Frank O'Hara Archive

Articles on his Death
(and misc items)

Dire

x other cities

lam, Hamburg,
s

U.S. REPRESENTATION: XXIX VENICE BIENNALE
(Tobey and Lipton sections)

U.S. REPRESENTATION: DOCUMENTA II (1959) Kassel

U.S. REPRESENTATION: VI BIENAL (1961) Sao Paulo
(Motherwell and Nakian sections; the first later shown at Pasadena, the second at Los Angeles

DRAWINGS BY ARSHILE GORKY (1962) Tokyo, U.S., and European tour

FRANZ KLINE (1962) Amsterdam, Turin, Brussels, Basel Vienna, London, Paris

NEW SPANISH PAINTING AND SCULPTURE(1960) MOMA and US tour

MAGRITTE and TANGUY (1961) national tour

SCULPTURES BY DAVID SMITH (1961) national tour

GASTON LACHAISE (1962) national tour

ABSTRACT WATERCOLORS BY 14 AMERICANS (1962) national and European tour

DRAWINGS BY DAVID SMITH (1963) national tour

RECENT LANDSCAPES BY EIGHT AMERICANS (1964) national tour

Assigned direction of following future exhibitions:

ROBERT MOTHERWELL MOMA and European tour

COLLAGES & DRAWINGS BY R.MOTHERWELL national and Latin American tour

RECENT AMERICAN PAINTING & SCULPTURE Japanese tour

DAVID SMITH retrospective for European tour

Frank O'Hara

Misc. items

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RECENT AMERICAN PAINTING & SCULPTURE	Japanese tour
DAVID SMITH	retrospective for European tour

Exhibitions worked on by Frank O'Hara

Directed following exhibitions:

U.S. REPRESENTATION: IV BIENAL (1957)	Sao Paulo
IV INTERNATIONAL ART EXHIBITION (1957)	Japan - Tokyo and six other cities
JACKSON POLLOCK (1958)	Rome, Basel, Amsterdam, Hamburg, Berlin, London, Paris
U.S. REPRESENTATION: XXIX VENICE BIENNALE (1958) (Tobey and Lipton sections)	
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RECENT AMERICAN PAINTING & SCULPTURE	Japanese tour
DAVID SMITH	retrospective for European tour

Assisted in the organization of:

de DAVID à TOULOUSE LAUTREC (1955) — Paris
Chairman of Selection Committee: James Thrall Soby

41 AMERICAN WATERCOLORISTS (1956) — French tour
Directed by Dorothy C. Miller

III INTERNATIONAL ART EXHIBITION (1957) — India
Directed by Sam Hunter

NEW AMERICAN PAINTING (1958) — European tour
Directed by Dorothy C. Miller

BEN SHAHN (1959) — European tour
Directed by James Thrall Soby

LEONARD BASKIN (1960) — European tour
Directed by Peter Sels

20th CENTURY ITALIAN ART FROM AMERICAN COLLECTIONS (1960) — Italy
Directed by James Thrall Soby

ALUMNI OF GOVERNMENT ART PROJECTS (1961) — National tour
Directed by Dorothy C. Miller

RECENT PAINTING U.S.A.: THE FIGURE (1962) — National tour
Selected by Alfred H. Barr, Jr.

Frank O'Hara -- Biographical Notes

Frank O'Hara first became associated with The Museum of Modern Art in 1951. An art critic, poet and playright, he resigned in 1953 to devote himself to creative writing. In 1955 he rejoined the Museum and since that time has organized circulating exhibitions. In 1960 he was appointed Assistant Curator of the Department of Painting and Sculpture Exhibitions.

Among the exhibitions selected by Mr. O'Hara for showing abroad are the United States representations at the IV São Paulo Bienal and the IV International Art Exhibition of Japan in 1957 and Documenta II in Kassel, Germany in 1959. A Jackson Pollock retrospective organized by Mr. O'Hara toured Europe in 1958. For the United States representation at the XXIX Biennale in Venice in 1958 he chose works by Seymour Lipton and Mark Tobey, winner of the International Jury's Award. He organized one-man shows of works by Robert Motherwell and Reuben Nakian which comprised part of the United States Representation at the VI São Paulo Bienal in 1961.

Mr. O'Hara directed "New Spanish Painting and Sculpture" which was shown at the Museum in 1960 and later travelled to nine cities in the United States and Canada. Two exhibitions of sculpture by David Smith and paintings by the Surrealist artists René Magritte and Yves Tanguy selected by Mr. O'Hara ~~are currently~~ toured ~~the~~ this country.

Following service in the U.S. Navy, Mr. O'Hara attended Harvard University and was graduated in 1950. He studied English and creative writing at Michigan University from which he received a Master of Arts degree in 1951, and the Avery Hopwood Award for Poetry. In 1956, he

Frank O'Hara

took a leave of absence from the Museum to accept a one-semester fellowship at the Poet's Theatre in Cambridge, Massachusetts.

Mr. O'Hara has served as an apprentice in stagecraft at the Brattle Theatre, in Cambridge and has had ~~two verse~~ five one-act plays performed ~~one at the Poets Theatre, and another at the Artists Theatre in New York.~~

Four volumes of his poems have been published, A City Winter and Other Poems, Meditations in an Emergency, Second Avenue and Odes. He was formerly an Editorial Associate of Art News and has also published art criticism in Folder, Evergreen Review and other periodicals. He is the author of a monograph on Jackson Pollock published by Braziller, as well as the catalog published by The Museum of Modern Art for New Spanish Painting and Sculpture. **In early 1965 City Lights Books will publish a new collection of his poems, Lunch Poems.**

JOB DESCRIPTION** FRANK O'HARA 4/8/65

General Area of Responsibility: Direction, or assistance in the organization, of exhibitions for both the National and International Circulating Exhibitions program. This includes formulation of proposals of exhibitions, research as to feasibility of proposals (especially availability of important works for the exhibitions), introductions or text panels, general knowledge (in so far as possible) of the international art "scene" and relations with artists, dealers, collectors and museum people here and abroad which would be useful for the realization of the program.

Specific functions:

1. Direction of an exhibition usually includes the following steps: conception of nature of exhibition; discussion of feasibility and desirability within the general program; formulation of exhibition proposal (after investigation of possibility of available works) for presentation to the program committee, in collaboration with the Director of the Department; selection of works, most often in consultation with the artists, and/or dealers involved, and also the principal lenders; formulation of loan request letters, and phone calls where lender is recalcitrant in replying; first-hand knowledge of condition of loans, along with the exhibition assistant, for reassurance (or contradiction) of lenders; preliminary plans for, or actual installation of, exhibition (especially for international exhibitions); consultation on catalogs + writing of introduction usually; approval of press release and choice of photographs for publicity; frequently, attendance at one or more openings, which includes checking of condition of works and advice on installation; occasional meetings with the press in respect to the given exhibition; supervision of incidental correspondence with lenders in respect to their loans; first hand knowledge, with exhibition assistant, of condition of loans before return; drafting of thank you letter; consultation on any insurance claims or complications attendant on return of loans; selection or

approval of press reviews to be sent to artists and lenders; minor, but time-consuming follow-ups, such as purchase requests from exhibition, return of borrowed color plates and/or negatives (frequently retained by other institutions), and miscellaneous inquiries.

2. Organization of an exhibition which someone else is directing usually includes: consultation with director and exhibition assistant on conception of show and my role in it (whether selection of certain elements or artists, advice on selection, or merely coordination of requests and special services, such as additional research, discussions with artists and dealers or phone calls to reluctant lenders); frequently investigation of artists and works which will not be in the show but should be covered as background is involved, and sometimes leads to the inclusion of works previously unknown or ignored; recording with exhibition assistant of status of loan requests and responses and notification to director of refusals so that alternates may be requested; examination of works when they arrive and when they are dispersed, especially when director is unable to do so; also, in general most of the duties outlined in 1 above, because the director in cases like this usually leaves all the "organizing" details to me and the exhibition assistant.

3. Meetings, outside of the area of specific exhibition activities, include Departmental program meetings (to discuss balance of program, new exhibitions, etc.); General Program Coordination meetings (inter-departmental); Museum Collections Acquisition meetings; and many special meetings (such as Junior Council Special Events Program (for suggestions, etc.).

4. As much as possible for many reasons it is necessary to visit the major galleries at least once a month, especially those which are cooperative lenders, both from the point of view of "keeping up" with what's

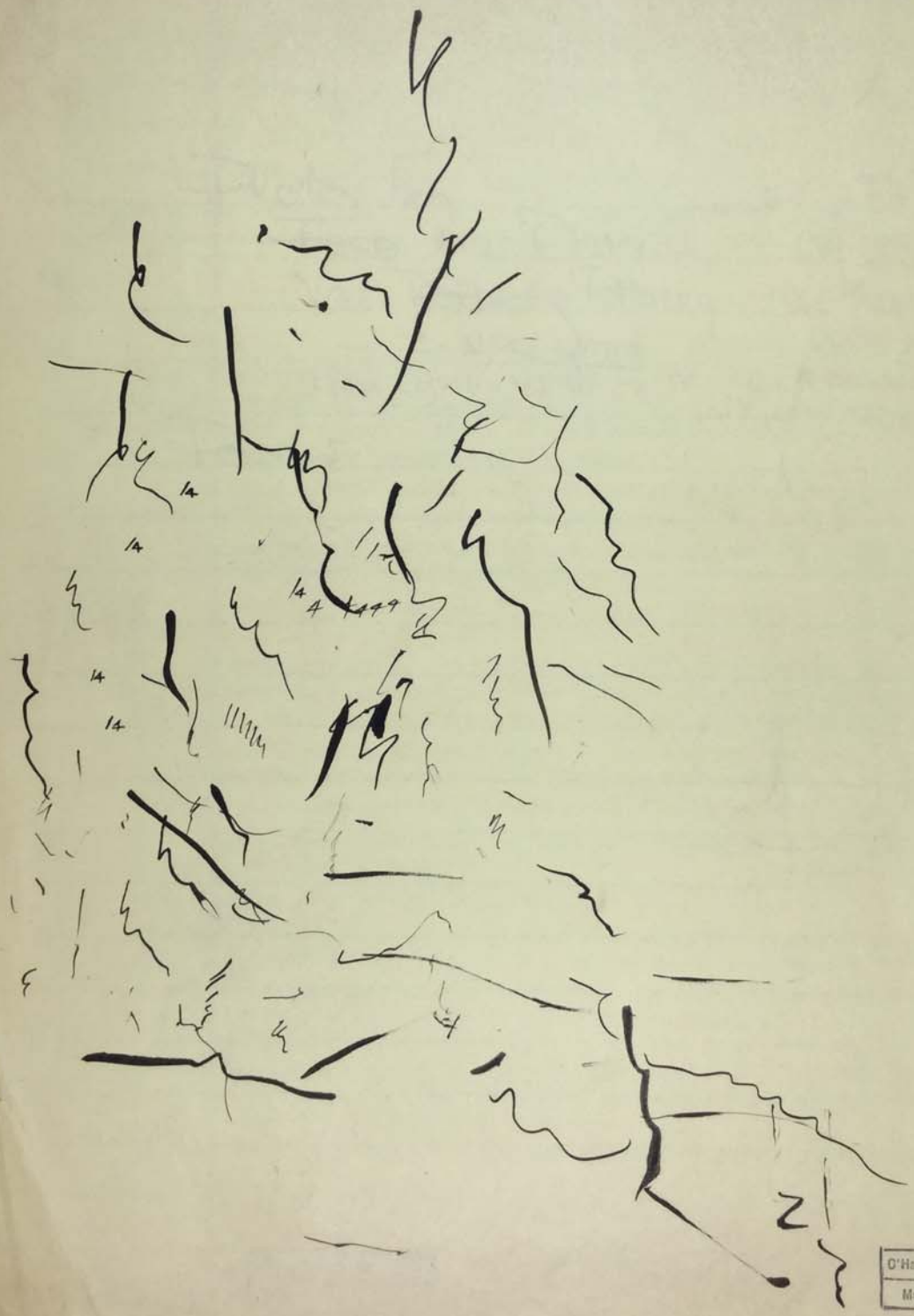
going on in general and with individual artists' development, but to maintain good relations with the dealers and artists, show interest in their activities, etc.

