suspend work on pictures of an oak tree in an isolated ravine; by the time the weather had once more become suitable, the tree had already begun to sprout leaves. Rather than accept defeat, however, Monet hired men to bring tall ladders and prune away every disturbing trace of spring-time green—an act performed in the name of realism.⁷

Although Monet constantly lamented his own insufficiencies as a painter, his uncanny eye and manual

dexterity were envied by Cézanne, who marveled that his friend could capture a sunset's every transparent nuance in one brief working session.⁸ Aware of his own limitations, Cézanne avoided elusive motifs. "This morning the countryside presented the very beautiful sight of a study in snow," he wrote to Zola in 1883. "But it melts."⁹ Associates claimed that Cézanne was frustrated because cut flowers withered too quickly and that as a consequence he used artificial ones or eliminated flowers altogether from his still-lives.¹⁰

Although figure painting entailed

Courbet and his colleagues attempted nothing less than an analysis of the profound, if unruly, relationship between fact and fiction.

acute problems for Realists, by the mid-1860s, according to Zola, the representation of life-size figures in an out-of-doors setting was every painter's "dream."¹¹ For rather obvious reasons, however, that dream could not be fulfilled. Cézanne inventoried the obstacles, which included locating an appropriate site, coordinating models' working schedules, overcoming models' objections to undressing outdoors and remaining motionless, transporting a large canvas and other bulky art supplies to the site and making contingency plans in case of unfavorable weather. Under the circumstances, Cézanne set aside his projected "real Poussin out-of-doors, with color and light rather than one of these works thought out in the studio. . . ."¹² A cartoon published in 1865 by Daumier trades upon the similar handicaps faced by any would-be Realist. A model in rural garb who reclines as if napping on sacks of grain piled in a field implores the artist sketching him to hurry: "Finished yet? You know it's tiring to rest this way for such a long time."¹³

The problem of tired models was most troublesome for those working in oils. Like the artist in Daumier's sketch, Realist painters often found it expedient to depict sleeping figures, or lethargically drowsy ones. Courbet, for example, frequently used such figures, as in *Les Demoiselles des bords de la Seine (été)*, first exhibited in 1857.¹⁴ His advocate Proudhon singled out this

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

work for its trenchant representation of loathful middle-class immorality and urged other artists to follow Courbet's example by painting people observed candidly and "above all unposed; to take them by surprise, so to speak."¹⁵ But while Courbet's figures seem altogether unaware of his observer's presence nearby, in point of fact the women are hired models instructed to pose "realistically," and they are only pretending not to notice him, no matter how long he takes to finish his large canvas. Strictly speaking, models adulterated the essential spirit of Realist art: to imitate truth is, of course, a form of hypocrisy. That realization apparently troubled Courbet, and in fact a number of his works explore the implications of Realism of using posed models.

Smitten by the drudgery of stone-breakers whom he had observed while taking a carriage ride in 1849, Courbet induced them to pose as themselves at his studio. Thus he avoided the deceit often accepted by artists who used professional models in roles for which they were ill-suited. Ingres' *La Source* (1856), for instance, symbol of purity and generosity, was painted from a model reputed to be a slut.¹⁶ Courbet's typecasting did not, however, eliminate other basic discrepancies between reality and art, such as the difference between the real-life labors of the stone-breakers and the motionless attitudes required of models. Courbet's finished painting indicates that he must have relied upon poses familiar to him from works by Poussin and Millet. It has been suggested that he may have expected connoisseurs to recognize the postures borrowed from other artists and to draw analogies between their goals and his own.¹⁷ But it seems clear that Courbet used those sources primarily because they were well suited for suggesting the stone-breakers' actual movements.

In the following years, however, the use of posed models to simulate spontaneous behavior evidently came to bother Courbet, who felt compelled to illustrate the shortcomings of traditional studio methods for Realist art. For example, *Les Baigneuses*, exhibited first in 1853, makes a mockery of painters, himself included, who purport to represent real-life situations observed first-hand. For this picture Courbet once again dispensed with the type of classically proportioned professional that Ingres might have used, and opted instead for bulky women, whose bodies



Posed or unposed? Courbet's Seated Model Reading in the Studio, ca. 1855, conté crayon, 22 1/4 by 15 1/2 inches. Art Institute of Chicago.

seem out of place in the painting's idealized locale—a setting where one would traditionally have expected graceful goddesses. In accord with his goal of unidealized, matter-of-fact representation, Courbet rendered the women's every bulge and dimple unforgettingly; yet he undermined his Realist efforts by posing his models with absurdly theatrical gestures. "What do these figures want?" Delacroix asked after he saw the picture. Puzzled and annoyed because the standing figure "makes a gesture that expresses nothing," Delacroix regretted that "the exchange of thoughts between these two figures is incomprehensible."¹⁸

Delacroix's reaction makes Courbet's point: a Realist should be obliged to indicate that the figures in paintings are in fact posing, rather than to suggest that they were observed unawares. The gestures of Courbet's figures are those used to maintain balance during tiring studio sessions. One model leans against a wall, the other clasps a bar. As Courbet was aware, these gestures could only appear senseless when transposed into a real-life context. It seems evident that Courbet based the standing figure on a photograph, as many painters then did to reduce expenses.¹⁹ Yet since Courbet perversely altered the acceptably naturalistic pose of the model in the photograph, his invented gesture seems intended to draw attention to the artifice of his painting.

A drawing of a woman seated read-



Vallon de Villeneuve: Study of the Nude, ca. 1850, photograph, Bibliothèque Nationale, Paris.



Every bulge and dimple is revealed, yet the models' gestures are absurdly theatrical; Courbet's Les Baigneuses, 1853. Musée Fabre, Montpellier.

ing on a model's platform, done around 1855, documents Courbet's continuing concern about the pretense inherent in Realist art.²⁰ Only partly undressed, she seems not yet to have assumed an appropriate model's costume, suggesting that although she is at an artist's studio, she is not posing in any conventional sense. Whereas in *Les Baigneuses* Courbet used studio poses for figures in a natural setting, in the drawing he summoned a woman to his studio specifically in order to depict her in her model's role. In both cases the staged incongruities provoke an awareness

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53



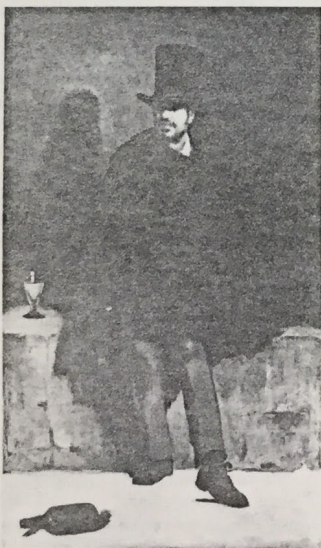
Would a gentlemen wear a tasseled smoking cap to a picnic? Manet: *Le Déjeuner sur l'herbe*, 1863, oil on canvas, 84 1/4 by 106 1/4 inches. Musée du Louvre.

that Realist art is a problematic enterprise. Courbet's most comprehensive treatment of the relationship between art and reality was, of course, his monumental self-portrait, *The Painter's Studio: a real allegory determining a 7-year period of an artist's life* (see

