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FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 134. 1.1

Exhibition: HANS HOFMANN AND HIS STUDENTS
W O R K F O L D E R C/E - 62-5

Rental fee: $450. for 3 wks.
Running feet: 250
14 boxes - 4048 lbs.

1963	May 6 - 27	International House Denver, Colo.
	July 1 - 22	Michigan State University East Lansing, Mich.
	September 3 - 28	Akron Art Institute Akron, O.
	October 11 - November 2	Indiana University
1964		
1965		



Box Information

Box #1:	635	lbs.	70 x 86 x 30"
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62 - 5

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"Hans Hofmann & his Students"
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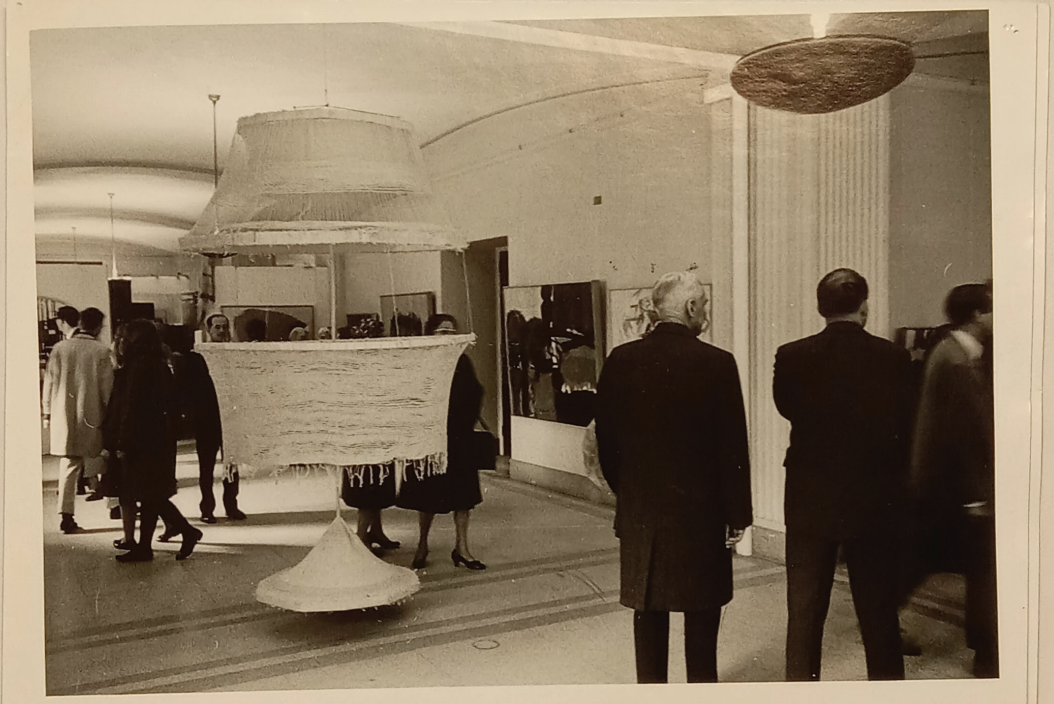

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1964 Richmond Artist Association
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	October 11 - November 2	Indiana University Museum of Art Bloomington, Ind.
	November 18 - December 9	Auburn University Auburn, Ala.
1964	January 2 - 23	Hunter Gallery of Art Chattanooga, Tenn.
	February 9 - March 1	Richmond Artists Assoc. Richmond, Va.
	March 17 - April 7	University of North Carolina Elliott Hall Greensboro, N.C.
	April 21 - May 12	Ohio University Athens, O.
	June 1 - 22	University of South Florida Tampa, Fla.
	September 18 - October 13	Portland Art Museum Portland, Me.
	October 26 - November 16	State University College Oswego, N.Y.
1965	January 5 - 26	University of North Carolina Ackland Memorial Art Center Chapel Hill, N.C.
	February 8 - March 1	Goucher College Towson, Md.
	March 17 - April 7	Joe & Emily Lowe Art Gallery University of Miami Coral Gables, Fla. (now Lowe Art Museum)

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C/E

Holty

UNIVERSITY OF LOUISVILLE
LOUISVILLE 8, KENTUCKY



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C|E

Holty

UNIVERSITY OF LOUISVILLE
LOUISVILLE 8, KENTUCKY

No teacher ever has made an artist – the artist is in the artist from birth. The artist as a teacher can cultivate that which is favorable to the growth of insight and profundity – an atmosphere which only he as an artist can exhale, and a luminosity that comes from his spirit to spark the spirit of his students. He does not wish to be considered other than as a man – because as a man only he can be truly an artist, and only as an artist can he be a really spirited teacher.

Hans Hofmann, 1963

The Hans Hofmann School of Fine Arts opened at 40 Georgenstrasse, Munich, in 1915, after Hofmann's return from ten years spent in Paris during the period that gave birth to Fauvism and Cubism. The School continued, with summer sessions in Dubrovnik (then Ragusa), Capri, and St. Tropez, until 1929. It was in Munich that Booth, Haley, Holty, Jensen, Nevelson, Sander, Vytlacil, and Wessels studied. Worth Ryder, Chairman of the Department of Art of the University of California, was also a student; it was his invitation that induced Hofmann, in 1930, to teach a summer session at Berkeley; in 1933 and 1934 the Hofmann Schools were established in New York and Provincetown.

During the forty years spanned by Hofmann's teaching, which ended in New York in 1957 and in Provincetown shortly afterward, there have been many painters who taught, and art teachers who painted; but Hans Hofmann belongs to neither category. Rather, he is an artist and philosopher of art and nature, whose beliefs, genius, and exuberant energy have taken form in teaching and writing as well as painting. Only such a master could have brought analytical and intuitive disciplines into so sharp a focus; just as, in painting, no one else has so successfully brought severe geometric forms and fluid improvisation into equilibrium.

As this exhibition demonstrates, Hofmann's students never became replicas of himself. He was pleased when they were most stubbornly individual. It was not just drawing, painting, or "modern art" that he taught. By criticism and demonstration – but just as much by the atmosphere which his personality and commitment evoked – he instilled the fundamental experiences of mass, color, and the "push and pull" of space against flatness, which underlie art of all periods. Here is one reason why his former students display such a variety of style, medium, and subject – why they have matured as individuals rather than as followers.

William C. Seitz

The exhibition was selected by William C. Seitz, Associate Curator, Department of Painting and Sculpture Exhibitions, The Museum of Modern Art, New York.

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C|E

Holty

UNIVERSITY OF LOUISVILLE
LOUISVILLE 8, KENTUCKY

ALLEN R. HITE ART INSTITUTE

April 15, 1963

HANS HOFMANN *and his* STUDENTS

Carl R. Holty
Professor of Painting

CRH:pc

WCS:sjk

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Holty

UNIVERSITY OF LOUISVILLE
LOUISVILLE 8, KENTUCKY

ALLEN R. HITE ART INSTITUTE

April 15, 1963

Mr. Carl R. Holty, Professor of Painting
Allen R. Hite Art Institute
University of Louisville
Louisville 8, Kentucky

Dear Mr. Holty:

Many thanks for your detailed comments on the Hofmann school. This file should be very valuable to anyone doing further research and I appreciate your concern.

Sincerely yours,

William C. Seitz
Associate Curator

WCS:sjk

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UNIVERSITY OF LOUISVILLE
LOUISVILLE 8, KENTUCKY

ALLEN R. HITE ART INSTITUTE

April 4, 1963

Mr. William C. Seitz
Associate Curator
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Seitz:

I realize that my remarks are somewhat lengthy. If you can find anything you can use, don't hesitate, and don't hesitate to discard the rest. I have disregarded any personal feelings in writing this and have attempted only to recall the past as truthfully as I could.

Sincerely,

Carl R. Holty

Carl R. Holty
Professor of Painting

CRH:pc

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Holty

cc: Mrs. Potoker

March 25, 1963

Dear Mr. Holty:

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Carl Holty
1245 Madison Avenue
New York 28, New York

Encl.
WCS:sjk

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Busa

UNIVERSITY OF Minnesota

COLLEGE OF SCIENCE, LITERATURE, AND THE ARTS
DEPARTMENT OF ART · MINNEAPOLIS 14

April 23, 1963

Mr. Peter Busa
Department of Art
College of Science, Literature and the Arts
Minneapolis 14, Minn.

Dear Mr. Busa,

Your letter, which I was happy to receive, was the first clue I have had as to your present whereabouts. While preparing the exhibition of former students I tried to locate you but the only information received was that you were in Provincetown and I was unable to find you there.

The exhibition was limited to fifty artists, but I should have been pleased to consider you at that time. Unfortunately the exhibition has now been boxed and shipped so itsis impossible to add anything to it.

Enclosed is a form which was sent to the artists in the exhibition. It is my hope that you will be willing to give me some information and observations about the Hofmann school which will be valuable in providing a dossier for research in the future.

I truly regret the fact that I was unable to get in touch with you earlier.

Yours sincerely,

William C. Seitz
Associate Curator

WCS:sjk
Encl.

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UNIVERSITY OF *Minnesota*

COLLEGE OF SCIENCE, LITERATURE, AND THE ARTS
DEPARTMENT OF ART · MINNEAPOLIS 14

Dear Mr Seitz

Allan Downes and Cameron Booth have suggested I write to you, regarding the show you plan for colleagues and students of Hofmann. I worked with Hans Hofmann and studied in 1935 and 1936 with him - He can also tell you about me.

Meanwhile I'm enclosing a reproduction of a painting I have in New York entitled "Anchor" if you would like to include it you're welcome.

While I was in Buffalo Peter Guippe used to mention your name to me often, with the best regard, and when I get to New York, I'll look forward to seeing you.

With best wishes for every success and hope I can contribute to your leadership in this venture - Sincerely Peter Busa

also enclosed - Walker art center catalogue

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file: CE-62-5
RICHENBURG

cc: Alicia Legg

August 23, 1963

Mrs. Robert B. Richenburg
587 Commercial Street
Provincetown, Massachusetts

Dear Mrs. Richenburg:

Enclosed is the itinerary of the HANS HOFMANN AND HIS STUDENTS show which you requested and which Mr. Seitz has asked me to send you.

Please do not hesitate to ask us for further assistance if you need it.

Sincerely,

Margaret Hargreaves
Secretary to Mr. Seitz

/mh
Enclosure

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8/21/63
cc; Membership

587 Commercial ST
August 20 1963

N.Y. address
232 WILLOUGHBY AVE.
BROOKLYN 5, N.Y.

file: CE-62-5

Dear Mr Seitz:

We were so sorry you didn't have a longer stay in Provincetown. We would have loved having you and Mrs. S. come for dinner or a swim from our beach.

I want to thank you for being such good friends to Hans. We had dinner with him the other evening and I can see how much you've helped him during this dark time in his life. I know his coming exhibit at the Museum is a good thing for him. If only Miz could have lived! He told me he is now starting his fourth life.

FMANN

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ger table and a very small lamp, and push them and pull them around until they make a significant composition. The significance is determined by having both a calculated and an intuited reciprocity obtain between every push in one direction, and every pull acting against it in another direction. Significance may be achieved within either a structure of symmetries, in which each push-pull relation is made of near-equals; or a structure of asymmetries, where

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file: CE-62-5

Anyway Bob - I loved him dearly and Hans is one of our very special loves so I guess your human frailties make us love you too. Real people are getting rare today.

Will be back in Brooklyn on Sept 4th and will get to the opening on the 9th Would you ask your Secretary to send our tickets to our NY address. The announcement says RSVP. Tell her it is Mr. + Mrs.

Also when you get to it would like the itenerary of the student show. You asked me to remind you to send it.

Next summer you must spend more time in P'town. Our best to you.

Sincerely

Mrs. Robert B. Rauschenberg

'MANN

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file: CE-62-5

PUSH AND PULL

-

A FURNITURE COMEDY FOR HANS HOFMANN

Instructions:

Anyone can find or make one or more rooms of any shape, size proportion and color -- Then furnish them perhaps, maybe paint some things or everything.

Everyone else can come in and, if the room(s) are furnished, they also can arrange them, accommodating themselves as they see fit.

Each day things will change.

. . . . . .

Points of View:

Think of subletting someone's apartment. How can you get rid of the fellow when he is in every piece of furniture, every arrangement? Do you like living with him? Imagine it unfurnished. What would you do -- buy some things (if so, what style?), scrounge some off the streets, ask your relatives or friends (which will remind you of them....)? Perhaps live without furniture, instead. As for the question of style, why not have everything totally unrelated to everything else -- shape, color, period, arrangement, etc.? Can it be done? Do you like candy-canes? Then why not paint everything in stripes? Or, better, like twelve different types of candy-canes? Maybe dots, billions of them, baby dots, mommy dots, daddy dots, pink, brown, snot-green, white, orange, shocking-red, dā-glo blue - all over everything, floors, ceilings, inside of drawers, in the sink, on the silverware, on the sheets and pillowcases .... Do you prefer round rooms, tall ones, hexagonal ones, caves, lean-to's, rooms without windows, skylights? Suppose you liked eating off the floor (some people are that clean, I'm told) - it could be carpeted with food at all times. Design it like a Persian rug and you could eat your way through the designs, right across the room, making new ones behind you as you went along. Maybe, after all, formality is the thing. Then carefully choose a big chair, a little one, a bigger table and a very small lamp, and push them and pull them around until they make a significant composition. The significance is determined by having both a calculated and an intuited reciprocity obtain between every push in one direction, and every pull acting against it in another direction. Significance may be achieved within either a structure of symmetries, in which each push-pull relation is made of near-equals; or a structure of asymmetries, where

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the push-pull relation is realized from near-equivalences. But one caution! Don't sit on the chairs, because this will destroy the composition. Unless, of course, you once again start pushing and pulling everything around until it works right. Repeat when you leave. Consider whether or not you're a red-head and dressed in Kelly-green. Are you fat, fatter than the table? In that case, quickly change your clothes if the small chair's color doesn't correspond; and also lose some weight. What about the kids? And their toys? I'd suggest allowing for a variable proportion of three yellow toy ducks to be considered equivalent to one medium-sized violet dress (softened by black hair, brown eyes and leopardskin bag). Now these relationships will be seen to exactly balance the combined density of the orange large chair, the brownish mantle ornament and the beige stripe running around the baseboard. You mustn't neglect the spaces in between the furniture and how they figure in the total space. They are, in fact, "solids" of another order, and each negative area is colored and qualified by the punctuating components (tables, chairs, etc.) around it. The inter-activity between negatives and positives, furthermore, may be so equalized as to produce a higher neutrality than the biases of the separate elements. Properly handled, a silence of perfect ineloquence will result. On the other hand, the positives or negatives may be accented, producing a ruler-ruled relation. This, in turn, may be enhanced or neutralized by closed-field or open-field concepts: closing a door or opening it, for instance, will contain or break the boundary of the structure. Now since these generalizations are made concrete by the frequent occurrence of children's toys being left in any ordinary room, it is only necessary to stay out of the room when the toys are there and vice-versa. However, don't suppose the conclusion here is "each to his own". The further question is "who knows how to compose forms?" If "form" is now too much for you, why not chuck it all and take the pure leap? What is a "pure leap"? (The word "comedy" in the title of this Environment isn't necessarily humorous - though it may be - I had in mind Balzac's "Human Comedy".) Instead of "forms" try simply an idea like: rooms full of people contrasted with empty rooms; one, maybe a hockshop, the other, a monk's cell....A sunset-colored room against a blue-Monday one .... Or, the "room" made by your own feelings wherever you decide to sit down in the woods. Aren't these "forms" also? Is a nude woman on a bed a better form than a pink coverlet on a bed? Which is more personal? If the forms of the furniture express "you", what are you going to do about others? When visitors come and you draw up chairs for them, don't you express "them" a little? What happens to the room? Who is right? Should rooms be lived in or stared at? I have heard of some people who have antique chairs you mustn't sit on because they'll collapse. Don't move that ash tray because it expresses Daddy so well, just where it is! But maybe the smell of mushroom soup cooking will heighten the color-chords on the walls, particularly the candy-cane stripes. I find that Rhythm-and-Blues on the radio goes fine with soundless newscasts on TV. Try it out if you really want to compose your rooms! Did you ever think of arranging rooms for darkness, that is, for night time when you go to bed and see only dim shadows? A room for feelies only! Wet surfaces, rough, sandpapery objects,

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other things as soft as foam rubber to run your toe into getting to the bathroom at 4 AM, silks slithering across your cheek, very large solids like cedar chests for braille identification. This should be a thoughtful problem, and it would develop all the senses, except the eyes. How long does it take to develop artistic senses? Why not ask an interior decorator?

. . . . . .

If they wish, exhibitors may hereafter add their own "points of view" on the blank cardboards included in this crate, using black enamel and brush, as indicated. This way the crate will change by additions as the Environment will change by interpretation and alteration.

- Allan Kaprow, April 1963

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Richenburg

cc: Mrs. Potoker

March 26, 1963

Dear Mr. Richenburg:

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Robert Richenburg
232 Willoughby Avenue
Brooklyn 5, New York

Encl.
WCS: sjk

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b c/e

Jean Follett
982 Lase Avenue
St. Paul 6, Minnesota

SAINT APR 9 1963 MINN

Dear Mr. Seitz:

I am very sorry I cannot attend the special showing of the exhibition, Hans Hofmann and his Students, because I am unable to be in New York at the time.

I thank you very much for the invitation.

Sincerely yours,

Jean Follett

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to C/E

April 10, 1963

Dear Mr. Seitz:

I am very sorry I cannot attend the special showing of the exhibition, Hans Hofmann and his Students, because I am unable to be in New York at the time.

I thank you very much for the invitation.

Sincerely yours,

Jean Follett

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Follet

cc: Mrs. Potoker

March 29, 1963

Dear Miss Follett:

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Miss Jean Follett
982 Case Avenue
Minneapolis, Minn.

Encl.
WCS:sjk

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artist

BULTMAN

THE MUSEUM OF MODERN ART

cc: Dorothy Miller
Peter Selz
William Lieberman
Alicia Legg

To: James Thrall Soby

From: Alfred H. Barr

William C. Seitz

Date December 13, 1963

Re: Bultman exhibition at Tibor de Nagy

I have been interested in Fritz Bultman's sculpture for some time and feel his present exhibition should be seen. I think the best works are original and significant, very worthy of installation in public places or acquisition by the Museum.

I have enclosed a list of the exhibition with my favorite of the unsold works checked, along with a release on Bultman by Betty Chamberlain.

The drawings and collages are also of interest.

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artist

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THE MUSEUM OF MODERN ART

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August 19, 1963

Mr. Fritz Bultman
Room 14-51
New York University Medical Center
560 First Avenue
New York, New York

Dear Fritz:

I just spoke with Miss Nina Terry of the Conference Board of Associated Research Councils in Washington, who called the State Department for me concerning the postponement of your fellowship. Following our conversation on Sunday, I indicated December 1 as the date to which you would like to have the fellowship postponed. They felt there would be no difficulty involved, but it is necessary for them to communicate with the Fulbright authorities in Paris for confirmation.

Yours,

William C. Seitz
Associate Curator

WCS:mh

cc: Miss Nina Terry
Conference Board of Associated Research Councils
2101 Constitution Avenue
Washington, D.C.

Alicia Legg

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Greensboro N.C. Bultman
Wed. April 24th noon

Dear Irma and Bill Seitz -

You will have to pardon my not phoning Mon. afternoon as I promised. At that point I was physically unable to dial a number. A class that night and a 7AM flight the next morning - until this very moment I have been doing - just to keep going. The loss of Niz has been so wrapped in doings until now - so thoroughly wrapped that I am

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afraid to open it.

Though I know you so shortly-
thru ~~the "means" of~~ mij, I feel
you to be quite familiar.
Will call next week on my
return to N.Y. — as I want
a few days here to unwind.

Until then

Fritz-Bultman

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Bultman

cc: Mrs. Potoker

THE MUSEUM OF MODERN ART

March 25, 1963

Dear Fritz,

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Fritz Bultman
176 East 95th Street
New York, New York

Encl.
WCS:sjk

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THE MUSEUM OF MODERN ART

Date July 29, 1964

To: Mr. Seitz

Re:

From: Richard Palmer Dick

Dear Bill:

I am writing to confirm our conversations last week regarding various loans to the HANS HOFMANN AND HIS STUDENTS exhibition. I understand that you have now agreed that we need not replace the Hofmann painting, String Quartet, 1960 (63.592), which Mr. Kootz is withdrawing, since there will still be five other Hofmann works in the show.

I understand also that you will not attempt to secure a replacement for Lee Krasner's, Primeval Resurgence, which she is withdrawing for her one-man show at the Whitechapel, since most of her major canvases will be tied up pending the final selection of that exhibition.

I have attached a copy of my brief note to Mercedes Matter confirming her agreement to extend her loan to the exhibition and believe everything is now straightened out.

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THE MUSEUM OF MODERN ART

Date June 26, 1964

To: Mr. Seitz

From: Waldo Rasmussen

Re: HANS HOFMANN AND HIS STUDENTS
C/E 62-5

Dear Bill:

I believe we failed to notify you that Mr. Kootz wants to substitute another work for the Hofmann painting, String Quartet, 1960 (63.592), which is presently included in our HANS HOFMANN AND HIS STUDENTS exhibition. He brought this point up sometime after we had written to all the lenders to the exhibition in February requesting that they consider extending their loans through April 1965; you were away at the time and we meant to let you know about it when you returned and then simply forgot.

However, as you know, the withdrawal of this painting would still leave 5 works by Hofmann in the show and I wonder if you feel this representation would be adequate. Since the gallery is already closed for the summer, I don't know how difficult it would be for you to select a replacement. If you feel a substitution must be made, it should be about the same size as String Quartet, 50 x 40", so that it can be fitted into the existing packing container without difficulty. We would need to have it in the warehouse by mid-August so that it could be reframed, if necessary, before the show leaves for its first fall booking in early September.

All of the other lenders to the exhibition, with two exceptions, agreed to extend their loans as we requested. Lee Krasner has asked that her painting, Primeval Resurgence, be withdrawn when the show returns to the warehouse (next week) since she plans to include it in a show of her work at the Whitechapel. We've had no answer at all from Mercedes Matter about extending the loan of her Still Life, but I hope she will decide to cooperate.

Mercedes Matter.
Sp 7-3970

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URGENT

THE MUSEUM OF MODERN ART

Date Feb. 13, 1963

To: Bill

From: Alicia

Re: Hofmann & his students

Dick Palmer of C/E called you about their Hofmann/Students show. The first booking is at the Univ. of South Florida, Tampa, to open March 31; next stop is International House, Denver, opening May 6; then Michigan State Univ. East Lansing, July 1.

After these shows the bookings are solid for the next year and they don't know how they can juggle anything. The date for collection and registration is Feb. 20 (next week) which seems pretty hopeless.

Dick knows you spoke to Waldo yesterday at that meeting, but Waldo isn't here today, and he and Berit Potaker wonder if there is anything any of them can do for you to help get things going.

first offered to come to New York and show them to you personally, but I was able to persuade him to mail the slides to me, with info., upon my promising him to return them to him as soon as you have made your selection.

In case you should want to call Mr. Vytlacil, the Area Code is 914, the number EL-9-1263.

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THE MUSEUM OF MODERN ART

Date February 19, 1963

To: Mr. Seitz

Re: HANS HOFMANN SHOW

From: Berit Potoker BP

My Conversation with Vaclac Vytlacil:

Sparkville is near Nyack, some 20 miles up the Hudson River.

Some of Vytlacil's works are in private collections, but exactly where he couldn't mention offhand. He suggested the following paintings which are in his own possession:

1) Mexican Figure, 23 x 38", recently shown by AFA in the Lever Building

2) Greek Figure, 24 x 54", earlier, once selected by Mr. Barr for a Museum exhibition

Mr. Vytlacil has color slides of these and other works in his possession, and first offered to come to New York and show them to you personally, but I was able to persuade him to mail the slides to me, with info., upon my promising him to return them to him as soon as you have made your selection.

