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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	19

(14)

FRANK O'HARA ARCHIVE: O'Hara Correspondence

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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July 28, 1959

July 28, 1959

To Whom it May Concern:

It has been my pleasure as well as my privilege to have had almost continual professional dealings with Mr. David Herbert over the past six years, both as an Editorial Associate of ART NEWS and in the organization of international exhibitions for this museum. Since I am thus familiar with his activities in the Betty Parsons Gallery and in the Sidney Janis Gallery, I do not hesitate to say that he has always been most cooperative, trustworthy and dependable to the highest degree.

Further, I have the greatest admiration for his enthusiasm, knowledge and judgment in all artistic matters in which we have had a mutual concern. In the professional sense, his integrity and perspicacity are outstanding.

Most sincerely yours,

Frank O'Hara
The International Program

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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July 22, 1957

Camp
Mrs. Borden

Vacation Schedules

Peter Humphrey

The vacation schedules of two persons in our Department have just been determined, as follows:

Beth Herlihy: two weeks, September 3-16, inclusive

Frank O'Hara: three weeks and three days, August 7-30, inclusive

This will complete the vacation periods for these staff members.

cc: Beth Herlihy
Frank O'Hara ✓

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Museum of Modern Art

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Muchas felicidades por 1959

19

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THE MUSEUM OF MODERN ART

George Braziller, Inc.



L.A. O.

Fran O'Hara

"Museum of Modern Art."

11- West. 53 Street - New-York 19

U.S.A.

O'Hara Archive File
Museum of Modern Art
19

don't know that I like it more than the larger grey one. The latter
being sold, this decision isn't too necessary anyway.

Congratulations on the "book", which Leo Castelli said was now in
your collection. I had seen it at Johns' studio and liked it even more today.

O'Hara Archive File
Museum of Modern Art
17

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THE MUSEUM OF MODERN ART

George Braziller, Inc.

R. Canogar - Marques de P. Velasco n=13
(Ciudad lineal) Madrid
España

don't know that I like it more than the larger grey one. The latter
being sold, this decision isn't too necessary anyway.

Congratulations on the "book", which Leo Castelli said was now in
your collection. I had seen it at Johns' studio and liked it even more today.

MoMA Archive File 19
Museum of Modern Art

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

George Braziller, Inc.

315 FOURTH AVENUE NEW YORK 1, N.Y.

~~Date: January 30, 1958~~

To: Mr. Barr

~~Re: Jasper Johns show~~

From: Frank O'Hara

~~February 18, 1959~~

Mr. Frank O'Hara
The Museum of Modern Art
11 West 53rd St.
New York 19, N.Y.

You were kind enough to ask my preferences in this show and here they are:

1. The large green target.
2. The large white flag. I think these two pictures are outstanding; this is not too diminish the large red-white-and-blue flag, but the white one seems more exemplary and mysterious. Incidentally, I was intrigued by the flag on the orange ground which, along with the all-grey painting with the drawer, seems to do such a drastic reinterpretation of the Albers convention.
3. The larger of the two colored targets with the parts of the body above it. I think this is stronger than the smaller one with the partial faces, perhaps for the very reason that it would be objectionable to many people: its specificity. But esthetic detachment of that sort should be shocking to those who will not appreciate it or no point has been made, though I think the "deathliness" of the faces in the smaller target accomplishes this too.
4. The smaller white "numbers" painting is very beautiful, though I don't know that I like it more than the larger grey one. The latter being sold, this decision isn't too necessary anyway.

Congratulations on the "book", which Leo Castelli said was now in your collection. I had seen it at Johns' studio and liked it even more today.

O'Hara Archive File
19
Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	19

George Braziller, Inc.

215 FOURTH AVENUE · NEW YORK 3 · N. Y.

OREGON 4-6004

February 18, 1959

Mr. Frank O'Hara
c/o The Museum of Modern Art
11 West 53rd St.
New York, N.Y.

Dear Mr. O'Hara:

We are sending you herewith the dummy of the book you are writing for our American Artist Series.

Contrary to what we wrote you in our previous letter, there are now 40 red crosses and no black crosses. This means that wherever there is a red cross you may have a color plate, but the number of color plates is still 16.

attention Miss Richardson

As you know from the revised contract, the number of pictures is now 80 so that the rest of the glossy pages (those on which you have not chosen to have a color plate) are for the black and white illustrations.

I do hope this is clear and may I stress once more the fact that we need to have your list of color reproductions just as soon as possible. If you know where printing plates or transparencies of any of these pictures can be found we would appreciate having this information as well.

Cordially,

George Braziller
George Braziller

GB:kr

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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J E A N D U B U F F E T 1 1 4 B I S R U E D E V A U G I R A R D P A R I S 6 T E L . L I T T R E 4 9 - 3 5

Paris , 25 décembre 1960

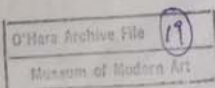
" Big Table "
1316 North Dearborn Street
Chicago 10 (Ills)

Messieurs ,

Je vous serais reconnaissant de bien vouloir faire parvenir à monsieur Frank O'Hara le message ci-joint et en vous remerciant à l'avance je vous prie de croire , messieurs , à mes sentiments de sympathie dévouée .