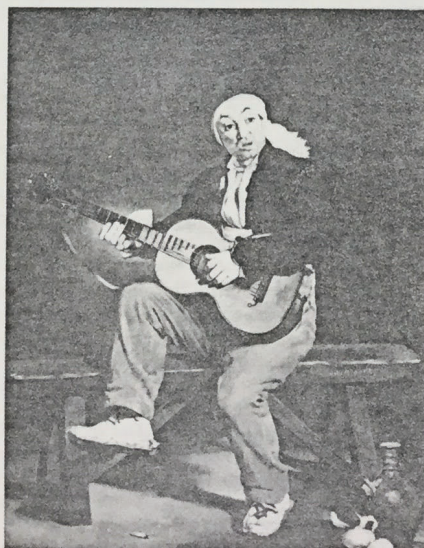
p.127), 1855, the elaborate title of which itself addresses that relationship.²¹ At the left, acquaintances from his life as an ordinary human being are convened as if to pose; at the right are assembled acquaintances from Courbet's life as an artist—patrons and crit-

ics. Unabashed by the crowd of witnesses, Courbet departs from the tenets of Realism and finishes what he would call a "studio landscape"—i.e., one executed from memory or imagination, but not from fact observed firsthand. Meanwhile he ignores the naked truth of a model who awaits his attention like a muse ahead of schedule. If he had observed the model and included her in this "studio landscape," the result would have been as incongruous as *Les Baigneuses*. The act of painting distorts truth as allegory distorts reality.

Manet, Whistler and Monet thoroughly appreciated the dilemma suggested by Courbet's works and tried to express, if not resolve, that dilemma in their own paintings. The preposterous details that characterize many of Manet's paintings, for example, draw attention to the fact that art is concocted from models and costumes.²² *Mademoiselle Victorine as an Espada* (exhibited at the 1863 Salon des refusés) is a case in point: considered in Realist terms, a female model posed as a toreador is laughable. And Manet's *Le Déjeuner sur l'herbe* (exhibited at the same time) is likewise a wry comment about Realist attitudes—among other things. Despite their contemporary dress, Manet's male figures' rather nonchalant attitudes are out of keeping with the generally decadent event that



A ragpicker wearing two left shoes: Manet's *The Absinthe Drinker*, 1859. Ny Carlsberg Glyptotek, Copenhagen.



Manet's musician plays his instrument upside-down and he also frets an impossible chord: *The Spanish Guitarist*, 1860. Metropolitan Museum.

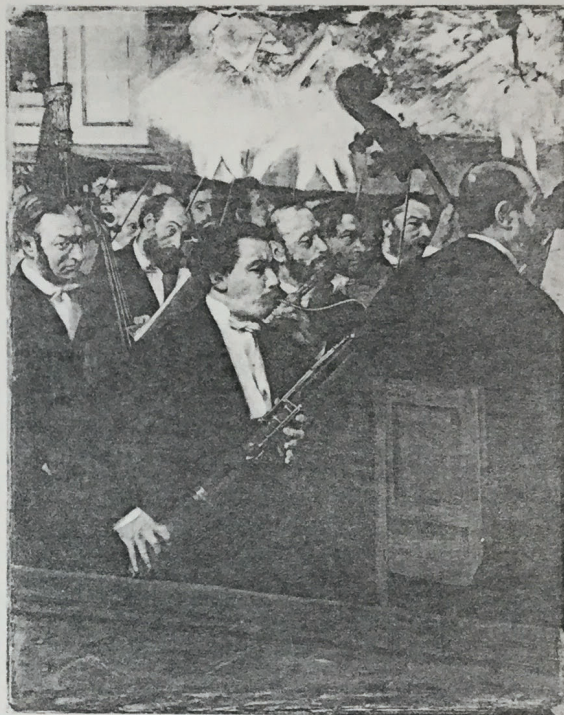


A hybrid of the artificial and the real: Whistler's *Purple and Rose*: *The Lang Leizen of the Six Marks*, 1864. Philadelphia Museum.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53



Why does that same face appear three times? Claude Monet's *Women in a Garden*, 1866, oil on canvas, 100 1/4 by 81 3/4 inches. Musée du Louvre.



"A disdainful Realism-be-damned attitude": Degas' *The Orchestra of the Opéra*, 1868-69, oil on canvas, 22 1/2 by 18 1/2 inches. Musée du Louvre.

his picture purports to document; even if such picnics were commonplace enough to satisfy Realist painting's commitment to representing ordinary modern life—which seems debatable—would a gentleman, as one of Manet's does, wear a tasseled smoking cap to a picnic?²³ Of course not. And considering Manet's works in general at this time, this out-of-the-ordinary detail seems designed to call the premises of Realism into question.

The Absinthe Drinker, rejected from the Salon of 1859, is another case in point. Rather than depart from firsthand experience and copy old master works at the Louvre (as developing artists were encouraged to do), Manet on this occasion found inspiration in an authentic, everyday encounter with a ragpicker who loitered outside the museum.²⁴ Manet's painting is dogmatically Realist in so far as it represents the ragpicker posed as himself. Ironically, however, this ragpicker is a poseur, disdainful of his precarious station in life. Dressed like a lord in a once elegant top hat and cape, he drinks his absinthe from a proper glass, and, oddest of all, wears two left shoes.²⁵ Manet's *Spanish Guitarist*, executed

For avant-garde painters in Paris during the decade of the 1860s, the activity of painting per se was at odds with Realism.

the following year and shown at the Salon of 1861, is no less bizarre. Still, journalists who commented at that time noted nothing out of the ordinary, except that the musician's trousers lacked authenticity.²⁶ None of them mentioned that the guitarist improbably holds his guitar upside-down and backwards (unless, that is, he is left-handed) and he frets a preposterous chord, as if he were an inept impostor unaccustomed to a prop.²⁷

Many of Whistler's pictures contain similarly disturbing details, since he "deliberately built up subjects for himself that had nothing to do with life as he knew it," according to his official biographers, the Pennells. As they point out, his *Purple and Rose: The Lange Leizen of the Six Marks* (1864), a

genre painting of an Oriental porcelain decorator, is based upon a European model seated on a European chair.²⁸ Whistler likewise used Western models dressed in Oriental costumes for several major figure paintings done in the early 1860s. In a sense, these paintings document a new trend in contemporary fashion. Yet since that trend was a form of escapism from everyday life in Paris, Whistler's pictures are perplexing and seem to question the notion that art has a mandate to record unposed, everyday experience. In 1867, Whistler went so far as to express regret that he had been a disciple of the Realist Courbet instead of the classicist Ingres.²⁹ Fittingly, the fanciful harem atmosphere and the attitudes of Whistler's figures in *Variations in Flesh Color and Green: The Balcony*, 1865, recall Ingres' *Turkish Bath*, 1863. But unlike Ingres' picture, Whistler's is a hybrid of incongruously juxtaposed artificial and true-to-life elements. The figures in *The Balcony* are all Western models unconvincingly disguised as geishas; they seem especially absurd, situated against a background view of industrial London. Absurdity, however, does not exclude truth, and what these works

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53



Western-style geishas against a London backdrop: Whistler's *Variations in Flesh Color and Green: The Balcony*, 1865, oil on wood, 24 1/4 by 19 1/4 inches. Freer Gallery of Art, Washington, D.C.

truthfully reveal are the necessarily artificial underpinnings of the activity of painting per se.