In case you should want to call Mr. Vytlacil, the Area Code is 914, the number EL-9-1263.

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ADDRESSES FOR INVITATIONS / HOFMANN & HIS STUDENTS /BP.

A. Artists: (+ 2 artists' widows) (46) persons

Mr. Robert Beauchamp, 168 1/2 Delancey St. NYC

Miss Nell Blaine, 210 Riverside Drive, NYC

Mr. Cameron Booth, 3408 Park Terrace, Minneapolis 6, Minnesota

Mr. Fritz Bultman, 76 East 95th St., NYC

Mr. Nicolas Carone, 213 Pearl St., NYC

Mr. Giorgio Cavallon, 178 E. 95th St., NYC

Miss Perle Fine, 58 Third Ave., NYC or The Springs, Easthampton, L.I., NY.

Miss Jean Follett, 982 Case Ave., Minneapolis, Minnesota

Miss Mary Frank, 184 Sixth Ave., NY

Miss Helen Frankenthaler, 173 E. 94th St., NY 28

Mr. William Freed, c/o Orlowsky, 328 W. 101st St., NYC
(after April 5: 23 Brewster St., Provincetown, Mass.

Miss Jane Freilicher, 16 W. 11th St., NYC

Mr. Paul Georges, (studio) 645 Broadway, NYC

Mr. Michael Goldberg, (studio) 222 Bowery St., NYC

Mr. Robert Goodnough, 369 Bleecker St., NYC

Mr. John Grillo, 500 Third Ave., NYC

Mr. John Haley, 771 Ocean Ave., Richmond, Calif.

Mr. Paul Harris, 182 Bay Avenue, Glenridge, New Jersey

Julius Hatofsky Calif. school of Art 800 Chestnut St S.F 11

Mr. Carl Holty, 1245 Madison Ave., NY 28

Mr. Alfred Jensen, 284 E. 10th St., NYC

Mr. Wolf Kahn, (in Italy:) Via Salasco 1, Milan, Italy
813 Broadway, NYC

Mr. Allan Kaprow, 791 Glen Cove Ave., Glen Head, L.I., N.Y.

Mr. Karl Kasten, 1884 San Lorenzo Ave., Berkeley 7, Calif.

Mr. Albert Kotin, 90 E. 10th St., NYC

Miss Lee Krasner, The Springs, Easthampton, L.I., N.Y.

Miss Linda Lindeberg, 178 E. 95th St., NYC

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Mr. Michael Loew, 280 Ninth Ave., NYC

Mrs. Mercedes Matter, 7 MacDougal Alley, NYC

Mr. George McNeil, 226A Willoughby Ave., Brooklyn 5, N.Y.

Mrs. Jan Müller, 37 Rue de la Tombe-Issoire, Paris XVI, France

Mrs. Louise Nevelson, 29 Spring St., NYC

Mr. Robert de Niro, chez Mme Maleplate, Baren-par-Cierp, Haute-Garonne, France

Mr. George Ortman, 62 E. 90th St., NY 28

Mr. Stephen Pace, 345 W. 29th St., NYC

Mr. Robert Richenburg, 232 Willoughby Ave., Brooklyn 5, N.Y.

Mr. Larry Rivers, 92 Little Plain Road, Southampton, L.I., N.Y.

Mr. Ludwig Sander, 68 E. 12th St., NYC.

Mr. Richard Stankiewicz, Star Route, Huntington, Mass.

Mr. Joseph Stefanelli, 158 W. 22nd St., NYC

Mr. Myron Stout, 4 Brewster St., Provincetown, Mass.

Mrs. Albert Swinden, 628 E. 9th St., NYC.

Mr. Vaclav Vytlacil, Sparkill, N.Y.

Mr. Glenn Wessels, 1601 La Vereda Ave., Berkeley 9, Calif.

Mr. Wilfred Zogbaum, 722 Filbert St., San Francisco 11, Calif.

Mr. and Mrs. Hans Hofmann, 1 Washington Square Village

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THE MUSEUM OF MODERN ART

Date November 22, 1963

To: Mr. Seitz

From: Margaret

Re: Vaclav Vytlacil painting

914 ELmwood 9-1263

Mr. Vytlacil rang this noon about the possible sale of his painting and seemed perturbed about your not seeing Mrs. Fehsenfeld on Monday, November 25. Said something about delegating another person of importance to see her and to receive whatever commitment she might make at that time. He had received your letter of November 20 and seemed to think we were making her stay another day by asking her to see you on Tuesday. I told him I thought she intended to stay the 26 anyway, and later I checked the Hotel Dorset and found this to be true. Could you confirm this with him when you call this afternoon? I thought we might also write her a short note at the hotel asking her to call Monday to make appointment for Tuesday. By this, we might avoid doing anything too terrible.

of the schools where he taught.

The only relevant bibliographical material, other than that on Hofmann himself as a painter, on Hofmann's teaching is as follows:

Greenberg, Clement — "Most Important Teacher of our Time", The Nation, April 21, 1945, p. 469

Hofmann, Hans — Search for the Real and other Essays, Addison Gallery of American Art, 1948. (In the Museum's Library).

LIFE magazine — "A master teacher" April 8, 1957

Rosenberg, Harold — "Hans Hofmann's 'life' class" Portfolio & Art News Annual, No. 6, Autumn 1962

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cc:Mr. Rasmussen

THE MUSEUM OF MODERN ART

Date December 6,1962

To: Mr. William C. Seitz

From: Kynaston McShine KM

Re: HANS HOFMANN AND HIS STUDENTS

Dear Mr. Seitz:

This is the list of painters and sculptors who were former students of Hans Hofmann, it has been compiled mainly from information found in the Museum's Library and given to me by ART NEWS. It is quite an impressive group to start with but if you feel that you would like to have more names I think we would have to consult any files that Hans Hofmann may have and those of the schools where he taught.

The only relevant bibliographical material, other than that on Hofmann himself as a painter, on Hofmann's teaching is as follows:

Greenberg, Clement	"Most Important Teacher of our Time", The Nation, April 21,1945,p.469
Hofmann, Hans	Search for the Real and other Essays, Addison Gallery of American Art,1948. (In the Museum's Library).
LIFE magazine	"Amaster teacher" April 8,1957
Rosenberg, Harold	"Hans Hofmann's 'life' class" Portfolio &Art NewsAnnual, No.6, Autumn 1962

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cc: Alicia Legg

November 20, 1963

Mr. Vaclav Vytlacil
Sparkill, New York

Dear Mr. Vytlacil:

I am delighted that Mrs. John E. Fehsenfeld wishes to purchase your landscape in the Hofmann Students show. The only unpleasant news which I might have for you is that the Museum takes a 10% handling charge for things sold from our exhibitions. If you have not yet committed yourself on a definite price, you may wish to add this charge to it. I am quite willing to see Mrs. Fehsenfeld when she is in New York, but it cannot be on November 25 because I shall be out of town. You are entirely right in assuming that we want the picture to remain in the exhibition until it is over.

I have not forgotten our thoughts of a taped discussion with Ludwig Sander on the Hofmann School in Germany, and hope we can do it sometime later this year or in the Spring.

With best regards,

Yours,

William C. Seitz
Associate Curator

WCS:mh

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11/19/63

Sparkill New York
Nov 18 1963

Dear Mr. Seitz:

This may be a bit unusual, however, since it is on a pleasant note I don't think you will mind.

The subject is my picture in the Hofmann Student Show. Out of the blue I had a charming note from a certain Mrs. John E. FEHSENFELD of Indianapolis Ind. I do not know this lady, or anything about her - it seems, that she saw the Hofmann Student show and fell in love with my picture, had to have it on her walls she wrote - What was the price and I gathered she wanted it at once. I wrote her that seminal canvases on the Rocky Mts. theme were sold, at the time, for prices ranging around $1000.- and that I did not care to sell it for less.

I have a reply from Mrs. Fehsenfeld, received to-day, telling me that she would be in New York on the 25th at the Hotel Dorset for 2 days. She intends to visit you

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personally at the Museum. How
why yes?

In my answer to her letter
I gave her the price of 1000.- but I
also added that it was not the custom
to break up shows while enroute
and anyway, that you had charge
of the whole affair and would have
to be consulted. She apparently
intends doing so - May I, however,
ask you, in case you are not in
New York on that day or cannot see
her for some other reason to please
be so kind and appoint some other
official to take care of the lady -
in your place. It seems to me
that it is to our mutual interests
to respond to such friendly overtures
as this delightful lady has shown.

Besides this particular picture,
the good lady wants to see more of
my work - So I dare say she will
turn up at Krasnas and see my
"show" there. Perhaps this is the
way patrons are born or formed.

Thanking you in advance
and my Best Wishes as well I am

Sincerely yours
Vaclav Vytlacil

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P.S. On re-reading this letter I find I omitted saying ~~that~~ in my letter to Mrs. Felsenfeld that I would assume the liberty of writing to you in advance of her visit; since there was not enough time left for an exchange of letters with her, in order to ~~[illegible]~~ first gain her permission.

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cc: Mrs. Potoker

Sparkill New York Vytlacil
april 9 1963

Mr. Wm C. Seitz
c/o Museum of Modern Art
New York City

Dear Mr. Seitz:

First, let me show my appreciation for your two kind and friendly letters that reached me just before we left Jamaica - it seems to me that we have reached a pleasant understanding, perhaps even a clarity of a kind of emotion, but also agreeable and pleasant.

Secondly, and in response to your kind invitation for the 17th, I am pleased to be able to say that my wife and I, shall be happy to be there. You may be interested to know, that my wife too was a former Hofmann student -

I shall, then, look forward to meeting you on the 17th and to the beginning of a pleasant acquaintanceship.

Best Wishes for the Show "!

Sincerely Yours

Vaclav Vytlacil

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Vytlacil

cc: Mrs. Potoker

March 22, 1963

Dear Mr. Vytlacil:

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Vaclav Vytlacil
c/o Reed Johnson
Reading Post Office
Jamaica, West Indies

Encl.
WCS:sjk

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Vytlacil

cc: Mrs. Potoker

March 20, 1963

Mr. Vaclav Vytlacil
c/o Reed Johnson
Reading Post Office
Jamaica, West Indies

Dear Mr. Vytlacil:

Yesterday I visited Sparkhill and selected a picture for the Hofmann exhibition. With Mrs. Bradbury's assistance I went through all of the work you indicated in your letter. Many of the Mexican gouaches interested me very much, and though it is perhaps just a matter of personal taste, some of them were more exciting to me than Mexican Figure.

However, inasmuch as the group exhibition is going to be made up almost entirely of fairly large oils and sculpture, I felt that gouaches would not fit in the exhibition nearly as well as an oil. I selected Out of the Rockies, 26x38", 1952. It is a beautiful picture and I think it should add a great deal to the exhibition. We are making arrangements with Mrs. Bradbury about collecting it, but need a valuation for insurance purposes.

In reference to the gouaches, which I think would make a handsome exhibition, you may be interested in my opinion that, though the plastic covering is a good protection and offers a way of initially viewing them, it would be much better to frame them under glass for a gallery showing. The plastic covering takes broken reflections and weakens the impact of the images, it seems to me.

Mrs. Bradbury was extremely cooperative. You should be happy to have such a good neighbor.

Sincerely yours,

William C. Seitz
Associate Curator

WCS:sjk

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Vytlacil

March 15, 1963

Vaclav Vytlacil
c/o Reed Johnson
Reading Post Office
Jamaica, West Indies

Dear Mr. Vytlacil:

May I tell you how pleased I am that you were not offended by what might have appeared to be my high handedness in relation to your work. Mrs. Bradbury and I had quite a long talk during which I told her how highly I regard you as an artist, and that I had been familiar with your reputation as a teacher at the Art Students League and that I had seen several of your exhibitions in New York. It could very well be that after visiting your studio I will return to the Mexican Figure. However, even though you do not necessarily agree with my desire to see more things, you will realize on deliberation that in selecting an exhibition one wishes to have as many alternatives as possible, and especially to be able to make the selection oneself.

Because I have spent many years active only as a painter I am especially sensitive to avoid doing anything with an artist's work which he does not wish done, so I therefore wish to consult the artist as much as possible. At the same time this makes me realize where my responsibilities and prerogatives lie in assembling an exhibition.

I shall make an appointment with Mrs. Bradbury at her convenience to visit your studio next week. I assure you that I shall observe your instructions scupulously in looking at the work.

May I thank you again for your cooperation and look forward to seeing you on your return. Perhaps you may be back for the warehouse showing of the exhibition just before it goes on tour. It will take place around April 12th.

Yours sincerely,

William C. Seitz
Associate Curator

WCS:sjk

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Jamaica Thurs A.M.
March 14 1963

Mr. Bill Seitz -
c/o Museum of Modern Art
West 53 St. New York City

Dear Mr. Seitz: Our hosts, with whom we have been staying are flying back to N.Y. to-day; hence I think it a good chance to write you a few words of explanation - & trust these will prove helpful.

I have your second telegram from which I conclude that you have again been in communication with Mr. Bradbury - In addition, I had a letter from Mrs. Bradbury, yesterday, in which she with kindness, consideration and clarity explained her telephone conversation with you - From this I learned that you are favorably inclined in my direction - are familiar with my work and consider me a real addition to your proposed show, this has produced a strong tempering effect on my attitude, enough so at any rate that I ~~to~~ now call to your attention the following -

If you will get in touch with the Bradburys, once more, Mrs. Bradbury who is the only one that can take you to my studio any time during the week, will appoint the time and day when she is free enough from her family duties

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to take you for a visit to my studio.
It is close to her home. You will however find the studio very cold so come warmly clothed. And now a word about what you will find in the studio —

It just happens that a number of older things are at the present time standing about on the ground floor — Looking in from the entrance, the upper left corner .. contains a number of "classic figure paintings — 3 or 4 in black and white, one somewhat larger — in color — this last was a "lobby display" at the old Whitney museum on 8th St. One Black & White Greek was included by Mr. Baur in the Museum's traveling "The classic in Modern Painting" show — Ticket to this effect on the back. In this same corner are some large canvases which now only contain cartoons for paintings — No Painting — I don't wish these disturbed. Along the left wall under sky-light are more paintings for you — On the large rack back of stove are more paintings — though many clean canvases as well — You may "pick" into this collection if you care to but I don't want these pulled out and scattered about my studio at random — Many of these pictures are the first large sketches for a series of landscapes — there is as I remember, in this rack, one large 72×48

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3 figure Classic Group in color, It is framed with a plain wooden frame —

Next to this large rack in a smaller addition to it are some (25) newly mounted Mexican figure paintings — they are mostly "heads" although some are "head to waist." You may look through these as well as anything else standing around the floor — Do not pull paintings down from upper racks. Reason: many are unfinished and even abandoned × The reason for my detailed requests is the simple fact that I am not there in person — I like you, am now granting you a rare exception × Should you, however, show interest, and want to come back after we return I shall be glad to have you come at your convenience × I realize this would have no bearing on the present needs.

" Now a word about the picture, "Mexican Figure" I sent you seems to be in order — This picture, hung next to Milton Avery, in the place of Tworkov, at the just concluded "Federation of Modern Painters & Sculptors Show" at the Lever Bros Bldg. on Park Ave & 51. Various painters made a special point of expressing their appreciation, and judgements that I value. In my estimation this figure is the

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best out of 500 that have just been painted - It is for this reason that I say, that I am glad to have it back. in order to have its support in the work that I propose to do as soon as I get back. So you can easily see, that I do not agree with your stated evaluation.

I nevertheless wish you every success with your exhibition - wish success to you personally and as you now must know ~~and~~, am happy to contribute and to co-operate with an effort, to honor, as you so aptly put it, a "great Man. and one with whom I have had the pleasure of an intimate friendship over 50 years standing -

this is a long letter but circumstances, I thought, made it necessary - If it should prove too long to you, please excuse some of its length -

Good Luck once more and Best Wishes Sincerely Yours Vaclav Vytlacil

P.S. Will not be back for another two weeks at least.

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T E L E G R A M

D D S THE MUSEUM OF MODERN ART

VYTLACIL c/o REED JOHNSTON
READING POST OFFICE
JAMAICA, WEST INDIES

MARCH 12, 1963
R P 10 WORDS

DONT FEEL MEXICAN FIGURE REPRESENTS YOU WELL.

BRADBURYS WILL ASSIST SUBSTITUTION. AWAITING YOUR

PERMISSION.

WILLIAMSEITZ
MODERNART NY

chg: HANS HOFMANN AND HIS STUDENTS CE-62-5 cc: Berit Potoker

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Via WESTERN UNION CABLES

CC: BERIT POTOKER

DLS

1963 MAR 11 PM 5 17

KL157/GC137 READINGJA 14 11 1015

BILL SEITZ MUSEUM MODERN ART NEWYORKCITY

11 W 53 St

EMDG

DONT UNDERSTAND YOUR TELEGRAM SORRY STUDIO CLOSED

VYTLACIL

SEITZ VYTLACIL

Do not feel _____ represents you well: Bradbury's would assist substitution. Await your permission

Sincerely,

signed Monica Bradbury"

Note: Mrs. Bradbury is the Sparkill friend of Vaclav Vytlacil, lender to HANS HOFMANN AND HIS STUDENTS; she delivered his Mexigan Figure to Santini's March 8.

BP

Mr. Seitz: I called the Bradbury's several times today Friday - no answer. I'll try again Monday.

Beverly

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Copy of handwritten letter

cc: Mr. Seitz
Miss Dudley
Mrs. Potoker

"Dear Mrs. Potoker,

Mr. Vytlacil's address in Jamaica is

c/o Redd Johnston
Reading Post Office
Jamaica, West Indies

I think he will be away through March and perhaps the middle of April.

If I can be of any help, please feel free to to call on me.

Sincerely,

signed Monica Bradbury"

Note: Mrs. Bradbury is the Sparkill friend of Vaclav Vytlacil, lender to HANS HOFMANN AND HIS STUDENTS; she delivered his Mexigan Figure to Santini's March 8.

BP

Mr. Seitz: I called the Bradbury's several times today Friday - no answer. I'll try again Monday.

Beaufort.

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cc: Mr. Seitz
Miss Dudley
Miss Berge
Mrs. Potoker
CE-62-5 L&L (Vytlacil)
green

February 28, 1963

Mr. Robert Bradbury
Sparkill
New York

Dear Mr. Bradbury:

Enclosed please find our formal request letter and loan agreement form in duplicate for Vaclav Vytlacil's painting Mexican Figure; it is our understanding that Mr. Vytlacil before his departure authorized you to sign the loan form for him, and that the picture will be brought to New York City by you. We hope this will not inconvenience you too much and would be most grateful if you could call Mrs. Potoker at the Museum (CI-5-8900, extension 271) and inform her when, and from where, we can collect the picture and transfer it to our warehouse?

We would also be grateful for an address where we could reach Mr. Vytlacil during his absence in Jamaica.

We are looking forward to hearing from you.

Sincerely yours,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosures: Loan request letter addressed to Mr. Vytlacil
Loan Agreement Form in duplicate
Return envelope

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. Seitz
Miss Dudley
Miss Berge
Mrs. Potoker
CE-62-5 L&L (Vytlacil)
green

WR:WCS:bp

February 28, 1963

Mr. Vaclav Vytlacil
Sparkill
New York

Dear Mr. Vytlacil:

Hans Hofmann may well be the most influential painting teacher of this century. The impact of his dynamic teaching in Munich, California, Provincetown and New York, especially on American art of the postwar period, has been incalculable. He has inspired two generations of American painters and sculptors.

As an homage to this great teacher who is also one of our most profound, ebullient and monumental artists, the Department of Circulating Exhibitions is preparing an exhibition of works by 44 of the most fully developed artists who have studied with him. The exhibition will also include a group of major works by Hofmann himself. The selections are being made by William C. Seitz, Associate Curator of Painting and Sculpture Exhibitions, who very much hopes to include your Mexican Figure, 1962 (23 x 38").

The exhibition will be shown in museums and university galleries in the United States and Canada from May 1963 through June 1964. The works will be insured from wall-to-wall under our regular fine-arts policy at the values specified by the lenders. In the hope that you will be willing to grant our request, I am enclosing our Loan Agreement Form in duplicate, asking that you sign and return the original to this office, retaining the duplicate for your records. We would need to receive all loans at Santini Brothers Warehouse, 447 West 49th Street, New York 19, New York during the week starting March 4, 1963.

We will, of course be responsible for all costs of packing and transportation, and expert supervision of packing and installation is assured for each of the showings.

Inasmuch as a major exhibition of Hofmann's work will be held at The Museum of Modern Art next fall, interest in this exhibition of his former

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students should be high. I hope we may have your cooperation.

Sincerely yours,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosures: Loan Agreement Form in duplicate for:
Vaclav Vytlacil: Mexican Figure. 1962 (23 x 38")
Return envelope

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Rankine

cc: Mr. Meyers
Mr. Rasmussen

April 17, 1963

Mrs. Elvine R. Rankine
1516 Thirty-first Street, N.W.
Washington 7, D.C.

Dear Mrs. Rankine:

I am afraid it is too late to withdraw the painting by Robert Goodnough from the exhibition of Hans Hofmann and his students.

However, I have spoken to John Myers and he has agreed that the picture will be available to you after the exhibition returns to New York next spring.

If the sale is completed, will you let us know so that we can send loan forms to you.

May I thank you again for the loan of your beautiful drawing to the Gorky exhibition.

Sincerely yours,

William C. Seitz
Associate Curator

WCS:sjk

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Tel. Fe 8-1684

1516 Thirty-first Street, N. W. Washington 7, D. C.

April 10—

Museum of Modern Art
New York 19—

Dear Mr. Seitz

Thanks for your letter of February 13th about the scratches in the plexiglas of the study for "The Plow and the Song" by A. Gorky— I also thought there were a few new scratches in the frame. However none of these seem to be at all vital, and I thought we would see if it looks alright on our

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Massachusetts
University of Southern Illinois, Carbondale, Illinois
Wadsworth Atheneum, Hartford, Connecticut
Walker Art Center, Minneapolis, Minnesota
Whitney Museum of American Art, New York
Private Collections

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2.

walls at home before making a final decision (as it might possibly look different in the home light) I expect it to look perfectly O.K —

In the mean time I would like to ask you a great favor. I would like to purchase the Robert Goodnough round painting that you have already selected for the Students of Hans Hoffman Show. I have one here, but it is too big to look well in the house and I understand that the one you have selected is about 54". I

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Smith College Museum of Art, Northampton, Massachusetts
University of Southern Illinois, Carbondale, Illinois
Wadsworth Atheneum, Hartford, Connecticut
Walker Art Center, Minneapolis, Minnesota
Whitney Museum of American Art, New York
Private Collections

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1516 Thirty-first Street, N. W. Washington 7, D. C.

3. remember it and really hope so much that you might be able to let me have it, and possibly take another one for the Hoffman show - If this can't be done, perhaps I can have it in a years time, though it's quite a long time to wait! There dont seem to be any of the smaller size Goodnough's that I like, the one that we have now, is very wrong in our house - I hope this might be possible, and would greatly appreciate - In haste -

Elvira R. Rankine

Hartford Art
in World War II,
Returned East
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Smith College Museum of Art, Northampton, Massachusetts
University of Southern Illinois, Carbondale, Illinois
Wadsworth Atheneum, Hartford, Connecticut
Walker Art Center, Minneapolis, Minnesota
Whitney Museum of American Art, New York
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HOWARD WISE GALLERY
50 West 57th Street
New York City 19

Biographical Notes

JOHN GRILLO

Born in Lawrence, Massachusetts, July 4, 1917. Studied at Hartford Art School, Connecticut (1935-38). After release from service in World War II, studied at California School of Fine Arts, San Francisco. Returned East in 1948 and studied with Hans Hofmann in New York (1949-50).