Jean Dubuffet

Jean Dubuffet



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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JACKSON POLLOCK COLOR list

2/25/59

- ✓ Autumn Rhythm. 1950. Metropolitan
 HA Lavender Mist. 1950. Alfonso Ossorio
 HA Blue Poles. 1953. Ben Heller
 ✓ Number 1, 1949. Arthur Cinader - Hess
 ✓ Male and Female. 1942. Mrs. H. Gates Lloyd
Number 1, 1948. The Museum of Modern Art, Masters book
 HA Gothic. 1944. Mrs. Lee Krasner Pollock
 ✓ Pasiphae. 1943. Mrs. Lee Krasner Pollock
 ✓ The Deep. 1953. Mrs. Lee Krasner Pollock
 ✓ Guardians of the Secret. 1943. San Francisco Museum of Art
Number 4, 1949. Miss Katherine Ordway
Search. 1955. Mr. and Mrs. Albert F. Sperry
Moon Vibrations. 1953. Mr. and Mrs. Charles Bagley Wright, Jr.
Eyes in the Heat II. 1947. LKP
 ✓ Out of the Web. 1949. LKP
Number 29, 1950. (glass) LKP
The Blue Unconscious. 1946. Schwamm
The Key 1946 LKP #5, 1950 Hess
 ✓ Convergence. 1952. Albright
 ✓ Full Fathom Five. 1947 MOMA
White Light. 1954 Coll. anon.
Ritual 1953
 ? Your Opposites 1953 Leavitt
 ? Ocean Greenness 1953 Guggenheim

Three 1950 - Heller - Castelli

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ALFONSO MIER
TERUEL, 10 - TELEF. 36 57 96
BARCELONA (12)

VIRGEN DOLORES, 12
SAN JUSTO DESVERN
(BARCELONA)

le 15 jui 1960

Mr. Frank O'Hara
Museum of Modern Art
New York

Cher Mr. O'Hara,

Je n'avais pas reçu contestation à ma lettre du
le 1 jui, mais je pense que vous avez reçu déjà quelques
jours.

Comme je vous disait en ma lettre antérieur, je
vous envoie les photos de mes tableaux. Sont les oeuvres
que je peignait pour votre Musée à instances de Mr. Robles,
en substitution de celles de la Biennal de Venisse, que
je me vis obligé de les livrer pour n'avoir pas de temps
pour en faire des autres. J'avais besoin de quelque temps
pour faire mes tableaux pourquoi ils sont travaillés à cons-
cience et non d'une manière gratuite comme vous pourrez
constater.

Tableaux A .- D'aparence pierreux. Tons claires
semblable à la peinture A qui c'est à la Biennale de Ve-
nisse et que vous avez vu dans ma maison.

Tableaux B .- Semblable à une porte ou bien un li-
vre magique. Il a des éléments tridimensionnelles en or.
Tons gris- bleu et bruns.

Tableaux C .- Tons sombre. Element tridimensionel
en or et argent. Il a une grande sévérité.

Tableaux D .- Gris rose et bleu. d'aparence
pierreux ou de cadette. Element tridimensionel. De qualité
sompptueux.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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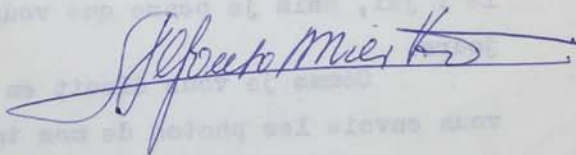
no: TABLE_05_62

Tableaux E .- Tons en gris . Element tridimensionnel très simple.

Aucuns de ces tableaux, malgré son apparence pierreux ils ont une grand fluidité et spontanéité. Je crois que tous sont plus beaux et que vous les trouverez intéressants.

J 'avais peignait ces tableaux de toute ma foi et de tout coeur.

En attendant très vite de vos nouvelles, recevez cher monsieur mes meilleurs salutations.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	19

cc: ICE-F-95-63
Waldo Rasmussen
Renee Neu

Elizabeth V

The Museum of Modern Art

Mier

O'Hara Archive File (19)
Museum of Modern Art

O'Hara Archive File (19)
Museum of Modern Art

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: ICE-F-95-63
Waldo Rasmussen
Renee Nou

To
From
Date
Re



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cc: ICE-F-95-63
Waldo Rasmussen
Renee Nou

102.4

Peinture avec éléments tridimensionnels

- C -

To

From

Date

Re

1960 -

122 X 175

ALFONSO MIER

ROBERT
PARRO DE GRACIA

B d se
↓

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F044	19

cc: ICE-F-95-63
Waldo Rasmussen
Renee Nou

LIST V

To
From
Date
Re



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Museum of Modern Art

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	19

cc: ICE-F-95-63
Waldo Rasmussen
Renee Nou

Peinture avec elements Tridimensionnels

1960 - 122 x 175 - B-

To
From
Date
Re

ALFONSO MIER

ROBERT
PASCO DE GRACIA

Base
↓

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: ICE-F-95-63
Waldo Rasmussen
Renee Neu

Wiz T. ✓

The Museum of Modern Art

To Mr. Karpel



O'Hara Archive File **19**
Museum of Modern Art

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cc: ICE-F-95-63
Waldo Rasmussen
Renee Nou

Liz T. ✓

The Museum of Modern Art

STUDIO: OUDE ZIJDS KOUK 28
TO: ... ZERDIK 15

Peinture - A - 1960 - 175x122

ALFONSO MIER

ROBERT
PASO DE GRACIA

Base
↓

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F044	19

cc: ICE-F-95-63
Waldo Rasmussen
Renee Nou

To
From
Date
Re



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	19

cc: ICE-F-95-63
Waldo Rasmussen
Renee Nou

Peinture - A - 1960 - 122-175

To
From
Date
Re

* XX Biennial de Venise

ALFONSO MIER

ROBERT
DE GAYON

↓
Base

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cc: ICE-F-95-63
Waldo Rasmussen
Renee Nou