As a figure painter during the 1860s, Monet also developed a realist style mannered with inconsistent details. Courbet chided him, when Monet absolutely refused to work during overcast weather on *Women in a Garden*, 1866—a painting intended to be a scrupulous transcription of first hand observations out-of-doors. To facilitate his undertaking, Monet went so far as to dig a trench into which his life-scale canvas could be lowered on pulleys; this arrangement permitted him to work unhampered on the painting's upper portions. The trouble with the completed picture, which includes four

female figures at ease in a garden setting, is that three of the faces are the same—that of Monet's mistress, Camille.³⁰ Since Monet surely could have enlisted different models for each figure, his inclination not to do so tellingly contradicts his efforts on behalf of Realism. Why would Monet tolerate such contradiction, if not to indicate that his picture in no sense recorded a real-life situation?

Similar scruples probably guided Degas when he undertook his well known portrait of Désiré Dihau, *The Orchestra of the Opéra*, generally dated 1868-69. Seemingly indebted to firsthand observation of Dihau in his workaday role, Degas' pic-

ture nevertheless ignores the exigency of fact. For instance, the bassoonist is represented in what should be the first violinist's seat and the double bassist is apparently sandwiched between the conductor and the audience; and although they were not in fact members of the Opéra orchestra, Degas' friends Piot-Normand, Souquet and Pillot are included in the picture as if they were.³¹ These discrepancies characterize a disdainful Realism-be-damned attitude shared by many avant-garde painters in Paris during the 1860s.

For them, the activity of painting per se was at odds with realism, since they were aware that they themselves disrupted reality as they recorded it. Many of them, including Manet and Monet, reinvestigated the studio situation that Courbet had defined as real allegory. For example, Fantin-Latour, who enrolled in Courbet's short-lived experimental Realist art school in 1861, executed a large studio group portrait, which he referred to as *Homage to Truth* and exhibited at the Salon of 1865. Judging from his letters and the numerous detailed compositional studies on paper that he executed, Fantin anguished over how best to express the paradox inherent in Realist painting; and dissatisfied with his final version, the point of which was missed by the press, he destroyed the work. Its subject had been a naked woman holding a mirror and posing as if for a classically-oriented painting of the allegory of truth. Surrounding her in admiration were Fantin's Realist friends, including Manet and Whistler (who, true to character, insisted on wearing a kimono).³² Here, Fantin truthfully observed portraits of his peers contrast with the idealized image of truth represented by the posed model. Presumably stimulated by Fantin's failure, Whistler undertook a studio group portrait, intended for the Salon of 1866. Unfortunately, Whistler was no better able to realize his conception satisfactorily, and all that remains of the projected 10-by-6-foot painting are two small oil sketches.³³ In them Whistler depicts himself at work on a canvas located just outside the frame. The artist's back is to his mismatched models—one is in Western, one in Eastern dress—and their relaxed attitudes indicate that they are pausing between poses. Whistler, observing it all in a mirror, seemingly welcomes the chance to capture a candid episode taking place in his studio and thus equally removed from everyday reality in Lon-

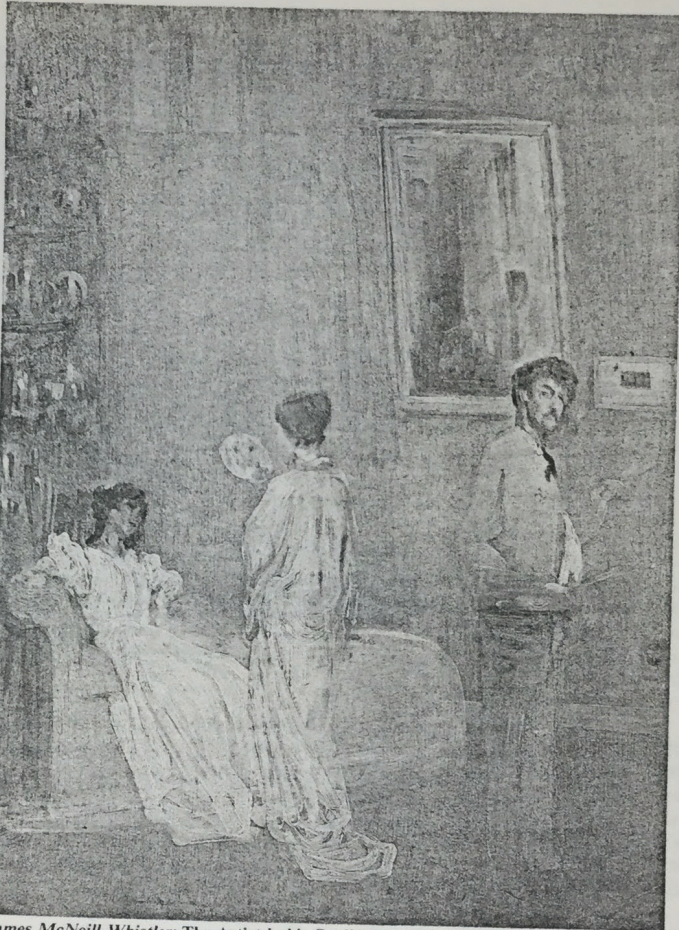
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	Burton	III.53

don and from fantasies of the Orient.

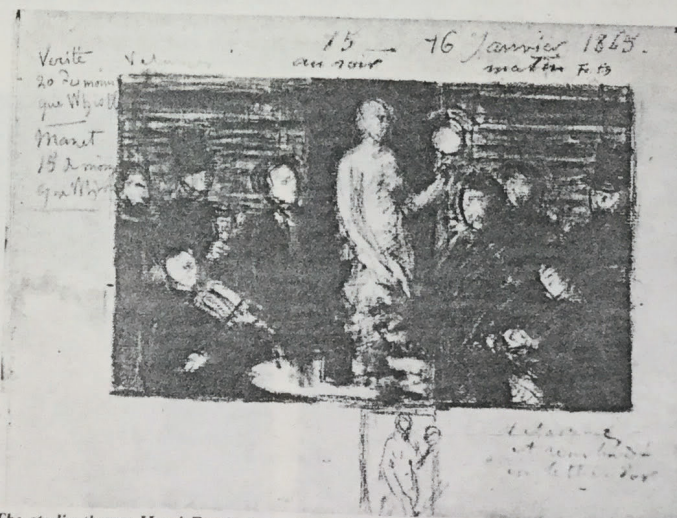
Fantin's *Homage to Truth* also stimulated Cézanne, whose *Eternal Feminine* (generally dated on stylistic grounds to the mid-1870s) represents a naked model posing for a group of artists in the midst of non-artist visitors. This canvas can be regarded as an epilogue to the reconsideration of Realism's premises that had taken place during the last half of the 1860s when modern-life painters concentrated on the studio theme.

Daumier had treated the theme in over a dozen oil sketches and watercolors, one of which, depicting visitors to an atelier, was exhibited at the Salon of 1869. That same year the Belgian Alfred Stevens had executed an oil in which a model is ignored by a painter, and François Bonvin had also prepared a studio picture for the following Salon. Most extraordinary of all, however, is a group of about a half dozen oils by Corot, one dated 1870 and the others apparently done during the preceding five years. Each represents a model in traditional peasant costume who evokes a pastoral world far removed from the pedestrian clutter of easels and canvases that constitute her studio surroundings. In several of the pictures the models regard a pastoral landscape picture on an easel, as if aware that if they could be in that landscape setting, they would no longer be out of place. In other cases the models seem oblivious to the blended fantasy and fact of their situation, and simply await Corot's signal to strike a conventional pose. But as a Realist, Corot is, of course, forbidden to make such a request since it would initiate a lie for the sake of art.