One man shows: Daliel Gallery, Berkeley, California (1947)
Artists' Gallery, New York (1948)
Tanager Gallery, New York (1952; collages, 1960)
Tibor de Nagy Gallery, New York (1953)
Bertha Schaefer Gallery, New York (1955, '57, '59)
HCE Gallery, Provincetown, Massachusetts (1959)
Howard Wise Gallery, New York (1961, '62)

Selected list of other exhibitions:
"Fifteen Unknowns", Kootz Gallery, New York (1950)
Vanguard 1955, Walker Art Center, Minneapolis (1955)
Whitney Annual, Whitney Museum of American Art, New York (1959)
"60 American Painters", Walker Art Center, Minneapolis (1960)
"American Abstract Expressionists and Imagists", Guggenheim Museum, New York (1961)
Contemporary Paintings, Yale University Art Gallery, New Haven (1961-62)
Seattle World's Fair (1962)

Collections: Bennington College, Bennington, Vermont
Brooklyn Museum, New York
Bundy Art Gallery, Waitsfield, Vermont
Chrysler Museum, Provincetown, Massachusetts
Guggenheim Museum, New York
Michener Foundation, Pipersville, Pennsylvania
Newark Museum, Newark, New Jersey
Olsen Foundation, Bridgeport, Connecticut
Smith College Museum of Art, Northampton, Massachusetts
University of Southern Illinois, Carbondale, Illinois
Wadsworth Atheneum, Hartford, Connecticut
Walker Art Center, Minneapolis, Minnesota
Whitney Museum of American Art, New York
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HOWARD WISE GALLERY
50 West 57th Street
New York 19, New York

STEPHEN PACE: biographical notes

1918	Born near Charleston, Missouri
1937-41	Studied with Robert Lahr, Evansville, Indiana
1945-46	Traveled and studied in Mexico
1948-49	Art Students' League, New York City
1950-51	Traveled and studied in Europe
1951	Studied with Hans Hofmann
1959	Artist in residence at Washington University, St. Louis, Mo.
	Lives in New York City

One man shows:
Hendler Gallery, Philadelphia, 1953
Artists' Gallery, New York City, 1954
Poindexter Gallery, New York City, 1956, 1957
HCE Gallery, Provincetown, Mass.,1956, 1957, 1958, 1959
Washington University, St. Louis, Mo., 1959
Dilexi Gallery, San Francisco,(watercolors), 1960
Holland-Goldowsky Gallery, Chicago, Ill., 1960
Howard Wise Gallery, Cleveland, 1960
Dwan Gallery, Los Angeles, 1961
Howard Wise Gallery, New York City, 1960, 1961
Hayden Gallery, MIT, Cambridge, Mass., 1961

Selected list of other exhibitions:
International Watercolor Exhibition, Brooklyn Museum, 1953, 1955
Pennsylvania Academy Annual, Pennsylvania Academy of Fine Arts, Philadelphia, 1954
American Abstract Art exhibition, Japan, 1955
"Vanguard 1955", Walker Art Center, Minneapolis, 1955
Carnegie International, Pittsburgh, Pa., 1955
Whitney Annual, Whitney Museum of American Art, New York City, 1953, 1954, 1956, 1957, 1958, 1961
"Fourth International Art Exhibition", circulated by Museum of Modern Art, Japan, 1957-58
"Abstract Impressionism", circulated by USIA, England, 1958
"60 American Painters", Walker Art Center, Minneapolis, 1960
"Paths of Abstract Art", Cleveland Museum of Art, 1960
"Fifth International Hallmark Art Award", Wildenstein Gallery, New York City, 1960
Co-exhibitor with George McNeil: Rose Art Museum, Brandeis University, Mass.; Walker Art Center, Minneapolis; Columbus (Ohio) Gallery of Fine Arts; Arts Club of Chicago; Kalamazoo (Mich) Art Center; 1961- 1962
Pan American Exhibition of Contemporary Painting (Circulated by USIA in Latin America) 1961-1962
28th Biennial, Corcoran Gallery of Art, Washington,D.C.,1963

Collections:
Bundy Art Gallery, Waitsfield, Vermont
Chrysler Museum, Provincetown, Mass.
Evansville Museum, Evansville, Indiana
Michener Foundation, Pipersville, Pa.
University of Southern Illinois, Carbondale, Ill.
Whitney Museum of American Art, New York City
Private collections

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HOWARD WISE GALLERY
50 West 57th Street
New York 19, New York

GEORGE ORTMAN - Biographical notes

Born October 17, 1926, Oakland, California. Studied Berkeley, California (1947-48); Atelier 17 (S. W. Hayter), New York City (1949); Atelier Andre L'Hote, Paris (1950); Hans Hofmann School of Fine Arts, New York City (1950-51). Has lived in New York City since 1950. Teaches at School of Visual Arts.

One man shows: Tanager Gallery, NYC (1954)
Wittenborn Gallery, NYC (prints) (1956)
Stable Gallery, NYC (1957, 1960)
Swetzoff Gallery, Boston (1961)
Howard Wise Gallery, NYC (1962)

Selected list of other exhibitions:
Salon de Mai, Paris (1950)
San Francisco Annual, San Francisco Museum (1952)
Stable Annuals, Stable Gallery, NYC (1953, '54, '55, '56)
Leo Castelli Gallery, NYC (1957, '59)
New Sculpture Group Annuals, Stable Gallery, NYC (1959, '60, '61)
"New Forms New Media", Martha Jackson Gallery, NYC (Spring 1960, Fall 1960)
Aspects of American Sculpture, Galerie Claude Bernard, Paris (1960)
"Young America", Whitney Museum of American Art, NYC; Baltimore Museum of Art; Contemporary Arts Center, Cincinnati; City Art Museum, St. Louis; Columbus Gallery of Fine Arts (1960-61)
64th (1961) and 65th (1962) American Exhibition, Art Institute of Chicago
"Geometric Abstraction in America", Whitney Museum of American Art, NYC (1962)
Seattle World's Fair (1962)

Collections: Museum of Modern Art, New York City
Private collections

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HOWARD WISE GALLERY
50 West 57th Street
New York 19, New York

LEE KRASNER - Biographical notes

Born in Brooklyn, New York. Studied at Cooper Union, The National Academy of Design, and with Hans Hofmann (1938-40). Participated in Federal Works Program, 1938-42. Married Jackson Pollock in 1944. Lives at The Springs, Long Island.

One man shows: Betty Parsons Gallery, New York (1950)
Stable Gallery, New York (collages) (1955)
Martha Jackson Gallery, New York (1958)
Howard Wise Gallery, New York (1960, '62)

Selected list of other exhibitions:
"French and American Painting", McMillen Gallery, NYC (1939), organized by John Graham
"Challenge to the Critic", Gallery 67 (Howard Putzel), NYC (1945)
"Abstract and Surrealist Art in America", Sidney Janis Gallery, NYC (1944). Subsequently shown at San Francisco Museum of Art, Cincinnati Museum of Art, Denver Art Museum, Seattle Art Museum, Santa Barbara Museum of Art
"Man and Wife", Sidney Janis Gallery, NYC (1949)

Since 1949, a number of important group shows in the U.S., England, France, Italy and Japan, the most recent being:

"New New York Scene", Marlborough Fine Art Ltd., London (1961)
Contemporary Paintings, Yale University Art Gallery, New Haven, Connecticut (1961-62)
157th Annual Exhibition, Pennsylvania Academy of Fine Arts, Philadelphia (1962)

Collections: Philadelphia Museum of Art
Whitney Museum of American Art, New York
2 Broadway, New York (two mosaic murals, one 86 feet long, 1959)
Private collections

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HOWARD WISE GALLERY
50 West 57th Street
New York City 19

GEORGE McNEIL: biographical notes

Born February 22, 1908, in New York City. Studied Pratt Institute (1927-29); Art Students' League (1930-33); Hans Hofmann School of Fine Arts (1933-36); Columbia University, Ed.D. Taught University of Wyoming (1946-48); at Pratt Institute since 1948; one year at University of California, Berkeley (1955-56).

One man shows:

Lyceum Gallery, Havana, Cuba (1941)
University of Alabama, University of New Mexico, Black Mountain College, North Carolina (1947-48)
Egan Gallery, New York (1950, '52, '53, '54)
Margaret Brown Gallery, Boston (1953)
Hendler Gallery, Philadelphia (1954)
De Young Museum, San Francisco (1955)
Poindexter Gallery, New York (1957, '59)
Howard Wise Gallery, New York (1960)
Nova Gallery, Boston (1961)

Selected list of other exhibitions:

American Abstract Artists, New York (1936)
"New Horizons in American Art", Museum of Modern Art, New York (1936)
Contemporary Art Exhibition, New York World's Fair (1939)
"Abstract & Surrealist Art in America", Chicago Art Institute (1948)
"Abstract Art in America", Museum of Modern Art, New York (1951)
Whitney Annual, Whitney Museum of American Art, New York (1953, '57, '61)
Carnegie International, Pittsburgh (1953, '55, '58)
American Abstract Artists exhibition, Japan (1955)
"60 American Painters", Walker Art Center, Minneapolis (1960)
"Some Contemporary American Artists", Cleveland Museum of Art (1961)
"American Abstract Expressionists & Imagists", Guggenheim Museum, New York (1961)
Co-exhibitor with Stephen Pace: Brandeis University, Waltham, Massachusetts; Walker Art Center, Minneapolis; Columbus Gallery of Fine Arts, Columbus, Ohio; Arts Club of Chicago; Kalamazoo Art Center, Kalamazoo, Michigan
Pan American Exhibition of Contemporary Painting, circulated by U.S.I.A. in Latin America (1961-62)
Contemporary Paintings, Yale University Art Gallery, New Haven, Connecticut (1961-62)
157th Annual Exhibition, Pennsylvania Academy of Fine Arts, Philadelphia (1962)
Spring Exhibition, Wadsworth Atheneum, Hartford, Connecticut (1962)

Collections:

Bundy Art Gallery, Waitsfield, Vermont
Museum of Modern Art, New York
National Museum, Havana, Cuba
Newark Museum, Newark, New Jersey
Walker Art Center, Minneapolis
Whitney Museum of American Art, New York
Private collections

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THE NEW YORK TIMES April 19, 1963

40 L+

Art: 'Furniture Comedy'

Happening Conceived by Allen Kaprow Moves Audiences to Childlike Behavior

By BRIAN O'DOHERTY

HAPPENINGS have been the latest thing for some time now in New York. As the name implies, something happens, but within a loose enough framework for Chance —that modern deity—to be one of the main participants. Other participants, such as you and I, are also invited to play.

One of the high priests of the Happening is a slight, handsome spade-bearded young man named Allen Kaprow, who instigated a Happening on Wednesday afternoon in Santini's Warehouse at 447 West 49th Street.

●

The angel behind the occurrence was the Museum of Modern Art; the occasion, a brief exposure of an exhibition called "Hans Hofmann and His Students," which is about to go on the road for a year and a half. After traveling, it will return to New York to be surreptitiously dismantled before any New Yorker can see it—a pity, since it would be nice to see the old master hanging in state surrounded by his pupils in a New York gallery.

The Happening, called "Push and Pull—a Furniture Comedy for Hans Hofmann" took place before a selected audience, ranging from the lean and gentle presence of Alfred Barr down to Mr. Kaprow's 6-year-old son.

●

Whatever happened, happened in two small connected rooms constructed by Mr. Kaprow, one bright, one dark; one logical, the other jumbled; one apparently conscious, the other apparently not.

The bright yellow room had a distinct resemblance to Van Gogh's bedroom at Arles —yellow walls, a low red dado, yellow chairs, a stretcher cot, a few hanging clothes, a radio tuned to jazz. Two pink pumps, one occupied by a banana placed there by Alfred Barr in a scholarly footnote, were neatly tucked under the bed.

For reading, the phantom occupant (obviously sensitive) could choose from "Les Plus Belles Pages de Paul Verlaine," Virginia Woolf's "The Years," "The Saga of Billy the Kid" and "Kiss Me Deadly" by Mickey Spillane. Pin-ups revealed a liking for motor cars and home made astrology. Nature, in the presence of daffodils and forsythia, cooperated in the color scheme.

Crossing the threshold to the other room was only a foot in distance but mentally, one leaped over an abyss. A blue bulb grudgingly revealed an attic full of junk and, on the floor, a wrapped mummy-like shape that may have contained a body. Hidden in a corner, a television set was tuned to the kiddies' cartoons, watched by a child who turned out to be real. Together, the rooms joined the bright hallucination of reality with the ugly skeletons of the subconscious. After all, the attic is the subconscious of every house.

●

Solemnly tuning-in one's sense of history, the critical reflexes raise one's finger to point at the surreal and Dada occurences preserved on films from the Paris of the nineteen-twenties. However the change in intent is profound. Antisocial anarchy is replaced by a friendly wish to fraternize. Mr. Kaprow invites the participation of his fellow man. He (or they) can rearrange the rooms, re-create them, deface the walls, feel free to change to more appropriate clothes, relate to the environment in any positive or negative way. After years of ignoring the spectator, art apparently wants to make restitution.

Participation in the Happening was slow. Trained not to touch art, people had trouble breaking the inhibition. Eventually someone put a chair on the bed and removed the banana from the shoe. Immediately chaos happened. One woman started to ingest the environment by eating a fruit. Others rearranged the bed, which ended half hanging from the ceiling. There were no creative actions of the standard set by Mr. Barr and the banana. Cast back on their own resources, most of the adults resorted to slightly destructive child's play.

●

Happenings are perhaps the first art form whose future esthetic success depends not so much on the artist as on the creative improvement of his audience or participants. At the moment they appear too solemn or too giddy to develop the connoisseur's thoughtful and symbolic act. As in so many things, Mr. Barr, with the chaste banana in the pink shoe, has given the lead again.

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cc: Hans Hofmann and His Students
Hans Hofmann
green

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

Gina Wilcox
Circulating Exhibitions
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

November 18, 1966

December 1, 1966

Miss Sara Weeks
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

Dear Sara Weeks:

Thanks for your good letter. It made the whole department glad we tried so hard to be helpful.

Re: TWO DECADES OF AMERICAN PAINTING we usually say: "Exhibition organized by the Museum of Modern Art under the auspices of the International Council, New York, 1966, to be shown first at the National Museum of Modern Art, Tokyo; and later, in India and Australia."

Cheers,

Gina Wilcox
Circulating Exhibitions

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ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

Gina Wilcox
Circulating Exhibitions
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

November 18, 1966

Dear Gina Wilcox:

If I had not been in such a rush to get our proofs back to the M.I.T. Press last Friday I should have written you a special letter -- of thanks and apology. Thanks, first, for sending off the second batch of material which arrived promptly Friday, and apology, second, because later the same day the original envelope turned up. It had arrived on Saturday, the 19th, (when I'm not here) -- along with many other pieces of mail, and a great many people -- and was simply buried under a pile of material. I don't think Mr. Hayes ever saw it the day it arrived. In any case, we both apologize.

I do want to say how helpful the material has been: the itineraries of both exhibitions were added immediately to our list of exhibitions; the catalogues, especially the one issued by the Galleria Civica D'Arte Moderna in Turin, were very interesting to compare with Mr. Seitz' book. (The German and South American catalogues were both fairly exact replicas while there was some new material in the Italian book, the "Bibliografia Essenziale", particularly.) It was also extremely helpful to have the list of participating artists in the "Hans Hofmann and His Students" exhibition and interesting to read some of their comments. The Hofmann Student Dossier is listed without ( ) in our bibliography.

By the way, the one exhibition not covered in this wealth of material is the one Mr. Rasmussen mentioned to Mr. Hayes on the telephone -- 2 Decades of American Painting. I hope I was accurate in saying: "Exhibition assembled by the Museum of Modern Art, New York, 1966, to be shown first at the National Museum of Modern Art, Tokyo; and later, in India and Australia." OK ?

Thank you -- and Mr. Rasmussen, again.

Sincerely,
Sara Weeks
Sara Weeks
Research Assistant

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Ew attach to file copy reply

FROM THE DESK OF SAMUEL M. KOOTZ

cc: Mr. Kootz (ltrhd)
C/E 62-5
green

May 13, 1965

Dear Mr. Palmer:

Will you take care of this for us? We would appreciate it.

Sincerely,

May 18, 1965

Prof. Giulio Ansaldi
Director of the Library
P. Accademia Dei Virtuosi Al Pantheon
Piazza Della Cancelleria 1
Rome, Italy

Dear Prof. Ansaldi:

Mr. Samuel Kootz has forwarded your letter of May 7 to me for reply since the exhibition you referred to, HANS HOFMANN AND HIS STUDENTS, was organized by our Museum for circulation in the country.

Since this exhibition was not shown at our own Museum, we did not publish a catalogue and, as far as we know, none of the institutions which did participate in the tour were able to print catalogues either. I have, however, enclosed two copies of the exhibition's checklist, as well as a copy of the publicity release which describes the show briefly. If you should require any further information, please let me know.

With best regards,

Sincerely,

Richard L. Palmer
Executive Assistant
Department of Circulating
Exhibitions

Enclosure: HOFMANN AND HIS STUDENTS
Checklist, 2 copies
Publicity release

CHECK LIST

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Ew attach to file copy of reply

FROM THE DESK OF SAMUEL M. KOOTZ

May 13, 1965

Dear Mr. Palmer:

Will you take care of this for us? We would appreciate it.

Sincerely,

Linda Sweet

Linda Sweet

MAY 14 1965

OSI AL PANTHEON
IIA 1 - ROMA

GALLERY
L GABLES 46, FLORIDA

965

60th Street
EW YORK
N.Y.

r kindness to
ary two copies
organised by you
y of Miami, Coral

and I remain at your disposal.

Awaiting a kind reply from you I thank you very much in advance and with my best regards I remain

Sincerely Yours
the Director of the Library
(Prof. Giulio Ansaldi)

N, WHICH YOU SHOULD
BOUT PUBLICITY, BUT
ADIO AND TV GAVE THE
CURRENT ACTIVITIES IN
INCLUDED IN A LENGTHY
THE TIMES ALSO RE-
LACK OF CONTEMPT.
THE LOWE GALLERY, THE
N AREAS, AND THE
THE LOCAL NBC CHANNEL
HOW. BELLA KELLY IN
SENT YOU SEVERAL
FOR FUTURE ONES.

HAT I WAS CERTAINLY
IFICANCE COULD BE
THE QUALITY OF MANY

FFORT INVOLVED. I
TO HAVE FURTHER
OUR DEPARTMENT.

CHARLES HUNT,
ASSISTANT CURATOR

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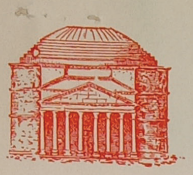

BIBLIOTECA D'ARTE

MAY 14 1965

P. ACCADEMIA DEI VIRTUOSI AL PANTHEON
PIAZZA DELLA CANCELLERIA 1 - ROMA

nRome, 7.5.65

To the Director
of the Kootz Gallery
655 Madison Avenue, at 60th Street

NEW YORK
N.Y.

Dear Sir,

I apply to your kindness to ask you to send me for our Art Library two copies of the catalogue of the exhibition organised by you at the Lowe Art Gallery , University of Miami, Coral Cables, Florida (Jan. 13-31).

I beg you to excuse me and I remain at your disposal.

Awaiting a kind reply from you I thank you very much in advance and with my best regards I remain

Sincerely Yours
the Director of the Library
(Prof. Giulio Ansaldi)

' GALLERY
L GABLES 46, FLORIDA

965

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W, WHICH YOU SHOULD
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CHARLES HUNT,
ASSISTANT CURATOR

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THE JOE AND EMILY LOWE ART GALLERY

UNIVERSITY OF MIAMI • CORAL GABLES 46, FLORIDA

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BOX LIST

April 22, 1965

Miss Marie Frost
Scheduling Manager
Circulating Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Frost:

Enclosed is the publicity report on the Hofmann show, which you should have by now. I was able to get only general data about publicity, but here it is for what it's worth. Local magazines, radio and TV gave the show coverage in public service announcements about current activities in the area. A photo of the Nevelson contruction was included in a lengthy and generally favorable review in the Miami Herald; the Times also reviewed the show, very poorly but with a surprising lack of contempt. During a three-part series on local CBS T.V. about the Lowe Gallery, the show was included in a general pan of the exhibition areas, and the cameras obediently lingered on your credit signs. The local NBC channel used your publicity advance on a cultural affairs show. Bella Kelly in our Public Information Department tells me that she sent you several copies of all our releases, and put you on the list for future ones.

So far as commentary on the show goes, let me say that I was certainly pleased that an exhibition of such breadth and significance could be assembled and distributed, but was disappointed in the quality of many of the works.

All in all, the show was well worth the money and effort involved. I only hope that our next year's budget will allow us to have further dealings with your fine museum and especially with your department.

Sincerely,

Charles Hunt

Charles Hunt,
Assistant Curator

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EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

Title of Exhibition HANS HOFMANN AND HIS STUDENTS

Name of Sponsoring Organization JOE AND EMILY LOWE ART GALLERY, UNIVERSITY OF MIAMI

Address 1301 MILLER DRIVE, CORAL GABLES 46, FLORIDA

Attendance 5,083

Date of Showing MARCH 17 - APRIL 11, 1965

Newspaper Space SEE ATTACHED LETTER
(Number of items in inches) (If extra copies of publicity are available, please attach and return)

Photographs in Newspapers, (Number)

Radio Talks

Television Programs

School visits, special groups, etc. REGULAR DOCENT TOURS TWICE PER WEEK, EXCLUSIVE FOCUS ON HOFMANN SHOW; SEVERAL UNIVERSITY ART CLASSES; HUMANITIES STUDENTS ASSIGNED PAPER ON HOFMANN; ONE WOMAN'S CLUB

Comments about the exhibition SEE ATTACHED LETTER

Charles Stuckey
Signature

ASSISTANT CURATOR
Title

8/16/57

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cc: C/E-62-12
C/E-62-5
Miss Frost
Mrs. Potoker
green

Hofmann & Students
C/E 62-5

MRS. HANS HOFMANN
#1 WASHINGTON SQUARE VILLAGE
NEW YORK 12, N. Y.

April 7. 63

The Museum of Modern Art
New York 19, N. Y.

Dear Mrs Hermas: I have checked the biographical information you sent us. There is only my name not right it is Wolfegg with was wrong in the Art News Annuell No. 6. 62.
Munich School closed in 1934.
Taught at the Thurn School, Gloucester Mass 1932 - 33 Summer - sessions
We closed the New York School 1957
and Provincetown in 1958

Sincerely
Miz Hofmann

ing to write
mer for a week
ie city. I'll
call and hope
ation at the

of the exhibi-
s well as I had
three places:
shown from Febru-
Museum in London,
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may receive fur-
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g show HANS HOFMANN
6, lent by the Mint
That show, which

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Auburn, Alabama

April 21 - May 12, 1964 - Ohio University
Athens, Ohio

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cc: C/E-62-12
C/E-62-5
Miss Frost
Mrs. Potoker
green

June 3, 1963

Mrs. Jan Müller
37, rue de la Tombe-Issoire
Paris XIV, France

Dear Dody:

I was glad to get your note, and was going to write anyway because I am coming to Paris this summer for a week and hope I might see you then if you're in the city. I'll be arriving on July 8th, and will give you a call and hope that we might get together. I have a reservation at the Hotel Montalembert.

I'm sorry to say that the national tour of the exhibition from the Biennale has not gone nearly as well as I had hoped. So far, it has been scheduled at only three places: the Kansas City Art Institute, where it was shown from February 7th to 28th, the Public Library and Art Museum in London, Ontario, and a future booking at Indiana State College in Terre Haute. However, I still hope that we may receive further bookings before Indiana, which is scheduled as the last booking.