To
From
Date
Re



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	19

cc: ICE-F-95-63
Waldo Rasmussen
Renee Neu

Liz T. V

*Pintura con objeto - C - 122 x 115
- 1960 -*

To
From
Date
Re

XXX Bienal de Venecia

ALFONSO MIER

ROBERT
ALFONSO DE GRACIA

Base



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F044	19

cc: ICE-F-95-63
Waldo Rasmussen
Renee Neu

To
From
Date
Re



G'Hare Archive File 19
Museum of Modern Art

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	19

cc: ICE-F-95-63
Waldo Rasmussen
Renee Nou

Peinture avec élément tridimensionnel

- E -

To

From

Date

Re

1960

122 x 175

ALFONSO MIER

ROBERT
PASCO DE GARCIA

Base
↓

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	19

cc: ICE-F-95-63
Waldo Rasmussen
Renee Neu

W.T. V

To
From
Date
Re



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	19

cc: ICE-F-95-63
Waldo Rasmussen
Renee Neu

Peinture avec élément tridimensionnel

- D -

To

From

Date

Re

1960

122 X 175

ALFONSO MIER

ROBERT
DR. GARCIA

Base



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cc: ICE-F-95-63
Waldo Rasmussen
Renee Neu

Liz T. ✓

The Museum of Modern Art

To Mr. Karpel
From Liz Tweedy
Date September 22, 1963
Re Motherwell letter

Attached is a nine-page, handwritten letter, date 18 August 1965, from Robert Motherwell to Frank O'Hara. The letter was published in Frank's catalogue for the Motherwell exhibition (pp.58-59,67-68, 70.)

The letter was in Frank's Motherwell file and, as you suggested, I am turning it over to you for the Library's archives.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Biographical Information : Zoltin Peeter

Studio: OUDE ZIJDS KOLK 28

Post address: ZEEDIJK 15

Born/ 12-11-42

3 year course at the Amsterdam Kunstnijverheid School

VIRGINIA R ESPOSITO
70 HOBSON ST
NEWARK N J
07112



O'Hara Archive File
Museum of Modern Art

*Museum of Modern Art
11 West 53rd St.
New York, N.Y.*

Circulating Exhibitions - Asst. Curator

att: Mr. Frank O'Hara

Work included in many private collections and in many
Museum collections.

O'Hara Archive File 19
Museum of Modern Art

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Nov 11, 1964

Museum of Modern Art
11 West 53rd St.
New York, N.Y.
Attn: Mr. Frank O'Hara

Dear Mr. O'Hara

I have just finished watching the program "Art New York" with you and Donald Smith and it gave me the insight to write the following letter.

Enclosed you will find four pictures taken from different angles of a statue of a "head" moulded from clay. The statue is called "Strength in Repose".

I knew very little, if anything, about art, and I would very much appreciate it if you would look at these pictures and advise at your convenience, if you think there is any evidence of talent on the part of the artist who created this piece of work.

The statue as yet is not completed, but what you see was done in a matter of three hours from memory. There was no model used.

Perhaps, you could also pass these pictures on to someone else who is familiar with sculpting, for I am most interested in knowing if the artist should

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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continue with his work.

For sometime now the artist has fashioned his words after Michelangelo, who is his idol, and looking at this statue I can see traces of Michelangelo's style.

In time the artist will develop his own style, and I would like to encourage him, if I knew whether or not he had talent enough to continue.

Cordially awaiting your reply.

Most Sincerely
Virginia Expense
70 Hobson St.
Newark, N. J.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Biographical Information : Zoltin Peeter

Studio: OUDE ZIJDS KOLK 28

Post address: ZEEDIJK 15

Born/ 12-11-42

3 year course at the Amsterdam Kunstnijverheid School

1961- Prize for graphics from "Foundation Européene de la culture

One man shows:

1962/ Ouderkerk aan de Amstel

1963/ Utrecht

1963/ Stuttgart ,Germany

1963/ Groninger Museum

1963/ Leeuwarden

1963/ Arta(IGAS) The Hague

Group shows:

1962/Amsterdam

1962/63/Traveling exhibition with group,"START"