5. Traveling, foreign: this ranges from going to a specific city to install one of our exhibitions, to touring for research on one or more projected shows. In the former instance, one may also have to arrange for publicity, examine condition of works, refurbish and relight the exhibition space, meet the press, dispense photographs and represent the museum at the opening. Usually one must also do some entertaining and visiting of artists studios and galleries, especially if either are already related in some way to the museum (lenders, in the collection, etc.) In working on a show of foreign art to come to the U.S. one usually commences with research here, and proceeds with contacts with experts on the subject or the artists' work, then visits to artists, galleries, collectors, critics and interested parties in the local scene abroad, plus follow-ups of leads picked up in the country on unknown or neglected works, either for inclusion in the exhibition or for background knowledge of styles and developments. The latter also entails usually many courtesy visits to relatively uninteresting artists who have heard about the show being organized and contact you, and it would create ill-will if this were not followed up insofar as time permits.

6. Traveling domestic: this includes occasionally judging a show when other staff members are unavailable or if the subject is pertinent to the program; trying to get some general knowledge of other collections (especially if they might be called upon for loans in the future; visits to specific exhibitions which bear relation on the future program (e.g. the Japanese show in Washington or the David Smith show in Philadelphia); occasional lectures on our exhibitions; making selections from collections or artists out-of-town (including some, for example, in Europe).

7. Attending openings, dinners, cocktail parties and studios because of interest, but more frequently because someone has lent, will lend, has done us favors, is involved in one or another program, and WANTS YOU TO BE THERE, for whatever reason, seldom made plain except in the direst of circumstances, like a favor back, getting into a show they've heard about, or more frequently getting a friend or protegé into said show.

For Frank O'Hara



Photos by
Fred MacDarrah (V. Voice) Nov '64 - 64 Thompson St. CA 6-5246
Val ~~Telberg~~ Telberg 1965 Hans Hokanen opening
2 - very good
Allen Ginsberg - 28 E. 22 St. - w/ H. Frankenthaler - prob'ly at an opening

Poems

Job Description

DEPARTMENT:_____ SECTION:_____

NAME OF EMPLOYEE:_____ JOB TITLE:_____

ALTERNATE TITLES:_____

IMMEDIATE SUPERIOR:_____ TITLE:_____

LENGTH OF TIME ON THIS JOB:_____ JOB CODE:_____

EXPLANATION

Purpose:

This Job Description form is designed to assist you in describing your job. Such factual information as you furnish concerning the duties, responsibilities, and other requirements of your job will be used in helping to determine its relative value in comparison with other jobs in the Company. You are requested to complete this form since you are most familiar with the details of your work.

Completed Job Descriptions will be verified and other studies made to insure that all of the facts that properly apply have been obtained.

It must be noted that it is the *job* that is being analyzed and not the employee or the employee's ability to prepare the Job Description.

Instructions:

Please fill out the form as carefully and thoroughly as possible. State your duties and responsibilities as you understand them rather than confer with others who perform similar work. Any questions which arise should be discussed with your supervisor.

In describing your job, tell what you do and show the importance of each task as well as how often it is performed. Make the description sufficiently clear and complete to give the uninformed reader a true picture of the work performed and the skills required.

The following suggestions may be helpful in arranging and setting forth your duties in a simple and effective manner:

Describe all of your duties in detail:

1) Divide your job (including special assignments and irregular duties) into separate steps or tasks, devoting one, concise, numbered statement to each;
2) In defining each task, state from whom the work or data is obtained, explain the operation which you perform, and indicate to whom the completed work is given (unless apparent);
3) Separate the tasks according to the frequency of their performance (i.e. daily, weekly, monthly, occasionally, etc.) and, under the appropriate headings on the form, enter the statements which describe them;
4) Show in the columns provided the approximate amount of time devoted to each task;
5) Emphasize the important features of your job.

IF MORE SPACE IS NEEDED USE ADDITIONAL 8½" x 11" SHEETS

DEPARTMENT: _____ SECTION: _____

NAME OF EMPLOYEE: JOB TITLE:

PLEASE READ THE EXPLANATION AND THE ENTIRE FORM BEFORE MAKING ANY ENTRIES

A. DESCRIPTION OF DUTIES

1. Normal Daily Duties:	Hours Per Day

A. DESCRIPTION OF DUTIES (Contd.)

Hours Per Period

2. Weekly, Semi-Monthly, Monthly, Quarterly, Semi-Annual, Annual Duties:

3. Occasional Duties:

B. SUPPLEMENTARY INFORMATION

1. List Machines and Equipment used and show approximate % of time devoted to each:

NAME	MAKE	% OF TIME

2. Proportion of time spent:

Sitting: ____%
Standing: ____%
Walking: ____%
Lifting & Carrying: ____%
_____ ____%
100%

3. If Supervisory Duties are performed, list the Names and Job Titles of those supervised:

NAME	JOB TITLE

4. What Reports and Forms do you personally prepare?
(If practicable, attach sample copies of forms used)

5. What contacts with other people are you required to make, other than with your immediate superior and those under your supervision? Indicate nature, frequency and method (in person, telephone, correspondence) of contact.

B. SUPPLEMENTARY INFORMATION (Contd.)

6. List your Responsibilities for the safekeeping of Materials, Equipment, Records, Cash, or Confidential Information:

7. In the performance of your duties, what Decisions are you permitted to make without reference to higher authority?

8. What, in your opinion, is the most complex or difficult part of your work? (Explain why)

9. Enter below any explanatory remarks or comments which will help to clarify the Duties, Responsibilities, and Requirements of this position

DATE:_____

FRANK O'HARA ARCHIVE

ALPHABETICAL LISTING OF FOLDER HEADINGS

1. IV BIENAL, SAO PAULO, 1957 (U.S. REPRESENTATION)

2. XXIX BIENNALE DI VENEZIA, 1958 [ICE F-37-58]

3. CEZANNE TO MIRO EXHIBIT IN LATIN AMERICA [ICE F-111-67]

4. DOCUMENTA II EXHIBITION [ICE F-40-59]

5. INTERNATIONAL CIRCULATING EXHIBITION & CIRCULATING EXHIBITION DEPARTMENT MATERIAL.

6. KLINE, FRANZ [EXHIBITION ICE F-75-62]

7. MISCELLANEOUS CIRCULATING EXHIBITIONS

8. MISCELLANEOUS ITEMS

9. MISCELLANEOUS MOMA MATERIAL

10. MODERN SCULPTURE USA [EXHIBITION ICE F-96-63]

11. MOMA MEMORANDA RE: a) MEETINGS ON FORTHCOMING PUBLICATIONS
    b) PROGRAM COORDINATION MEETINGS
    c) STAFF PROGRAM COMMITTEE MEETINGS

12. MOTHERWELL, ROBERT [EXHIBITION ICE F-95-63]

Continued →

FRANK O'HARA ARCHIVE

13. NAKIAN, REUBEN [EXHIBITION C/E 66-14]

14. NEW AMERICAN PAINTING EXHIBITION [ICE F 36-57]: CORRESPONDENCE

15. NEW AMERICAN PAINTING [ICE F-36-57]: EVERYTHING BUT CORRESPONDENCE

16. NEW AMERICAN PAINTING & JACKSON POLLOCK JOINT 'ICE' SHOW

17. NEW SPANISH PAINTING AND SCULPTURE

18. O'HARA, FRANK: BIOGRAPHICAL INFORMATION; OBITUARY ARTICLES

19. O'HARA, FRANK: CORRESPONDENCE

20. O'HARA, FRANK: O'HARA's TRIP TO EUROPE, FALL 1963

21. POLLOCK, JACKSON 1912 - 1956 [EXHIBITION ICE F-35-57]

22. RECENT LANDSCAPES BY 8 AMERICAN ARTISTS [EXHIBITION: ICE F-100-65; C/E 64-1]

23. SMITH, DAVID: EUROPEAN EXHIBITION [ICE F-82-63]

24. SMITH, DAVID: MISCELLANEOUS MATERIAL

25. U.S. GOVERNMENT ART PROJECTS: SOME DISTINGUISHED ALUMNI [EXHIBITION C/E 61-24]

26. Book: Homage to Frank O'Hara, Edited by Bill Berkson & Joe Le Seuer copyright Big Sky, 1978, Box 389 Bolinas, California - gift of Waldo Rasmussen, to Archive, Sept. 1978.

** ** ** ** ** **

JOB DESCRIPTION - HELEN M. FRANC

(As of November 1, 1956)

General Area of Responsibility: Publicity on, and promotion of, individual circulating and International Program exhibitions and the Department's activities and program as a whole. This includes editing of all department announcements, publications, reports and so forth, and analyzing the reaction to exhibitions and other activities of the International Program.

Specific Functions:

1. C/E Announcements: Write whatever descriptions of new exhibitions may be assigned to me by the Director of the Department; edit all descriptions and other content of these announcements, with a view to achieving maximum effectiveness, over-all balance and stylistic consistency; proofread all text before final typing is done, and again before the prepared copy is sent off to the printer.

2. Introductory or Text Panels for Exhibitions: On assignment from the Director of the Department, as the occasion may demand, edit copy to appear on the introductory panel or other text panels of exhibitions.

3. Releases: Write press releases and "background information" to accompany C/E and ICE shows. For International Program exhibitions, make sure that these are sent out to each exhibiting institution or organization sponsoring the showing, together with whatever publicity material such as photographs, color transparencies, copy negatives, etc. may be required. See that each exhibitor of International Program shows, or the sponsoring organization, is sent the new Publicity Report form, with the request that it be filled in and returned after the showing (see paragraph 5 a below).

4. Catalogs: Edit all catalogs of International Program exhibitions. This includes, in consultation with the directors of the exhibition, editing and sometimes assisting in writing the forewords and introductory text; establishing the form of entries; supervising and checking any translations done in this country or returned here for control; supervising the preparation of typed copy; proofreading; supervising the preparation of photographic copy for illustrations, together with their captions; and transmitting the completed copy with necessary explanations or instructions to those responsible for issuing the publication. For each successive edition after the initial one, make such revisions as may be required for the particular showing (e.g., prepare new forewords, copy for title-pages, corrections for withdrawals, substitutions or additions of items, etc.), and see that all requisite text, photographs and explanatory information are transmitted to those responsible for the issuance of the catalog.