It is quite likely that Corot's little pictures sparked Manet's large portrait of his pupil Eva Gonzales (exhibited in the Salon of 1870). Instead of depicting a model pausing from a pose, Manet extended Corot's conceit and depicted Gonzales at work painting some flowers while she simultaneously modeled—as still as a still-life—for Manet's benefit. Since his activity and hers would take approximately the same amount of time, Manet's treatment of the studio theme avoided the problematic lack of synchronization between his actual painting time and the time suggested by his model's pose. Interestingly, Manet's portrait was in its turn parodied by an anonymous pornographic photographer. Like Gonzales, the woman in the photograph is painting a picture; since she is half undressed, her additional model's role is also explicit.

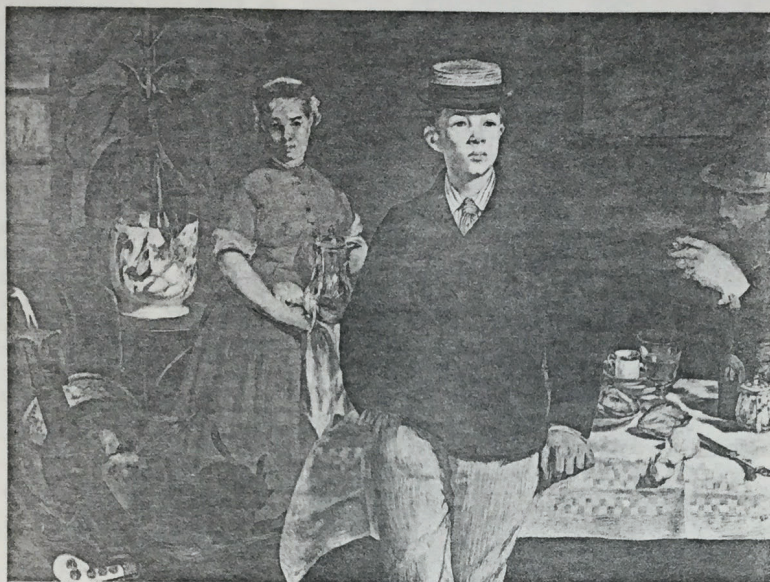


James McNeill Whistler: *The Artist in his Studio*, ca. 1865, oil on wood, 24 3/4 by 18 1/4 inches. Art Institute of Chicago.



The studio theme: Henri Fantin-Latour's study for *Homage to Truth*, 1864-65. Musée du Louvre.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53



The sitter as saboteur: Manet's Luncheon in the Studio, 1868-69, oil on canvas, 47 1/4 by 60 1/4 inches. Bayerische Staatsgemälde-Sammlungen, Munich.

Manet's most provocative treatment of the relationship between pose and reality is his *Luncheon in the Studio*, begun during a vacation to Boulogne-sur-Mer in 1868 and exhibited at the Salon of 1869. The picture, for an initial stage of which Monet may have served as a model,³⁴ appears at first to represent a simple luncheon; the guests, attended by a servant, are a young man presumed to be the artist's son and a friend. Of course, group portraits of diners had been popular since the 17th

century and more recently Manet's colleagues Courbet and Renoir had treated the genre. Yet despite its conventional aspects, Manet's picture contains details that baffled the critics of his period. "But why this armor on the table?" asked Gautier. "Is it a luncheon which follows or precedes a duel? We don't know." Aware that Manet preferred inventing imaginary subjects to discovering them in real life, Castagnary complained that, since the young man in the painting has "his back to the table, he has the wall between himself

and us, and his position is inexplicable."³⁵ Castagnary's puzzling reference to "the wall" evidently indicates his conventional assumption that spectators of Realist paintings in interior settings should imagine themselves as voyeurs located outside the depicted room. His assumption, of course, ignores the fact that the painter must be in that room in order to depict it. But Manet's painting questions just that assumption: the figures are not turned towards an imaginary blank wall, as Castagnary assumed, but instead face the artist. Indeed, to indicate that what seems to be a dining room is actually an artist's studio, Manet even borrowed theatrical props for this picture—the armor that bothered Gautier.³⁶ As if irked by their models' roles, Manet's sitters seem to sabotage his efforts at Realism, for they refuse to remove their hats and they leave the table at which the artist had presumably instructed them to remain for as long as it took to complete the picture. Resigned to their lack of cooperation, Manet's only option was to record people unwilling to hide their genuine impatience with a slow painter.

Missed by critics, Manet's wit was appreciated by his young colleagues Monet, working in isolation at Etretat and apparently unaware of Manet's progress at Boulogne-sur-Mer, nevertheless painted an extremely similar work representing a dining room in which family members, a friend and a servant wait, like Manet's figures, for the painter to finish. Oddly enough Monet had explained to his friend Bazille that working away from Paris was an advantage: "One is too preoccu-



Stopping time: Cézanne's Black Clock, 1870, oil on canvas, 21 1/4 by 28 3/4 inches. Collection Stavros Niarchos.



Miscast furniture: Manet's La Brioches, 1879, oil on canvas, 25 5/8 by 31 7/8 inches. Private collection.

The Museum of Modern Art Archives, NY

Collection:

Burton

Series.Folder:

III.53

pped by what one sees and hears in Paris, however strong one may be, and what I will do here at least has the merit of not resembling anyone, at least so I think . . ."³⁷ Describing his *Luncheon* to Bazille, Monet indicated his intention to submit it to the Salon of 1869. But he never did. Upon returning to Paris, he was surprised to learn how closely his *Luncheon* paralleled the picture that Manet was to submit. Pencil sketches of both works on consecutive pages of Bazille's notebook record the embarrassing situation.³⁸

Like Manet's figures, Monet's studio hostages, forbidden to start lunch until he leaves his easel and joins them. Weary from the delay, the guest (Camille posed for this figure, and also posed as herself seated at the table) leans her weight on the windowsill; but she wears a hat and gloves, as if ready to depart as soon as the family luncheon begins. Only the painter's determination to record a brief ordinary moment from real life has forced her, as it did Manet's son, to suspend her real-life inclinations.

As a comment about the impossibility of painting what in actual experience would be an instant's event, Monet's *Luncheon* can be regarded as a prelude to his later well-known efforts to capture transient landscape scenes. That time is fundamental to the *Luncheon* is evident from Monet's depiction of the chairs, which are arranged so as to suggest a sequence of past, present and future events. Before the moment represented in the painting, Camille had been seated in a chair next to the window, where she was sewing and baby Jean had been playing on the floor nearby. At present they have moved to the table, as will Monet himself when he finally puts down his brushes and assumes his seat, which is now pulled back in anticipation. Yet another detail relates the time experienced by the artist and the different time frame experienced by his models. A ball depicted at the bottom edge of the painting seems about to roll across the floor (rendered in steeply exaggerated perspective) and out of the picture towards the artist.³⁹ Stalled by the painting's frame, that ball cannot proceed into the real world any more than Monet can leave his easel and enter the scene.