1963/ Stedelijk Museum,Amsterdam

1963/ Brugge, Belgium

1963/64/ Norway

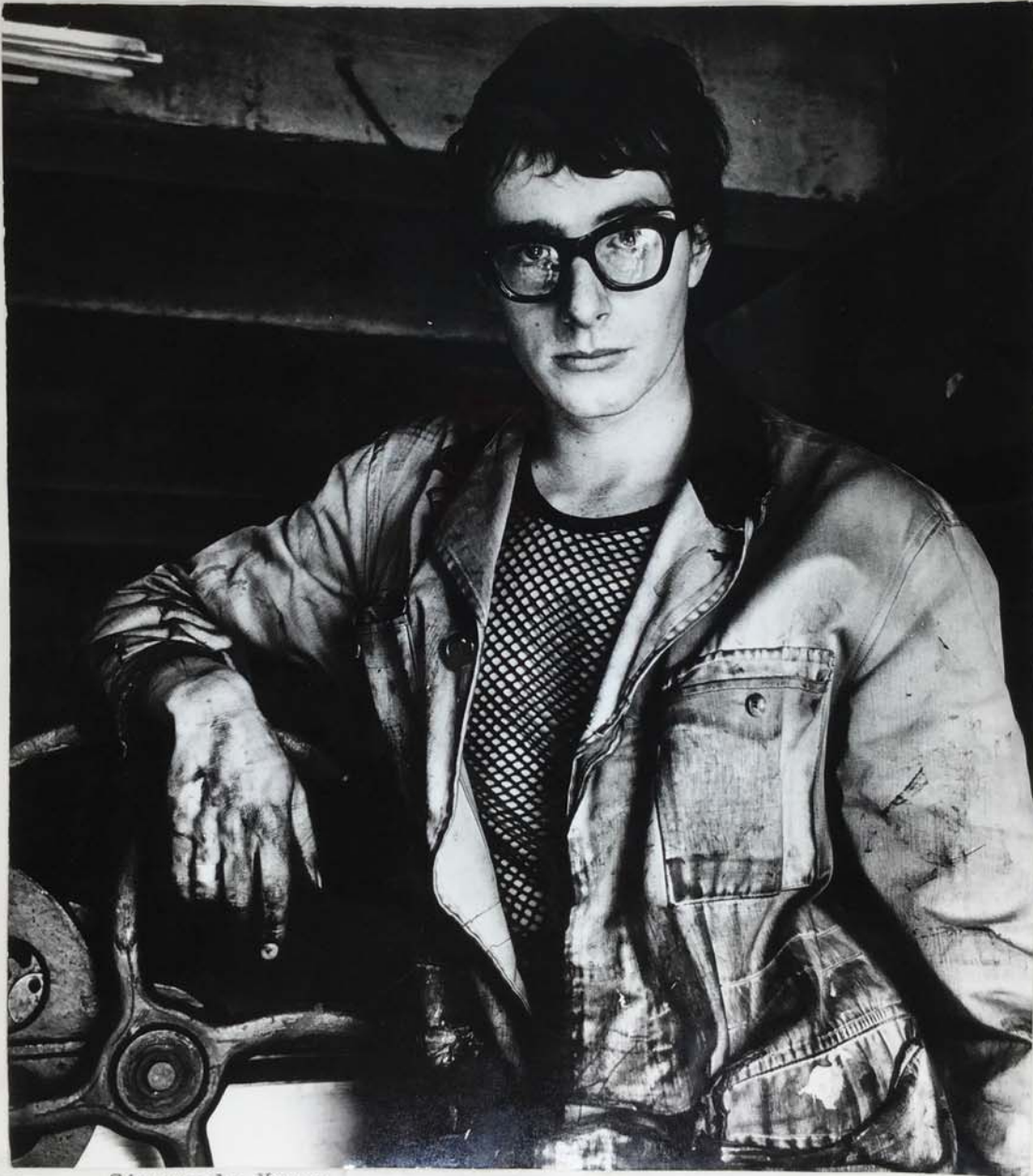
Work included in many private collections and in many Museum collections.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	19

November 9th. 1963

Amsterdam



Sincerely Yours

~~XXXXXXXXXXXX~~ Zoltin Peeter

A handwritten signature in dark ink, appearing to read 'Zoltin Peeter'.

Museum of Modern Art
19
Museum of Modern Art

Museum of Modern Art
Museum of Modern Art

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 9th. 1963

Amsterdam

Mr. Frank O'Hara

Zoltin Peeter
ZOLTIN PEETER
(printmaker) (Dutch)

foto

s. j. holsberger

amsterdam - centrum
giro h 12913 tel.

O'Hara Archive File
Museum of Modern Art

O'Hara Archive File 19
Museum of Modern Art

~~XXXXXXXXXXXX~~ Zoltin Peeter

Zoltin Peeter

O'Hara Archive File
Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	19

November 9th. 1963

Amsterdam

Mr. Frank O'Hara
 Dept. painting and sculpture
 Museum of Modern Art
 New York, NY. USA

Dear Mr. O'Hara,

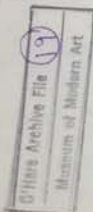
Mr. Michael Podulke mentioned to me that you saw and liked one of my etchings when you were here in Amsterdam with the Kline exhibition.

I would very much appreciate your further opinion based on a little larger collection and to that end am taking the liberty of sending your six of my latest prints under special cover. Would you be so kind as to write and let me know what you think of them and if you think there would be any possibilities for my work in New York?

These prints are of average size in the context of my work but at the moment I am busy with a very large (80 by 225 cms.) serie which are coming along very nicely. With many thanks for any advise or assistance you may be able to give me

Sincerely Yours

~~XXXXXXXXXX~~ Zoltin Peeter



PS: Would you let me know if the prints arrive safely and in good condition? ZP

The price of the prints is
 standing ~~on~~ the back-side →
 Z.P.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 20, 1983

Amsterdam

62 x 44 - 121 \$ 60
 62 x 44 - 120 \$ 60
 55 x 40 - 102 \$ 60
 66 x 45 - 107 \$ 60
 59 x 45 - 108 \$ 60
 60 x 42 - 106 \$ 60

Robert Rauschenberg

The price of the prints in
 brackets on the last note →
 → z.p.

PS: Would you let me know if the prints arrive safely and in good condition? ZP

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MORINA GIUSEPPE
 V.le Rinasbranza, 122 - Piperole (Na) - Italy

cc: Mr. Lieberman ✓
 Genl Corresp
 green

October, 1964

Mr. Hunt, Hartford
 one Beckman Place
 New York City

February 5, 1964

Mr. Zoltin Peeter
 Zeedijk 15
 Amsterdam, Holland

Dear Mr. Peeter:

These are the sort of paintings that you like, I mean that you like to see.

Please forgive the long delay in answering your letter. We have indeed received the six etchings which you sent while I was away, and I am holding them to show to Mr. William S. Lieberman, Curator of Drawings and Prints, as soon as he has more free time. Personally, I am very impressed with them.