5. Reports and Press Analyses of International Program Exhibitions:

a. Assembly of necessary data: Endeavor to obtain as much documentation as possible regarding each showing of every International Program exhibition (i.e., excerpts from correspondence; completed Publicity Report forms; U.S.I.A. despatches; catalogs, leaflets or other announcements; posters; local releases; press clippings and

periodical articles; photographs of installations and events; etc.). In an effort to standardize requests for this material and encourage prompt and complete returns, worked out with Waldo Rasmussen mimeographed Publicity Report forms that are now sent to each exhibitor; and in order to systematize the recording of information, worked out with him new Data Sheet forms for each showing of every exhibition, which up to now he has been chiefly responsible for compiling. (A joint memorandum on the present status of this project and recommendation for maintenance of these forms in the future is now being drafted by us.) Consult with Rose Kommetz on problems that may arise in identifying or filing such material for future reference as the permanent record of the Program's activities.

b. Write or supervise the writing of reports and press analyses on each exhibition or each showing. This includes making necessary translations from original material in French, Italian, Spanish and sometimes German, or obtaining translations or exerpts from other languages as required, and also documenting the sources as to type of publication, circulation, political orientation etc. Edit all reports and supervise their processing in its final form.

6. Departmental reports: Assist the Director of the Department to prepare reports on activities of the Department of Circulating Exhibitions and the International Program, by compiling material, drafting the text and editing in final form.

7. Supplementary Materials: As occasion requires, assist the Director of the Department in compiling lists of books, slides or films to accompany or supplement International Program exhibitions; discuss with him the commissioning of special articles and the nature of their contents, and edit the articles before they are transmitted.

8. Miscellaneous:

a. Assist the Director of the Department in drafting such correspondence or memoranda as he may assign to me.

b. From time to time, draft material for the Director of the Museum, especially forewords to International Program reports.

c. Assist in compiling lists for the distribution of departmental publications and reports.

d. For International Program publications, when required, obtain data such as printing estimates, processes, etc.; where production within this country is involved, work with the designer, engraver and printer on production.

WRITERS & ISSUES

Frank O'Hara's question

By John Ashbery

Frank O'Hara's bizarre accidental death on July 25 (he was hit by a car on Fire Island, where traffic presumably does not exist) was the biggest secret loss to American poetry since John Wheelwright was killed by a car in Boston in 1940. The extent of Wheelwright's loss has yet to be gauged: had he lived into the poetry-hungry '50s he probably would have had a determining influence on today's younger poets. As it is, he remains undiscovered except for ritual inclusion in a few of the more comprehensive anthologies.

That a sophisticated, aristocratic Marxist writing way-out poetry in Boston in the '30s was not going to make much of a dent in the minds of his contemporaries was perhaps decreed from the start. Frank O'Hara's relative neglect is a more complex phenomenon. First of all, neglect in today's acceptance world has been practically abolished: every poet is assured of "a certain" success, and Boileau's remark that an oaf is always sure of finding a bigger oaf to admire him is truer than ever. Given this situation, O'Hara was perhaps more fortunate than Wheelwright. At least his books were published by leading publishers of poetry (Grove and City Lights), and there were invitations to read at universities, an all-O'Hara number of a little magazine (*Audit*) and best of all, friendships and correspondence with a whole school of young poets who claim him as their chief influence. At certain moments he could probably imagine that his poetry was receiving the acclaim it deserved.

Yet it all fell somehow short. Like most truly original artists today, when tradition menaces the individual talent in ways undreamed of by T. S. Eliot, O'Hara and his achievement are caught between opposing power blocs. "Too hip for the squares and too square for the hips" is a category of oblivion which increasingly threatens any artist who dares to take his own way, regardless of mass public and journalistic approval. And how could it be otherwise in a supremely tribal civilization like ours, where even artists feel compelled to band together in marauding packs, where the loyalty-oath mentality has pervaded outer Bohemia, and where Grove Press subway posters invite the lumpenproletariat to "join the Underground Generation," as though this were as simple a matter as joining the Pepsi Generation, which it probably is. Whatever it is, join it; you can examine it later and neutralize it, if necessary, from within.

Frank O'Hara's poetry has no program and therefore cannot be joined. It does not advocate sex and dope as a panacea for the ills of modern society; it does not speak out against the war in Viet Nam or in favor of civil rights; it does not paint gothic vignettes of the post-Atomic Age: in a word, it does not attack the establishment. It merely ignores its right to exist, and is thus a source of annoyance for partisans of every stripe.

Furthermore, it ignores the rules of poetry. Without demonstrating awareness of even the basic etiquette of prosody, O'Hara grabs for the end product—the delight—and hands it over, raw and palpitating, to the reader, without excuses —for how could there be any? It is not surprising that critics have found him self-indulgent: his *culte du moi* is overpowering; the poems are all about him and the people and images who wheel through his consciousness, and they seek no further justification. "This is me and I'm poetry—baby," seems to be their message, and unlike the "message" of committed poetry it incites one to all the programs of commitment as well as to every other form of self-realization—interpersonal, Dionysian, occult, or abstract.

Such a program is absolutely new in poetry: Surrealism was after all limited to the unconscious and O'Hara throws in the conscious as well—doesn't it exist too? Why should our unconscious thoughts be more meaningful than our conscious ones since both are a part of poetry, and "poetry is in the grass," as Pasternak magnificently put it? Here everything "belongs": unrefined autobiographical fragments, names of movie stars and operas, obscene interjections, quotations from letters—the elan of the poem is such that for the poet merely to mention something creates a place for it, ennobles it, makes us realize how important it has always been for us. A passage which he deliberately tries to purge of all meaning in any accepted sense by dumping in everything in his mind at a given moment, such as:

> what sky
> out there is between the ailanthuses
> a 17th century prison an aardvark
> a photograph of Mussolini and
> a personal letter from Isak Dinesen
> written after eating

can be succeeded by a calm evaluation of the "intense inane" that surrounds him:

> it is cool
> I am high
> and happy
> as it turns
> on the earth
> tangles me
> in the air

and between these two passages (from the long poem *Biotherm*) occurs a mediating line which might stand to characterize all of Mr. O'Hara's art:

> I am guarding it from mess and measure.

Despite its distant origins in French Surrealist poetry, O'Hara's work is closest not to another poetry but to certain modern painting, particularly that of Jackson Pollock whose career was so strangely linked to his (Frank wrote a book on Pollock and was arranging a show of his work for the Museum of Modern Art at the time of his death, almost exactly ten years after Pollock's which also resulted from a car crash on Long Island; both men are buried in the little country cemetery at Springs, L.I.). Like Pollock, O'Hara demonstrates that the act of creation and the finished creation are the same, that art is human will-power deploying every means at its disposal to break through to a truer state than the present one. The work of both is in the form of a heroic question: can art do this? Is this really happening? But the fact that the question is at last being asked is itself an affirmation of men's power to act on the vagueness that is always "A Step Away From Them," to quote one of O'Hara's titles. Frank O'Hara was the first modern poet to realize that the question was there, waiting to be asked, and he formulated it in terms of the highest beauty.

John Ashbery's most recent collection of poetry is Rivers and Mountains *(Holt, Rinehart & Winston).*

The Day Lady Died

It is 12:20 in New York a Friday
three days after Bastille Day, yes
it is 1959 and I go get a shoeshine
because I will get off the 4:19 in Easthampton
at 7:15 and then go straight to dinner
and I don't know the people who will feed me

I walk up the muggy street beginning to sun
and have a hamburger and a malted and buy
an ugly NEW WORLD WRITING to see what the poets
in Ghana are doing these days
I go on to the bank
and Miss Stillwagon (first name Linda I once heard)
doesn't even look up my balance for once in her life
and in the GOLDEN GRIFFIN I get a little Verlaine
for Patsy with drawings by Bonnard although I do
think of Hesiod, trans. Richmond Lattimore or
Brendan Behan's new play or *Le Balcon* or *Les Nègres*
of Genet, but I don't, I stick with Verlaine
after practically going to sleep with quandariness

and for Mike I just stroll into the Park Lane
Liquor Store and ask for a bottle of Strega and
then I go back where I came from to 6th Avenue
and the tobacconist in the Ziegfeld Theatre and
casually ask for a carton of Gauloises and a carton
of Picayunes, and a NEW YORK POST with her face on it

and I am sweating a lot by now and thinking of
leaning on the john door in the FIVE SPOT
while she whispered a song along the keyboard
to Mal Waldron and everyone and I stopped breathing

—FRANK O'HARA
From *Lunch Poems*

Published by City Lights Bookstore, San Francisco, Calif.

Frank O'Hara: 'He Made Things & People Sacred'

Continued from page 12

York poets" that whatever sense they may have of common identity, and of identification with the older, established poets, is due largely to O'Hara. Certainly his loft at 791 Broadway—as, earlier, his apartment on East 9th Street—was a depot for poets regardless of age, clique, or stylistic allegiance. Koch: O'Hara acted as though "being an artist were the most natural thing in the world." Also, he acted as though the art and literary scenes were really for artists and poets, any artist and any poet who wanted to move in them. He held parties expressly for the purpose of bringing people together; at one such he introduced dozens of young writers to the venerable Italian poet Ungaretti. His personal, direct (never patronizing) warmth had a way of melting one's feelings of intimidation at the threshold to his world. Now, it seems, all that may be gone forever.

Uncanny Ability

Unquestionably O'Hara's continuous involvement with others hurt his own poetic production, though to balance it he had the uncanny ability, as Koch tells it, "to write while other people were talking, or even to get up in the middle of a conversation, get his typewriter, and write a poem, sometimes participating in the conversation while doing so." Moreover, there was in principle no absolute cleavage between his social and artistic spheres. To a degree more radical than that of any poet before him, O'Hara made his whole life, his milieu and experiences and friends, the raw subject matter of his work.

To Donald Allen's endlessly influential 1960 anthology, "The New American Poetry" (in the assembling of which he was a main force and arbiter), O'Hara contributed 15 poems and a "statement on poetics" which reads in part: "What is happening to me, allowing for lies and exaggerations I try to avoid goes into my poems. . . . My formal 'stance' is found at the crossroads where what I know and can't get meets what is left of what I know and can bear without hatred. . . . It may be that poetry makes life's nebulous events tangible to me and restores their detail; or, conversely, that poetry brings forth the intangible quality of incidents which are all too concrete and circumstantial. Or each on specific occasions, or both all the time."

Human Perceptions

As it is written, O'Hara's poetry is tough, dazzling, supple and fast, very funny but incipient with the deepest feelings, aglimmer with linguistic and human perceptions, and subject at any moment to lyric eruption or the breakthrough of intelligence.

Ashbery: "His poetry, more than anyone else's, reconciles all sorts of conflicting material. In it, things exist in a sort of miraculous emulsion."

Ginsberg: "Of course he had a tremendous sensitivity for style, for chatty campy style and also for real high style. . . . He was at the center of an extraordinary poetic era, which gives his poetry its sense of historic monumentality. . . . And he integrated purely personal life into the high art of composition, marking the return of all authority back to person. His style is actually in line with the tradition that begins with Independence and runs through Thoreau and Whitman, here composed in metropolitan spaceage architecture environment.

"He taught me to really see New York for the first time, by making of the giant style of Midtown his intimate cocktail environment. It's like having Catullus change your view of the Forum in Rome."