Adjacent to Monet's signature, the ball is one of many details included by Monet to give the impression that his picture records, unedited, a household's typical disarray. Yet the painting depicts so much disorder that it becomes

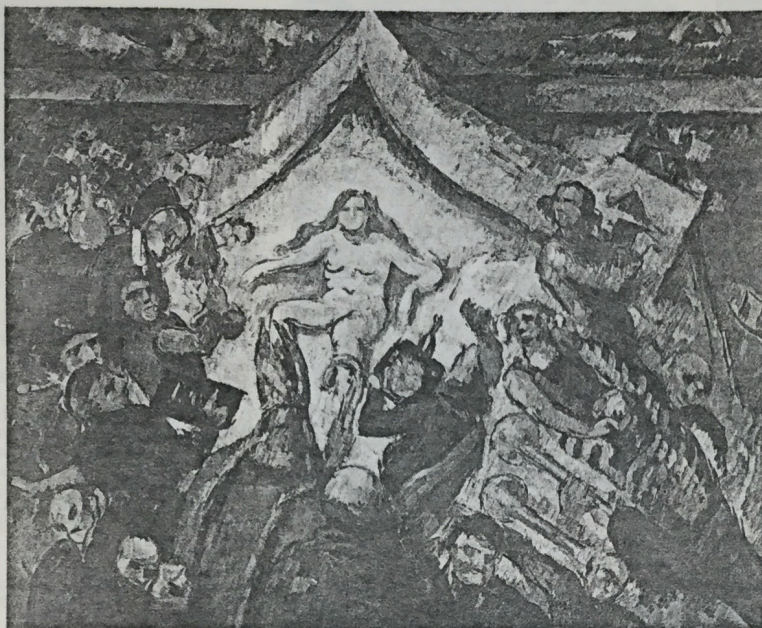


Hostages in the studio: Monet's *The Luncheon*, 1868-69, oil on canvas, 75 3/8 by 49 1/4 inches. Städtisches Kunstinstitut, Frankfurt am Main.

paradistic; Monet apparently meant to ridicule the common practice of using such details as a method of heightening a painting's illusion of reality. His tablecloth, for example, hangs unevenly because it is the wrong size, and clearly the maid has not ironed it lately. And because Monet's chair has been pulled back, a large dark stain on the rug is visible. An Oriental touch imported to

provincial Etretat, of all places, that reed rug is carelessly placed, its near edge considerably further from the wall than its far one. The rug's misalignment, which is only partially masked by the guest's skirt, is as untidy as the doll sprawled where the ball had apparently bowled it over. These Hogarthian details recall Monet's youthful inclination to become a professional newspaper

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53



Realism's premise reconsidered: Cézanne's *Eternal Feminine*, ca. 1875-77, oil on canvas, 17 3/4 by 21 inches. Private collection, New York.

caricaturist, and they burlesque artistic devices frequently employed to simulate reality.

The discrepancy between the time available for the observation of figures and the time an artist needed to paint them was, of course, less of a problem for still-life painters. Nevertheless, Cézanne's *Black Clock*, painted around 1870, also comments on that topical issue.⁴⁰ The seashell in Cézanne's still-life can be understood as a reminder of the world of time and tide from which it has been displaced. Accompanied in the picture by a clock without hands, the shell contributes to the painting's melancholy mood, which is thus comparable to the poetically charged still-lives with human skulls that Cézanne had begun to paint a few years before. But a clock without hands also suggests the dilemma facing realist painters: Cézanne neglected to paint those hands because they in fact would have moved during the hours and days that he spent executing the still-life. Had he included the hands, they would have suggested, contrary to the truth, that his picture was painted at a moment in reality.

The peculiar arrangement of objects in the *Black Clock* is as indicative of Cézanne's attitude towards realism as

is the clock. Previously, still-lives fell into two categories: fanciful collections of objects related by thematic association and groupings of objects normally used together for some familiar activity. But Cézanne chose disrelated objects and arranged them as they would never be found in everyday life. It was as if he wished to make it clear that his primary interest was not to document reality, but instead to invent purely decorative relationships of form and color. For example, the tablecloth in this still-life covers a mantelpiece—not, as it should, a table. That incongruity relates Cézanne's picture to Manet's wonderful still-life, *La Brioche*, painted in 1870. For this picture, Manet miscast an ornate side table as a dining table and used an unfolded cloth napkin as a tablecloth for a brioche, which itself serves as a vase for a rose. As irrational as Lewis Carroll's *Wonderland* (published five years earlier), Manet's still-life demonstrates that the real is merely a starting-off place for the artist's imagination.

So far as is known, neither Manet nor Cézanne read *Les Chants de Maldoror*, the prose poem published in 1868 by the bogus Comte de Lautréamont. That writer's present modest popularity was a later phenomenon that resulted from his adoption in the 1920s

by the Surrealists, who applauded such absurd verbal formulations as his widely quoted "chance juxtaposition of a sewing machine and an umbrella on a dissecting table." But considering the pictures executed by Lautréamont's contemporaries, his image hardly seems extraordinary for its early date. By then, painters, too, seasoned their works with incongruity to bring out the flavor of truth. □

My thanks to John Rewald, Charles Moffett and Daniel Wildenstein for their help in obtaining photographs.

1. David Hockney, *David Hockney*, ed. Nikos Stangos, New York, Harry N. Abrams, 1977, p. 124.
2. According to Jules Castagnary, "Salon de 1863," trans. Linda Nochlin, *Realism and Tradition in Art 1848-1900. Sources and Documents*, Englewood Cliffs, N.J., Prentice-Hall, 1966, pp. 48-49.
3. On retinal painting, see Richard Schiff, "The End of Impressionism: A Study in Theories of Artistic Expression," *The Art Quarterly*, Autumn 1978, pp. 338-378; on artists' attitudes to photographs, see Aaron Scharf, *Art and Photography*, Baltimore, Harmondsworth and Ringwood, Penguin, 1974, pp. 127-142.
4. Charles Baudelaire, *The Painter of Modern Life and Other Essays*, ed. and trans. Jonathan Mayne, New York and London, Phaidon Press, 1965, p. 4. In his article on Delacroix published in 1863, Baudelaire claimed that the painter equated ultimate artistic skill with the ability to sketch a figure falling from the fourth floor before he hit the ground.
5. John Rewald, "Auguste Renoir and his Brother," *Gazette des Beaux-Arts*, vi series, vol. 27, March 1945, p. 181.
6. Quoted by Theodore Robinson, "Claude Monet," *The Century Magazine*, vol. 44, Sep. 1892, p. 698.
7. Daniel Wildenstein, *Claude Monet, Biographie et catalogue raisonné*, Lausanne and Paris: Bibliothèque des Arts, 1979-81, III, 18-20.
8. Joachim Gasquet, *Cézanne*, Paris, Bernheim Jeune, 1926, p. 149.
9. Paul Cézanne, *Letters*, ed. John Rewald, trans. Marguerite Kay, 4th ed., New York: Hacker Art Books, 1976, p. 206. John Rewald, "Choquet and Cézanne," *Gazette des Beaux-Arts*, vol. 74, July-Aug. 1969, p. 60, points out that Cézanne relied on a photograph for one of his rare snowscapes.
10. Gasquet, *Cézanne*, p. 202; and Ambrois Vollard, *Paul Cézanne*, Paris, Galerie A. Vollard, 1914, pp. 101-102.
11. Emile Zola, "Edouard Manet" (January 1867), reprinted in *Mon Salon, Manet, Écrit sur l'Art*, Paris, Garnier Flammarion, 1970, p. 107.
12. During the course of a conversation in 1908 recorded by Emile Bernard, *Souvenirs sur Paul Cézanne*, Paris, R.G. Michel, n.d., pp. 122-123.
13. Evidently Daumier's cartoon refers to his friend Millet, who claimed "I can say I have never painted (or worked) from nature because nature does not pose." Quoted by Wyatt Eaton, "Recollections of Jean François Millet," *The Century Magazine*, vol. 38, May 1889, p. 96.
14. For more on sleeping figures, see Aaron Sheon, "Courbet, French Realism and the Discovery of the Unconscious," *Arts Magazine*,

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III.53

Feb. 1981, pp. 114-128.