The painting included in the circulating show HANS HOFMANN AND HIS STUDENTS was Triumph in the Sun, 1956, lent by the Mint Museum of Art. The confirmed itinerary for that show, which runs through June 1964, is as follows:

May 6 - 27, 1963	- International House Denver, Colorado
July 1 - 22, 1963	- Michigan State University East Lansing, Michigan
September 3 - 28, 1963	- Akron Art Institute Akron, Ohio
October 11 - November 2, 1963	- Indiana University Bloomington, Indiana
November 18 - December 9,1963	- Auburn University Auburn, Alabama
April 21 - May 12, 1964	- Ohio University Athens, Ohio

CARBON LIST
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Fel Hines did a very good job on the restoration of Faust II; I think you'll be pleased. It has now been sent out with the traveling show.

I do hope you're not traveling around in July when I come to Paris, and I'll look forward to seeing you. I'm coming to Europe via Japan where we are trying to arrange some exhibitions, so these last days have been even more hectic than usual. Perhaps I'll be filled with Oriental serenity when I arrive in Paris, but I doubt it.

Best regards,

Waldo Rasmussen
Executive Director
Department of Circulating
Exhibitions

WR:mhd

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HANS HOFMANN AND HIS STUDENTS 1962-63

An exhibition circulated by The Museum of Modern Art, New York, New York

---

UNPACKING INSTRUCTIONS - BOX #1: -6 paintings

1. Slide the paintings from the grooves - ONE AT A TIME - DO NOT DROP.
2. Replace lid on box making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX #1: -6 paintings

1. Slide the paintings into the grooves marked with the same number and facing in the directions indicated by the arrows.

1 label
1 Title poster
1 Condition Record Sheet

63.364	Richenburg	RED
63.538	Krasner	PRIMEVAL RESURGENCE
63.423	Loran	PRESAGE
63.388	Holty	LEFT OR RIGHT
63.581	Hatofsky	LA PUSH II
63.589	Hofmann	BLUE MONOLITH

2. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #2: -7 paintings (1 covered with PLEXIGLAS)

1. Slide the paintings from the grooves - ONE AT A TIME - DO NOT DROP.
2. Replace lid on box making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX #2: -7 paintings (1 covered with PLEXIGLAS)

1. Slide the paintings into the grooves marked with the same number and facing in the directions indicated by the arrows.

63.357	Frankenthaler	SEPTEMBER IMAGE
63.389	Jensen	EAST SUN: PERPETUAL COLOR MOTION (PLEXIGLAS, Do not tape.
63.362	Freilicher	NORTH SHORE
63.537	Kotin	TROPIC
63.396	Grillo	WOTAN
63.397	McNeil	LIVINGSTON II
63.592	Hofmann	STRING QUARTET

2. Bolt lid on box SECURELY.

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The Museum of Modern Art Archives, NY	Collection: CE	Series.Folder: II. 2. 134. 1.1

CHECK LIST

UNPACKING INSTRUCTIONS - BOX #3: -5 paintings

1. Slide the paintings from the grooves - ONE AT A TIME. DO NOT DROP.

2. Replace lid on box making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX #3: -5 paintings

1. Slide the paintings into the grooves marked with the same number and facing in the directions indicated by the arrows.

63.584	Forst	UNTITLED
63.399	Pace	60-14
63.394	Stefanelli	WEDNESDAY
63.586	De Niro	NUDES IN A LANDSCAPE
63.360	Sander	UNTITLED

2. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #4: -6 paintings

1. Slide the paintings from the grooves - ONE AT A TIME - DO NOT DROP.

2. Replace lid on box making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX #4: -6 paintings

1. Slide the paintings into the grooves marked with the same number and facing in the directions marked by the arrows.

63.594	Hofmann	BIRD CAGE VARIATION II
63.593	Hofmann	TABLE WITH WHITE VASE
63.590	Hofmann	CALIFORNIA
63.366	Blaine	HARBOR AND GREEN CLOTH, II
63.391	Haley	SEQUENCE
63.582	Beauchamp	TITELMAN'S NUDES

2. Bolt lid on box SECURELY.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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UNPACKING INSTRUCTIONS - BOX 5: -5 paintings

1. Slide the paintings from the grooves - ONE AT A TIME - DO NOT DROP.

2. Replace lid on box making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX #5: -5 paintings

1. Slide the paintings into the grooves marked with the same number and facing in the directions indicated by the arrows.

63.398	Ortman	PEACE I
63.575	Heller	WITHIN THE TEMPLE
63.591	Hofmann	MORNING MIST
63.365	Rivers	TYPEWRITER PAINTING
63.359	Cavallon	UNTITLED

2. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #6: -7 paintings (1 covered with PLEXIGLAS)

1. Slide the paintings from the grooves - ONE AT A TIME - DO NOT DROP.

2. Replace lid on box making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX #6: -7 paintings (1 covered with PLEXIGLAS)

1. Slide the paintings into the grooves marked with the same number and facing in the directions indicated by the arrows.

63.421	Wessels	RED MARSH TWILIGHT
63.536	Freed	BIRDS BY THE SEA
63.566	Vytlacil	OUT OF THE ROCKIES
63.367	Booth	A MOMENT'S INSIGHT
63.390	Swinden	PAINTING
63.577	Goldberg	LITTLE JOSIE DUPREE
63.585	Follett	UNTITLED

2. Bolt lid on box SECURELY.

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CHECK LIST

UNPACKING INSTRUCTIONS - BOX #7: -7 paintings

1. Slide the paintings from the grooves - ONE AT A TIME - DO NOT DROP.

2. Replace lid on box making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX #7: -7 paintings

1. Slide the paintings into the grooves marked with the same number and facing in the directions indicated by the arrows.

63.355	Kahn	BLUE CLOUD OVER THE HARBOR
63.576	Tabachnick	STILL LIFE WITH GREY LINE
63.540	Loew	JANUARY
63.595	Matter	STILL LIFE
63.557	Carone	UNTITLED
63.528	Muller	TRIUMPH IN THE SUN
63.358	Georges	PORTRAIT OF WILLIAM GERDTS

2. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #8: containing 63.393 Harris: THE BRIDE.

1. Remove work from box CAREFULLY. DO NOT DROP.

2. Replace lid on box making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX #8: containing 63.393 Harris: THE BRIDE.

1. Replace work in box CAREFULLY. NOTE. PLEASE FOLLOW SPECIAL INSTRUCTIONS WHEN HANDLING THIS WORK.

2. Place lid on box and bolt SECURELY.

STRING USED IS ORDINARY WRAPPING STRING.

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UNPACKING INSTRUCTIONS - BOX #9: containing 63.539 Nevelson: SUNFLOWER I. (2 sections)

1. Remove sections from the slides ONE AT A TIME. DO NOT DROP.
2. Replace lid on box making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX #9: containing 63.539 Nevelson: SUNFLOWER I (in 2 sections)

1. Replace sections in their grooves as marked.
2. Replace lid on box and bolt SECURELY.

USE BRASS STRAPS TO HOLD PIECES TOGETHER.

UNPACKING INSTRUCTIONS - BOX 10: containing 63.579 Stankiewicz: FAMILY GROUP
63.356 Zogbaum: UNTITLED.

1. Remove braces numbered #1 and #2 from the box.
2. Remove the works, 63.579 and 63.356, ONE AT A TIME, DO NOT DROP THEM.
3. Replace all braces and then lid on box making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX 10: containing 63.579 Stankiewicz: FAMILY GROUP
63.356 Zogbaum: UNTITLED.

1. Replace the works, 63.579 and 63.356 in their proper positions as marked.
2. Replace braces #1 and #2 in position as marked in the box.
3. Replace lid on box and bolt SECURELY.

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UNPACKING INSTRUCTIONS - BOX #11: containing 63.424 Bultman: VASE OF THE WINDS.

1. Remove braces, numbered #1 and #2 from the box.
2. Remove the work, 63.424, CAREFULLY. DO NOT DROP IT.
3. Extra white pebbles for base in green bag in brace #2.
4. Replace all braces and then box lid making sure all bolts are saved.

PACKING INSTRUCTIONS - BOX #11: containing 63.424 Bultman: VASE OF THE WINDS.

1. Replace the work, 63.424, in its proper position as marked.
2. Replace braces #1 and #2 in position as marked in the box.
3. Replace pebble bag in brace #2.
4. Replace lid on box and bolt SECURELY.

UNPACKING INSTRUCTIONS - BOX #12: containing 63.600 Frank: THE DREAM.

1. Remove braces, #1 and #2 from the box.
2. Remove the work, 63.600, CAREFULLY. DO NOT DROP IT.
   Use wooden pins to brace legs of base when assembling piece.
3. Replace all braces and then box lid making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX #12: containing 63.600 Frank: THE DREAM.

1. Replace the work, 63.600, in its proper position as marked.
2. Do not forget the 2 wooden pins. Remove from holes and tape to top of base.
3. Replace braces #1 and #2 in position as marked in the box.
4. Replace lid on box and bolt SECURELY.

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UNPACKING INSTRUCTIONS - BOX #13: -1 painting

1. Lay box flat to open.
2. Remove braces ONE AT A TIME. DO NOT DROP ON PAINTING.
3. Remove painting carefully.
4. Replace braces in box and lid on box making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX #13: -1 painting.

1. Replace painting face up in bottom of box.
2. Replace braces intheir proper positions as indicated.
3. Bolt lid on box SECURELY.

63.363 Goodnough CIRCLE #3

UNPACKING INSTRUCTIONS - BOX #14 -3 paintings (1 covered with PLEXIGLAS)

1. Slide the paintings from the grooves - ONE AT A TIME - DO NOT DROP.
2. Replace lid on box making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX #14: -3 paintings (1 covered with PLEXIGLA S)

1. Slide the paintings into the grooves marked with the same number and facing in the directions indicated by the arrows.

63.387	Fine	A PERSUASIVE STILLNESS (PLEXIGLAS. Do not tape.)
63.422	Lindeberg	VOYAGE I
63.601	Pasilis	STILL LIFE

2. Bolt lid on box SECURELY.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 134. 1. 1

UNPACKING INSTRUCTIONS - BOX #15 containing 62 pieces of cardboard.

1. Remove lock and open lid. Combination of lock is as follows:

   Turn knob to RIGHT at least two whole turns. Stop at 11.
   Turn LEFT one whole turn past 11. Stop at 7.
   Turn RIGHT and stop at 4.
   Pull shackle open.

2. Remove contents and do what you will.

PACKING INSTRUCTIONS - BOX 15: containing 62 pieces of cardboard.

Replace cardboards in the box and lock the lid.

April 23, 1963

CHECK LIST

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CHECK LIST

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TO THE EXHIBITORS:

Following are the title, instructions and some general thoughts concerning my contribution to this show of former students of Hans Hofmann. Each exhibitor has the right to set up the Environment or disregard it. Either he may do it himself or appoint some person to do it for him. All the information printed here is also contained in a wooden crate, on sheets of cartonboard. This crate should be exhibited on the gallery floor at all times with the top open, and visitors to the exhibition are invited to leaf through the contents. Next to the crate there should be a very low platform or coffee table where the carton-boards can be put as they are read. After reading them, a visitor should be requested to replace them in order. Perhaps a placard could state this and somewhere nearby could be displayed photos of the Environment as it was constructed in New York City; and also those taken of each new version of it. After a time, the record of the conception's morphology from exhibition to exhibition should prove instructive. From time to time during a show, an attendant might check the crate to see if visitors have kept the carton-boards in their numbered order. If an exhibitor decides to have the Environment made for his particular show, the crate should be placed near the entrance to the room(s). Under no circumstances should this typewritten copy be shown to the public since that would defeat the purpose of the crate. The latter is conceived as a kind of file-cabinet which is made to be transported easily. At the same time, it invites the visitor to involve himself physically with the idea of the situation, at least in its preliminaries. Implied here, and of course in the actual Environment, is the wish to by-pass the habit of "sshh, don't touch", useful with respect to older art, but an impediment to understanding certain traditions that have recently begun to develop. I am most interested in the handshake between the artist and others. The museum or gallery director can now be instrumental in bringing this about.

- Allan Kaprow

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PUSH AND PULL

-

A FURNITURE COMEDY FOR HANS HOFMANN

Instructions:

Anyone can find or make one or more rooms of any shape, size proportion and color -- Then furnish them perhaps, maybe paint some things or everything.

Everyone else can come in and, if the room(s) are furnished, they also can arrange them, accommodating themselves as they see fit.

Each day things will change.

. . . . . .

Points of View:

Think of subletting someone's apartment. How can you get rid of the fellow when he is in every piece of furniture, every arrangement? Do you like living with him? Imagine it unfurnished. What would you do -- buy some things (if so, what style?), scrounge some off the streets, ask your relatives or friends (which will remind you of them....)? Perhaps live without furniture, instead. As for the question of style, why not have everything totally unrelated to everything else -- shape, color, period, arrangement, etc.? Can it be done? Do you like candy-canes? Then why not paint everything in stripes? Or, better, like twelve different types of candy-canes? Maybe dots, billions of them, baby dots, mommy dots, daddy dots, pink, brown, snot-green, white, orange, shocking-red, dā-glo blue - all over everything, floors, ceilings, inside of drawers, in the sink, on the silverware, on the sheets and pillowcases .... Do you prefer round rooms, tall ones, hexagonal ones, caves, lean-to's, rooms without windows, skylights? Suppose you liked eating off the floor (some people are that clean, I'm told) - it could be carpeted with food at all times. Design it like a Persian rug and you could eat your way through the designs, right across the room, making new ones behind you as you went along. Maybe, after all, formality is the thing. Then carefully choose a big chair, a little one, a bigger table and a very small lamp, and push them and pull them around until they make a significant composition. The significance is determined by having both a calculated and an intuited reciprocity obtain between every push in one direction, and every pull acting against it in another direction. Significance may be achieved within either a structure of symmetries, in which each push-pull relation is made of near-equals; or a structure of asymmetries, where

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the push-pull relation is realized from near-equivalences. But one caution! Don't sit on the chairs, because this will destroy the composition. Unless, of course, you once again start pushing and pulling everything around until it works right. Repeat when you leave. Consider whether or not you're a red-head and dressed in Kelly-green. Are you fat, fatter than the table? In that case, quickly change your clothes if the small chair's color doesn't correspond; and also lose some weight. What about the kids? And their toys? I'd suggest allowing for a variable proportion of three yellow toy ducks to be considered equivalent to one medium-sized violet dress (softened by black hair, brown eyes and leopardskin bag). Now these relationships will be seen to exactly balance the combined density of the orange large chair, the brownish mantle ornament and the beige stripe running around the baseboard. You mustn't neglect the spaces in between the furniture and how they figure in the total space. They are, in fact, "solids" of another order, and each negative area is colored and qualified by the punctuating components (tables, chairs, etc.) around it. The inter-activity between negatives and positives, furthermore, may be so equalized as to produce a higher neutrality than the biases of the separate elements. Properly handled, a silence of perfect ineloquence will result. On the other hand, the positives or negatives may be accented, producing a ruler-ruled relation. This, in turn, may be enhanced or neutralized by closed-field or open-field concepts: closing a door or opening it, for instance, will contain or break the boundary of the structure. Now since these generalizations are made concrete by the frequent occurrence of children's toys being left in any ordinary room, it is only necessary to stay out of the room when the toys are there and vice-versa. However, don't suppose the conclusion here is "each to his own". The further question is "who knows how to compose forms?" If "form" is now too much for you, why not chuck it all and take the pure leap? What is a "pure leap"? (The word "comedy" in the title of this Environment isn't necessarily humorous - though it may be - I had in mind Balzac's "Human Comedy".) Instead of "forms" try simply an idea like: rooms full of people contrasted with empty rooms; one, maybe a hockshop, the other, a monk's cell....A sunset-colored room against a blue-Monday one .... Or, the "room" made by your own feelings wherever you decide to sit down in the woods. Aren't these "forms" also? Is a nude woman on a bed a better form than a pink coverlet on a bed? Which is more personal? If the forms of the furniture express "you", what are you going to do about others? When visitors come and you draw up chairs for them, don't you express "them" a little? What happens to the room? Who is right? Should rooms be lived in or stared at? I have heard of some people who have antique chairs you mustn't sit on because they'll collapse. Don't move that ash tray because it expresses Daddy so well, just where it is! But maybe the smell of mushroom soup cooking will heighten the color-chords on the walls, particularly the candy-cane stripes. I find that Rhythm-and-Blues on the radio goes fine with soundless newscasts on TV. Try it out if you really want to compose your rooms! Did you ever think of arranging rooms for darkness, that is, for night time when you go to bed and see only dim shadows? A room for feelies only! Wet surfaces, rough, sandpapery objects,

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other things as soft as foam rubber to run your toe into getting to the bathroom at 4 AM, silks slithering across your cheek, very large solids like cedar chests for braille identification. This should be a thoughtful problem, and it would develop all the senses, except the eyes. How long does it take to develop artistic senses? Why not ask an interior decorator?

. . . . . .

If they wish, exhibitors may hereafter add their own "points of view" on the blank cardboards included in this crate, using black enamel and brush, as indicated. This way the crate will change by additions as the Environment will change by interpretation and alteration.

- Allan Kaprow, April 1963

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Paul Harris: The Bride
Instructions for installation from Poindexter Gallery
March 22, 1943

The collapsible, Bride, should be hung by four strands of invisible wire or cord which passes through four screw eyes in the top most wooden circle. When hung correctly the lowest section is about eight inches from the floor. The total height is about 9 feet.

The wooden parts are well made of stout wood, glued and screwed together. Care must be taken, nevertheless, in handling that the sections are not knocked together or dropped. The Bride is too awkward and heavy to be installed by one person working alone.

When packed the two largest wood circles are tied to one another by strong black cord. The circles do not coincide but should be tied wherever they cross. When installing the Bride do not untie these strings until the sculpture is hung. When taking down tie again before removing from position. Please place clean paper under the sculpture when installing or removing. DO NOT UNDER ANY CIRCUMSTANCES CUT ANY WHITE STRINGS.

Sale price: $2,500.
Insurance price: $2,000.

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HANS HOFMANN AND HIS STUDENTS (CE-62-5) 1963-64

An exhibition circulated by The Museum of Modern Art, New York, New York

CHECK LIST: -52 works by 48 artists:
46 paintings
1 wooden construction
6 sculptures
1 box
- 1 title panel
- 1 introductory panel
-55 item labels
- condition record sheets

Dimensions: for paintings, unframed sizes, with framed sizes below, are given; for sculptures, unless otherwise indicated, largest dimensions (not including pedestal) are given.

Dates which appear on works in the artist's hand are stated without enclosing in parentheses.

Museum Number	Artist Title / date Medium Lender Photo credit	Dimensions (height x width): unframed framed	Box No.
	HANS HOFMANN		
63.593	Table with White Vase. 1938 oil on plywood The artist Photo: The Museum of Modern Art copy neg. #6325	60-1/2 x 48-1/8" 64-1/2 x 52-1/8"	4
63.594	Bird Cage Variation II. 1958 oil on canvas Samuel M. Kootz Gallery, New York Photo: S. Sunami #18.414	60-1/8 x 48-1/4" 63-3/4 x 53-3/4"	4
63.591	Morning Mist. 1958 oil on canvas The artist Photo: The Museum of Modern Art copy neg. #6321	55-1/8 x 40-1/2" 60-3/8 x 45-3/4"	5
63.590	California: Land of Bliss and Wonder. 1960 oil on canvas The artist Photo: S. Sunami #18.415	52-3/8 x 60-1/8" 58 x 65-3/4"	4
63.589	Blue Monolith. 1961 liquitex on canvas The artist Photo: P. Rainford #3399	72 x 59-7/8" 76-3/4 x 64-3/4"	1

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The Museum of Modern Art Archives, NY	Collection: CE	Series.Folder: II. 2. 134.1.1

Museum Number	Artist Title / date Medium Lender Photo Credit	Dimensions (height x width): unframed framed	Box No.
63.582	ROBERT BEAUCHAMP Titelman's Nudes. 1962 oil on canvas Mrs. Frank M. Titelman, Altoona, Pennsylvania Photo: E. Pollitzer #2998	51-1/4 x 62-1/4" 52-1/2 x 63-1/2"	4
63.366	NELL BLAINE Harbor and Green Cloth, II. 1958 oil on canvas Whitney Museum of American Art, New York. Neysa McMein Purchase Award Photo: O. Baker #26-428	50 x 65-1/8" 50-5/8 x 65-5/8"	4
63.367	CAMERON BOOTH A Moment's Insight. 1958 acrylic on canvas Bertha Schaefer Gallery, New York	34-1/4 x 40-1/8" 35-1/8 x 41"	6
63.424	FRITZ BULTMAN Vase of the Winds (1959) bronze Mr. Alfonso Ossorio, Easthampton, Long Island, New York Photo: S. Sunami #18.408	36-1/4 x 41-5/8" including base	11
63.557	NICOLAS CARONE Untitled (1958) oil on canvas Mrs. Eleanor Ward, New York	40 x 49" 41-3/8 x 50-1/2"	7
63.359	GIORGIO CAVALLON Untitled. 1961 oil on canvas Samuel M. Kootz Gallery, New York Photo: Kootz Gallery	56 x 48-1/8" 56-3/4 x 49-5/8"	5
63.387	PERLE FINE A Persuasive Stillness (n.d.) collage Graham Gallery, New York Photo: S. Sunami #18.411	sight: 21-5/8 x 29-3/4" 22-5/8 x 30-5/8"	14

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The Museum of Modern Art Archives, NY	Collection: CE	Series.Folder: II. 2. 134. 1.1

Museum Number	Artist Title / date Medium Lender Photo Credit	Dimensions (height x width): unframed framed	Box No.
63.585	JEAN FOLLETT Untitled. 1951 oil on canvas Mr. Horace Richter, New York	30 x 40-1/8" 32-3/4 x 42-3/4"	6
63.584	MILES FORST Untitled. 1960 oil on canvas Massachusetts Institute of Technology, Cambridge, Massachusetts. Gift of Longview Inc. Photo: Walter J. Russell #3086	58-1/2 x 52" 60 x 53-1/2"	3
63.600	MARY FRANK The Dream (1961-62) wood Stephen Radich Gallery, New York Photo: J. Cazale #66-06	26-1/4 x 44-3/8 x 13-7/8" including base	12
63.357	HELEN FRANKENTHALER September Image (1963) oil on canvas The artist Photo: S. Sunami #18.410	52-1/8 x 54-1/8" 52-7/8 x 54-7/8"	2
63.536	WILLIAM FREED Birds by the Sea (1959) oil on canvas with paper collage The artist Photo: M. Katz #1-45	31-3/4 x 42-3/8" 32-5/8 x 43-1/8"	6
63.362	JANE FREILICHER North Shore (1961) oil on canvas Tibor de Nagy Gallery, New York	41-1/8 x 50-1/8" 41-3/4 x 50-7/8"	2
63.358	PAUL GEORGES Portrait of William Gerdts. 1960 oil on canvas Allan Frumkin Gallery, New York Photo: N. Rabin #3255	43-3/8 x 47-3/4" 44-1/2 x 48-1/4"	7

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The Museum of Modern Art Archives, NY	Collection: CE	Series.Folder: II. 2. 134. 1.1