O'Hara's major books are "Meditations in an Emergency" (Grove, 1957), "Lunch Poems" (City Lights, 1964), and "Love Poems (Tentative Title)" (Tibor, 1965). His reputation, as Ted Berrigan suggests in an article in the current East Village Other, will probably ultimately rest on such poems as "Second Avenue," "In Memory of My Feelings," "For the Chinese New Year (and for Bill Berkson)" and "Rhapsody," but already a handful of his short poems, embodiments of unique and perhaps unprecedented ways of thinking and feeling about things, seem destined for a kind of immortality—e. g., "The Day Lady Died" and "Why I Am Not a Painter." His best plays include "Awake in Spain!" and "The General Returns from One Place to Another."

And much of O'Hara's work is yet to be published, exactly how much is not immediately clear.

O'Hara did not, while he lived, win a very extensive poetic reputation. For one thing, his preference for the "commercial" world of art over the academic "community of letters" cut him off from the latter's well-oiled media of (relative) fame. The New York Times, as it has again so eloquently indicated, is innocent of poetry unless informed of it through proper channels. Beyond that, O'Hara deliberately neglected measures, such as simply sending off his work to the prestige magazines or using his influence with larger publishing houses, by which he might effortlessly have ascended into more general view. In the early '50s he published frequently in Poetry, for example, but never since 1956.

His reluctance to be bothered with literary renown bespeaks the confidence of a man who knew he had it coming. But, more than that, it testifies that the locus of his ambition lay elsewhere. O'Hara affirmed, in an essay on "Doctor Zhivago," Pasternak's (and his own) "belief that the poet must first be a person, that his writings make him a poet, not his acting of the role." And what is the alchemy by which a poet is first a person? An O'Hara line: "Grace/to be born and live as variously as possible."

THE NEW YORK TIMES, SUNDAY, JULY 31, 1966.

Frank O'Hara, 1926-1966

TO THE EDITOR:

I AM writing on behalf of my colleagues at the Museum of Modern Art to express the grief and shock we all feel at the loss of Frank O'Hara. His sudden death on July 25, at the age of only 40, has been a great loss to the world of the arts, and particularly to this Museum, with which he had been associated for some 15 years. He first joined the Museum in 1951 but resigned in 1953 to devote himself to creative writing. After rejoining the staff in 1955, he remained with us ever since, except for a brief leave of absence in 1956, when he accepted a Ford Foundation fellowship for one semester as playwright-in-residence at the Poet's Theater in Cambridge, Massachusetts.

His career as a beloved and valued member of the Museum's staff was always intertwined with his continuing activity as critic, poet, and playwright. As a creative writer, he had a direct relationship with other artists in every field, and enjoyed a close friendship with many of them. He was intimately involved with the many movements that he wrote about as critic, or with which he was concerned as an organizer of exhibitions. His exceptional combination of talents gave added sureness to his taste, added warmth and perception to his critical writing.

The majority of exhibitions which Frank O'Hara selected were organized for circulation abroad, under the auspices of the Museum's International Council either as one-man shows or as part of the United States representations at the biennials in Venice and São Paulo. He also participated with James Thrall Soby in selecting works for the exhibition "Twentieth Century Italian Art from American Collections." For exhibition in this country, he selected "New Spanish Painting and Sculpture," shown in New York in 1960 and subsequently in nine other cities in the United States and Canada.

Frank O'Hara's increasing participation in our Museum's program may be seen by the number and importance of exhibitions currently being shown here or abroad that bear his imprint: the Nakian exhibition now on view here in New York, and the large retrospectives of David Smith and Robert Motherwell currently on tour in Europe. At the time of his death, he was engaged in selecting works for a major exhibition of the late Jackson Pollock to be shown here next spring.

Many of Frank O'Hara's poems were published in collaboration with artists, such as "Odes" (1960), accompanied by five serigraphs by Michael Goldberg, or "Stones," done in collaboration with Larry Rivers as lithographer. His reputation as critic and poet was international, so that when he went abroad in connection with his work for the Museum's exhibitions, he found an audience which knew him for his literary accomplishments even more than for his activity in connection with the visual arts.

I myself worked with him on the first large exhibition of modern American sculpture ever to be sent to Europe, which was shown during the past year in Paris, Berlin, and Baden-Baden. In the course of that joint undertaking, I learned to admire his thorough understanding of many types of work, the firm conviction of his taste, and at the same time his ability to subordinate personal preferences to a collaborative effort. It is not always easy for a highly creative personality to work in harmonious partnership within the framework of a large institution such as ours. Frank not only disciplined himself to do this but I believe he enjoyed the opportunity which our Museum afforded him to make better known throughout the world the work of many artists whom he particularly esteemed.

For our part, it is hard to exaggerate what he contributed to us. This contribution can be measured not only by the solid record of exhibitions in which he participated or publications that he wrote. It must include the stimulus of his wide knowledge, frequently shared in conversation and spiced with his ready wit. Above all, we at the Museum of Modern Art shall remember him for his integrity. Frank O'Hara was very much his own man; and precisely because of that, he belonged to us all.

RENE d'HARNONCOURT,
DIRECTOR, MUSEUM OF
MODERN ART

New York.

Frank O'Hara: 'He Made Things & People Sacred'

Continued from page 11

admirable or delightful—and triggering responses so intense his oldest friends do not affect to understand them. Everything about O'Hara is easy to demonstrate and exceedingly difficult to "understand." And the aura of the legendary, never far from him while he lived, now seems about to engulf the memory of all he was and did.

Little is generally known about his early life, except that he was born in Baltimore on June 27, 1926, and raised in Grafton, Massachusetts, serving with the Navy in the Pacific from 1944 to 1946, when he entered Harvard. The one member of his family to whom he was close, a younger sister (now Mrs. Maureen Smith of Brooklyn Heights), respects his unwillingness to speak of those years.

In the spring of 1949, when O'Hara was a junior at Harvard, John Ashbery was a senior. As an editor of the Harvard Advocate, Ashbery had published some of O'Hara's first literary efforts (mostly in prose) but knew of him only by his reputation as a hotshot intellectual with something of an undergraduate following. One afternoon in a bookstore, Ashbery heard a voice behind him airily expounding on the then almost totally unknown French composer Poulenc. Fascinated, he eavesdropped. The voice said: "Let's face it, 'Les Secheresses' is much greater than 'Tristan.'" Ashbery instantly turned and introduced himself; and their friendship was joined. "That," he recalls, "was the sort of thing NOBODY said in those days. It didn't matter that he was wrong."

O'Hara's first visits to New York, while finishing at Harvard and getting his M. A. at the University of Michigan (where he also won the prestigious Hopwood Award for poetry), were suitably auspicious. In Ashbery's Jones Street apartment and at gathering places of what would be known as the New York School "Second Generation" painters, he met Kenneth Koch, Larry Rivers, James Schuyler, Jane Freilicher, Mike Goldberg, Grace Hartigan, Joan Mitchell, and scores of other young artists and poets, all engaged in a kind of vertiginously euphoric life and activity which O'Hara's presence seemed just naturally to grace with point and inevitability. He was the first of the young New York poets to start reviewing for Art News (to be followed by Ashbery, Schuyler, and Barbara Guest) and in the fall of 1951 he was hired by the Museum of Modern Art, a tenure he was never, save for one two-year hiatus, to relinquish.

Exclamation Point

Frank O'Hara's body was small and lean—classically "bantam"—and was topped by a face organized around a preposterous Roman nose, like a falcon's beak. He had a smallish, sensuous mouth; a high, freckled forehead, and limpid blue eyes of a certain hypnotic charm. His every movement bespoke will and self-assurance, poise, and a kind of unmannered courtliness. His physical presence in a room was like that of an exclamation point on a page. That presence quickly became one of the most sought-after, and one of the most freely granted, in the city. The painter Helen Frankenthaler says personal invitations to parties in the '50s often carried the information "Frank will be there"—the ultimate inducement to attend.

O'Hara seemed to be everywhere at once. He attracted notice even on the Olympian heights of "The Club" on 8th Street, fabled clearinghouse of the New York School. De Kooning recalls: "I liked him immediately, he was so bright. Right away he was at the center of things, and he did not bulldoze. It was his manner and his way.

"There was a good-omen feeling about him."

Delmore Schwartz had given O'Hara his first professional poetic acceptance in 1950, taking a poem for the Partisan Review and strongly encouraging the young poet who was to outlive him by two weeks. His first book, "A City Winter," was published in 1952 by John Myers at the Tibor de Nagy Gallery, then virtually the only showcase for the overshadowed young talents of the "Second Generation"—among them, Miss Frankenthaler, for whom O'Hara's effulgence of creative and emotional excitement "smacked of Paris scenes in the '20s, their principle of passionate involvement with one's comrades. As the circles and dimensions of our thing grew, everybody had moments of feeling intensely close to Frank. He climbed into your life."

Secret Continuum

Ashbery: "He gave you the feeling of belonging to an exclusive club with him, as if you had hooked into some big, secret continuum of life. Frank had a personal kind of idea about things, which made you feel you could think independently too."

Ginsberg: "His feelings for me seemed to vibrate with my feelings for myself. I think he saw my ideal self-image; he articulated it and made it sound right."

Berkson: "If you were one of Frank's friends, you were given a grand permission to be direct and interesting, to be full of ideas and feelings."

Collaboration, a direct extension of O'Hara's mode of living, is a good metaphor for the manner of his relationships—an intimate competition in which each participant goads the other toward being at his best. Among the artistic collaborations: poems with Ashbery, Koch, Berkson, and the French language (before he learned it); the famous "Stones" lithographs with Rivers; painting-collages and the book "Odes" (Tibor, 1960) with Mike Goldberg; comic strips with Joe Brainard; "Four Dialogues for Two Voices and Two Pianos" with composer Ned Rorem; the movie "The Last Clean Shirt" with Al Leslie (shown at the New York Film Festival), and innumerable others. In his life, something of the same impulse was everywhere at work—to the ultimate dismay of some friends. Not everyone could cope for long with a mind that leapt at everything and missed nothing. Berkson: "I never heard Frank say 'I don't know what I feel about that.' He could summon a response, not just an opinion but a real emotional response, for anything."

Goldberg: "If you were close to him, Frank forced you to live at a terribly high intensity. You were always scrambling to keep up with him. He ran through people; almost everyone fell by the wayside at one time or another. It was his incredible appetite for life. . . ."

If O'Hara had a motto, it was perhaps his own summary of his approach to poetic composition: "You go on your nerve." Or, meaning the same thing, a line of Pasternak's: "It's past, you'll understand it later." At any rate, O'Hara was not always tolerant of friends whose nerve failed them, who looked back. On rare occasions, drunk at some late hour, he would mount titanic and vituperative personal rages. He could instill misery and dread to the same extent that he habitually evoked affection and joy. Yet, in the words of a young poet who knew him, "No matter what he did, he never lost that movie-star quality, in the best sense. He never seemed less than glamorous and heroic." Most people saw, at very least, a certain "rightness" to even his wildest tirades, perhaps because, as Goldberg says, "Frank almost always concealed the side of him that was deeply hurt and suffered; you only knew it must be there." So his anger had the inexorable "justice" of a volcano. And when he demanded a return on the love he usually lavished, it had, with whatever anguish, to be credited.

Tactic of Survival

For a man who, in the words of one friend, "indulged every feeling he ever had," this may have been the simple tactic of survival.