As perhaps Mr. Podulke has told you, our museum is at present in the process of constructing a new wing of galleries, and everyone is quite pressed with activities, but you will be sure to hear from me before long.

With many, many thanks for the beautiful New Year "greeting", which I greatly admire, and with warm regards to the Podulkes,

Are there the prettiest pictures you can send??

Sincerely,

Frank O'Hara
 Assistant Curator
 Department of Painting and
 Sculpture Exhibitions

October, 1963

Mr. Huntington Hartford's opinion is that you need ~~any~~ understanding a painting, mine that you need to enjoy it.

Giuseppe Morina

O'Hara Archive Tab 7

O'Hara Archive File 67
 Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MORINA GIUSEPPE

V.le Rimembranza , I22 - Pinerolo (To) - Italy

October, 1964

Mr. Hunt. Hartford
one Beekman Place
New York City

These are the sort of paintings that you like, I mean
that you hate !!

Regards.

*Dear Giuseppe -
I don't hate them,
but what are they?? H.
↑. Regards!*

Seven photos

*Are those the prettiest
pictures you can send??
H.*

October, 1965

Mr. Huntington Hartford's opinion is that you
need ~~any~~ understanding a painting, mine
that you need to enjoy it.

Giuseppe Morino

O'Hara Archive File (19)
Museum of Modern Art

ENCLO. 6 Photos of Morina's paintings

O'Hara Archive File (19)
Museum of Modern Art

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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JU 2-27-46

June 26 - July 2 poets week

FESTIVAL FOUNDATION, INC. • 119 WEST 57TH STREET • NEW YORK 19, NEW YORK

A NON-PROFIT ORGANIZATION
SPONSORING
THE FESTIVAL OF TWO WORLDS
OF SPOLETO, ITALY

March 8, 1965

Mr. Frank O'Hara
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Frank:

I enjoyed very much our drink together on Thursday, and am most grateful for your help and advice regarding our poetry seminar. Gian Carlo looked over your list only briefly (I know he would like to go into it more thoroughly when he has a moment). However, he and I agreed that since we are not able to pay the transportation, we might just as well invite all of your candidates. Perhaps it would be safer to do this in two waves. We are offering them hospitality in Spoleto, and even this could become a considerable item if twenty hungry American poets were to show up.

I can't send you the letter of invitation as I promised, as we seem to have only one copy. To paraphrase, it outlines the idea of the seminar: roughly twenty poets from Europe and the United States to read from their own works in daily afternoon sessions; it is also hoped to have some discussions on subjects like "Poetry In Translation;" it mentions that Quasimodo, Alberti and Spender have already accepted; and finally, it requests the poet's permission to go to the cultural division of their embassy in Rome to request sponsorship of the poet's journey.

Thanks again for all your help. I am sure Gian Carlo at some time will want to discuss with you your selections.

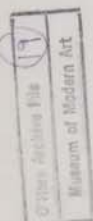
Sincerely yours,

Bill

William C. Wright
General Manager, USA

WCW:JL

CHAIRMAN OF THE BOARD, GIAN CARLO MENGTI • PRESIDENT, DAVID M. FREUDENTHAL • VICE-PRESIDENTS,
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J. DAVID ZELLERBACH, MRS. MARY CURTIS ZIMBALIST.



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

Date March 16, 1966
 Date March 15, 1966

To: Alicia Legg cc: Miss Miller
 From: Frank O'Hara Miss Jones
 From: Alicia Legg Mr. Drexler
 FOH ✓

Re: Commission for the
request for suggestions
Merck Co. in New Jersey
of sculptor for commission

Dear Alicia:

Thanks for your memo about this commission, and your list of artists. I think it might be good, since Calder, de Rivera and Noguchi have all done so many building commissions, for us to recommend other artists.

In addition to the ones you mention, I suggest considering, not in any order of preference: the Merck Co. in New Jersey. This might be

- Beverly Pepper
- Dorothy Dehner
- David Weinrib
- Robert Grosvenor
- Mark di Suvero
- Phillip King (who will be here for his show in April)
- Ronald Bladen
- Peter Agostini
- Robert Mallery
- Anthony Magar
- John Chamberlain
- Tom Doyle
- John McCracken
- Isaac Witkin (teaching at Bennington now)
- Anthony Smith

Concerning David Smith, there is a particularly beautiful "drawing-type" Wagon III 1964, I think about 8' high by 10 or 11' long which might look wonderful in that horizontal space if the estate would part with it.

- | | |
|------------------------------|---|
| Calder | Nakian |
| Rickey | Len Lye |
| David Smith - existing piece | Ivaral |
| de Rivera | James Wines (Mr. Fountain knows him & likes his work) |
| Noguchi | Agam, Le Parc, Vasarely |

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THE MUSEUM OF MODERN ART

Date March 15, 1966

To: Dorothy Miller
Betsy Jones
Frank O'Hara
Arthur Drexler

Re: request for suggestions

From: Alicia Legg

of sculptor for commission

An architect, Mr. John S. Fountain, of the New York firm
Smith Haines Lundberg & Waehler,^{has} come to ask us for names
of sculptors who might design a large piece for the entrance lobby
of a new building for the Merck Co. in New Jersey. This might be
an interesting commission since the wall to be decorated is about
20 feet long by 10 feet high. I don't know how much they are
prepared to pay, but Mr. Fountain mentioned Calder so there must
be considerable funds available.