15. Pierre-Joseph Proudhon, *Du principe de l'art et de sa destination sociale*, Paris, Garnier Frères, chapter 13.16. George Moore, *Confessions of a Young Man*, London, S. Sonnenschein, Lowrey & Co. 1888, p. 191.17. Robert L. Herbert, "City vs. Country, the rural image in French painting from Millet to Gauguin," *Artforum*, Feb. 1970, p. 46.18. Eugène Delacroix, *Journal*, ed. André Joubin, Paris, Librairie Plon, 1932, III, pp. 18-19.19. Scharf, *Art and Photography*, pp. 127-134; and Beatrice Farwell, "Courbet's 'Baigneuses' and the Rhetorical Feminine Image," *Woman as Sex Object (Art News Annual 38)*, 1972, pp. 75-78.20. Margret Stuffmann, "Courbet Zeichnungen" in *Courbet und Deutschland*, Hamburg Kunsthalle, 1978, p. 347, suggests that this drawing illustrates Courbet's ideas about art theory.21. Bothered by the title, Champfleury wrote to George Sand that, "An 'allegory' cannot be 'real' any more than a 'reality' can be 'allegorical'"; included in Nochlin, *Realism and Tradition*, p. 2.22. The figures at the left, despite disguised appearances, are notable political figures, according to Hélène Toussaint, "Le dossier de L'Atelier de Courbet" in *Gustave Courbet*, Grand Palais, Paris, 1977-78, pp. 241-272. His blique attitude to reality is discussed by Werner Hofmann, "Rahmenthemem-Wandertemen?" *Jahrbuch der Hamburger Kunstsammlungen*, vol. 24, 1979, pp. 7-30.23. For the notion that Manet's *Déjeuner* was a cut-on, see Linda Nochlin, "The Invention of the Avant-Garde: France, 1830-80," *The Avant-Garde (Art News Annual 34)*, 1968, p. 16.24. Incongruities in his art are discussed by George Mauner, *Manet Peintre-Philosophe*, University Park, Pa., and London, Pennsylvania State University Press, n.d., pp. 154-158; and Seymour Howard, "Manet, *The Absinthe Drinker*, 1859" in *The Counterpart to Likeness*, Univ. of California at Davis, 1977, pp. 34-38; reprinted as "Edouard Manet and the Artful Error," *Art Journal*, Fall 1977, pp. 14-21. Michael Fried, "Manet's Sources," *Artforum*, March 1969, p. 71, draws attention to discrepancies of scale in Manet's works that are analogous to "mistakes" of costume and pose.25. The best study of the subject matter is Beatrice Farwell, "Manet's Bathers," *Arts Magazine*, May 1980, pp. 124-133.26. Etienne Moreau-Nélaton, *Manet raconté par lui-même*, Paris, H. Laurens, 1926, I, 25-27.27. Mauner, *Manet Peintre-Philosophe*, p. 158; and Howard, "Manet and the Artful Error," pp. 14-15.28. George Heard Hamilton, *Manet and his Critics*, New Haven, Yale University Press, 1954, pp. 24-25.29. A studio visitor noticed the oddity, according to Antonin Proust, *Edouard Manet, souvenirs*, Paris, 1913, excerpted in Pierre Courthion, *Manet raconté par lui-même et par ses amis*, Geneva, Pierre Cailler, 1953, I, 98. See too Mauner, *Manet Peintre-Philosophe*, pp. 154 ff.30. E.R. and J. Pennell, *The Life of James McNeill Whistler*, Philadelphia and London, J.B. Lippincott and W. Heinemann, 1908, I, p. 121.31. Léonce Bénédite, "Whistler," *Gazette des Beaux-Arts*, 3rd period, vol. 34, 1905, p. 232.32. Wildenstein, *Claude Monet*, I, 35. Mark Roskill suggests that Monet's decision to use Camille as a model for several figures follows contemporary advertising art conventions. See

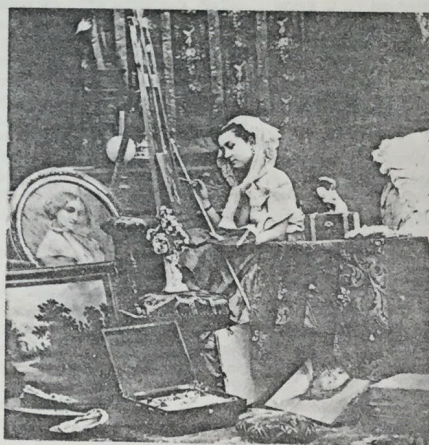
Ignoring the model: Alfred Stevens's *The Studio*, 1869, oil on canvas. Musée des Beaux-Arts, Brussels.



Displaced pastoral model: Corot's *The Artist's Studio*, ca. 1865-70, oil on canvas. 25 1/4 by 16 1/4 inches. Musée du Louvre.



Synchronized model and artist: Manet's *Portrait of Mlle. E.G.*, 1870, National Gallery, London.



Anonymous 1870 photograph of the model as artist parodies Manet's portrait of Eva Gonzales.

"Early Impressionism and the Fashion Print," *Burlington Magazine*, June 1970, p. 394.

31. Lillian Browse, *Degas' Dancers*, Boston, Boston Book and Art Shop, 1947, pp. 335-336 (no. 4).

32. Léonce Bénédite, "Histoire d'un tableau—'Le Toast' par Fantin-Latour," *Revue de l'art ancien et moderne*, vol. 17, Jan-Feb. 1905, pp. 21-31, 121-136.

33. Bénédite, "Whistler," pp. 145-156; and Andrew McLaren Young, et. al., *The Paintings of James McNeill Whistler*, New Haven and London, Yale University Press, 1980, cat. nos. 62-63.

34. Paul Jamot and George Wildenstein, *Manet*, Paris, Les Beaux-Arts, 1932, I, 136 (cat. no. 149).

35. Hamilton, *Manet and his Critics*, pp. 134-138.

36. Moreau-Nélaton, *Manet raconté par lui-même*, I, 107.

37. Wildenstein, *Claude Monet*, I, 425-426. See too John Rewald "Notes sur deux tableaux de Claude Monet," *Gazette des Beaux-Arts*, vol. 70, October 1967, pp. 245-248.

38. Sketchbook RF 5259, Cabinet des Dessins, Musée du Louvre, reproduced in J. Patrice Marandel, *Frederic Bazille and Early Impressionism*, The Art Institute of Chicago, 1978, pp. 222-223.

39. Monet evidently adopted the humorous detail of the ball from the similar item in Manet's *Balcony*, also Salon of 1869. Manet introduced the idea in a portrait of a King Charles Spaniel exhibited in 1867.

40. See too George Heard Hamilton, "Cézanne, Bergson and the Image of Time," *College Art Journal*, Fall 1956, pp. 2-12.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.53

5/81

Review of Books

PHOTOGRAPHY

In Rodin's Studio: A Photographic Record of Sculpture in the Making, by Albert E. Elsen, Ithaca, N.Y., Cornell University Press, 1980; 192 pp., \$24.95.

Brancusi: Photographer, photographs introduced and selected by Marielle Tabart and Isabelle Monod-Fontaine, preface by Pontus Hulten, New York, Agrinde Publications, 1980; 124 pp., \$30 cloth, \$17.50 paper.