If "other people," Sartre's Hell, were O'Hara's element and atmosphere, other people's art was his constant source of inspiration and delight. Jewish Museum Director Kinnaston McShine, who worked with him at the Modern, speaks of O'Hara's "amazing clarity" in instantly perceiving the special, most interesting aspect of any work. Painters, poets, and musicians speak of the quality of his concern. He was, on the pattern of Apollinaire, "a poet among the painters," an artist whose domain was all of art.

Elaine de Kooning: "He had a sense of what painters are after, he helped you see what you wanted to do."

Rorem: "What amazed me most about Frank's interest was that he really wanted you to be good, he really wanted to like your work."

Ginsberg attributes to O'Hara's persuasive enthusiasm his own first whole-hearted appreciation of the poets Peter Orlovsky, John Wieners, and Gregory Corso: "He had the genius's insight into other genius, plus total lyrical sympathy and magnanimity."

And perhaps no poet since Apollinaire was the subject of so many portraits.

It is generally agreed among the current crop of young "New

Continued on page 24

Frank O'Hara: 'He Made Things & People Sacred'

by Peter Schjeldahl

It was 3 a. m. of a Saturday night on Fire Island, pitch black on the beach except for the headlights of a disabled taxi and those of another jeep headed its way, sloughing through deep ruts at maybe 25 miles an hour.

Frank O'Hara, one of nine temporarily stranded passengers, stood alone off in the darkness, his companion and friend J. J. Mitchell wasn't sure just where. Within inches of the crippled taxi, the second jeep churned past. Evidently O'Hara was just turning to face the blaze of its lights when it ran him down.

Panicked, Mitchell rushed to him. O'Hara stirred, then muttered something. He was in a rage. His delirious fury made it hard to hold him still during the efficient relay from jeep to police boat to ambulance to tiny Bayview Hospital in a place called Mastic Beach. There he subsided, however, and was examined, then laced with innumerable stitches. The doctor was encouraging: contusions, gashes, shock and a badly smashed left leg, but nothing ostensibly lethal.

Then around dawn O'Hara's blood pressure fell. Pints of rare RH-negative blood began arriving at the hospital by police car every few minutes. The exploratory operation that afternoon, when enough blood was on hand, revealed a partly ruptured liver and some damage to the kidneys, among other things. The liver, now a good deal smaller, was sewn shut; the kidneys were left for later.

Meanwhile, the New York art world was collectively thunderstruck. In 15 years as a poet, playwright, critic, curator, and universal energy source in the lives of the few hundred most creative people in America, Frank O'Hara had rendered that world wholly unprepared to tolerate his passing.

So Much Grace

The next day, Monday, July 25, the day of his death, he seemed to be holding his own, even improving. A very few friends were let in to see him, a few seconds apiece. In his speech at the funeral two days later, Larry Rivers, incensed at fate, said O'Hara "lay in a bed that looked like a large crib" and that he resembled "a shaped wound." He said he had always expected Frank to be the first of his friends to die, but "romantically," somehow, voided by his generosities and done in by his methodical excesses, not shattered by a jeep on a white sand beach. Willem de Kooning found O'Hara in terrible pain. "When I spoke his name he opened his eyes and he said, in that way of his, 'Oh Bill, how nice!' With such elegance! He had so much grace, that man, even through all the delirium and agony."

At about 8.50 p. m., very suddenly, he was gone. He was 40 years old.

The sketchy obituary in the Times next morning barely mentioned his poetry, focusing on his role as an assistant curator at the Museum of Modern Art, responsible for the recent Motherwell and Nakian shows. It also rehashed the notoriety of a certain nude portrait of O'Hara (after Gericault, plus combat boots and erection) done by Rivers 11 years ago. The account of O'Hara's funeral, in Thursday's Times, led off with an exaggeration of people's shock at Rivers' speech, proceeded to misspell 10 of the 25 names it mentioned (uncorrected in later editions), then invented the presence of "many bearded, tieless friends of Mr. O'Hara," a funny thing to lie about.

Nor did the Times note poet and dance critic Edwin Denby's remark that O'Hara had been America's greatest living poet; nor did it refer to poet and art critic Bill Berkson's eulogy: "Frank was the most graceful, quick, courageous, sometimes terrifying intelligence. Often, no matter how intimate or involved you might be, you could only begin to imagine what and how much he was feeling. It was electric, full of light and air and blood, amazing, passionate, and full of sense. As a poet, a genius, just walking around, talking, he had that magic touch: He made things and people sacred. . ."

Indian Sutras

Rivers, in his speech, said, "There are at least 60 people in New York who thought Frank O'Hara was their best friend." Before the funeral, Reuben Nakian had a member of O'Hara's family attach to his coffin a terra-cotta sculpture from the series "Voyage to Crete"—work that had moved and excited O'Hara in his preparation of Nakian's show. After the funeral, Allen Ginsberg stayed to intone Indian sutras over the grave. Ginsberg: "I never realized until now how attached I was to the presence of that man on Earth."

His friends, in attempts to communicate the breadth of their loss, almost inevitably allude to Guillaume Apollinaire. It's a natural. Both poets were patron spirits of the avant-garde literature, painting, theatre, music, and dance—indeed, the sensibility and moral vision of their times. Both had enormous personal charismas. Both revised the aesthetic assumptions of poetry, leaving poetry changed. And both died horribly, at the height of their powers, leaving life changed.

Another dark parallel, one that O'Hara himself might richly have appreciated, takes in Jackson Pollock. O'Hara's first major work of art criticism was a book on Pollock, a massive retrospective of whose work he was just beginning to assemble when he died—two weeks short of the 10th anniversary of Pollock's death, also in an auto accident on Long Island. The two men's graves, in the little cemetery of the Springs, are a few yards apart.

Such references correspond to a certain essence of the man. O'Hara's life was measured out in a sort of endless homage to his heroes—the great exemplars of personal and artistic integrity like Pollock, Franz Kline, and especially Boris Pastern.k; the revolutionaries of poetic attitude and style like Apollinaire and Mayakovsky, and the forms of emotional identification, the movie stars like James Dean, Carole Lombard, and so many others, whom he celebrated brilliantly without embarrassment and with only the slightest, functional trace of irony.

Every Area

This attitude of reverence and enthusiasm may in part account for the virtual mystique O'Hara generated around himself, for it extended into every area of his life, attaching to whatever and whomever he found in the least

Continued on page 12

Voice: Fred W. McDarrah

FRANK O'HARA in a poetry reading at the Living Theatre in 1959. In the background are poets Ray Bremser, LeRoi Jones, and Allen Ginsberg.

Frank O'Hara

We met in 1951 at a New Year's Eve party given by John Ashbery in a cold-water flat on Morton Street. Paul Goodman introduced us. "There's a poet named Frank O'Hara I think you'll like," he said, and led me across the room to him. Tschaikowsky's Third Piano Concerto was playing full-volume on the phonograph and, though hardly a great piece of music, Frank and I enthused over it and agreed that we liked everything Tschaikowsky wrote. We learned that we lived a block apart, in the East 40s, and very soon we began to see a lot of each other.

In the fall of 1954, when I needed a place to stay, Frank said he'd put me up until I found an apartment of my own. As it turned out, we lived together for the next 10 years. They were the greatest years of my life.

Frank wasn't easy to live with. He wanted too much of life, he had too many friends and admirers, he talked and drank too much. And when it came to practical matters around the house, in the days before we could afford a cleaning woman, he wasn't much help. He made sure the ice trays were filled, that was about all.

In the last seven or eight years of his life young poets sought him out, presumed upon his time, and drank our liquor. Painters, many already established, were around from the beginning and drew inspiration from what he had to say. I was sometimes annoyed by his generosity, and I still don't understand how he found the time and energy for all of them and to write his poems and go to work.

But nobody took advantage of Frank or used him. He needed people, needed to love them, and he could not have written his poems without them. His work, personal and direct and full of references to his friends, bears witness to that.

Fame did not interest him, at least not in his lifetime. He did nothing to advance his career, he did not know what envy was. Sometimes, after he'd show me a new poem, I'd complain about the second-rate poets who were getting ahead and I'd offer to send out a batch of his poems. "It's too much trouble," he'd say, "and besides you'll get them published after I'm dead." But when editors of mimeographed magazines like "C" and the Floating Bear asked for a poem he always had something for them.

Like so many of his close friends, I can say that he was the single greatest influence in my life. He got me through my most difficult years, and he made my life exciting and worth living. And through his countless friendships, each charged with the passion of a love affair, he showed me what love was and what life was about.

I don't remember his ever expressing a fear of death. Yet he mourned the loss of close friends long after they were gone and he was convinced that he would die young. But when he was in his early 30s he said he was too old to die young.

—Joseph LeSueur

To the Harbormaster

I wanted to be sure to reach you:
though my ship was on the way it got caught
in some moorings. I am always tying up
and then deciding to depart. In storms and
at sunset, with the metallic coils of the tide
around my fathomless arms, I am unable
to understand the forms of my vanity
or I am hard alee with my Polish rudder
in my hand and the sun sinking. To
you I offer my hull and the tattered cordage
of my will. The terrible channels where
the wind drives me against the brown lips
of the reeds are not all behind me. Yet
I trust the sanity of my vessel; and
if it sinks, it may well be in answer
to the reasoning of the eternal voices,
the waves which have kept me from reaching you.

—Frank O'Hara

Frank O'Hara Dead A

Frank O'Hara is dead. He died Monday night, July 25th, at Bayview Hospital, Mastic Beach, L. I., after having been struck by a taxicab on Fire Island early Sunday morning. He was 40 years old, and lived at 791 Broadway.

The loss is incalculable and all but unspeakable. The loss of the man makes the air more difficult to breathe in. The loss of the poet can be compared only to the equally tragic early deaths of Guillaume Apollinaire and Vladimir Mayakofsky, the two poets in this century perhaps closest to Frank O'Hara in style, spirit and stature.

He had had five books of poetry published: "A City Winter and Other Poems" (Tibor de Nagy, 1953), "Meditations In An Emergency" (Grove, 1956), "Second Avenue" (Totem, 1958), "Odes" (Tiber Press, 1960) and "Lunch Poems" (City Lights, 1965). In addition, the entire issue of "Audit" Magazine, Vol I, No. 4, (1964) was made up of his poems and his essay "Personism: A Manifesto", and two essays on his work. These books, plus the many poems in such magazines as "Evergreen Review," "Locus Solus," "Yugen," "C" Magazine, "Folder," "The Floating Bear" and many others, and the poems in Don Allen's Grove Press Anthology, "New American Poetry 1945-60", have been as much responsible for changing the face and figuring of poetry in our time as have the writings of any other poet writing today. The existence in our universe of such poems as "In memory of my Feelings", "Hatred", "Poems For The Chinese New Year & For Bill Berkson," and "Rhapsody", to name but a few, has electrified and purified our air, and no poet has escaped the charge Frank O'Hara's poems has generated. In one brief poem, "The Day Lady Died," he seemed to create a whole new kind of awareness of feeling, and by this a whole new kind of poetry, in which everything could be itself and still be poetry. Simply for this we loved him before we even met him.