The work could be a frieze, a relief, or free standing. I told
Mr. Fountain I'd talk to other members of the staff who might have
ideas, and let him know galleries where he could see some work.

Some artists I think of are listed below. Can you suggest others?

Calder	Nakian
Rickey	Len Lye
David Smith-existing piece	Ivaral
de Rivera	James Wines (Mr. Fountain knows him & likes his work)
Noguchi	Agam, Le Parc, Vasarely

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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DRAFT OF MEMO

cc: Miss Miller
Miss Jones
Mr. Drexler

(me)

TO: Alicia Legg

FROM: Frank O'Hara

RE: ~~COMMISSION~~ Commission for
the Merck Co. in New Jersey

Dear Alicia:

Thanks for your memo about this commission, and you^{re} list of artists. I think it might be good, since Calder, de Rivera and Noguchi have all done so many building commissions, for us to recommend other artists.

In addition to the ones you mention, I suggest considering^x, not in any order of preference:

Beverly Pepper

Dorothy Dehner

David Weinrib

Robert Grosvenor

Mark di Suvero

Phillip King (who will be here for his show in April)

Ronald Bladen

Peter Agostini

Robert Mallery

Anthony MAGAR
John Chamberlain
Tom Doyle
~~John~~ John Mc Cracken
Isaac Witkin (teaching at Bennington now)
Anthony Smith

O'Hara Archive File
Museum of Modern Art

Concerning David Smith, there is a particularly beautiful "drawing-type" Wagon III 1964, I think about 8' high by 10 or 11' long which might look wonderful in that horizontal space if the estate would part with it.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. Gary Snyder

March 22, 1965

...page 2...

languages of the Festival are English and Italian, and our translation will be in both languages. For this purpose, we have begun to assemble a staff of competent translators. Once you have sent us the texts, you will receive copies of the prose translations before they are printed, so that you can make any changes you desire. In the event good prose translations of your poems already exist in English or Italian, we can use those if you prefer. If someone has already translated your poems into good English and Italian poems, and you prefer this to a prose translation, please send us a copy of those poems, if possible, or at least advise us how we can

March 22, 1965

Mr. Gary Snyder
c/o City Lights Books
261 Columbus Avenue
San Francisco 11, California

Dear Mr. Snyder:

It is with great pleasure that I extend to you, on behalf of Maestro Gian Carlo Menotti, this invitation to a poetry week being inaugurated this summer during the eighth Festival of Two Worlds at Spoleto.

The Festival's musical and dramatic programs, similar to those of preceding years, will take place from the 24th of June to the 18th of July, 1965. From the 26th of June to the 2nd of July, in the Festival's first week, we are scheduling a series of poetry recitals at which distinguished poets will read their own works.

It is our belief and hope that the poetry readings will significantly further the poetic renaissance of this century. To our knowledge, this is the first time that a program of poetry has been incorporated into a major festival of music and drama; the reactions we have received have been enthusiastic.

The first replies from your colleague have been equally positive. Quasimodo, Alberti and Spender have already accepted, and invitations are being sent to Neruda, Yevtushenko, Rene Char, Laryin and Robert Lowell.

To maintain an ideal level of quality, we are limiting our invitations to twenty poets. We naturally hope that, in addition to presenting published works, you will bring to Spoleto new and unpublished poems.

We are thinking of organizing the readings in the following manner: all the poets will appear on the stage of the Caio Melisso theatre together, for an hour or so in the afternoon, four or five times during the poetry week, with a final evening performance in the Piazza del Duomo which we hope will be televised. Every poet will be invited to read one or more poems per afternoon.

Since you will read your poetry in your native language, we have thought that the best way of reaching your entire audience would be for us to issue printed prose translations of your texts. The two unofficial

...cont...

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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FESTIVAL FOUNDATION, INC. • 110 WEST 57TH STREET • NEW YORK 19, NEW YORK

Mr. Gary Snyder

March 22, 1965

...page 2...

A NON-PROFIT ORGANIZATION

languages of the Festival are English and Italian, and our translation will be in both languages. For this purpose, we have begun to assemble a staff of competent translators. Once you have sent us the texts, you will receive copies of the prose translations before they are printed, so that you can make any changes you desire. In the event good prose translations of your poems already exist in English or Italian, we can use them if you prefer. If someone has already translated your poems into good English and Italian poems, and you prefer this to a prose translation, please send us a copy of the translated poems, if possible, or at least advise us how we can obtain them.

Funds for your accomodation at Spoleto have already been appropriated by the Festival Committee. A room will be reserved for you, on notification of your acceptance, at a modern and comfortable hotel. Your meals will also be offered by the Festival. If you wish to bring members of your family, though we cannot invite them as guests of the Festival, we shall be very happy to arrange for their accomodations.

The Festival regrets that it cannot offer to pay for your transportation. If it did so in one case, it would have to offer to pay for the transportation of all poets and this would divert funds from other Festival programs where they are sorely needed.

I would welcome your reaction to any aspect of our plans for this poetry week. We would be particularly interested in your thoughts on the question of prose translations. We also hope to communicate your specific recommendations to all the other poets, and to have you receive theirs.

Since the work of preparing the poetry week will take several months, we would be very grateful if you would communicate your acceptance at the earliest possible opportunity.

I feel certain that you will be delighted with Spoleto -- its architecture, its landscape, its atmosphere, its public. I also believe you will derive great enjoyment and inspiration from this unique occation -- the bringing together of outstanding poets from many countries.

We fervently hope your voice will be among theirs.