Museum Number	Artist Title / date Medium Lender Photo Credit	Dimensions (height x width): unframed framed	Box No.
63.577	MICHAEL GOLDBERG Little Josie Dupree. 1961 oil on canvas Martha Jackson Gallery, New York Photo: S. Sunami #18.413	40 x 41-7/8" 40-7/8 x 42-7/8"	6
63.363	ROBERT GOODNOUGH Circle #3. 1962 oil on canvas Tibor de Nagy Gallery, New York Photo: S. Sunami #18.402	58-3/4" diameter 59" "	13
63.396	JOHN GRILLO Wotan. 1961 oil on canvas Howard Wise Gallery, New York	50 x 49-7/8" 51-1/2 x 51-1/2"	2
63.391	JOHN HALEY Sequence (1962) oil on canvas The artist	52-1/4 x 60-1/8" 53-5/8 x 61-3/4"	4
63.393	PAUL HARRIS The Bride (1962) woven strings Poindexter Gallery, New York	96-1/4 x 59-1/2"	8
63.581	JULIUS HATOFSKY La Push II. (1959) oil on canvas Whitney Museum of American Art, New York. Anonymous gift Photo: O. Baker #28-549	72 x 60" 73 x 60-7/8"	1

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Museum Number	Artist Title / date Medium Lender Photo credit	Dimensions (height x width): unframed framed	Box No.
63.575	DOROTHY HELLER Within the Temple. 1962 liquitex on canvas East Hampton Gallery, New York Photo: East Hampton Gallery	51 x 55-1/8" 54-3/4 x 58-7/8"	5
63.388	CARL HOLTY Left or Right (1962) oil on canvas Graham Gallery, New York	72 x 56" 73-3/8 x 57-1/2"	1
63.389	ALFRED JENSEN East Sun: Perpetual Color Motion. 1962 oil on canvas Graham Gallery, New York	50-1/8 x 46-1/8" 53-1/8 x 48-3/4"	2
63.355	WOLF KAHN Blue Cloud over the Harbor (1962) oil on canvas Grace Borgenicht Gallery, New York	36 x 48-1/8" 36-3/8 x 48-7/8"	7
63.599	ALLAN KAPROW Push and Pull - A Furniture Comedy for Hans Hofmann. 1963 wooden box with instructions for building an environment The artist	19-1/8 x 22-7/8 x 35-1/8"	15

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Museum Number	Artist Title / date Medium Lender Photo Credit	Dimensions (height x width): unframed framed	Box No.
63.537	ALBERT KOTIN Tropic. 1958 oil on canvas The artist Photo: The artist	49-3/4 x 38" 52 x 40"	2
63.538	LEE KRASNER Primeval Resurgence. 1961 oil on canvas The artist Photo: R. Burckhardt #7	77-1/8 x 57-1/4" 78-1/4 x 58-3/8"	1
63.422	LINDA LINDEBERG Voyage I. 1961 oil on canvas The artist Photo: M. Katz #5-45	30 x 24-1/8" 30-5/8 x 24-3/4"	14
63.540	MICHAEL LOEW January (1963) oil on canvas Stable Gallery, New York	40-1/8 x 45" 40-7/8 x 45-3/4"	7
63.423	ERLE LORAN Presage. 1962 oil on canvas The artist Photo: S. Sunami #18.412	76 x 53-1/8" 77-1/8 x 54-1/4"	1
63.595	MERCEDES MATTER Still Life (1960) oil on canvas The artist	44 x 50" 44-5/8 x 50-1/2"	7
63.397	GEORGE McNEIL Livingston II. 1961 oil on canvas Howard Wise Gallery, New York Photo: S. Sunami #18.404	50 x 50-1/8" 52 x 52-1/8"	2

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The Museum of Modern Art Archives, NY	Collection: CE	Series.Folder: II. 2. 134.1.1

Museum Number	Artist Title / date Medium Lender Photo Credit	Dimensions (height x width): unframed framed	Box No.
63.588	JAN MÜLLER Triumph in the Sun (1956) oil on paper over canvas The Mint Museum of Art, Horace Richter Collection, Charlotte, North Carolina Photo: S. Sunami #18.416	38-3/4 x 48-1/4" 40-3/4 x 50-5/8"	7
63.539	LOUISE NEVELSON Sunflower I (1960-61) wood painted gold The artist Photo: S. Sunami #18.409	right box: 52-1/2 x 27-1/2 x 4-1/8" left box: " " "	9
63.586	ROBERT DE NIRO Nudes in a Landscape (n.d.) oil on canvas Mr. Horace Richter, New York	50-1/8 x 60-1/8" 50-7/8 x 61"	3
63.398	GEORGE ORTMAN Peace I (1959) painted construction Howard Wise Gallery, New York	54-1/4 x 53-7/8" 55-1/2 x 55-3/8"	5
63.399	STEPHEN PACE 60-14 (1960) oil on canvas Howard Wise Gallery, New York Photo: O. Baker Ass. #32-611	59-7/8 x 43-5/8" 60-1/2 x 44-1/4"	3
63.601	FELIX PASILIS Still Life. 1949 oil on canvas Mr. Horace Richter, New York	23-5/8 x 23-3/4" 24-3/4 x 24-3/4"	14
63.364	ROBERT RICHENBURG Red. 1962 oil on canvas/collage Tibor de Nagy Gallery, New York	72-7/8 x 37" 74-3/4 x 38-3/4"	1

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Museum Number	Artist Title / date Medium Lender Photo Credit	Dimensions (height x width): unframed framed	Box No.
63.365	LARRY RIVERS Typewriter Painting (1962) oil on canvas Tibor de Nagy Gallery, New York Photo: S. Sunami #18.403	57-1/2 x 44-7/8" 58-1/8 x 45-3/8"	5
63.360	LUDWIG SANDER Untitled (1961) oil on canvas Samuel M. Kootz Gallery, New York	60-1/4 x 54-1/8" 60-7/8 x 54-3/4"	3
63.579	RICHARD STANKIEWICZ Family Group (1954) welded iron, steel and copper Mr. Horace Richter, New York Photo: S. Sunami #18.407	36-7/8 x 20-3/4"	10
63.394	JOSEPH STEFANELLI Wednesday. 1958 oil on canvas Poindexter Gallery, New York	50-1/4 x 60-1/8" 51-5/8 x 61-1/2"	3
63.390	ALBERT SWINDEN Painting (1954) oil on canvas Graham Gallery, New York	40 x 32" 40-3/4 x 32-1/2"	6
63.576	ANNE TABACHNICK Still Life with Grey Line (1962) oil on canvas East Hampton Gallery, New York Photo: Walter J. Russell #4409	35-3/4 x 48" 36-1/2 x 48-5/8"	7
63.566	VACLAV VYTLACIL Out of the Rockies. 1952 oil on canvas over cardboard The artist	25-7/8 x 38" 27-1/8 x 39-1/8"	6

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Museum-Number	Artist Title / date Medium Lender Photo Credit	Dimensions (height x width): unframed framed	Box No.
63.421	GLENN WESSELS Red Marsh Twilight. 1961 oil, acrylic and sand Athena Kalimos, Berkeley, California	40-1/8 x 40-1/8" 42-1/2 x 42-1/2"	6
63.356	WILFRED ZOGBAUM Untitled. 1959 iron and bronze Grace Borgenicht Gallery, New York	21 x 20-5/8 x 17-1/2"	10
	Title panel	16 x 22"	1
	Introductory panel	16 x 22"	1

4/24/1963

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The Museum of Modern Art Archives, NY	Collection: CE	Series.Folder: IV. 2. 134. 1.1

HANS HOFMANN AND HIS STUDENTS 1963-64

An exhibition circulated by The Museum of Modern Art, New York, New York

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The following works are available for sale. If anyone is interested in making a purchase, please contact The Museum of Modern Art, New York. We request any works sold while in the exhibition remain in the exhibition until the end of the tour.

63.594	Hans Hofmann, BIRD CAGE VARIATION II. 1958 Oil on canvas	$ 11,500.
63.591	Hans Hofmann, MORNING MIST, 1958. Oil on canvas	10,500.
63.590	Hans Hofmann, CALIFORNIA: LAND OF BLISS AND WONDER 1960. Oil on canvas	14,000.
63.589	Hans Hofmann, BLUE MONOLITH, 1961. Liquitex on canvas	10,000.
63.367	Cameron Booth, A MOMENT'S INSIGHT, 1968. Acrylic on canvas	750.
63.359	Giorgio Cavallon, UNTITLED, 1961. Oil on canvas	2,800.
63.387	Perle Fine, A PERSUASIVE STILLNESS, no date. Collage	500.
63.600	Mary Frank, THE DREAM, (1961-62) Wood	2,500.
63.357	Helen Frankenthaler, SEPTEMBER IMAGE, (1963). Oil on canvas	1,800.
63.536	William Freed, BIRDS BY THE SEA, (1959). Oil on canvas with paper collage	900.
63.362	Jane Frelicher, NORTH SHORE, (1961). Oil on canvas	1,200.
63.358	Paul Georges, PORTRAIT OF WILLIAM GERDTS, 1960. Oil on canvas	1,800.
63.577	Michael Goldberg, LITTLE JOSIE DUPRÉE, 1961. Oil on canvas	800.
63.396	John Grillo, WOTAN, 1961. Oil on canvas	1,350.
63.391	John Haley, SEQUENCE, (1962). Oil on canvas	2,000.
63.393	Paul Harris, THE BRIDE, (1962). Woven strings	1,500.
63.575	Dorothy Heller, WITHIN THE TEMPLE, 1962.Liquitex on canvas	900.
63.388	Carl Holty, LEFT OR RIGHT, (1962). Oil on canvas.	2,500.
63.355	Wolf Kahn, BLUE CLOUD OVER THE HARBOR, (1962). Oil on canvas	800.

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63.599	Allan Kaprow, PUSH AND PULL- A FURNITURE COMEDY FOR HANS HOFMANN, 1963. Wooden box with instructions for building an environment	$ 500.
63.537	Albert Kotin, TROPIC, 1958. Oil on canvas	750.
63.422	Linda Lindeberg, VOYAGE I, 1961. Oil on canvas	500.
63.540	Michael Loew, JANUARY, (1963). Oil on canvas	1,200.
63.423	Erle Loran, PRESAGE, 1962. Oil on canvas	1,100.
63.397	George McNeil, LIVINGSTON II, 1961. Oil on canvas	1,500.
63.539	Louise Nevelson, SUNFLOWER I, (1960-61). Wood painted gold	4,500.
63.398	George Ortman, PEACE I, (1959). Painted construction	1,850.
63.399	Stephen Pace, 60-14, (1960). Oil on canvas	1,500.
63.364	Robert Richenburg, RED, 1962. Oil on canvas/collage	1,800.
63.365	Larry Rivers, TYPEWRITER PAINTING, (1962) Oil on canvas	3,000.
63.360	Ludwig Sander, UNTITLED, (1961). Oil on canvas	1,700.
63.394	Joseph Stefanelli, WEDNESDAY, 1958. Oil on canvas	1,200.
63.390	Albert Swinden, PAINTING, (1954). Oil on canvas	850.
63.576	Anne Tabachnick, STILL LIFE WITH GREY LINE, (1962) Oil on canvas	600.
63.566	Vaclav Vytlacil, OUT OF THE ROCKIES, 1952. Oil on canvas over cardboard	1,500.
63.356	Wilfred Zogbaum, UNTITLED, 1959. Iron and bronze	650.

8/26/64

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The Museum of Modern Art Archives, NY	Collection: CE	Series.Folder: II. 2. 134.1.1

Museum Number	Artist Title / date Medium Lender Photo Credit	Dimensions (height x width): unframed framed	Box No.
63.537	ALBERT KOTIN Tropic. 1958 oil on canvas The Artist Photo: The artist	49-3/4 x 38" 52 x 40"	2
63.422	LINDA LINDEBERG Voyage I. 1961 oil on canvas The artist Photo: M. Katz #5-45	30 x 24-1/8" 30-5/8 x 24-3/4"	14
63.540	MICHAEL LOEW January (1963) oil on canvas Stable Gallery, New York	40-1/8 x 45" 40-7/8 x 45-3/4"	7
63.423	ERLE LORAN Presage. 1962 oil on canvas The artist Photo: S. Sunami #18.412	76 x 53-1/8" 77-1/8 x 54-1/4"	1
63.595	MERCEDES MATTER Still Life (1960) oil on canvas The artist	44 x 50" 44-5/8 x 50-1/2"	7
63.397	GEORGE McNEIL Livingston II. 1961 oil on canvas Howard Wise Gallery, New York Photo: S. Sunami #18.404	50 x 50-1/8" 52 x 52-1/8"	2

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C/E 62-5

cc: MF
DHD

MAR 29 1965

SAMUEL M. KOOTZ GALLERY INC. 655 MADISON AVENUE NEW YORK 21 TE 2-7676

27 March 1965

Mr. Waldo Rasmussen
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Waldo:

As I told you on the phone today, the prices on the Hofmann paintings that are touring in the show "Hofmann and His Students" are very much under current prices and I have had a long distance call from our Florida agent, who is very disturbed about this.

Will you be so kind as to write to Mr. Gus Freundlich of the Lowe Gallery at the University of Miami that the prices of four of the Hofmann paintings should be as follows:

"Birdcage Variation II"	$15,000.00
"Morning Mist"	$12,000.00
"California, Land of Bliss and Wonder"	$16,000.00
"Blue Monolith"	$18,500.00

As well, I wish you would be very careful to see to it that the other places to which these pictures are going are also acquainted with these prices.

Many thanks for your immediate attention to this.

Sincerely,

Sam

SMK/ls

CABLE: GALKOOTZ NEW YORK

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MEMOS

PRELIMINARY NEGOTIATIONS

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THE MUSEUM OF MODERN ART

Date April 10, 1964

To: Waldo Rasmussen

From: Dick Palmer

Re: HOFMANN AND HIS STUDENTS

Mr. Kootz called today to remind us that he wants to withdraw the Hofmann painting, String Quartet, from our HANS HOFMANN AND HIS STUDENTS exhibition when it returns to the warehouse in July. He is, as you know, willing to give us a replacement of about the same size for the rest of the tour.

He said he had discussed the withdrawal with you earlier (so I assume you said it was OK) and I told him I would make a note of this matter and insure that a replacement is selected and picked up before the Gallery closes at the end of May. I told him that Mr. Seitz, as the Director of the show, would choose the substitute himself.

Since Kootz is also holding two replacement paintings for the international version of the HANS HOFMANN show for us, perhaps we can pick them and this replacement up at the same time.

cc: Mr. Seitz
Palmer
C/E 62-5

PRELIMINARY NEGOTIATIONS

REQUEST FOR

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C/E-62-5 full

THE MUSEUM OF MODERN ART

cc: Mrs. Potoker
Mr. Rasmussen
i-o

Date October 24, 1963

To: Mr. Seitz

From: Marie Frost

Re: Kaprow photographs in Hofmann exhibition

Dear Mr. Seitz:

Berit Potoker has told me that you were asking if the Kaprow photographs were ever sent to join the exhibition, HANS HOFMANN AND HIS STUDENTS.

These photographs were sent to the exhibitor in Akron, Ohio before their opening on September 3rd with the request that the photographs be packed with the exhibition at the end of their showing and sent to the next exhibitor. We are asking each exhibitor to be sure that the photographs are packed and shipped to the next exhibition point.

PRELIMINARY NEGOTIATIONS

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THE MUSEUM OF MODERN ART

cc: Mrs. Borden
C/E-62-5
i-o

Date May 3, 1963

To: Miss Swoboda

From: Richard Palmer

Re: Payment to Pete McIntyre for overtime work

Dear Elna:

This will authorize you to pay Peter McIntyre for 6-1/2 hours overtime on April 16, 1963. This expense should be charged to the circulating exhibition HANS HOFMANN AND HIS STUDENTS - C/E-62-5.

RLP:md

Did you find the Beauchamp: [illegible]

Please note, that I am ~~keeping~~ holding back framing record sheets for Pasilis, pending upon which one we are to include.

I think we decided that de Niro and Tabachnick need frame attention only if there is time - is that correct? If not, let me know.

Another Kasten, called High Sea, is on its way from California.

Has the Mary Frank sculpture arrived?

Please hold on to the first Cameron Booth: A Moment's Insight (Schaefer Gallery); we may have to use it instead of the Booth: Suit of Night, the condition of which is too bad for traveling (acc. Hines).

What will happen to the Stout, also in bad conditition, is pending Mr. Seitz' decision tomorrow when he will be back from Denver.

Fel Hines will be fixing the Forst and the Tabachnick.

This is all I can think of right now.

PRELIMINARY NEGOTIATIONS

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April 11, 1963

Walter Burns & Bob Leslie

Berit Potoker

HOFMANN & STUDENTS

Framing records

Here are framing record sheets for 4 works recorded yesterday (2 Hofmann, Heller and Follet) with a set of copies for you. Hines has to see the Follett.

I am also giving you the sheets for Matofsky and 3 more Hofmann's - when they have been recorded, please add MOMA numbers and use them as above.

Please note that Waldo, in consultation with Virginia today decided that all Hofmann paintings, except Blue Monolith, will be OK if frames are just moved forward as much as possible - no L-frames needed. I have called Fel Hines and told him this, so he doesn't have to talk to the Hofmanns about it. Blue Monolith will be allright as it is, Waldo thought; if you don't think so, have its frame moved forward too.

Did you find the Beauchamp: Titelman's Nudes? How is its frame?

Please note, that I am ~~keeping~~ holding back framing record sheets for Pasilis, pending upon which one we are to include.

I think we decided that de Niro and Tabachnick need frame attention only if there is time - is that correct? If not, let me know.

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THE MUSEUM OF MODERN ART Two white copies to be sent to the Registrar 24 hours or more in advance of collection or delivery; 4 days in advance for outgoing foreign shipments.

TO THE REGISTRAR:

DATE ~~February~~ March 8, 1963

Expect ☐ from:
~~Collect~~ ☒ from: COLLECT, see below
Deliver ☐ to:
Release ☐ to:

on (date): During week starting March 11, not any later

at (time):

The following objects: (artist, medium, size) — Value if needed for insurance or invoice

1) Michael Goldberg: Untitled painting, 1963, o/c, 50 x 40" - collect - not Tuesdays- most probably from studio, 222 Bowery Street, call him at studio, WA-5-6711 (or home:CH-2-6812)

2) Linda Lindeberg: Voyage I, o/c, 30 x 24" from 178 East 95th Street call Miss Lindeberg at FI-8-5263

PURPOSE Exh. HANS HOFMANN AND HIS STUDENTS CE-62-5

Pick-up ahead of return of loan agreement forms, because above mentioned artists are going abroad after March 16

CHARGES Collect ☐ Prepaid ☐ Bill to:

INSURANCE Ours ☐ Theirs ☐ Charge to:

VIA Railway Express ☐ Parcel Post ☐ Air Freight ☐ Ship ☐
Messenger: Ours ☐ Theirs ☐ Truck: Ours ☒ Theirs ☐

Department C/E Signed Berit Potoker

PRELIMINARY NEGOTIATIONS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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file: CE 62-5

THE MUSEUM OF MODERN ART

Date March 6, 1963

To: Mr. Waldo Rasmussen

From: Berit Potoker BP

Re: Present status of exh. ~~HANS HOFMANN AND HIS STUDENTS~~

As of today, 25 works have been formally requested, whereof 14 have been formally granted and are supposed to be picked-up this week.

Mr. Seitz promises me that the selection will be virtually complete by the end of the week, but I doubt it.

1) Nell Blaine: Harbor and Green Cloth, II (title corrected by Mr. Gordon) has just been returned to the Whitney from an AFA circulating show, but Mr. Gordon will be glad to lend it to us.

2) Which one of the three George McNeil's on the list from Howard Wise Gallery are we going to request?

Here is the 2nd draft of the loan request.

PRELIMINARY NEGOTIATIONS

REQUEST FOR STATEMENTS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

Date February 18, 1963

To: Mr. Seitz

From: Berit Potoker

Re: HANS HOFMANN & HIS STUDENTS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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File: C/E 62-5 Preliminary negotiations

cc: Mr. Sam Hunter of Brandeis University
Mrs. Kolmetz
C/E 62-5

HANS HOFMANN'S STUDENTS

Leland Bell	John Grillo	Louisa Matthiasdottir
Robert Beauchamp	John Haley	Maud Morgan
Nell Blaine	Paul Harris	George Mueller
Cameron Booth	Julius Hatofsky	Jan Müller
Candy Brodie	Carl Holty	Louise Nevelson
Fritz Bultman	Alfred Jensen	George Ortman
Rudolph Burckhardt	Wolf Kahn	Stephen Pace
Nicolas Carone	Pete Kahn	Felix Pasilis
Giorgio Cavallon	Allan Kaprow	Seymour Remenick
Robert de Niro	Karl Kasten	Milton Resnick
Perle Fine	Albert Kotin	Robert Richenburg
Jean Follett	Lee Krasner	Larry Rivers
Miles Forst	Fay Lansner	Ludwig Sander
Mary Frank	Linda Lindeberg	Gerald Samuels
Helen Frankenthaler	John Little	Richard Stankiewicz
William Freed	Michael Loew	Joseph Stefanelli
Jane Freilicher	Erle Loran	Myron Stout
James Gahagan	George McNeil	Albert Swinden
Paul Georges	Conrad Marca Relli	Vaclav Vytlacil
Michael Goldberg	Marisol	Glen Wessels
Robert Goodnough	Mercedes Matter	Wilfred Zogbaum

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HH and Students: work to be finished

Artists to call for appointments

- ✓ Bultman 176 E 95th Street LE 4-7341 call Wed.
- ✓ Freed MO 6-9566 Orlowski
- ✓ Goldberg
- ✓ ~~Loew~~ VA 9-4234
- ✓ Nevelson

Write to

Pollock

~~Follett~~
Richter: Follet, Stankiewicz, Möller

Gallery

- ✓ Staemfli: Caroni
- ✓ Graham: de Niro, Swinden
- ✓ Green: Forsy, change Follet
- ✓ Wise: Ortman
- ✓ Stable: Change Stankiewicz; Fred Hauck?
- ✓ Poindexter: Stefanelli

Institute for Bank
- Barclays ?

General
Institutional

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cc: BP

SAM HUNTER, DIRECTOR

ROSE ART MUSEUM
Brandeis University, Waltham 54, Massachusetts

MAR 2 1963

March 22, 1963

Mr. Waldo Rasmussen, Executive Director
Department of Circulating Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Waldo:

This will confirm my choice of dates for the Hans Hofmann show which Bill Seitz is organizing. Our first choice is January 6 through February 2, 1964, and the February 17 through March 17 dates are also possible, although somewhat less desirable. The May 11 booking is not possible, since it runs into our annual, large commencement exhibition which we organize ourselves. The fee and conditions of the exhibition are perfectly acceptable. I assume that Brandeis will be listed as a participating institution in the exhibition.

This presents a slight technical problem, which I am sure you will appreciate and can resolve. The museum is called the Rose Art Museum, but the funding operation which actually stages exhibitions is the Poses Institute of Fine Arts. If there is one reference to a participating institution than we should be listed as the Poses Institute of Fine Arts, Brandeis University. If there is more than one reference, than somehow it should be made clear that the exhibition is sponsored by the Poses Institute of Fine Arts at the Rose Art Museum. If this seems overly complicated, I am sure I can clarify it in a moment over the telephone.

Do please send me the list of Hofmann students in your other circulating exhibtion, and any written material you have on them which I can incorperate in my book. I would be most grateful.

With all good wishes,

Sincerely,

Sam Hunter

SH:mc

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THE MUSEUM OF MODERN ART

Date March 28, 1963

To: Mrs. Berit Potoker

From: William C. Seitz

Re: Paintings by Hans Hofmann for the Hofmann and Students Show

---

Following are the paintings by Hans Hofmann to be included in the exhibition and their locations:

Hofmann's Studio: 52 West 8th Street (GR7-3491)

MORNING MIST, 1959, 55 x 41"

STRING QUARTET, 1960, 50 x 40"

BLUE MONOLITH, 1961, 76 x 60"

CALIFORNIA (this title is incomplete), 1960, ___ x ___"

Hofmann's Apartment: 1 Washington Square Village (AL4-4337)

TABLE WITH WHITE VASE, 1938, 60 x 48 1/2", oil on plywood.