His essay, "About Zhivago and his Poems", Evergreen Review No. 7, is a brilliant and moving personal statement of artistic principle. In it, speaking about Pasternak, Frank O'Hara wrote: "[his] epic is not the glorification of the plight of the individual, but of the accomplishment of the individual in the face of almost insuperable sufferings which are personal and emotionally real, never melodramatic and official." And later on, "As he scribbled his odds and ends, he made a note reaffirming his belief that art always serves beauty, and beauty is delight in form, and form is the key to organic life, since no living thing can exist without it, so that every work of art, including tragedy, expresses the joy of existence. And his own ideas and notes also brought him joy, a tragic joy, a joy full of tears that exhausted him, and made his head ache."

And in closing his Zhivago essay Frank O'Hara told us much about himself. He finished by saying: "And if love lives at all in the cheap tempestuousness of our time, I think it can only be in the unrelenting honesty with which we face animate nature and inanimate things and the cruelty of our kind, and perceive and articulate and, like Zhivago, choose love above all else."

Kenneth Koch has written somewhere that "Frank's presence and his poetry made things go on around him which could not have happened in the same way if he hadn't been there." This is the essence of the loss, and nearly says it all. The happy saving exception to such a finality is this: that in the six years and more since the Grove Press Anthology was published, and with the increasing availability of Frank O'Hara's work in many more areas than simply poetry, the man's remarkable presence *in* his poetry has been and continues to make living be happening in ways which would not be the same without him.

Ted Berrigan / July 27th

No flowers:

Frank O'Hara Scholarship Fund Rm 2057
231 South La Salle Street
Chicago, Illinois

Funeral home Mr. Williams/Yardley-Williams Funeral Home/Easthampton
(516) 324-0433

burial service-Wed. 4 P.M. Springs cemetary (green River Cemetary)

O'Hara-business (personal)

Mrs. Walter Granville-Smith
44 Sidney Place, Brooklyn Heights UL5-0665

Insurance:
Royal Globe Insurance Co. RE2-8400 (Mr. Roberts)

Checking account:
Chase Manhattan (contact James F. Smith)

partner in publishing:
Peter Hynn/ Editor, Follett Publishing Co. 432 Park Avenue S. (MU5-4228)

****

Museum telegrams sent to:

Dr. R.W.O. Oxenaar, Director, Rijksmuseum Kroller-Muller, Otterlo

Norman Reid, The Tate Gallery, Millban, Lonson S.W.1

Dr. Arnold R"udlinger, Director; Kunsthalle, Basel

Bryan Robertson, Whitechapel Art Gallery, High Street, London, E.1

Dr. Luigi Mallé, Direcotr; Museo Civio di Torino, Turin

M. Ro ert Giron, Directeur General, Palais des Beaux-Arts; 10, rue Royale, Brussels

Dr. Jürgen Schultze; Museum Folkwang/ Essen; Bismarckstrasse 64/66 Essen

Dr. E.L.L. de Wilde, Directo ; Stedelink Museum; Paulus Potterstraat 13
Amsterdam

ank O'Hare

SAMPLE FORMS Only here

MEDICAL EXPENSE RECORD

ICE-F

It is important for you to keep an accurate and complete record of your medical expenses. Bills for all medical expenses should be kept in this envelope for each insured member of your family.

MEDICAL EXPENSES

1. Hospital Charges
   (For Room and Board, medical supplies and for other services prescribed by the attending physician for diagnosis and treatment.)
2. Physician's Charges
   (For medical or surgical treatment.)
3. Nurse's Charges
   (By a registered nurse for private duty nursing service.)
4. Local Ambulance Service.
5. Medication, such as drugs, dressings, etc., as prescribed by doctor.
6. Appliances, such as artificial limbs, braces, crutches, etc.
7. X-ray Services and Laboratory Tests.
8. Miscellaneous Services, such as use of radium, radioactive isotopes, oxygen, iron lung, physiotherapy and similar services, supplies and treatment.

SPICE

IMPORTANT

C/E

You will find instructions on the inside cover of the Medical Expense Record folder for keeping a record of the information required for filing claims.

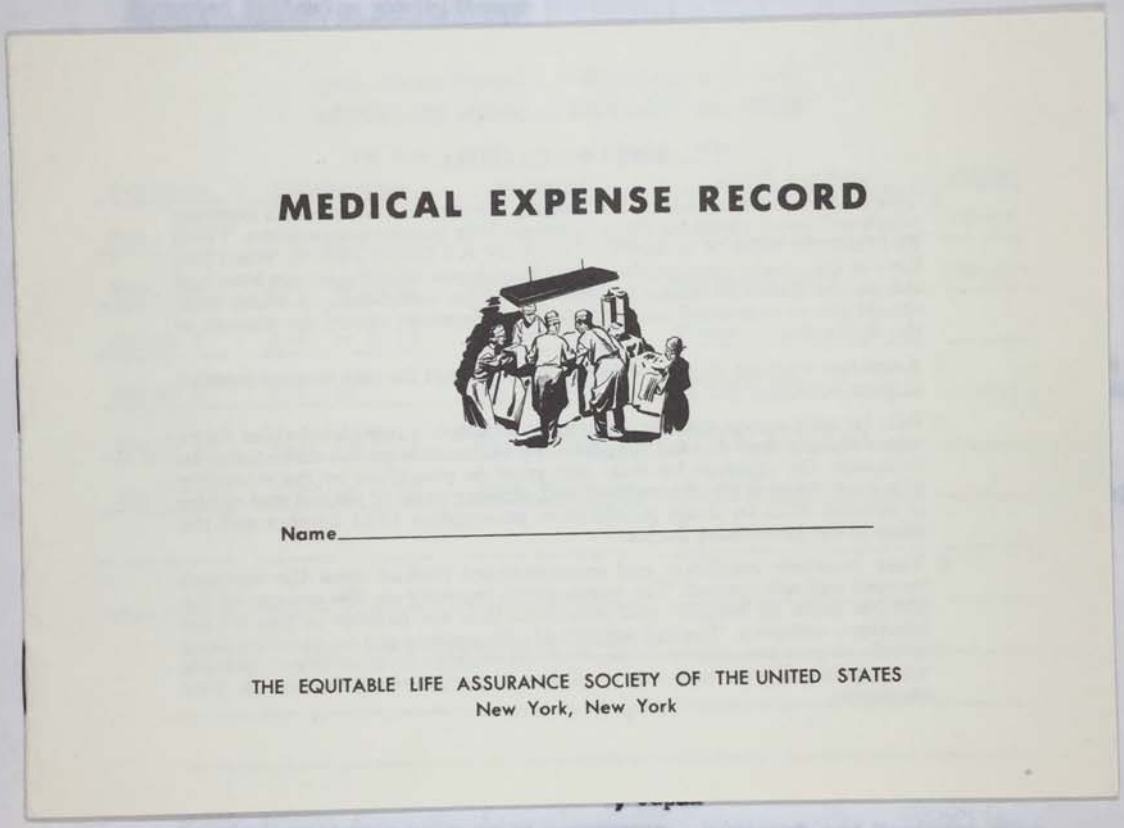
The Equitable Life Assurance Society of the United States
New York, New York

265-975-57-3

GASTON LACHAISE

ABSTRACT AMERICAN WATERCOLORS

Exhibitions worked on by Frank O'Hara



20th CENTURY ITALIAN ART FROM AMERICAN COLLECTIONS

C/E NEW SPANISH PAINTING & SCULPTURE

MAGRITTE & TANGUY

DRAWINGS BY A. GORKY

SCULPTURES BY DAVID SMITH

ALUMNI OF GOVERNMENT ART PROJECTS

THE FIGURE

REUBEN NAKIAN

GASTON LACHAISE

ABSTRACT AMERICAN WATERCOLORS

INSTRUCTIONS

1. This folder provides a means for keeping a record of your medical expenses which will prove useful for filing claims and for income tax purposes. THIS FOLDER IS NOT A SUBSTITUTE FOR A CLAIM FORM. When you have to file a claim your employer will furnish you with the proper form and tell you to whom it should be submitted after completion. A claim form should not be submitted until your medical expenses exceed the amount of the deductible.
2. A separate Medical Expense Record should be kept for each insured member of your family.
3. Bills for each person making claim must accompany completed claim forms where the expenses are not supported by statements on the claim form. In such case, the expenses for these bills must be prescribed by the attending physician, bearing his endorsement and showing name of patient and nature of ailment. Bills for drugs should show prescription (Rx) number and the name of the prescribing doctor.
4. Your insurance certificate and announcement booklet show the expenses covered and not covered. The reimbursible expenses are the amount of the charges made by hospital and physicians that are payable to you by the insurance company. The full amount of charges may not be payable. Your certificate and announcement booklet will indicate to what extent benefits are payable. If you have any questions do not hesitate to consult your employer.

(Example for keeping a Medical Expense Record)

RECORD OF MEDICAL EXPENSES INCURRED

For Year 1957 Name Mary

DATE OF BILL	COVERING PERIOD	RENDERED BY	NATURE OF EXPENSE	AMOUNT
Feb. 2	2/2 to	Allen Lab.	X-ray	(Insert
Feb. 26	2/5 to 2/26	Mercy Hosp.	Hospital Care	Amounts)
March 1	2/8 to 2/15	Miss Jones & Miss Smith	Nurses	
March 1	2/7 to	Dr. Austin	Operation	
March 15	2/1 to 3/14	Dr. Murton	Doctor's visits	
April 1	2/27 to 3/30	Ames Pharmacy	Prescriptions	
	to			
	to			

NOTES: Insurance claim paid (Insert Amount)

ICE-F SPICE C/E

Exhibitions worked on by Frank O'Hara

ICE-F de DAVID à TOULOUSE LAUTREC

41 AMERICAN WATERCOLORISTS (France)

IV BIENAL

JACKSON POLLOCK

NEW AMERICAN PAINTING

XXIX VENICE BIENNALE

DOCUMENTA II

VI BIENAL

LEONARD BASKIN

BEN SHAHN

DRAWINGS BY ARSHILE GORKY

FRANZ KLINE

[RECENT AMERICAN PAINTING & SCULPTURE FOR JAPAN]

SPICE III INTERNATIONAL ART EXHIBITION, India

IV " " " , Japan

20th CENTURY ITALIAN ART FROM AMERICAN COLLECTIONS

C/E NEW SPANISH PAINTING & SCULPTURE

MAGRITTE & TANGUY

DRAWINGS BY A. GORKY

SCULPTURES BY DAVID SMITH

ALUMNI OF GOVERNMENT ART PROJECTS

THE FIGURE

REUBEN NAKIAN

GASTON LACHAISE

ABSTRACT AMERICAN WATERCOLORS

Exhibitions worked on by Frank O'Hara

Directed following exhibitions:

IV BIENAL, Sao Paulo (1957)

JACKSON POLLOCK (1958)	Rome, Basel, Amsterdam, Hamburg, Berlin, London, Paris
XXIX VENICE BIENNALE (1958) (selection: Tobey and Lipton sections)	
DOCUMENTA II (1959) (selection with Porter McCray)	
VI BIENAL, Sao Paulo (1961) (selection: Motherwell and Nakian sections; the first later shown at Pasadena, the second at Los Angeles	
DRAWINGS BY ARSHILE GORKY (1962)	Tokyo and European Tour
FRANZ KLINE (1962)	Amsterdam, Turin, Brussels, Basel, Vienna, London, Paris
IV INTERNATION ART EXHIBITION, Japan	Tokyo and six other cities
NEW SPANISH PAINTING AND SCULPTURE (1960)	
MAGRITTE and TANGUY (1961)	
SCULPTURES BY DAVID SMITH (1961)	
GASTON LACHAISE (1962)	
ABSTRACT WATERCOLORS BY 14 AMERICANS	national and European Tour
DRAWINGS BY DAVID SMITH (1963)	
RECENT LANDSCAPES BY EIGHT AMERICANS (1964)	

Assigned direction of following future exhibitions:

ROBERT MOTHERWELL	MOMA and European Tour
COLLAGES & DRAWINGS by R. MOTHERWELL	national tour
RECENT AMERICAN PAINTING & SCULPTURE	Japanese Tour
DAVID SMITH	retrospective for European Tour

Circulate and return to FOH

A PRELIMINARY PROPOSAL TO ESTABLISH A

PERFORMANCE ARTS RESEARCH LABORATORY

AT THE UNIVERSITY OF MICHIGAN

Joseph J. Wehrer
Department of Architecture
The University of Michigan
Ann Arbor, Michigan

with
Robert Ashley
Harold Borkin

June 1962

PROJECT GOAL

This research proposal suggests the eventual establishment of a Performance Arts Research Laboratory (PARL) at The University of Michigan and a program of invitational studies to foster continued experimentation in these arts at this institution and elsewhere. It springs from the conviction that the performance arts, under the impact of mass-communications media, are entering a period of profound change, the result of which will be a restating of the fundamental function of the confrontation of audience and performer, and that this process of experimentation and change must involve equivalent changes in the architecture and technology needed by the performance arts.