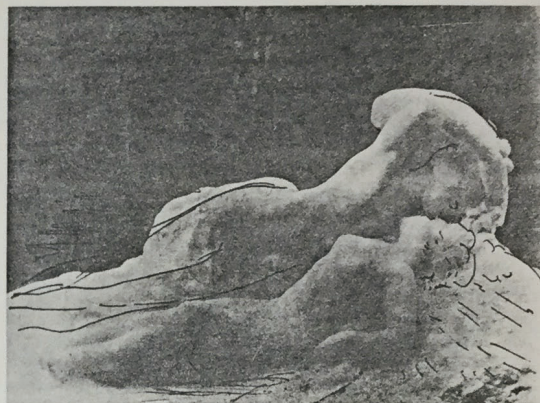
For more than a century there has been a growing trend on the part of artists to establish museums of their own works. The primary reason these artists undertake such projects is to assure others access to their art, even its relatively unpublicized aspects, in an optimal setting that clarifies fundamental expressive aims. A sense of self-importance is obviously also involved. In many cases, however, artists' self-endowed museums provoke acrid debate when staff members—in effect executors of the artists' intentions—limit public access to intriguing portions of the collections. Such debate has troubled the donations (to use the French term) made by Rodin and Brancusi, who both left their studios, art collections and personal archives to the French Ministry of Fine Arts. Extremely sensitive to how their works were viewed, both sculptors during their lifetimes even took pains to exert control over photographic reproductions of their art, hoping in that way to minimize misunderstanding of their artistic intentions. Yet, ironically, those photographs that they did authorize have often been made unavailable by the very museums to which they were so carefully entrusted, and as a result the sculptors' reputations—at least insofar as they are influenced by published materials—have been based on reproductions taken without their approval. Needless to say, this circumstance has hardly diminished their work's growing appeal to the public.

Artists cannot realistically hope to dictate how their art should be seen—not, at least, without infringing upon what Duchamp called the spectator's share in the work. No less concerned than Rodin with photographic copies of art, Duchamp was among those who reproduced *The Kiss* without authorization. And what he presented in his version—the man's hand moved to his lover's crotch—may have misrepresented Rodin's sculpture, but it nevertheless stressed its salient mood. Still, especially in the case of sculpture, it is highly desirable to be able to see works through the artist's own eyes. And that is precisely what these two new publications about Rodin and Brancusi have to offer.

Elsen's *In Rodin's Studio* is in my opinion the best book to date by an excellent scholar. He took care that



Steichen photo of Rodin working at night, n.d., gelatin silver print.



Rodin's *Young Girl Kissed by a Phantom*, unknown photographer, salt print with ink drawing.



Rodin's *Head of Rose*, unknown photographer, albumen print.

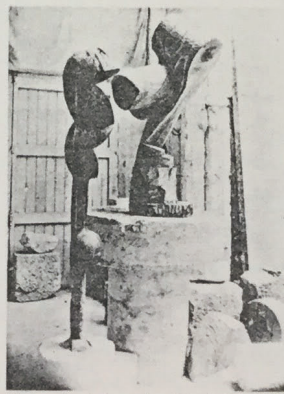
reproductions of works spanning Rodin's entire career were included in the approximately 150 photographs that he selected from among an (unfortunately) unspecified number preserved in the Musée Rodin archives. As a result, Elsen's notes, which are models of concision, amount to a condensed, chronologically arranged monograph. Equally, however, his text essay about Rodin's attitudes toward photography enlarges our understanding of the sculptor's principles and clarifies the issues involved in the use of photographs by artists working in other mediums.

The production, dissemination and appreciation of art images was altered dramatically with the introduction of photography. Aware that photographs of art could enhance sales and reputations, artists and dealers cooperated with professional photographers in return for a share of the art-reproduction market. As early as 1867, for example, at Courbet's second personally staged

retrospective, photographs of his paintings were offered for sale. As Elsen points out, on occasion Courbet actually signed the photographs, anticipating Rodin's inclination to add his signature to negative plates for photographs of his sculptures taken under his direction by Eugene Druet. Both Courbet and Rodin, rather unexpectedly, foreshadow Duchamp's subsequent championship of art photographs as valuable in themselves.

During the final decades of his career Rodin collaborated with several distinguished photographers—including Druet and Steichen—who recorded and interpreted his sculptures as they evolved in his studios and the adjoining gardens. Taken as a group, these photographs comprise a visual diary comparable to the novels by Zola and the Goncourts that describe studio life from behind the scenes; what they most obviously share is a romantic regard for the creative life per se. As a

critic in the 1860s, Zola argued that works of art are better appreciated in the artist's studio than anywhere else. Rodin shared this attitude and strove to express his own studio experiences in his sculpture—to the point of lavishing considerable attention upon forms and surfaces that stood frankly unresolved. Indeed, as Elsen points out, Rodin commissioned a photograph of a still-unfinished bust for a publicity postcard—an unusual and polemical choice intended to promote his high regard for surfaces enriched with traces of his modeler's fingers and his caster's modeling seams. The Michelangelo-like unfinished qualities of Rodin's surfaces, however, are just one aspect of his cultish attitude towards the atelier. From these photographs it seems that Rodin took particular interest in documenting his fertile working methods. Since he frequently arrived at definitive compositional ensembles through the intuitive (trial-and-



Brancusi's photograph of his studio, 1920, including *Eve* and *The Sorceress*.



Brancusi in his studio, self-portrait, ca. 1933-34.

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error) juxtaposition of initially unrelated figures and fragments, a major appeal of Eisen's book is the record it offers of Rodin's mock-ups for ensembles that he either abandoned or was unable to carry out. Of no less interest are photographs of works in process—visual aids which Rodin apparently collected to guide his developing sense of form.

Although Brancusi's photographs tend not to document stages in the development of single works, he, like Rodin, realized the value of controlling photographic reproductions. He became his own photographer and printer, aided considerably by advice from Man Ray. His ambitions, however, hardly stopped at preparing photographs of works for distribution. Many of Brancusi's photographs depict staged encounters between works intended to exist as independent sculptures. Such whimsical images are the counterparts to the colored drawings of his studio that he undertook around 1918, prior to his serious development as a photographer. Brancusi's photographic output has in fact only begun to receive its due during the past few years, thanks largely to the research of J. Partenheimer, who arranged the first in-depth exhibition of these works in Zurich in 1976. The following year Zurich staged the comprehensive "Malerei und Photographie im Dialog" exhibition. In its catalogue Schmollgen. Eisenwerth stated his regret that the Musée d'Art Moderne decided not to lend

unfamiliar photographs by Brancusi, including studies of plants and of a model in movement. Surely Tabart and Monod-Fontaine, who make no reference to the German scholars' contributions, should have included such images in their anthology to support their claim that Brancusi's photographs deserve appreciation as works of art in themselves. Equally disappointing is their decision to illustrate an integral series of ten photographs of *Mlle. Pogany* with a sampling of just three.

Tabart and Monod-Fontaine's book, first published under the auspices of the Musée d'Art Moderne in 1977 and now translated for wider circulation, leaves a lot to be desired. Nevertheless, it does reproduce more of Brancusi's photographs than any other work available, five times as many as the anthology published by Hilton Kramer in 1979. But Kramer's short text is more to the point than the new one, and in many cases I prefer photographs that he selected (and other examples that I have seen published elsewhere) to those chosen by Tabart and Monod-Fontaine. At least the designers of Kramer's book had the sensitivity to leave margins around the images, whereas the designers of the Tabart and Monod-Fontaine anthology often allowed images to be cropped in the binding. That's a shame, because Brancusi's photographs are exquisite theatrical fantasies on the theme of the artist's studio,

an Oz where Brancusi was wizard.