Kootz Gallery: 655 Madison Avenue (TE2-7676)

BIRD CAGE VARIATION NO. 2, 1958, 60 x 48"

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HOFMANN exh.
CE-62-5

WR

cc: BERIT POTOKER

DLS

T E L E G R A M

KL157/GC137 READINGJA 14 11 1015

BILL SEITZ MUSEUM MODERN ART NEWYORKNY

D D S THE MUSEUM OF MODERN ART

DONT UNDERSTAND 11 W 53 ST SORRY STUDIO CLOSED

VYTLACIL

VYTLACIL c/o REED JOHNSTON
READING POST OFFICE
JAMAICA, WEST INDIES

MARCH 12, 1963
R P 10 WORDS

SEITZ VYTLACIL DONT FEEL MEXICAN FIGURE REPRESENTS YOU WELL.

BRADBURYS WILL ASSIST SUBSTITUTION. AWAITING YOUR

PERMISSION.

WILLIAMSEITZ
MODERNART NY

chg: HANS HOFMANN AND HIS STUDENTS CE-62-5 cc: Berit Potoker

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WESTERN UNION CABLE

CC: BERIT POTOKER

DLS

1963 MAR 11 PM 5 17

KL157/GC137 READINGJA 14 11 1015

BILL SEITZ MUSEUM MODERN ART NEWYORKCITY

11 W 53 ST (MAD)

DONT UNDERSTAND YOUR TELEGRAM SORRY STUDIO CLOSED

VYTLACIL

SEITZ VYTLACIL

Do not feel _____ represents you well: Rodbergs' would assist substitution. await your permission

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Vytlacil

THE MUSEUM OF MODERN ART

Date ~~February 19, 1963~~

To: Mr. Seitz

From: Berit Potoker

Re: HANS HOFMANN SHOW

My Conversation with Vaclac Vytlacil:

~~Sparkville~~ Sparkill is near Nyack, some 20 miles up the Hudson River.

Some of Vytlacil's works are in private collections, but exactly where he couldn't mention offhand. He suggested the following paintings which are in his own possession:

1) Mexican Figure, 23 x 38", recently shown by AFA in the Lever Building

2) Greek Figure, 24 x 54", earlier, once selected by Mr. Barr for a Museum exhibition

Mr. Vytlacil has color slides of these and other works in his possession, and first offered to come to New York and show them to you personally, but I was able to persuade him to mail the slides to me, with info., upon my promising him to return them to him as soon as you have made your selection.

In case you should want to call Mr. Vytlacil, the Area Code is 914, the number EL-9-1263.

Type ltr to Mr. Robert Bradbury
Sparkill, N.Y.

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cc: CE-62-5
i-o

THE MUSEUM OF MODERN ART

Date ~~March 6, 1963~~

To: Mr. Waldo Rasmussen

From: Berit Potoker

Re: ~~Present status of exh.~~
~~HANS HOFMANN AND HIS STUDENTS~~

As of today, 25 works have been formally requested, whereof 14 have been formally granted and are supposed to be picked-up this week.

Mr. Seitz promises me that the selection will be virtually complete by the end of the week, but I doubt it.

ALFRED JENSEN - will have exhibition on March 5) but not Tuesday next week (open Tue-Sat. 10-5.30)

MICHAEL GOLDBERG - Martha Jackson will call back when she has gotten his permission to include him in the exhibition

NELL BLAINE - Poindexter Gallery has paintings our size limit. Appointment to be made (open Tue-Sat.11-5.30)

JOSEPH STEFANELLI- Same

MARY FRANK - Radich Gallery has works by her, appointment to be made (open Tue-Sat.10-30-6)

MICHAEL LOEW - Stable Gallery has important works by
RICH. STANKIEWICZ - both of them, appointment to be made (open Tue-Sat. 10-6)

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THE MUSEUM OF MODERN ART

Date February 27, 1963

To: Mr. Seitz

From: Berit Potoker

Re: HOFMANN SHOW: Vytlacil
Mary Frank

1) Mr. Vytlacil is leaving for Jamaica tomorrow noon, and has not sent off his slides. He wants to be represented by the piece he mentioned last time, Mexican Figure, 23 x 38", 1962, recently shown by Federation of Modern Painters & Sculptors in Lever Building. He is - in case you want it - to leave it with friends in Sparkville, who will take care of shipping it to us. I tried to find the illustrated catlog for the abovementioned exhibition, but our Library doesn't have it. His other works will be almost impossible to find, when he is gone. I have to call him back as soon as possible.

2) Mary Frank. Waldo thinks "The Dream" is too big, measurements on back of photo are not including the base. He wonders whether one of her small bronzes would not be more suitable.

ALFRED JENSEN - will have exhibition on March 5) but not Tuesday next week (open Tue-Sat. 10-5.30)

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THE MUSEUM OF MODERN ART

Date February 18, 1963

To: Mr. Seitz

Re: HANS HOFMANN & HIS STUDENTS

From: Berit Potoker

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1) Nell Blaine: Harbor and Green Cloth, II (title corrected by Mr. Gordon) has just been returned to the Whitney from an AFA circulating show, but Mr. Gordon will be glad to lend it to us.

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THE MUSEUM OF MODERN ART

Date February 14, 1963

To: Mr. Seitz

Re: HOFMANN exh.

From: Berit Potoker BP

Dear Mr. Seitz:

Results of my calling the following galleries and 1 artist:

FRITZ BULTMAN - is with no gallery. He told me that you can see his work at 176 E. 95 any time, on appointment. Note: in mid-March he is sending a lot of works to North Carolina on exh., but will let us have a major one

Call Wednesday

PAUL GEORGES - Frumkin Gallery has oils of all sizes and photos. Appointment to be made (open Mo.-Sat. 10-6)

Graham Gallery has works of:

PERLE FINE - will soon have exhibition) can be seen on appointment,
CARL HOLTY -) Mrs. Washburn or Mr. Conner
ALFRED JENSEN - will have exhibition on March 5) but not Tuesday next week (open Tue-Sat. 10-5.30)

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HOWARD WISE GALLERY 50 WEST 57TH STREET NEW YORK 19 NEW YORK COLUMBUS 5 0465

February 14, 1963

"HANS HOFMANN AND HIS STUDENTS"
MUSEUM OF MODERN ART - WILLIAM SEITZ

JOHN GRILLO: "Wotan", #918, 50" x 50",
1961, oil on canvas, $1350.

GEORGE MCNEIL: "Olympia", #596, 48" x 60",
1961, oil on canvas, $[illegible]0.

"Five Past Twelve,II", #838, 80" x 64",
1961, oil on canvas, $3500.

"Cymbaline", #884, 48" x 48",
1962, oil on canvas, $1500.

STEPHEN PACE: "60-14", #406, 60" x 44",
1960, oil on canvas, $1500.

GEORGE ORTMAN: "From the Big Memory, Part I", #848, 52" x 50"
1960, painted construction, $1750.

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cc: CE-62-5

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Mr. Rasmussen
cc: CE 62-5
interoffice

THE MUSEUM OF MODERN ART

Date December 6,1962

To: Mr. William C. Seitz

From: Kynaston McShine

Re: HANS HOFMANN AND HIS STUDENTS

Dear Mr. Seitz:

This is the list of painters and sculptors who were former students of Hans Hofmann, it has been compiled mainly from information found in the Museum's Library and given to me by ART NEWS. It is quite an impressive group to start with but if you feel that you would like to have more names Ithink we would have to consult any files that Hans Hofmann may have and those of the schools where he taught.

The only relevant bibliographical material,other than that on Hofmann himself as a painter, on Hofmann's teaching is as follows:

Greenberg, Clement	"Most Important Teacher of our Time", The Nation, April 21,1945,p.469
Hofmann, Hans	Search for the Real and other Essays, Addison Gallery of American Art,1948. (In the Museum's Library).
LIFE magazine	"Amaster teacher" April 8,1957
Rosenberg, Harold	"Hans Hofmann's 'life' class" Portfolio &Art NewsAnnual, No.6, Autumn 1962

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cc: Mr. Rasmussen
CE 62-5
inter-office

HANS HOFMANN'S STUDENTS

December 6,1962

Leland Bell
Nell Blaine
Cameron Booth
Gandy Brodie (?)
Frits Bultman
Rudolph Burckhardt
Nicolas Carone
Giorgio Cavallon
Robert de Niro
Perle Fine
Jean Follett
Miles Forst
Mary Frank
Helen Frankenthaler
Samuel Freed
Jane Freilicher
James Gahagan
Paul Georges
Michael Goldberg
Robert Goodnough
John Grillo
John Haley
Julius Hatofsky
Carl Holty
Alfredd Jensen
Wolf Kahn
Pete Kahn
Carl Kesten
Albert Kotin
Lee Krasner
Fay Lansner
John Little
Michael Loew
Erle Loran
George McNeil
Conrad Marca Relli
Marisol
Louisa Matthiasdottir
Maud Morgan
George Mueller
Jan Muller
Louise Nevelson
George Ortman
Stephen Pace
Felix Pasilis
Seymour Remenick
Milton Resnick
Robert Richenburg
Larry Rivers
Ludwig Sander
Gerald Samuels
Richard Stankiewicz
Joseph Stefanelli
Myron Stout
Swinden
Vaclav Vytlacil
Glen Wessels
Wilfred Zogbaum

REQUEST FOR STATEMENTS

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cc: WR
RP
Miss Dudley
Miss Berge I-D
Mr. McShine
C/E 61-11 62.5

THE MUSEUM OF MODERN ART

Date ~~September 21, 1962~~

To: Mr. Seitz

From: Waldo Rasmussen

Re: ~~HANS HOFMANN AND HIS STUDENTS~~, C/E 61-11 - new exhibition for ~~Circulating Exhibition program~~

Dear Bill:

I have listed below the preparation schedule for the HANS HOFMANN AND HIS STUDENTS exhibition which we must adhere to in order to have the show ready for domestic circulation beginning in April 1963. As you know, we have advertised the exhibition in our C/E catalogue for the current season as containing approximately 40 to 50 works. Kynaston McShine of our staff has been assigned to work with you on this exhibition and he will be able to expedite the preparation of loan letters and take care of any other organizational details necessary.

Selection list in final form by:	January 8, 1963
All works collected by:	February 8
Registered by:	February 20
Loan period to be requested:	April 1963-June 1964
Repairs and framing completed by:	March 10
Packing completed by:	March 24
Available for opening on:	April 10

I hope we can review your outline of the show sometime in December before the selection is final. Do keep in mind that we should limit the size of individual works to "medium or small", with only a very few maximum size 5' x 6'.

REQUEST FOR STATEMENTS

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REQUEST FOR STATEMENTS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mrs. Potoker

March 25, 1963

Dear Bob,

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Robert Beauchamp
168 1/2 Delancey Street
New York, New York

Encl.
WCS:sjk

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Miss Potoker

March 27, 1963

Dear Miss Blaine:

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in ddocumenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Miss Nell Blaine
210 Riverside Drive
New York, New York

Encl.
WCS:sjk

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mrs. Potoker

March 25, 1963

Dear Fritz,

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Fritz Bultman
176 East 95th Street
New York, New York

Encl.
WCS:sjk

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cc: Mrs. Potoker

March 25, 1963

Dear Mr. Carone:

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Nicholas Carone
213 Pearl Street
New York, New York

Encl.
WCS:sjk

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mrs. Potoker

March 25, 1963

Dear Giorgio,

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Giorgio Cavallon
c/o Mail Department
American Express
Athens, Greece

Encl.
WCS:sjk

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cc: Mrs. Potoker

March 25, 1963

Dear Miss Fine:

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Miss Perle Fine
58 3rd Avenue
New York, New York

Encl.
WCS:sjk

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cc: Mrs. Potoker

cc: Mrs. Potoker

March 29, 1963

Dear Miss Follett:

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Miss Jean Follett
982 Case Avenue
Minneapolis, Minn.

Encl.
WCS:sjk

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: mrs potoker

March 23, 1963

Dear Helen,

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Miss Helen Frankenthaler
173 East 94th Street
New York 28, New York

Encl.
WCS:sjk

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: mrs Potoker

March 25, 1963

Dear Bill,

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. William Freed
c/o Orlovsky
321 West 101st Street
New York, New York

Encl.
WCS:sjk

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cc Mrs. Potoker

March 26, 1963

Dear Miss Freilicher:

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Miss Jane Freilicher
16 West 11th Street
New York 13, New York

Encl.
WCS:sjk

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cc: Mrs. Potoker

cc: MRs. Potoker

March 25, 1963
March 26, 1963

Dear Mike,

Dear Mr. Georges:

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Michael Goldberg

Mr. Paul Georges
Sagaponack
Long Isàànd

Encl.

Encl.
WCS:sjk

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cc: Mrs. Potoker

cc: MRs. Potoker

March 25, 1963

Dear Mike,

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Michael Goldberg
222 Bowery St.
New York, New York

Encl.
WCS:sjk

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cc: Mrs. Potoker

March 26, 1963

Dear Bob,

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Robert Goodnough
237 West 4th Street
New York, N.Y.

Encl.
WCS:sjk

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cc: Mrs. Potoker

March 25, 1963

Dear Mr. Grillo:

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. John Grillo
500 Third Avenue
New York, New York

Encl.
WCS:sjk

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cc: Mrs. Potoker

March 23, 1963

Dear Mr. Haley:

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. John Haley
771 Ocean Avenue
Richmond, California

Encl.
WCS:sjk

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cc: Mrs. Potoker

cc: Mrs. Potoker

March 25, 1963

Dear Mr. Harris:

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Paul Harris
182 Bay Avenue
Glenridge, N.J.

Encl.
WCS:sjk

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cc: Mrs. Potoker

March 29, 1963

Dear Mr. Hatofsky:

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Julius Hatofsky
California School of Art
800 Chestnut Street
San Francisco 11, Calif.

Encl.
WCS:sjk

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cc: Mrs. Potoker

cc: Mrs. Potoker

March 28, 1963

Dear Miss Heller:

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Miss Dorothy Heller
8 West 13th Street
New York, New York

Encl.
WCS:sjk

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cc: Mrs. Potoker

cc: Mrs. Potoker

March 25, 1963

Dear Mr. Holty:

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Carl Holty
1245 Madison Avenue
New York 28, New York

Encl.
WCS:sjk

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cc: cc: Mrs. Potoker

March 25, 1963

Dear Mr. Kahn:

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Wolf Kahn
813 Broadway
New York, New York
copy sent to: Via Salasco 1
Milan, Italy

Encl.
WCS:sjk

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cc: Mrs. Potoker

March 25, 1963

Dear Allan,

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Allan Kaprow
791 Glen Cove Avenue
Glen Head, New York

Encl.
WCS:sjk

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cc: Mrs. Potoker

March 25, 1963

Dear Mr. Kasten:

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Karl Kasten
1884 San Lorenzo Ave.
Berkley 7, Calif.

Encl.
WCS:sjk

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cc: Mrs. Potoker

March 25, 1963

Dear Al,

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Albert Kotin
90 East 10th Street
New York, New York

Encl.
WCS:sjk

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cc: mrs Potoker

March 25, 1963

Dear Lee,

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Miss Lee Krasner
The Springs
East Hampton, Long Island
New York

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cc: Mrs. Potoker

cc: Mrs. Potoker

March 25, 1963

Dear Al,

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Alfred Jensen
284 East 10th St.
New York, New York

Encl.
WCS:sjk

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cc: Mrs. Potoker

cc: Mrs. Potoker

March 25, 1963

Dear Linda,

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Miss Linda Lindeberg
178 East 95th Street
New York, New York

Encl.
WCS:sjk

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cc: Mrs. Potoker

March 23, 1963

Dear Erle,

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Erle Loran
10 Kenilworth Court
Berkeey 7, Califomnia

Encl.
WCS:sjk

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cc: Mrs. Potoker

March 26, 1963

Dear Mercedes,

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

SP-7-1970

Mrs. Mercedes Matter
19 McDugl. Ally
New York, New York

Encl.
WCS:sjk

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cc: Mrs. Potoker

March 25, 1963

Dear Louise,

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mrs. Louise Nevelson
29 Spring Street
New York, New York

Encl.
WCS:sjk

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The Museum of Modern Art Archives, NY	Collection: CE	Series.Folder: II. 2. 134. 1.1

cc: Mrs. Potoker

cc: Mrs. POTOKER

March 25, 1963

Dear Mr. de Niro:

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Robert de Niro
chez Mme Maleplate
Baren-par-Cierp
Haute-Garonne, France

Encl.
WCS:sjk

COSTS
WAREHOUSE VIEWING INVITATIONS
TEXT PANEL
PUBLICITY RELEASES

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cc: Mrs. Potoker

March 26, 1963

Dear George,

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. George Ortman
62 East 90th Street
New York 28, New York

Encl.
WCS:sjk

COSTS
WAREHOUSE VIEWING
INVITATIONS
TEXT
PANEL
PUBLICITY
RELEASES

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The Museum of Modern Art Archives, NY	Collection: CE	Series.Folder: II. 2. 134. 1.1

cc: Mrs. Potoker

March 26, 1963

Dear Mr. Pace:

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Stephen Pace
345 West 29th Street
New York, New York

Encl.
WCS:sjk

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cc: Mrs. Potoker

March 26, 1963

Dear Mr. Richenberg:

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Robert Richenburg
232 Willoughby Avenue
Brooklyn 5, New York

Encl.
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cc: Mrs. Potoker

March 26, 1963

Dear Larry,

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Larry Rivers
92 Little Plain Rd.
Southampton, L.I.

Encl.
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cc: Mrs. Potoker

March 26, 1963

Dear Mr. Sander:

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Ludwig Sander
68 East 12th Street
New York, New York

Encl.
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cc: Mrs. Potoker

March 26, 1963

Dear Richard,

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Richard Stakiewicz
Star Route
Huntington, Mass.

Encl.
WCS:sjk

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cc: Mrs. Potoker

cc: Mrs. Potoker

March 26, 1963

Dear Mr. Stefanelli:

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Joseph Stefanelli
158 West 22nd Street
New York, New York

Encl.
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cc: Mrs. Potoker

March 26, 1963

Dear Mr. Stout:

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Myron Stout
4 Brewster Street
Provincetown, Mass.

Encl.
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cc: Mrs. Potoker

March 29, 1963

Dear Miss Tabachnick:

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Miss Anne Tabachnick
266 East Broadway
New York, New York

Encl.
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cc: Mrs. Potoker

March 22, 1963

Dear Mr. Vytlacil:

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Vaclav Vytlacil
c/o Reed Johnson
Reading Post Office
Jamaica, West Indies

Encl.
WCS:sjk

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cc: Mrs. Potoker

March 25, 1963

Dear Mr. Wessels:

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Glen Wessels
1601 La Vereda Avenue
Berkeley 9, California

Encl.
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cc: Mrs. Potoker

March 25, 1963

Dear Mr. Zogbaum:

In connection with the exhibition of works by Hans Hofmann and artists who have studied with him, which I am assembling for our Department of Circulating Exhibitions, I should like to get some first hand data and reactions which will be of value in documenting Hofmann's creative teaching in various centers.

May I ask you to fill in and return to me the enclosed questionaire. Feel free to add another sheet if you wish to comment at greater length.

With thanks for your cooperation,

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Wilfred Zogbaum
722 Filbert Street
San Francsico 11, California

Encl.
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Text Panel - HANS HOFMANN AND HIS STUDENTS

No teacher ever has made an artist - the artist is in the artist from birth. The artist as a teacher can cultivate that which is favorable to the growth of insight and profundity - an atmosphere which only he as an artist can exhale, and a luminosity that comes from his spirit to spark the spirit of his students. He does not wish to be considered other than as a man - because as a man only he can be truly an artist, and only as an artist can he be a really spirited teacher.

Hans Hofmann, 1963

The Hans Hofmann School of Fine Arts opened at 40 Georgenstrasse, Munich, in 1915, after Hofmann's return from ten years spent in Paris during the period that gave birth to Fauvism and Cubism. The School continued, with summer sessions in Dubrovnik (then Ragusa), Capri, and St. Tropez, until 1929. It was in Munich that Booth, Haley, Holty, Jensen, Nevelson, Sander, Vytlacil, and Wessels studied. Worth Ryder, chairman of the Department of Art of the University of California, was also a student; it was his invitation that induced Hofmann, in 1930, to teach a summer session at Berkeley; in 1933 and 1934 the Hofmann Schools were established in New York and Provincetown.

During the forty years spanned by Hofmann's teaching, which ended in New York in 1957 and in Provincetown shortly afterward, there have been many painters who taught, and art teachers who painted; but Hans Hofmann belongs to neither category. Rather, he is an artist and philosopher of art and nature, whose beliefs, genius, and exuberant energy have taken form in teaching and writing as well as painting. Only such a master could have brought analytical and intuitive disciplines into so sharp a focus; just as, in painting, no one else has so successfully brought severe geometric forms and fluid improvisation into equilibrium.

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As this exhibition demonstrates, Hofmann's students never became replicas of himself. He was pleased when they were most stubbornly individual. It was not just drawing, painting, or "modern art" ~~which~~ That he taught. By criticism and demonstration - but just as much by the atmosphere which his personality and commitment evoked - he instilled the fundamental experiences of mass, color, and the "push and pull" of space against flatness, ~~underlying~~ which underlie art of all periods. Here is one reason why his former students display such a variety of style, medium, and subject - why they have matured as individuals rather than as followers.

William C. Seitz

The exhibition was selected by William C. Seitz, Associate Curator, Department of Painting and Sculpture Exhibitions, The Museum of Modern Art, New York

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cc: Hecht
C/E 62-5
green

April 12, 1963

Mr. Hans Hofmann
1 Washington Square Village
New York, New York

Dear Mr. Hofmann:

Mr. Seitz suggested that I send you the enclosed copies of the publicity release written for exhibitors of the circulating exhibition HANS HOFMANN AND HIS STUDENTS. Exhibitors may send it as it is to their local presses, or may rewrite it as they see fit.

May I also take this opportunity to extend my thanks to Mrs. Hofmann for her help with the biography.

With best wishes,

Sincerely,

Nadia Hermos
Editorial Assistant
Department of Circulating
Exhibitions

Enclosures

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HANS HOFMANN AND HIS STUDENTS
C/E 62-5
Publicity Release

Department of Circulating Exhibitions
The Museum of Modern Art, New York

HANS HOFMANN AND HIS STUDENTS, an exhibition honoring an artist who taught for over 40 years in both Europe and the United States, will be on view at _____ from _____ to _____. Selected by William C. Seitz, Associate Curator of the Department of Painting and Sculpture Exhibitions of The Museum of Modern Art, New York, the exhibition shows six major paintings by Hofmann, and single paintings, sculptures and collages by 50 established contemporary artists who have been his students. The exhibition is circulated by The Museum of Modern Art with the aid of a grant from the CBS Foundation Inc., the organization through which the Columbia Broadcasting System makes contributions to educational and cultural institutions.

The impact of Hofmann's teaching, especially on American art of the postwar period, has been incalculable. His ideas on color and composition and his own personification of the creative artist have inspired two generations of American painters and sculptors who studied with him either in Munich, California, New York or Provincetown. He has also enriched contemporary art with his dynamic and profound abstract paintings.

The paintings by Hofmann in the exhibition range from Table with White Vase of 1938 to Blue Monolith of 1961, and were selected for their importance in his continually developing body of work. Their brilliance and tautness reflect his constant experimentation with "pure color," flatness and space, and the equilibrium of pictorial elements. "My own work is initiated through inner vision," he writes. "I sense the mysteries in nature and reveal them through the act of creation. There is no end in nature and none to inner vision - and therefore none to conceptual growth."

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The exhibited works by artists who have studied with Hofmann range in date from the early 1950s to the present. Many represent the exploration of the formal and expressive possibilities of abstract painting. Others take up the thread of earlier styles, or interpret nature and the human figure from a contemporary viewpoint.