There is significant evidence that new presentational forms are already emerging in all of the performance arts. In order to keep pace with these developments and to allow for the emergence of new architectural forms that in turn will contribute to the still further development of the performance arts, it is proposed that a program of experimental studies be undertaken at The University of Michigan.

The proposal, as tentatively outlined in the following pages, calls only for an initial investigation of the problem. By bringing performance artists of many types into a working unity with architects and other technicians concerned with the design of environment, it is expected that the program of experimental studies will lead to new concepts both of what a production facility for the performance arts should embrace, and of what aspects of the performance occasion are most fundamental to the performance arts themselves. This will be essential information for The University of Michigan or any other institution of higher learning to have as a basis for the creation of such facilities and for the establishment of on-going programs of research and experimentation in the performance arts.

To avoid the stereotyped and limited reactions that traditional terms like "theatre" and "concert hall" evoke, and also to permit recognition of the new

directions of development that are opening up in the performance arts and in the control of environment, this statement uses instead the more comprehensive term "performance environment" in describing the proposed production facilities.

BASIC PREMISE

The performance arts are inherently slow in evolving new forms. An individual painter or sculptor, within his economic ability to obtain materials, can experiment freely, even though his work may not attain widespread recognition. The theoretical scientist equipped with blackboard and chalk can achieve great flights of imaginative thinking. The essentially solitary, unencumbered nature of these pursuits differs greatly from that of the performance arts. To have any meaning, the performance arts must be experienced by a responsive audience. The need to house this audience, maintain a degree of physical comfort, and sustain the team of associated abilities necessary to mount the performance, is a significant economic handicap. To survive under this handicap, the work to be performed must be sufficiently attractive to bring in a paying audience. This requirement of immediate commercial acceptance is naturally not conducive to experiment.

Nevertheless, experimentation does occur in many areas of presentation, albeit slowly. It occurs less frequently where the economic stakes are higher. The experimentation tends to be primarily a matter of getting more artistic mileage out of long conventionalized presentation forms. The value of such evolutionary development is indisputable. Within essentially the same basic form, many generations have been able to adapt our existing theatre to express the spirit of their times. This will continue to be true. It is also true that these traditional forms, in our rapidly changing world, are inadequate to express the performance needs of an emerging vanguard of creative artists.

The architect and theatre manager today can do little more than build to the standards of accepted good practice. In spite of the efforts by the American Educational Theatre Association and the U.S. Center for Theatre Technology many

of the new facilities do not even succeed in this modest effort. Our purpose is to advance the performance arts by going beyond the standards that everyone can at last agree upon and establishing a body of knowledge to meet the future needs of a more rapidly evolving area of presentational activity.

The performance arts are distinguished mainly by the simple fact of ritual confrontation of an audience with an event. This fact has been obscured throughout the history of the performance arts by more general cultural functions which these arts have also served. But since these functions are now served with increasing adequacy by the various mass-communication media, the result of such a shift in responsibility must inevitably be a more specific definition of the value of the "live" performance event, with a concommitent emphasis on those qualities of form that only the "live" performance contains.

Although such a direction does not mean, a priori, a radical change in the audience-performer relationship, it is reasonable to assume that the relationship, as it exists today, is surrounded by conventions that would contribute little to an effective restatement of the purpose of the living event. On the surface, this would seem to be for the artist simply a problem of finding new performance forms. However, this proposal takes as its main premise that those constricting or useless performance conventions are embodied physically and symbolically in equally useless and constricting architectural conventions, and that when the physical form of the performance environment dictates an inflexible, uncritically arrived-at relationship of audience to event, the artist is not alone responsible for inertial limitations on his imagination.

Since the performance aspect is the critical area in the development of rigorous art forms within the performing arts, how are new ideas to be expressed? Can the author, composer, choreographer, or other creative artist devise a totally new audience-event relationship? If so, where is it to be presented? Is the occurrence of an isolated work likely to force environmental changes in existing production facilities?

Do we, on the other hand, build an arbitrarily different form of presentational space and then let a body of suitable work accumulate for its use?

Neither of these approaches can be considered promising. New ideas of presentation and our commitment to the unyielding physical form of our traditional performance environments have produced a stalemate.

Clearly, an outlet for creative thought in the problems of presentation must be sought. The environmental implications must be more fully comprehended and the findings made available to all interested in the further development of the performance arts. Through this proposed architectural research project we believe the Performance Arts Research Laboratory can eventually become a reality at The University of Michigan.

PARL: ITS SCOPE OF ACTIVITY

The heart of the proposed laboratory would be the performance environment facility -- a highly adaptable, architecturally and emotionally neutral space in which a variety of performance projects could be realized. This should be a space with the least possible definition, so far as possible a void in which the creative playwright, composer, choreographer, or other artist can create both the performance and the environment that will best communicate his ideas. Although it is intended that the initial investigation of the problem define the character of this facility, it is clear at this time that adequate size, adaptibility without commitment, and a high degree of control of light and sound and surface, and the proper disposition of people, both performers and audience, are essential to its success.

The laboratory would offer the producing artists a wide range of architectural and technological skills in devising environments to achieve specific effects. The cooperation of the environment-oriented performance specialist and the performance-oriented environment specialist should lead to a significant focus on the very heart of the problem.

Playwrights, composers, choreographers, and others would be invited to create works specifically to exploit the potentialities of the facility. Their invitation could provide for a stay-in-residence long enough to allow them to prepare and present their work, with additional time to undertake experimental modifications and variations in the performance-environment relationship.

The results of these performance projects will be disseminated through (1) the performances themselves; since the laboratory would need audiences to participate in the various events a very real contribution should be its development of a portion of the community into a critical group of exceptionally stimulated and performance-tuned individuals; and (2) publications and symposia; the laboratory's activities should be of great interest to architects, designers, theatre consultants, and social scientists, as well as to people in the performance arts. These groups should have ready access to the flow of information. Periodically, the laboratory could conduct symposia for various interested groups. These meetings would provide fresh insights into the use of the performance environment facility besides providing a spread of information about the program of the laboratory. Symposium guests might thus be motivated to become visiting artists and to work on specific projects of their own.

The facility could also be arranged to provide a variety of controlled conditions in which audience behavior might be studied; for example, the effect of bodily attitude relative to an event. The degree to which an individual's reaction depends on the remainder of the audience could similarly be investigated.

The fact that case studies might be undertaken in a great variety of theatre situations without leaving Ann Arbor would contribute to the likelihood of attracting such projects. An example of this could be the study of the problems of the variable size theatre in connection with The University of Michigan Professional Theatre program.

Many other variations in the use of the facility can be conjectured. The purpose remains the same -- to provide a continuous series of performance events that serve to expand the conceptual limits of the performance arts.

ORGANIZATION AND DEVELOPMENT STEPS

The success of this project depends not only on the seriousness of the need and the validity of the basic concept, but also on a thorough and orderly procedure of implementation. Accordingly, it is felt that the creation of a Performance Arts Research Laboratory will result from the following steps:

A. Work in Process

1. Survey of Needs

A survey of existing audience-event situations and of experiments in performance environments, based on discussions with performance-oriented playwrights, directors, painters, sculptors, composers, and others, all with a view towards arriving at preliminary ideas for the design and operation of a suitable performance environment facility has already been started and is now well advanced under the terms of a grant from The University of Michigan Rackham Research Fund.

2. Formation of the Advisory Committee

The committee will be made up of interested persons from all professional fields involved in the project. This preliminary proposal is being sent to prospective members of such a committee, soliciting tentative commitments and informal comments on the structure of the project. Members of the committee will be asked to advise the project in their professional capacity at crucial points in its development. Funds are being sought to finance the initial meeting of the Advisory Committee, at which time the project will be discussed in detail. It is hoped that at this meeting the names of important performance artists will be recommended for the Creative Commission program.

B. Proposed Activities

1. Creative Commission Program

As selected in consultation with the advisory committee, several (possibly ten) creative artists in music, drama and dance would be commissioned to compose work to be performed in the contemplated Performance Arts Research Laboratory. They would be given information describing the capacibility of the facility and allowed the widest latitude in exploiting the facility for the purposes of their field of performance. It is intended that these works will serve as guides to the planning of the physical facility and the kinds of environmental controls that will be required of the permanent research laboratory.

2. Commission Evaluation Conference

The productions conceived under the creative commission program would be presented to a symposium to be discussed and analyzed in terms of their implication for the project. This symposium should be an active work meeting (probably lasting several days), involving all those persons active in the project, and also attracting participants from the performance fields, and from architecture, the social sciences and various technical fields. The capabilities and limitations of both the approach and the facility would be brought into sharp focus at this conference, thereby allowing a more intelligent decision to be made on how to proceed with the study. A record of the conference should be published and given wide distribution in order to focus the attention of the wider professional public on the purposes of the project.

3. Programming of Facility Requirements

By this time the specific needs of the performance environment will have become much more precise. The results of the symposium should have suggested essential variables for experimentation. This phase of the project will concern itself with the tentative programming (size, function, equipment environmental controls, etc.) of PARL. In order that the relative importance of these variables be determined, a specific program for the design of a temporary, mock-up facility

to test their effectiveness in performance situations will be developed.

4. Design and Erection of a Mock-Up Facility

This facility would be essentially a working model of a future, more comprehensive laboratory. It would be similar in spirit but smaller and less elaborate in its environmental controls. Its limited size would direct experimentation into areas using fewer participants than the ultimate facility. The limitation in size and its temporary character would permit that the mock-up facility be erected within an existing space.

5. Testing and Evaluation of Mock-Up Facility

Three distinct kinds of activities should be carried out in the mock-up: (a) trial performance programs, which would be primarily realizations of ideas advanced in the earlier creative commission program and subsequently developed for production; (b) audience behavior studies, with emphasis on projects showing a high degree of feedback into the problem of the relationship of the audience to the performance; (c) technical studies giving insight into the environmental control technology contemplated for the ultimate facility. There should be continuing evaluation of the means and methods for advancing research in all these areas of work. The emphasis would be on perfecting techniques to be considered in designing the ultimate, more comprehensive performance environment facility. During the testing and evaluation period a complete report of the procedures and results of this initial investigation will be published.