Sincerely yours,

William C. Wright
General Manager, USA

Please return this to
Museum of Modern Art

WCW:JL

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Museum of Modern Art

President, JOHN SHAWRY RYAN II - Executive Vice President, GEORGE A. BROWN - Vice President,
 JOHN INNESS-BROWN, RICHARD KIMBALL, EDWARD ALPHONSE DE BASTARDIS - Treasurer, THOMAS THOMAS, JR.
 Vice Presidents, ALICE PROBYER - Board of Directors, STEPHEN DICK, MRS. ROSEMARY MARSHALL,
 HENRY J. FOLGER II, ROBERT A. BRADDOCK, IRMA ALPHONSO DE BASTARDIS, MRS. MARY CLYDE ENGELSTADT

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FESTIVAL FOUNDATION, INC. • 119 WEST 57TH STREET • NEW YORK 19, NEW YORK

A NON-PROFIT ORGANIZATION

SPONSORING

THE FESTIVAL OF TWO WORLDS

OF SPOLETO, ITALY

GIAN CARLO MENOTTI - FOUNDER AND DIRECTOR

WILLIAM C. WRIGHT - GENERAL MANAGER, U.S.A.

April 13, 1965

Mr. Frank O'Hara
Museum of Modern Art
New York, New York

Dear Frank:

We have sent the letter of invitation to the following poets that you suggested, plus Alan Tate, who Gian Carlo insisted we invite. His feeling was that we are inviting many of the older, Establishment European poets so we must have one or two companion pieces from the US.

Barbara Guest
Charles Olson
Robert Lowell
Lawrence Ferlinghetti
John Wieners
Bill Berkson
Gary Snyder
Tony Towle
LeRoi Jones

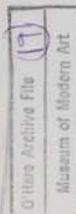
Tate, Barbara Guest and Charles Olson have accepted. Ferlinghetti has written that he would come with financial assistance. Lowell has declined.

It occurred to me that I never sent you one of the letters of invitation. One reason I didn't was that Gian Carlo and I had both invited you verbally. Another reason was that I felt a certain embarrassment about the letter itself. It was written in our European office, and I find it overly long-winded and pompous. However, it contains certain information you should be aware of, so I am sending you a carbon. Pretend it was addressed to you.

About the Ben Shahn poster, Rizzoli and Brentano's have agreed to handle the unsigned ones. Is there a chance I could get the Museum of Modern Art mailing list to

...cont...

PRESIDENT, JOHN BARRY RYAN III • EXECUTIVE VICE-PRESIDENT, GEORGE A. BRAGA • VICE-PRESIDENTS,
JEROME HILL, MRS. H. ALWYN INNESS-BROWN, RICHARD KIMBALL, BARONESS ALPHONSE DE ROTHSCHILD • TREASURER, CARLL TUCKER, JR.
SECRETARY, COUNTESS ALICIA PAOLOZZI • BOARD OF DIRECTORS, OSCAR COX, MRS. REBEKAH HARKNESS,
MRS. HENRY J. HEINZ II, HOBART A. SPALDING, MISS ALICE TULLY, MRS. MARY CURTIS ZIMBALIST.



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Mr. Frank O'Hara

April 13, 1965

...page 2...

offer the signed posters for a contribution to the
Festival Foundation?

Do you have a better idea if you will make it to Spoleto?

Best regards,

Bill

William C. Wright

encl.

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	F04	19

GIUSEPPE MORINA - V. RIMEMBRANZA, 122
Tel. 3912

PINEROLOLOTO,
Italy

PINEROLO, Dec. 6th 1965.

Dear Mr. O'HARA,

I have just airmailed you 6 photos



I answered
reseeable
notter
have
things
paintings

I think he has seen some of them

Thanking you,

yours sincerely,

Giuseppe Morina

22

A previous letter was sent you
some time ago.

O'Hara Archive File 19
Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	19

GIUSEPPE MORINA - V. RIMEMBRANZA, 122
Tel. 3912

PINEROLOLOTO,
Italy

PINEROLO, Dec. 6th 1965.

Dear Mr. O'HARA,

I have just airmailed you 6 photos



21 answered
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another
to have
but things
paintings

Thanking you,

yours sincerely,

Giuseppe Morina

A previous letter was sent you
some time ago.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F0H	19

GIUSEPPE MORINA - V. RIMEMBRANZA, 122
Tel. 3912

PINEROLO,
Italy

PINEROLO, Dec. 6th 1965.

Dear Mr. O'HARA,

I have just airmailed you 6 photos
of paintings of mine.

LEFEBRE Gallery, 47 East 77th Str., N.Y. 21 answered
me that they are completely filled up for the foreseeable
future: never mind. Maybe you can suggest another
gallery.

From the photos, of course, it is possible to have
only a slight idea of my latest way of painting.
AIMÉ MAËGHT saw quite a number of my paintings
and, I think, he has been rather impressed.

Thanking you,

yours sincerely,

Giuseppe Morina

A previous letter was sent you
some time ago.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F044	19

Sir:

I think all the controversies you have been airing in your wonderful letter column are marvellous and a well-deserved tribute to the importance ART NEWS has assumed in the minds of our contrymen: its readers not only read but write! However, two items in your issue of last month ~~did~~ did upset me, maybe three. No, two. Why should anyone pick on the ape for not being able to do something nobody ever asked an ape to do anyway? I am sure the broad States would confirm my belief th to his own devices. Second? I don't think it is, who after all is gain i elminate another talente draft sort inful employment just be of thing letting off steam not show in the gallery proper one to defend M - P.L. Maelker in a non-profit institut 6/79 I not think that it would, Mr. Karp should know, and secures me a great deal that he does not since I admire his prose, that tremulosity is one of the mainstays of beautiful prose: where, in the pages of Stendhal, Flaubert, James (Henry), Woolf, Gide, Pasternak and Heine (the prose), is there not the constant wind of tremulosity blowing the fudge away? Bravo to J.S. for the gusts which sweep airily through his all-too-brief essays on what we all see but do not recognize! What the ape is not capable of, dear Mr. Karp and anonymous, is obscurity. Down with puritanism, wherever it rears its clear head!