The artists in the exhibition, who studied in Hofmann's school in Munich (1915-34), are painters Cameron Booth, John Haley, Carl Holty, Alfred Jensen, Ludwig Sander, Vaclav Vytlacil, and Glenn Wessels (who also studied in New York), and the sculptor Louise Nevelson.

The other artists studied at the Hofmann School of Art in New York (1933-57), his summer school in Provincetown, Massachusetts (1934-58), or both. They are the painters Robert Beauchamp, Nell Blaine, Nicolas Carone, Giorgio Cavallon, Jean Follett, Miles Forst, Helen Frankenthaler, William Freed, Jane Freilicher, Paul Georges, Michael Goldberg, Robert Goodnough, John Grillo, Julius Hatofsky, Dorothy Heller, Wolf Kahn, Karl Kasten, Albert Kotin, Lee Krasner, Linda Lindeberg, Michael Loew, Erle Loran, Mercedes Matter, George McNeil, Jan Müller, Robert de Niro, George Ortman, Stephen Pace, Felix Pasilis, Larry Rivers, Joseph Stefanelli, Myron Stout, Albert Swinden, and Anne Tabachnick, and the sculptors Fritz Bultman, Mary Frank, Richard Stankiewicz, and Wilfred Zogbaum. Included are collages by Perle Fine and Robert Richenburg, a composition of woven strings by Paul Harris, and an "environment" by Allan Kaprow, Push and Pull - A Furniture Comedy for Hans Hofmann, which can be staged by the exhibitor in the spirit of a text provided by the artist. Whether an actual setting is made or not, the ideas will be shown on placards in a packing case resembling a file, prepared by the artist, through which, in the spirit of "environments," the viewer may leaf.

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The varied styles of these artists indicate Hofmann's ability to inspire and encourage creative individuality without imposing a common style. "No teacher ever has made an artist," Hofmann nevertheless wrote for the exhibition, "the artist is in the artist from birth. The artist as a teacher can cultivate that which is favorable to the growth of insight and profundity - an atmosphere which only he as an artist can exhale, and a luminosity that comes from his spirit to spark the spirit of his students. He does not wish to be considered other than as a man - because as a man only he can be truly an artist, and only as an artist can he be a really spirited teacher."

Statements from several artists in the exhibition indicate the kind of feeling Hofmann engendered as a teacher:

> Hofmann was important to me as a teacher perhaps more than anything because of his warmth and sincerity as an artist. He makes his students feel that it is necessary to find what is basic in what they do rather than to be satisfied with the appearance or technical aspect of their work - that though technique should be there, the idea is what should determine it. In the rough treatment that he would sometimes give to students' work...he showed that results could not be come by easily and that one should forget preciousness and try for the clearest expression he could achieve. (Robert Goodnough)
>
> ...For me, personally, he expanded the range of possibilities in painting, making everything a thousand times more difficult and more exciting. (Jane Freilicher)
>
> ...art was revealed as a reality of living worthy of a lifetime of effort. (Robert Richenburg)
>
> ...Hans Hofmann formulated a vast program of aesthetic principles that does not constitute a set of rules but opens up to the creative man the most unlimited possibilities for exploiting the imagination and the purely intuitive levels of creative thought. The only conclusion I can reach is that Hans Hofmann is the greatest teacher of painting and composition who has appeared since the Renaissance. (Erle Loran)
>
> ...The sheer number and wide stylistic range of his former students is astonishing. That so many of them have achieved international distinction, some of them to the point of positively changing the course of art, is more than miraculous: it is sobering. It very clearly demonstrates, in a time which is hostile to any instruction, that if there is a great man who has the kindness to give of himself, much can be learned and many will come to learn something. (Allan Kaprow)

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Hofmann was a great teacher, the best I ever had. He knew the plastic possibilities of painting and he had the ability to charge his students with enthusiasm. He was generous with scholarships. It was a stimulating class. (Robert Beauchamp)

A great number of important artists have come from his school and I would surmise that most of them have benefited from his concept of the composition as a created universe, in which all forms and forces find their complementary and opposite movement to establish in that universe an equilibrium, an active and dynamic complex of forces which balance each other out to zero. This mystique of the "moving stillness" gave his students a direction for intensive effort... (Richard Stankiewicz)

....He forced us to stick very close to the model and her space. He had a great gift for seeing what each one of his students could see, and forcing us to go a little further each day in our own direction - toward his goal (a classic, formal, cubist understanding of space). (Anne Tabachnick)

Hofmann clarified the principles by which the best contemporary art has been generated. He made clear the reality of the picture plane and means for control of spatial effects upon it, often by revision of our drawings by superimposition of his own....There was an intense atmosphere of work in the Munich school and a sense of something so good that it would be impossible to get it without a struggle. Our lives were full of concern for "Spannung","Fläche", "Bewegung" - tension, plane, movement - rather than imitative representation of objective form. Equally beneficial for his students, and not separable from formal study, were the continuing social contacts that Mr. and Mrs. Hofmann made possible...long evenings in the restaurants, some weekends together in the mountains....(John Haley)

As a teacher Hans Hofmann's personality was almost too strong for me to absorb. It occasioned a need in me to build up within a counterforce and energy able to withstand the flattening out of my proper self and its independent outlook....After one year spent part-taking of this Munich Art School atmosphere I took refuge with the French tradition in Paris, France. (Alfred Jensen)

...due to Hofmann's visits to the University of California /Berkeley/ campus, and due to his influence upon several of us, Hofmann's teaching forms the core of our drawing and painting curriculum and has been passed on to newcomers who themselves never studied with Hofmann.... Through Hofmann we came to understand a great variety of work, much apparently contradictory. We could find common ground between the Dürers in the Alte Pinakotek, where some of us would walk with Hofmann on Sunday afternoons, and such diverse talents as Delaunay, Soutine, Picasso, Dufy and the German Expressionists. (Glenn Wessels)

Hofmann, who was born in Weissenberg, Bavaria (Germany), in 1880, grew up in Munich and in 1898 began to work for the Department of Public Works of the Kingdom of Bavaria and to study painting. He first studied under traditional

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painters, then became interested in the artistic developments in France, moving to Paris where he lived from 1904 to 1914. There he met Matisse, Delaunay, Gris, Picasso, and Pascin and devoted himself to the artistic concepts of Fauvism and Cubism. In 1909 he exhibited in the Neue Secession in Berlin and had his first one-man show at the Paul Cassirer Gallery in Berlin in 1910. In 1915 he opened his own art school in Munich, taking summer trips with students to Ragusa in 1924, Capri in 1925-27, and St. Tropez in 1928-29. He married Miz Wolfegg in 1924. In 1930 he was invited to teach the summer session at the University of California, Berkeley, and in 1931 taught at the Chouinard Institute, Los Angeles, in the spring, and at the University of California, Berkeley, in the summer. He also had a one-man show of drawings at the California Palace of the Legion of Honor, San Francisco, the same year. In 1932 he moved to New York, where he taught at the Art Students League. and at the Thurn School, Gloucester, Massachusetts, during summers (1932, 1933). He opened the Hans Hofmann School of Art in New York in 1933, and a summer school in Provincetown, Massachusetts, in 1934, closing the Munich school the same year. Hofmann became a U. S. citizen in 1941. He had his first one-man show in New York at Peggy Guggenheim's Gallery "Art of This Century" in 1944. He has exhibited yearly since that time, at the Betty Parsons Gallery in 1946-47, and from 1947 to 1962 at the Kootz Gallery, both in New York. To allow more time for painting he closed the New York and Provincetown schools in 1957 and 1958 respectively. He has been included in numerous group exhibitions in the United States and abroad, was given a retrospective exhibition in 1948 at the Addison Gallery of American Art, Andover, Massachusetts, and a major touring retrospective by the Whitney Museum of American Art, New York, in 1957-58. In 1962 the German Museum, Nuremberg, Germany, also circulated an exhibition of his art in Europe.

In the fall of 1963 The Museum of Modern Art, New York, will present a Hans Hofmann show which will also circulate to several cities in the United States and later travel in Latin America and Europe.

4/8/63

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THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.
TELEPHONE: CIRCLE 5-8900

No. 48
FOR RELEASE:
Thursday, April 18, 1963

NOTE: The special viewing of the exhibition Hans Hofmann and His Students including the "environment" described here will take place from 4 to 6 p.m., Wednesday, April 17, 1963 at Santini's Warehouse, 447 West 49 Street. Mr. Hofmann, the other artists represented in the exhibition, and lenders have been invited.

Members of the press and photographers are, of course, welcome to attend and participate.

"Push and Pull - A Furniture Comedy for Hans Hofmann," an "environment" by Allan Kaprow, will be presented for an invited audience as part of a special one-day showing of a new Museum of Modern Art circulating exhibition, Hans Hofmann and His Students, on Wednesday, April 17 at Santini's Warehouse, 447 West 49 Street. The exhibition consists of six major paintings by the famous 83-year-old teacher and one work each by 50 well-known American artists who have been his students. The show will be shipped from the warehouse later this month to begin a year and one-half long tour of the United States.

The great variety of media and styles in the exhibition is a testament to Hofmann's ability to inspire individual creativity. According to William C. Seitz, Associate Curator of Painting and Sculpture Exhibitions who organized the show, "the impact of Hofmann's teaching, especially on American art of the post-war period, has been invaluable. His ideas of color and composition have inspired two generations of American painters and sculptors who studied with him in this country or abroad."

The "Furniture Comedy," consisting of two rooms in which visitors are invited to make their own compositions by rearranging the furniture, has been set up for the special warehouse showing only, and will not travel with the exhibition. Other exhibitors can, however, stage an environment in the spirit of a text provided by the artist. Whether an actual setting is made or not, the ideas can be shown on placards prepared by the artist, which will be sent in a packing case resembling a file and through which the viewers may leaf.

Eight artists in the exhibition studied in Hofmann's School in Munich where he taught from 1915 to 1934. They are the painters Cameron Booth, John Haley, Carl Holty, Alfred Jensen, Ludwig Sander, Vaclav Vytlacil, Glenn Wessels (who also studied in New York), and the sculptor Louise Nevelson.

The other artists studied at the Hofmann School in New York (1933 to 1957), and his summer school in Provincetown, Massachusetts (1934 to 1958), or both. They are the painters Robert Beauchamp, Nell Blaine, Nicolas Carone, Giorgio Cavallon, Jean Follett, Miles Forst, Helen Frankenthaler, William Freed, Jane Freilicher, Paul Georges, Michael Goldberg, Robert Goodnough, John Grillo, Julius Hatofsky, Dorothy Heller, Wolf Kahn, Karl Kasten, Albert Kotin, Lee Krasner, Linda Lindeberg, Michael

more...

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Loew, Erle Loran, Mercedes Matter, George McNeil, Jan Müller, Robert de Niro, George Ortman, Stephen Pace, Felix Pasilis, Larry Rivers, Joseph Stefanelli, Myron Stout, Albert Swinden, and Ar e Tabachnick, and the sculptors Fritz Bultman, Mary Frank, Richard Stankiewicz, and Wilfred Zogbaum. Included are collages by Perle Fine and Robert Richenburg, a composition of woven strings by Paul Harris, and the "environment" by Allan Kaprow.

The "environment" consists of two rooms, each 10 by 20 feet, constructed by Kaprow. One is entirely black and lit only by a single blue bulb suspended from the low ceiling. It is crowded with boxes and temporarily discarded objects such as those stored in an attic. A television set running without sound will flicker from behind a crate.

The second room is painted bright yellow. A red band runs around the lower wall The furniture consists of a chest of drawers, chairs, a table, a trunk, mirror, bed and radio all painted various shades of yellow.

Aided by Kaprow's suggestions written on large pieces of cardboard and filed in a box outside the rooms, visitors are invited to move objects from one room to the other, rehang the pictures in the room, change the furniture, play the radio, and to "push and pull them around until they make a significant composition."

All the work by Hofmann's students selected for the show is from the past decade Hofmann himself, however, is represented by paintings dating from 1938 to 1961. In the fall of 1963 the Museum of Modern Art will present a one-man Hofmann show which will later travel to Latin America and Europe.

Hans Hofmann and His Students is one of 54 exhibitions prepared by the Circulating Exhibitions Department of the Museum of Modern Art with the aid of a grant from the CBS Foundation Inc., the organization through which the Columbia Broadcasting System makes contributions to educational and cultural institutions. It will be shown in Denver, Colorado; East Lansing, Michigan; Akron, Ohio; Bloomington, Indiana; and Athens, Ohio in the coming months.

COSTS

WAREHOUSE VIEWING INVITATIONS

* *

Photographs and additional information available from Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York 19, N. Y. CI 5-8900.

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Rubel
File
C/E 62-5

May 31, 1963

Dear Mr. Rubel:

On behalf of The Museum of Modern Art, I acknowledge with many thanks the contribution of $200 from The Rubel Foundation, Inc., toward the costs of the warehouse showing of Hans Hofmann and His Students exhibition.

Sincerely yours

Sarah Rubenstein
Assistant Treasurer

SR:rp

Mr. Peter A. Rubel
Cos Cob, Connecticut

CC: Waldo Rasmussen
William Seitz

WAREHOUSE VIEWING
INVITATIONS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 134. 1. 1

cc: Mr. d'Harnoncourt
Miss Rubenstein
Mr. Seitz
C/E 62-5 HOFMANN AND HIS STUDENTS
green
Rubel

May 13, 1963

Mr. Peter A. Rubel
Cos Cob, Connecticut

Dear Mr. Rubel:

Bill Seitz told me of your generosity in offering to contribute towards the cost of our warehouse showing of the HANS HOFMANN AND HIS STUDENTS exhibition, and I was sorry I didn't have a chance to meet you at the time of the showing to thank you personally for making it possible. We so seldom have an opportunity to show our circulating exhibitions to the New York public, and we felt the Hofmann show was an especially fine example of the exhibitions we offer in our circulating program.

Mr. Seitz said you wished us to send you a bill for your $200. contribution, and I enclose one herewith. Of course, the contribution is tax-deductible and our Treasurer will send you an acknowledgement for your records.

Our deepest thanks for coming to the rescue.

Sincerely,

Waldo Rasmussen
Executive Director
Department of Circulating
Exhibitions

Enclosure:
Museum bill

WR/jl

WAREHOUSE VIEWING INVITATIONS

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THE MUSEUM OF MODERN ART, NEW YORK

The Department of Circulating Exhibitions
cordially invites you to attend
a special showing of the exhibition
HANS HOFMANN AND HIS STUDENTS
prior to its tour of museums and schools
in the United States and Canada

Wednesday, April 17th, from 4:00 to 6:00 p.m.
Santini Brothers Warehouse, 447 West 49th Street

R.S.V.P. 11 West 53rd Street
CIrcle 5-8900, extension 282

WAREHOUSE VIEWING
INVITATIONS

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Jlc

MEMORANDUM

To: Staff Members

From: Waldo Rasmussen

April 9, 1963

Re: Warehouse showing of HANS HOFMANN AND HIS STUDENTS

You are cordially invited to a warehouse showing of the circulating exhibition HANS HOFMANN AND HIS STUDENTS on Wednesday, April 17th, from 4:00 to 6:00 p.m. The warehouse is located at 447 West 49th Street. One of the works in the exhibition, an "environment" by Allan Kaprow entitled Push and Pull - A Furniture Comedy for Hans Hofmann, will be shown separately in the photography room on the same floor.

Please reply to extension 282 if you expect to come since refreshments will be served.

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CE-62-5

HANS HOFMANN AND HIS STUDENTS

Acceptances

Perle Fine
Dorothy Heller and Mr. Grunig (husband)
Albert Katin and guest
Mr. and Mrs. Robert Beauchamp
Mr. and Mrs. Robert Richenberg and guests
Dr. and Mrs. Ralph Wickiser (Pratt - Chairman of Art Education)
Bertha Schaefer and guest
Anne Tobaschnich and guest
Kynaston McShine
Mr. and Mrs. Paul Harris
George Ortman
Mrs. Joan Washburn
Mr. John Hyers
Mr. and Mrs. William Freed
Mr. and Mrs. Samuel Kootz
Mr. Jack Kroll (Newsweek) and 3 guests
Mr. and Mrs. Poindexter
Mr. Richard Bellamy
Mrs. Colette Roberts and guest
Miss Dorothy Siberling
Mr. Stephen Pace
Miss Helen Lucero
Mr. Campbell Wylly
Mrs. Renée Neu
Miss Carol Schapiro
Mrs. Dorothea King
Patricia Coffin and husband (Look)
Mr. Bruno Palmer
Mrs. Bliss Parkinson
Waldo Rasmussen
Mr. and Mrs. d'Harnoncourt
Mr. Eric Rowlison
Mr. Sawyer
Mrs. Perren and guest
Paul Georges
Mr. and Mrs. Flavin (Sonia)
Mr. and Mrs. Licht (Jenny)
Terry Veveris
Sally Kuhn
Liz Shaw
Bill Seitz

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Berit Potoker
Marguerite Dennis
Rose Kolmetz
Dick Palmer
Frank O'Hara
Margaret Horsfield
Ann Hecht
Nadia Hermos
Marie Frost
Herb Bronstein
Leo Picard
Alfred Jensen
Allan Kaprow
Mr. and Mrs. John Wesley
Mr. and Mrs. William Copley
Clement Greenberg
Howard Wise and gues
Joan Vass
Sara Mazo
Frances Pernes
Mrs. Bradbury
Nina Kasanoff
Elaine Johnson
Gloria Hodsoll
Mr. and Mrs. Robert Ryman
Virginia Zabriskie
Miss Dorothy Dudley and staff (4)
Helen Frankenthaler
Brian O'Doherty
Pearl Moeller and staff (2)
Zara Cohan
Florence Rosenblum
Allan Kaprow

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cc: Mr. Seitz
Miss Rubenstein
Mrs. Shaw
Mr. Palmer
Miss Schapiro
C/E-62-5
i-o

THE MUSEUM OF MODERN ART

Date April 3, 1963

To: Mr. d'Harnoncourt

From: Waldo Rasmussen

Re: Special warehouse viewing of HANS HOFMANN AND HIS STUDENTS, April 17, 1963

Dear René:

Since Peter Rübel has agreed to contribute $200. towards the costs of the private showing of the Hofmann & His Students show, we have now definitely scheduled it for April 17 between 4:00 and 6:00. I will keep records on the actual expenses for the show in case it is necessary to draw upon the $100. you said could be available from your Director's Fund.

I am very pleased we can go ahead with these plans, and I am sure it will produce some excellent publicity for C/E. I think it would be a good idea to invite some CBS people, and perhaps others from Equitable, IBM and other businesses you think might be approached for a C/E subsidy. Could you let me know whom we should put on this list? As you know, the rest of the list is restricted to artists, lenders (including galleries represented in the show), press and MOMA staff. I thought it might also be helpful to invite a few Trustees who might be encouraged to take greater interest in C/E and perhaps eventually form some sort of advisory committee for our program. What do you think of this, and whom might we put on the list?

WR:md

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ADDRESSES FOR INVITATIONS / HOFMANN & HIS STUDENTS (Warehouse party)

A. Artists:

Mr. Robert Beauchamp, 168 1/2 Delancey St., N.Y.C.

Miss Nell Blaine, 210 Riverside Drive, NYC

Mr. Cameron Booth, 3408 Park Terrace, Minneapolis 6, Minnesota

Mr. Fritz Bultman, 76 East 95th St., NYC

Mr. Nicolas Carone, 213 Pearl St., NYC

Mr. Giorgio Cavallon, (178 E. 95th St., NYC) c/o Mail Department, American Express, Athens Greece

Miss Perle Fine, 58 Third Ave., NYC (or The Springs, Easthampton, L.I., NY.)

Miss Jean Follett, 982 Case Ave., Minneapolis, Minnesota

Miss Mary Frank, 184 Sixth Ave., NY

Miss Helen Frankenthaler, 173 E. 94th St., NY 28

Mr. William Freed, c/o Orlowsky, 328 W. 101st St., NYC
(after April 5: 23 Brewster St., Provincetown, Mass.

Miss Jane Freilicher, 16 W. 11th St., NYC

Mr. Paul Georges, (studio) 645 Broadway, NYC (home: Sagaponack, L.I., N.Y.)

Mr. Michael Goldberg, (studio) 222 Bowery St., NYC

Mr. Robert Goodnough, 369 Bleecker St., NYC (or: 237 W. 4th St. N.Y.C.)

Mr. John Grillo, 500 Third Ave., NYC

Mr. John Haley, 771 Ocean Ave., Richmond, Calif.

Mr. Paul Harris, 182 Bay Avenue, Glenridge, N.J.

Mr. Carl Holty, 1245 Madison Ave., NY 28

Mr. Alfred Jensen, 284 E. 10th St., NYC

Mr. Wolf Kahn, (in Italy:) Via Salasco 1, Milan, Italy
813 Broadway, NYC

Mr. Allan Kaprow, 791 Glen Cove Ave., Glen Head, L.I., N.Y.

~~Mr. Karl Kasten, 1884 San Lorenzo Ave., Berkeley 7~~ not included in exh.

Mr. Albert Kotin, 90 E. 10th St., NYC

Miss Lee Krasner, The Springs, Easthampton, L.I., N.Y.

Miss Linda Lindeberg, (178 E. 95th St., NYC) (= Mrs. Giorgio Cavallon, same address)

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Mr. Michael Loew, 280 Ninth Ave., NYC

Mrs. Mercedes Matter, 19 MacDougal Alley, NYC

Mr. George McNeil, 226A Willoughby Ave., Brooklyn 5, N.Y.

Mrs. Jan Müller, 37 Rue de la Tombe-Issoire, Paris XVI, France (widow of artist

Mrs. Louise Nevelson, 29 Spring St., NYC

Mr. Robert de Niro, chez Mme Maleplate, Baren-par-Cierp, Haute-Garonne, France

Mr. George Ortman, 62 E. 90th St., ~~NYC~~ NY 28

Mr. Stephen Pace, 345 W. 29th St., NYC

Mr. Robert Richenburg, 232 Willoughby Ave., Brooklyn 5, N.Y.

Mr. Larry Rivers, 92 Little Plain Road, Southampton, L.I., N.Y.

Mr. Ludwig Sander, 68 E. 12th St., NYC.

Mr. Richard Stankiewicz, Star Route, Huntington, Mass.

Mr. Joseph Stefanelli, 158 W. 22nd St., NYC

= (Mr. Myron Stout, 4 Brewster St., Provincetown, Mass.) not re-listed

Mrs. Albert Swinden, 628 E. 9th St., NYC. — widow of artist

Mr. Vaclav Vytlacil, Sparkill, N.Y.

Mr. Glenn Wessels, 1601 La Vereda Ave., Berkeley 9, Calif.

Mr. Wilfred Zogbaum, 722 Filbert St., San Francisco 11, Calif.

Mr. and Mrs. Hans Hofmann, 1 Washington Square Village, NYC.

Mr. Julius Hatofsky, California School of Art, 800 Chestnut St, San Francisco 11, Calif.