PROJECT SCOPE

The program of research and development presently proposed covers only the steps listed above. At this point a thoroughly tested research approach should be in full scale operation. There would be a well-established body of knowledge as to how a performance environment facility should operate and what it should include in its design and construction.

If deemed desirable, PARL, possibly as part of a performing arts center at The University of Michigan, could now come into formal existence with a permanent program of research and experimentation in the performance arts. With the mock-up experience as background, funds could more appropriately be solicited for the design and erection and operation of a more comprehensive, less temporary performance research laboratory. Such further development and solicitation of building funds would be carried on as a separate, supplementary undertaking. The objective of the present research proposal is to determine the advisability of establishing PARL and to arrive at a more precise definition of its character and its activities.

PROJECT ORGANIZATION AND RESOURCES

The proposed project will be administered by The University of Michigan's Office of Research Administration and conducted under the direction of Prof. Joseph J. Wehrer of the Department of Architecture.

Prof. Wehrer will be guided by an advisory board composed of various specialists who have an active interest in the problems and needs of performance events. Members of this board are expected to give their experiences and ideas to the preliminary stages of the project, and to evaluate and indicate direction in the later stages.

The research project staff will be composed of faculty members from Architecture and other departments in the University and representatives of the performance arts plus various consultants who may be required from time to time. Although the size of the staff will vary with each stage of the project, it should always be composed of both architects and performance specialists.

There already exists a well-established architectural research program in the Department of Architecture. In recent years this program has been directed toward environmental research. A study of the effects of school environments on the learning process is currently under way. Much of the general information collected by this project, such as the effects of light and sound on the individual,

could be of direct application to the performance environments project. Consultants to the school environments research project would also be readily available to this project.

Even more significant is the fact that the University community has witnessed a truly phenomenal growth of interest in the contemporary, live performance arts, culminating in the recent establishment of a professional repertory theatre and a community-based festival of experimental music. The University's School of Music and Department of Speech have long had national and even international acclaim for their academic and professional achievements. These activities have brought to the University a range of artistic talents indispensable to the implementation of any intensive performance research program.

The entire Ann Arbor locality can contribute substantially to the project through its already varied commitment to the performance arts. The city and the University together boast a wide variety of producing organizations -- an educational theatre, a professional repertory theatre, a community theatre, a children's theatre, touring road companies, concert series (symphony, soloists, etc.), contemporary music festivals, and a series of chamber music programs. Several theatre types are already in existence -- a proscenium theatre, an arena, a Shakespearean stage, a large concert hall, and several medium to small concert halls. While much of this may have no role in the proposed activities of PARL, the availability of such varied facilities and performance activities could lead to a mutually rewarding interchange of ideas.

Very definitely there is already at hand a variety of potential audiences with considerable experience and sophistication. In the past the University community has consistently produced audiences for the most marginal of performance events. With a planned program of research and experimentation in the performance arts, this audience potential can be expected to become even greater.

COMMENTS ON PROPO

More work re earch proposal, particularly in r project budget, Nevertheless, the being submitted informally to pe s for comments and criticism. Any jectives -- or undertakings -- refully considered for inclusion be form for submittal to a possible pr

Rolf Nelson 1
Jerus 2
Craig Kaufmann
Felix Landau 3
John McLaughlin & Ann Gill
David Stuart 4
+Nicholas Wilder 5
Esther Robles 6
+Cee Jay 7
Romara (behind Landau) 8
Robt Hanson → Guy Eudor book
Jack Stack
+Ankrum 9

O'Hara Archive File (18)
Museum of Modern Art

COMMENTS ON PRO

More work search proposal,
particularly in project budget,
Nevertheless, t being submitted
informally to p ts for comments and
criticism. Any bjectives -- or
undertakings -- carefully considered
for inclusion i form for submittal
to a possible p

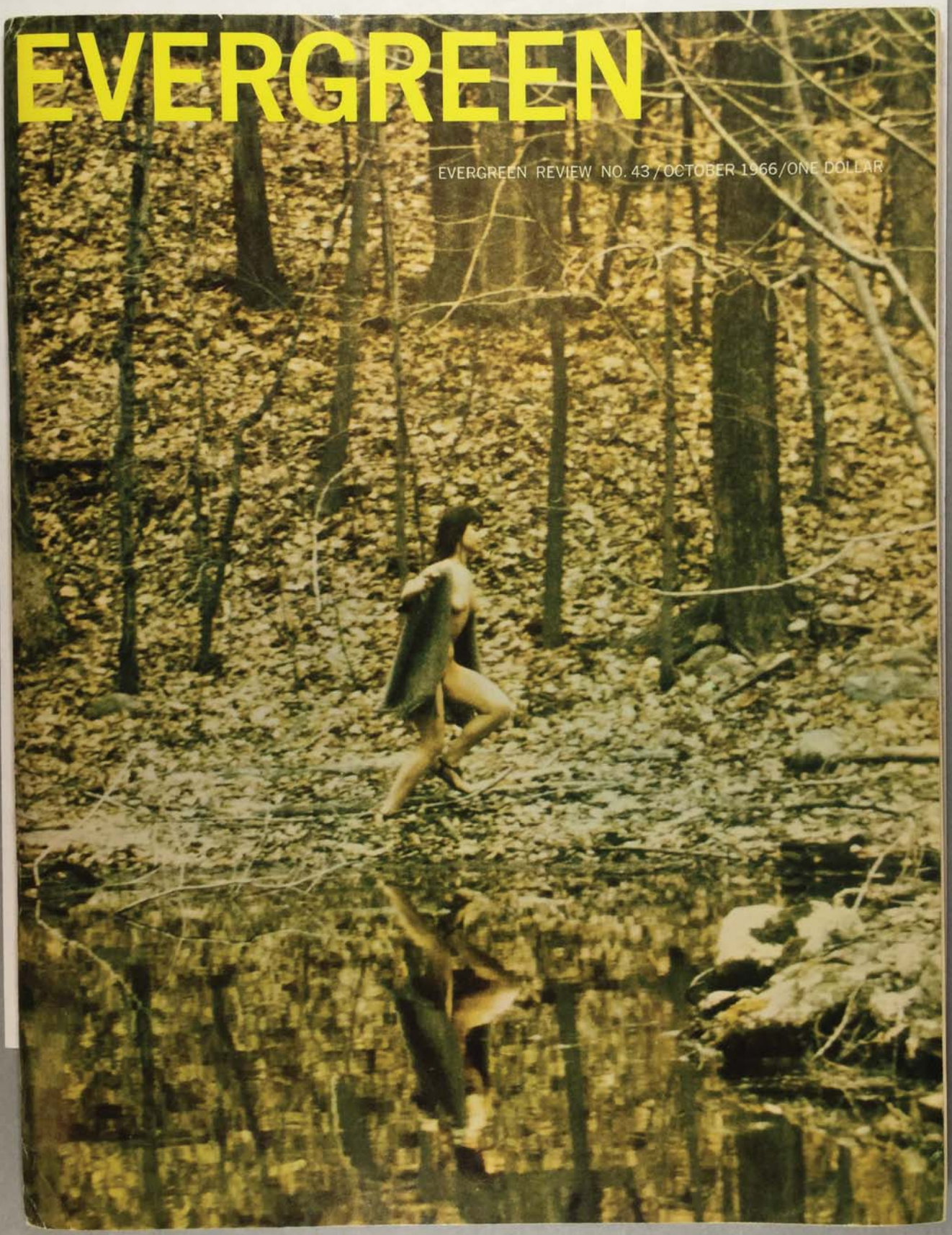
William Dole - Rex Evans - collage
Tony Berlant - David Stuart - houses of tin sculptor
Oliver Andrews - sculptor D Stuart
John McCracken - Nicholas Wilder (Calvo Hopper coll)
Arlo Acton - Sculptor movable constructions - N Wilder
Robert Graham - Constructions (boxes) San Francisco - N. Wilder Gallery
Ron Davis Rowan coll - " "
Hudson - Wilder 6 + Whitney mus lobby
James Gill - xc woman getting out of car
Zaninetti ptg boxes Landau

COMMENTS ON PROPOSED PROJECT

More work remains to be done on the preparation of this research proposal, particularly in regard to such matters as a time schedule and a project budget, Nevertheless, the proposal, in its present preliminary form, is being submitted informally to persons in various branches of the performance arts for comments and criticism. Any suggestions for specific performance research objectives -- or undertakings -- will be most welcome. All such advice will be carefully considered for inclusion before the document is revised and put into final form for submittal to a possible project sponsor.

EVERGREEN

EVERGREEN REVIEW NO. 43 / OCTOBER 1966 / ONE DOLLAR



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CONTENTS

Cover Photograph by Chaz

RHAPSODY
BY FRANK O'HARA

515 Madison Avenue
door to heaven? portal
stopped realities and eternal licentiousness
or at least the jungle of impossible eagerness
your marble is bronze and your lianas elevator cables
swinging from the myth of ascending
I would join
or declining the challenge of racial attractions
they zing on (into the lynch, dear friends)
while everywhere love is breathing draftily
like a doorway linking 53rd with 54th
the east-bound with the west-bound traffic by
8,000,000s
o midtown tunnels and the tunnels, too, of Holland

where is the summit where all aims are clear
the pin-point light upon a fear of lust
as agony's needlework grows up around the unicorn
and fences him for milk- and yoghurt-work
when I see Gianni I know he's thinking of John Ericson
playing the Rachmaninoff 2nd or Elizabeth Taylor
taking sleeping-pills and Jane thinks of Manderley
and Irkutsk while I cough lightly in the smog of desire
and my eyes water achingly imitating the true blue

a sight of Manahatta in the towering needle
multi-faceted insight of the fly in the stringless
labyrinth
Canada plans a higher place than the Empire State
Building
I am getting into a cab at 9th Street and 1st Avenue
and the Negro driver tells me about a $120 apartment
"where you can't walk across the floor after 10 at
night
not even to pee, cause it keeps them awake
downstairs"
no, I don't like that "well, I didn't take it"
perfect in the hot humid morning on my way to work
a little supper-club conversation for the mill of the
gods

you were there always and you know all about these
things
as indifferent as an encyclopedia with your calm
brown eyes
it isn't enough to smile when you run the gauntlet
you've got to spit like Niagara Falls on everybody or
Victoria Falls or at least the beautiful urban fountains
of Madrid
as the Niger joins the Gulf of Guinea near the
Menemsha Bar
that is what you learn in the early morning passing
Madison Avenue
where you've never spent any time and stores eat up
light

I have always wanted to be near it
though the day is long (and I don't mean Madison
Avenue)
lying in a hammock on St. Mark's Place sorting my
poems
in the rancid nourishment of this mountainous island
they are coming and we holy ones must go
is Tibet historically a part of China? as I historically
belong to the enormous bliss of American death

Frank O'Hara, poet, critic, playwright, and a curator of the Museum of Modern Art, died on July 25, 1966 at the age of forty.

THE REMAINDER OF THIS PUBLICATION HAS NOT BEEN SCANNED.

(18)

FRANK O'HARA ARCHIVE: Biographical Information; Obituary Articles.