—Charles F. Stuckey

Park City, photographs by Lewis Baltz, essay by Gus Blaisdell, *Albuquerque*, ArtSpace Press and Castelli Graphics, New York, in association with Aperture, Inc., 1980; 246 pp., \$75.

From the Missouri West, photographs by Robert Adams, Millerton, N.Y., Aperture, Inc., 1980; 64 pp., \$20.

Landscape photography has become problematic. No longer can we greet the land with the innocent awe of the West's first visual surveyors, among them Carleton E. Watkins and Timothy O'Sullivan. No longer can we view it as a source of inexhaustible sublimity, as has Ansel Adams (taking his cue from 19th-century painters such as Bierstadt and Cole). Nor can we quite believe that man exists peaceably—indeed, coexists—within this kingdom, in the manner of P.H. Emerson's "naturalistic" genre scenes of Britain's Norfolk Broads.

In the 1870s O'Sullivan was so impressed with the awesomeness of the American Western landscape that he took pains to include some measure of man—a fellow expeditioner, his equipment wagon, a boat—to provide a sense of scale. Robert Adams uses something of the same strategy in *From the Missouri West*, being sure to

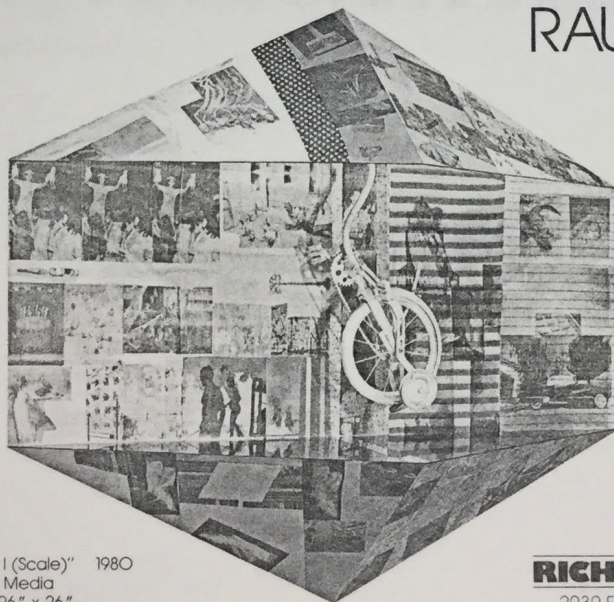
include some "evidence of man" in each picture. But his reasoning is different: he wants the pictures to be honest. To take honest landscape photographs in this day and age, Adams believes, man has to be factored into the image.

Both Adams and Baltz are attempting to find a way (formally) to make landscape photographs that are ethical (ecologically). The difficulties of this task are reflected in the difficulties we may have with their pictures (for all the fervor of their commitment to the land, their images can seem inordinately cold and remote), nevertheless, their ambition has to be respected. Their disparate, idiosyncratic styles of black-and-white photography are no mere bids for signatory recognition, but rather necessary refinements based on a need to expand the camera's efficacy. These books reflect major bodies of work.

Baltz's *Park City* is a lavishly produced documentation of the construction of a housing development—an instant community, really, if such a term makes any sense. Park City, on the front range of Utah's Wasatch Mountains, is a one-time mining town that became a ghost town until its recent transformation into a ski resort and residential complex. Baltz photographed there in 1978 and 1979, while much of the building was in progress.

The 102 photographs in *Park City* are arranged not by the chronology of this construction but by distance, in a

ROBERT RAUSCHENBERG



"Miter I (Scale)" 1980
Mixed Media
86" x 96" x 26"

RICHARD HINES GALLERY

2030 Fifth Avenue Seattle Washington 98121

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Max Protetch

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

13 February 1982

Mr. Robert Stearns
The Contemporary Arts Center
115 East Fifth Street
Cincinnati, Ohio 45202

Dear Mr. Stearns:


Enclosed are photographs and slides of Scott Burton's chairs that you are considering for inclusion in your upcoming exhibition.

1. Aluminum Chair, 1981 (black and white, 8 x 10)
2. Steel Chairs, 1979-1980 (black and white, 8 x 10)
3. Child's Set, 1978, 1978 (black and white, 8 x 10)
4. Laquered Lawn Chair, 1977 (black and white, 8 x 10)
5. Granite Chairs, 1981 (black and white 8 x 10)
6. Bronze Chair, 1975 (slide)
7. Marble Chairs, 1981 (slide)

At the moment I am trying to get the black and white photograph of the Bronze Chair.

Please excuse the delay. If you have any questions or need for other materials, do not hesitate to phone me at the gallery.

Sincerely yours,


Elsa S. Weiner
Director

The
Contemporary
Arts Center

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February 10, 1982

Karen S. Chambers
One Sheridan Square
New York, NY 10014

Dear Karen:

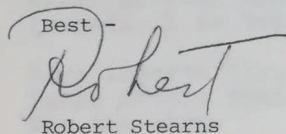
Thank you very much for your note and list of works for the exhibition. I am very excited and happy to hear that Scott plans to complete the double chaise. It would be a real "show stopper".

Marge and I plan to be in NYC Thursday - Saturday, at least, February 25 - 27. I want to be able to get together with Scott and it would be good to have all of us together (you, Max, Scott, Marge, me and anyone else).

I look forward to seeing the photos. We're (CAC) getting some costs together on catalogue and FWAM is collecting data on crates, shipping, etc.

Needless to say, we're very excited about the show and looking forward to it.

Best -



Robert Stearns

RS:jrs

cc: Marge Goldwater

The
Contemporary
Arts Center

115 East Fifth Street Cincinnati, Ohio 45202 513-721-0390



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SCOTT BURTON CHAIRS For The Contemporary Arts Center and
The North Art Museum Show

Baroque Chair
Lace Chair (one only)
Club Chair (one only)
Aluminum Chair
Sculpture Chair

Robert Stearns
The Contemporary Arts Center
115 East Fifth Street
Cincinnati, Ohio 45202

Dear Bob and Marge:

Scott Burton has asked that I send you the enclosed listing of chairs for possible inclusion in your upcoming show. They are grouped in categories as Scott sees them.

They should be pretty much what you all discussed with one change that Scott would like you to consider showing the model for the diving-board chaise longue. I am tracking down a photograph of it for you.

More importantly, Scott is planning to finish the large double chaise (8' diameter, upholstered leather) for the show.

I hope that Protetch will soon be forwarding you the photographs for all of the chairs.

Please let me know if you need anything further.

Best regards,

Karen S. Chambers

cc: Marge Goldwater, Max Protetch Gallery, Scott Burton

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	Burton	III.53

SCOTT BURTON CHAIRS For The Contemporary Arts Center and
Ft. Worth Art Museum Show

Bronze Chair
Lawn Chair (pine only)
Club Chair (one only)
Aluminum Chair
Acrylic Chair

Rock chair (?s)

Three Steel Chairs (photo of steel table?)
New Dining Chair (photo of table?)
Child's Chair (photo of child's table?)

New Double Chaise Longue

Model for Rubber and Glass Chaise Longue (on a new pedestal table)
Model for Diving-Board Chaise Longue