Miss Dorothy Heller, 8 West 13th St., New York City

Miss Anne Tabachnick, 266 East Broadway, NYC

Mr. Miles Forst, 129 Spring St., NYC

Felix Pasilis,

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B. Galleries:

Mr. Richard Bellamy, Director
Green Gallery
15 W. 57th St.
NYC

Mrs. Eleanor Ward, Director
Stable Gallery
~~57 E. 77th St.~~, 33 E. 74th St.
NYC

Mr. Samuel M. Kootz, Director
Kootz Gallery
655 Madison Ave.,
NYC

Mr. Robert C. Graham
Director
Graham Gallery
1014 Madison Ave.
NYC

Mr. Stephen Radich
Director
Stephen Radich Gallery
818 Madison Ave.
NYC

Mr. André Emmerich
Director
André Emmerich Gallery
17 E. 64th St.
NYC

Mr. John Bernard Myers
Director
Tibor de Nagy Gallery
149 E. 72nd St.
NYC

Mr. Dennis Adrian
Director
Allan Frumkin Gallery
32 E. 57th St.,
NYC

Mrs. Martha Jackson
Director
Martha Jackson Gallery
32 E. 69th St
NYC

Mr. Chris Egan
Egan Gallery

Mr. Howard Wise
Director
Howard Wise Gallery
50 W. 57th St.
NYC

Mrs. George Poindexter
Director
Oindexter Gallery
21 W. 56th St.
NYC

Mrs. Grace Borgenicht- Brandt
Director
Grace Borgenicht Gallery
1018 Madison Ave.
NYC

Mr. Ira Smolin
Director
Smolin Gallery
19 E. 71st St
NYC

Mr. George W. Staempfli
Rresident
Staempfli Gallery
47 E. 77th St.
NYC

Mrs. Virginia Zabriskie
Director
Zabriskie Gallery
36 E. 61st St.
NYC

Mrs. Bertha Schaefer
Director
Bertha Schaefer Gallery
32 E. 57th St.
NYC.

Mr. Bruno Palmer-Poroner
Director
East Hampton Gallery
22 W. 56th St., N.Y.C.

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C. Lenders

Mr. Alfonso Ossorio
The Creeks
Easthampton, L.I., N.Y.

Mr. Horace Richter
United Mills Corporation
180 Madison Ave.
NYC

Mr. Robert Schlageter
Director
The Mint Museum of Art
501 Hempstead Place
Charlotte, N.C.

Dr. Paul LaRivière
3484 Avenue Laval
Montreal, Canada

Miss Athena Kalimos
2321 Russell
#3-C
Berkeley 5, Calif.

Mr. John Gordon
Curator
Whitney Museum of American Art
22 W. 54th St.
NYC

Mrs. Frank Titelman
Room 1005
Hyde Park Hotel
25 E. 77th St, N.Y.C.

Mr. Herbert L. Beckwith
Director
Massachusetts Institute of Technology Museum
77 Massachusetts Avenue
Cambridge 39, Mass.

Mrs. Myles Perrin
898 Park Avenue

(8)

D. Others:

Professor Herschel B. Chipp
Department of Art
University of California
Berkeley, Calif.
(selected Haley, Loran, Kasten & Wessels)

Mrs. Lisa Müller
371 Amsterdam Ave.
NYC
(mother of artist - widow lives in Paris)

Mr. and Mrs. Robert Bradbury
Sparkill, N.Y.
(assisted in making Vytlacil pictures available, in artist's absence. They are good friends of artist)

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CE-62-5 PUBLICITY

PUSH AND PULL

-

A FURNITURE COMEDY FOR HANS HOFMANN

Instructions:

Anyone can find or make one or more rooms of any shape, size proportion and color -- Then furnish them perhaps, maybe paint some things or everything.

Everyone else can come in and, if the room(s) are furnished, they also can arrange them, accommodating themselves as they see fit.

Each day things will change.

. . . . . .

Points of View:

Think of subletting someone's apartment. How can you get rid of the fellow when he is in every piece of furniture, every arrangement? Do you like living with him? Imagine it unfurnished. What would you do -- buy some things (if so, what style?), scrounge some off the streets, ask your relatives or friends (which will remind you of them....)? Perhaps live without furniture, instead. As for the question of style, why not have everything totally unrelated to everything else -- shape, color, period, arrangement, etc.? Can it be done? Do you like candy-canes? Then why not paint everything in stripes? Or, better, like twelve different types of candy-canes? Maybe dots, billions of them, baby dots, mommy dots, daddy dots, pink, brown, snot-green, white, orange, shocking-red, dā-glo blue - all over everything, floors, ceilings, inside of drawers, in the sink, on the silverware, on the sheets and pillowcases .... Do you prefer round rooms, tall ones, hexagonal ones, caves, lean-to's, rooms without windows, skylights? Suppose you liked eating off the floor (some people are that clean, I'm told) - it could be carpeted with food at all times. Design it like a Persian rug and you could eat your way through the designs, right across the room, making new ones behind you as you went along. Maybe, after all, formality is the thing. Then carefully choose a big chair, a little one, a bigger table and a very small lamp, and push them and pull them around until they make a significant composition. The significance is determined by having both a calculated and an intuited reciprocity obtain between every push in one direction, and every pull acting against it in another direction. Significance may be achieved within either a structure of symmetries, in which each push-pull relation is made of near-equals; or a structure of asymmetries, where

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the push-pull relation is realized from near-equivalences. But one caution! Don't sit on the chairs, because this will destroy the composition. Unless, of course, you once again start pushing and pulling everything around until it works right. Repeat when you leave. Consider whether or not you're a red-head and dressed in Kelly-green. Are you fat, fatter than the table? In that case, quickly change your clothes if the small chair's color doesn't correspond; and also lose some weight. What about the kids? And their toys? I'd suggest allowing for a variable proportion of three yellow toy ducks to be considered equivalent to one medium-sized violet dress (softened by black hair, brown eyes and leopardskin bag). Now these relationships will be seen to exactly balance the combined density of the orange large chair, the brownish mantle ornament and the beige stripe running around the baseboard. You mustn't neglect the spaces in between the furniture and how they figure in the total space. They are, in fact, "solids" of another order, and each negative area is colored and qualified by the punctuating components (tables, chairs, etc.) around it. The inter-activity between negatives and positives, furthermore, may be so equalized as to produce a higher neutrality than the biases of the separate elements. Properly handled, a silence of perfect ineloquence will result. On the other hand, the positives or negatives may be accented, producing a ruler-ruled relation. This, in turn, may be enhanced or neutralized by closed-field or open-field concepts: closing a door or opening it, for instance, will contain or break the boundary of the structure. Now since these generalizations are made concrete by the frequent occurrence of children's toys being left in any ordinary room, it is only necessary to stay out of the room when the toys are there and vice-versa. However, don't suppose the conclusion here is "each to his own". The further question is "who knows how to compose forms?" If "form" is now too much for you, why not chuck it all and take the pure leap? What is a "pure leap"? (The word "comedy" in the title of this Environment isn't necessarily humorous - though it may be - I had in mind Balzac's "Human Comedy".) Instead of "forms" try simply an idea like: rooms full of people contrasted with empty rooms; one, maybe a hockshop, the other, a monk's cell....A sunset-colored room against a blue-Monday one .... Or, the "room" made by your own feelings wherever you decide to sit down in the woods. Aren't these "forms" also? Is a nude woman on a bed a better form than a pink coverlet on a bed? Which is more personal? If the forms of the furniture express "you", what are you going to do about others? When visitors come and you draw up chairs for them, don't you express "them" a little? What happens to the room? Who is right? Should rooms be lived in or stared at? I have heard of some people who have antique chairs you mustn't sit on because they'll collapse. Don't move that ash tray because it expresses Daddy so well, just where it is! But maybe the smell of mushroom soup cooking will heighten the color-chords on the walls, particularly the candy-cane stripes. I find that Rhythm-and-Blues on the radio goes fine with soundless newscasts on TV. Try it out if you really want to compose your rooms! Did you ever think of arranging rooms for darkness, that is, for night time when you go to bed and see only dim shadows? A room for feelies only! Wet surfaces, rough, sandpapery objects,

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other things as soft as foam rubber to run your toe into getting to the bathroom at 4 AM, silks slithering across your cheek, very large solids like cedar chests for braille identification. This should be a thoughtful problem, and it would develop all the senses, except the eyes. How long does it take to develop artistic senses? Why not ask an interior decorator?

. . . . . .

If they wish, exhibitors may hereafter add their own "points of view" on the blank cardboards included in this crate, using black enamel and brush, as indicated. This way the crate will change by additions as the Environment will change by interpretation and alteration.

- Allan Kaprow, April 1963

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To the Exhibitors

An "Environment", whether in art or elsewhere, is, literally, a surrounding. Applied to the human sphere, and in particular to art, the word designates a type of composition or space which actually surrounds a person and thus finds him a part of the whole. His relation to it and to its other parts, may be willing or unwilling, active or passive, thoughtless or quite aware.

My own environments — there are different schools of thought here — evolved, almost logically, from the large collages and assemblages I made during the early and mid-1950's. In keeping with those years, the latter were conceived in an Abstract-Expressionist spirit: loose, physically forceful and sprawling. In quick stages, the precariously attached pieces of foreign matter in them grew in size, became rougher and more varied in source (electric lights, rags, tarpaper, plastic film, straw etc.), and finally were separated from their canvas surface by hanging them in front of it from the ceiling. As more materials were added, they were extended further away from the picture plane until this was eliminated entirely and the room was filled. Making certain that visitors could move in and around these spaces, the result was an environment instead of an art object.

Concurrently, sounds, odors and tactile qualities were included. And so, also, were the gallery visitors: first as colored shapes moving about, second, as sources of sound (their voices and footsteps), and third, as thinking and feeling beings

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whose actions and reactions in the work were not often foreseeable but desirable because of this fact. Many of the parts of the environment, therefore, moved, could move, or were moveable. As though they were so much furniture (as I thought of the idea in those days), the inanimate things, rearrangeable to suit taste, were the equivalents of humans who, coming to the exhibition, would rarely remain fixed in either their positions or their responses. I felt a give-and-take to be quite essential here.

Thus I developed an interest in an art that changed, but primarily one which people's individual taste could effect in contrast to a mechanically moving art. This led directly to a choice of environmental situations which might alter naturally, to perishable materials which have to change quickly, and to an indifference to the permanence of the work. (This wasn't and isn't an injunction against the enduring and monumental where it is appropriate. It only implies that art need not always be permanent.)

These choices have been focused upon whatever would engage my own and others' responses most actively and would promote changes most easily. The points of departure for each work tend to be rather conventional and life-like, the things one does ordinarily, outside of the world of art. Activities like taking a shower, cooking a steak, hammering a nail, stocking the shelves of a supermarket, are typical. In "Push and Pull", I was interested in what happens when people furnish and live in a house.

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Revised

To the exhibitors:

Following are the title, instructions and some general thoughts concerning my contribution to this show of former students of Hans Hofmann. Each exhibitor has the right to set up the Environment or disregard it. Either he may do it himself or appoint some person to do it for him. All the information printed here is also contained in a wooden crate, on sheets of cartonboard. This crate should be exhibited on the gallery floor at all times with the top open, and visitors to the exhibition are invited to leaf through the contents. Perhaps a placard could state this and somewhere nearby could be displayed photos of the Environment as it was constructed in New York City; and also those taken of each new version of it. After a time, the record of the conception's morphology from exhibition to exhibition should prove instructive. From time to time during a show, an attendant might check the crate to see if visitors have kept the cartonboards in their numbered order. If an exhibitor decides to have the Environment made for his particular show, the crate should be placed near the entrance to the room(s). Under no circumstances should this typewritten copy be shown to the public since that would defeat the purpose of the crate. The latter is conceived as a kind of file-cabinet which is made to be transported easily. At the

(over)

Next to the crate there should be a very low platform or coffee-table where the cartonboards can be put as they are read; after reading them, a visitor should be invited to replace them in order.

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same time, it invites the visitor to involve himself physically with the idea of the situation, at least in its preliminaries. Implied here, and of course in the actual Environment, is the wish to by-pass the habit of "sshh, don't touch", ~~which is so important~~ useful with respect to older art, but an impediment to understanding certain traditions that have recently begun to develop. I am most interested in the handshake between the artist and others. The museum or gallery ~~director~~ director can now be instrumental in bringing this about.

– Allan Kaprow

4

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(2)

Push and Pull — A Furniture Comedy For Hans Hofmann

Instructions

¶ Anyone can find or make one or more rooms of any shape, size, proportion and color — Then furnish them perhaps, maybe paint some things or everything. ¶ Everyone else can come in and, if the (rooms) are furnished, they also can arrange them, accomodating themselves as they see fit.

Each day things will change.

. . . . . .

Points of view:

Think of subletting someone's apartment. How can you get rid of the fellow when he is in every piece of furniture, every arrangement? Do you like living with him? Imagine it unfurnished. What would you do — buy some things (if so, what style?), scrounge some off the streets, ask your relatives or friends (which will remind you of them....)? Perhaps live without furniture, instead. As for the question of style, why not have everything totally unrelated to everything else — shape, color, period, arrangement etc.? Can it be done? Do you like candy-canes? Then why not paint everything in Stripes? Or, better, like twelve different types of candy-canes? Maybe dots, billions of them, baby dots, mommy dots, daddy

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dots, pink, brown, snot-green, white, orange, shocking-red, da-glo blue — all over everything, floors, ceilings, inside of drawers, in the sinks, on the silverware, on the sheets and pillocases .... Do you prefer round rooms, tall ones, hexagonal ones, caves, lean-to's, rooms without windows, skylights? Suppose you liked eating off the floor (some people are that clean, I'm told) — it could be carpeted with food at all times. Design it like a ~~Persian~~ Persian rug and you could eat your way through the designs, right across the room, making new ones behind you as you went along. Maybe, after all, formality is the thing. Then carefully choose a big chair, a little one, a bigger table and a very small lamp, and push them and pull them ~~around~~ around until they make a significant composition. The significance is determined by having both a calculated and an intuited reciprocity obtain between every push in one direction, and every pull acting against it in another direction. Significance may be achieved within either a structure of symmetries, in which each push-pull relation is made of near-equals; or a structure of asymmetries, where the push-pull relation is realized from near-equivalences. But one caution! Don't sit on the chairs, because this will destroy the composition. Unless, of course, you once again start pushing and pulling everything around until it works right. Repeat when you leave. Consider whether or not you're a red-head and dressed in Kelly-green. Are you fat, fatter than the table?

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In that case, quickly change your clothes if the wall chair's color doesn't correspond; and also lose some weight. What about the kids? And their toys? I'd suggest allowing for a variable proportion of three yellow toy ducks to be considered equivalent to one medium-sized violet dress (softened by black hair, brown eyes, and leopardskin bag). Now these relationships will be seen to exactly balance the combined density of the orange lounge chair, the brownish mantle ornament and the beige stripe running around the baseboard. You mustn't neglect the spaces in between the furniture and how they figure in the total space. They are, in fact, "solids" of another order, and each negative area is colored & and qualified by the punctuating components (tables, chairs, etc.) around it. The interactivity between negatives and positives, furthermore, may be so equalized as to produce a higher neutrality than the biases of the separate elements. Properly handled, a silence of perfect ineloquence will result. On the other hand, the positives or negatives may be accented, producing a ruler-ruled relation. This, in turn, may be enhanced or neutralized by closed-field or open-field concepts: closing a door or opening it, for instance, will contain or break the boundary of the structure. Now since these generalizations are made concrete by the frequent occurrence of children's toys being left in any ordinary room, it is only necessary to stay out of the room when the toys are there and vice-versa. However, don't suppose the conclusion here is "each to his own". The further question is "who

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knows how to compose forms?" If "form" is now too much for you, why not chuck it all and take the pure leap? What is a "pure leap"? (The word "comedy" in the title of this Environment isn't necessarily humorous – though it may be – I had in mind Balzac's "Human Comedy".) Instead of "forms" try simply an idea like: rooms full of people contrasted with empty rooms: one, maybe a hock-shop, the other, a monk's cell.... A sunset-colored room against a blue-Monday one.... Or, the "room" made by your own feelings wherever you decide to sit down in the woods. Aren't these "forms" also? Is a nude woman on a bed a better form than a pink coverlet on a bed? Which is more personal? If the forms of the furniture express "you", what are you going to do about others? When visitors come and you draw up chairs for them, don't you express "them" a little? What happens to the room? Who is right? Should rooms be lived in or stared at? I have heard of some people who have antique chairs you mustn't sit on because they'll collapse. Don't move that ash tray because it expresses Daddy so well, just where it is! But maybe the smell of mush-room soup cooking will heighten the color-chords on the walls, particularly the candy-cane stripes. I find that Rhythm-and-Blues on the radio goes fine with soundless newscasts on TV. Try it out if you really want to compose your rooms! Did you ever think of arranging rooms for darkness, that is, for night time when you go to bed and see only dim shadows? A room for feelies only! Wet

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surfaces, rough, sandpapery objects, other things as soft as foam rubber to run your toe into getting to the bathroom at 4 AM, silks slithering across your cheek, very large solids like cedar chests for braille identification. This should be a thoughtful problem, and it would develop all the senses, except the eyes. How long does it take to develop artistic senses? Why not ask an interior decorator?

. . . . . — . . .

If they wish, exhibitors may hereafter add their own "points of view" on the blank cardboards included in this crate, using black enamel and brush, as indicated. This way the crate will change by additions as the Environment will change by interpretation and alteration.

— A.K. 4'63

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To the ~~directors of~~ ~~each~~ the exhibitor: exhibition:

Following are the title, instructions and some general thoughts concerning my contribution to this show of former Hofmann students. ~~All the information printed here is contained in~~ Each ~~director~~ exhibitor has the right to set up the Environment or disregard it. Either he may do it himself or appoint some person to do it for him. All the information printed here is also contained in a crate on sheets of cardboard. This crate should be exhibited on the gallery floor ~~at~~ all ~~[illegible]~~ times with the top open, and visitors to the exhibition are invited to leaf through them. Perhaps a placard could state this and somewhere nearby could be displayed photos of the Environment as it was constructed in New York City. ~~All [illegible]~~ If an ~~the~~ exhibitor director decides to have ~~one~~ the Environment made for his particular show, the crate should be placed near the ~~[illegible]~~ entrance to the room or rooms. Under no circumstances should this typewritten version be shown to the public since that would defeat the purpose of the crate. The latter is conceived as ~~[illegible]~~ a kind of ~~[illegible]~~ file-cabinet which is made to be transported easily. At the same time it invites the visitor ~~to~~ involve himself physically with the idea of the ~~[illegible]~~ situation, at least in its preliminaries. ~~Involved~~ Implied here, and of course in the actual Environment, is the wish to by-pass the habit of "sshh, don't touch", which accompanies most art, ~~but~~ and which is an impediment to understanding ~~the some recent~~ certain traditions that have begun to

(over)

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developed recently. I am most interested in the handshake between the artist and others. ~~Most~~ The museum director can ~~the best artist~~ now be instrumental in bringing a situation to fruition.

- Allan Kaprow

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Push and Pull - A Furniture Comedy for Hans Hofmann

Instructions:

Anyone ~~who dares~~ can find or make one or more rooms of any shape, size, proportion and color ~~they can~~ —

Then furnish them, perhaps, maybe paint some things or everything.

Everyone else can come in, and if furnished, they also can arrange the rooms, accomodating themselves as they see fit.

Each day things will change.

Points of view:

Think of subletting someone's apartment. How can you get rid of the fellow when he is in every piece of furniture, every arrangement? Do you like living with him? Imagine it unfurnished. ~~having no furniture~~ things? What would you do — buy some, & (if so, what style?), scrounge some off the streets?, ask your relatives or friends to give you some & (which will remind you of them ....)? Perhaps live without furniture instead. As for the question of style, why not have everything totally unrelated to everything else — shape, color, period, arrangement, etc. Can it be done? Do you like candy-canes? Then why not paint everything in stripes. Or better, like twelve different types of

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of candy-canes. Maybe dots, billions of them, baby dots, mommy-dots, daddy-dots, pink, brown, snot-green, white, orange, shocking orange, ~~day-glo~~ dā-glo blue — all over everything, floors ceilings, inside of drawers, in the sink, on the silverware, ~~all over~~ on the sheets and pillows..... Do you prefer round rooms, tall ones, long ones hexagonal ones, caves, lean-to's, rooms without windows, skylights? Suppose you liked eating off the floor (some people ~~learn that way~~ are that clean, I'm told); it could be carpeted with food at all times. Design it like a Persian rug and you could eat your way through the designs right across the room, making new ones behind you as you went along. Maybe, after all, formality is the thing. Then carefully ~~assess~~ choose a big chair, a little one, a bigger table and a very small lamp, and push them and pull them around until they make a significant composition. But don't sit on the chairs, because this will destroy the composition. Unless, of course, you once again start pushing and pulling ~~all~~ everything around till it works right. Repeat this when you leave. Consider whether or not you're a red-head and dressed in green. Are you fat, fatter than the table? In that case, quickly change your clothes if the small chair's color doesn't correspond; and also lose some weight. ~~Perhaps wear a handkerchief to cover your head.~~ What about the kids? And their toys? I'd suggest allowing for a variable proportion of three yellow toy ducks to be considered equivalent to one medium-sized violet dress (softened by black hair, white belt, brown eyes and leopardskin bag).

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of candy-canes. Maybe dots, billions of them, baby dots, mommy-dots, daddy-dots, pink, brown, snot-green, white, orange, shocking orange, ~~day-glo~~ dā-glo blue — all over everything, floors ceilings, inside of drawers, in the sink, on the silverware, ~~all over~~ on the sheets and pillows..... Do you prefer round rooms, tall ones, long ones hexagonal ones, caves, lean-to's, rooms without windows, skylights? Suppose you liked eating off the floor (some people ~~learn that way~~ are that clean, I'm told); it could be carpeted with food at all times. Design it like a Persian rug and you could eat your way through the designs right across the room, making new ones behind you as you went along. Maybe, after all, formality is the thing. Then carefully ~~assess~~ choose a big chair, a little one, a bigger table and a very small lamp, and push them and pull them around until they make a significant composition. But don't sit on the chairs, because this will destroy the composition. Unless, of course, you once again start pushing and pulling ~~all~~ everything around till it works right. Repeat this when you leave. Consider whether or not you're a red-head and dressed in green. Are you fat, fatter than the table? In that case, quickly change your clothes if the small chair's color doesn't ~~correlate~~ correspond; and also lose some weight. ~~Perhaps wear a handkerchief to cover your head.~~ What about the kids? And their toys? I'd suggest allowing for a variable proportion of three yellow toy ducks to be considered equivalent to one medium-sized violet dress (softened by black hair, white belt, brown eyes and leopardskin bag).

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Now these relationships will be seen to exactly balance the combined density of the orange large chair, the brownish mantle-design and the beige stripe running around the baseboard. You mustn't neglect the spaces in between the furniture and how they figure in the total space. They are, in fact, "solids" of another order, and each negative area is colored and qualified by the punctuating components (tables, chairs) around it. Properly handled, a silence of perfect ineloquence will result. Now it is only necessary to remember to stay out of the room when the toys are there and vice-versa. However, don't suppose the conclusion here is, "each to his own". The further question is, "who knows how to compose forms?". (The word "Comedy" in the title of this Environment isn't necessarily humorous – though it may be – I really had in mind Balzac's "Human Comedy".) Instead of "forms" try, simply, an idea, like rooms full of people contrasted with empty rooms; one, maybe a hocks-shops, the other a monk's cell... A sunset-colored room against a blue-Monday one... Aren't these "forms" also? Is a nude woman on a bed a better form than a fancy pink coverlet on a bed? If the forms of the furnishings express "you", what are you going to do about others? When visitors come and you draw up chairs for them, don't you express "them" a little? What happens to the room? Who is right? Should rooms be lived in or stared at? I have heard of some people who have antique chairs you mustn't sit in because they'll collapse. Don't move that ash

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tray because it expresses Daddy so well, just where it is! But maybe the smell of mushroom soup cooking will improve the interactivity of the color-chords on the walls, particularly the candy-cane stripes. I find that Rhythm-and-Blues on the radio goes fine with soundless newscasts on TV. Try it out if you really want to compose your rooms! Did you ever think of arranging rooms for darkness, that is, for night-time when you go to bed and see only dim shadows? A room for "feelies" only! Wet surfaces, rough, sandpapery things; other things as soft as foam rubber to run your toe into getting to the bathroom at 4 AM, rustling silks to slither across your cheek, very large solid things like cedar chests for braille identification. This should be a thoughtful problem and it would develop all the senses, except the eyes. How long does it take to develop artistic senses? Why not ask an interior decorator?