More or less sincerely,

Frank O'Hara
 President
 S.O.M.A. (Society for Obscurity
 in Man and Ape)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F044	19

Sir:

I think all the controversies you have been airing in your wonderful letter column are marvellous and a well-deserved tribute to the importance ART NEWS has assumed in the minds of our ^Ucontrymen: its readers not only read but write! However, two items in your issue of last month's ~~column~~ did upset me, maybe three. No, two. Why should anyone pick on the ape for not being able to do something nobody ever asked an ape to do anyway? I am sure the broad consensus ~~of the nation~~ in the United States would confirm my belief that your ape can be a superb artist if left to his own devices. Secondly, what is this "get out of the business" business? I don't think it is even nice for a talented writer like Ivan C. Karp, who after all is gainfully employed in the art world, to ~~exit~~ try to ⁱelminate another talented writer, James ~~W. Schuyler~~ Schuyler, from his own gainful employment just because he praises the work of an artist who does not show in the gallery related to Mr. Karp's gain. I feel that I am the proper one to defend Mr. Schuyler because I am non-gainfully employed in a non-profit institution of art. I would, indeed, remain anonymous did I not think that it would be letting the aforementioned ape down. Anyhow, Mr. Karp should know, and it disturbs me a great deal that he does not since I admire his prose, that tremulosity is one of the mainstays of beautiful prose: where, in the pages of Stendhal, Flaubert, James ^(Henry), Woolf, Gide, Pasternak and Heine (the prose), is there not the constant wind of tremulosity blowing the fudge away? Bravo to J.S. for the gusts which sweep airily through his all-too-brief essays on what we all see but do not recognize! What the ape is not capable of, dear Mr. Karp and anonymous, is obscurity. Down with puritanism, wherever it rears its clear head!

More or less sincerely,

Frank O'Hara
President
S.O.M.A. (Society for Obscurity
in Man and Ape)

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

To Alicia Legg
From Liz Tweedy
Date Sept. 28, 1966
Re Frank O'Hara's files

Dear Alicia:

Here's the list of Frank's files which I took back to C/E - they are largely his own notes; all museum correspondence, memos, etc. have been removed and put in the files of C/E and/or Painting and Sculpture.

NAKIAN - a few notes; a number of photostats and xeroxes of articles on Nakian (I'll check to see if the Library can use any of the duplicates if they don't already have them)

DAVID SMITH - notes & photostats of articles (again I'll check with the Library). There are a few things from Smith's estate (to be returned) - I gave Helen Franc some of these items for the Smith book Cleve Gray is doing (photos of sculptures & lists of works at Bolton Landing)

NEW SPANISH PAINTING & SCULPTURE - notes

YUGOSLAVIAN NOTES - preliminary work on a proposed show that was cancelled

Miscellaneous things - letters, etc. which are not the personal things to be given to Frank's sister Maureen. Mostly inquiries about artists, works of art from private individuals.

The following are the files which I left in Painting and Sculpture:

POLLOCK - all of Frank's notes (some of them are just scribbled notes, but I kept them because they have locations of works and the like - convenient perhaps for whoever takes over the show.) B. Jones retrieved the Henderson slides today & I gave her the 2 big transparencies of Rockefeller's damaged Pollock)

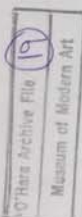
DE KOONING - small file which I already gave you

NEWMAN - one or two papers in a file started for that show

I talked to Maureen last week and she said she was coming to pick up the things in the office very soon. As you know, most of it is packed in two boxes, except for a number of books.

Perhaps any personal mail or any mail which looks like it pertains to Frank's publishing should come to me so I can send it off to Maureen or do whatever is appropriate.

Liz



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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DRAFT

TO: Mr. McCray
FROM: Frank O'Hara

April 27, 1961

RE: Names suggested for various committees.

Dear Porter:

I'm afraid these notes of names may be entirely too random, but I have tried not to use those of people I know have been on several committees already. However, this may result in my eliminating certain people who have actually not served that much and are very well-qualified. Also, I have tried not to indicate anyone who, so far as I know, would not be willing to function in such a capacity, though I may be naming some who in fact would not care to or would not have the time. I have tried to stick to people who, to my knowledge, have taken an interest in social as well as esthetics issues, but again, through ignorance may be leaving out some in each field who are vitally concerned. I made no effort to "screen" politically because I have so little knowledge of how that will affect us in the future developments in the present administration, as well as a very vague idea of what political sympathies are held by most of the people named, if any at all. (Idea, that is.)

I have omitted some obvious figures that come to mind when I thought they would only be willing to appear in an honorary capacity, like Tennessee Williams, de Kooning, Kline and Hofmann.

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Mark Rothko

Adolph Gottlieb

Robert Motherwell

Seymour Lipton

Phillip Pavia, as critic and editor of It Is, as well as sculptor

Robert Goldwater

Edwin Dickinson

Kyle Morris

Frederick Kiesler

Saul Steinberg

Jack Tworkov

Philip Guston

Elaine de Kooning

Georgine Geri

Theodore Roszak

Ben Shahn

Harry Holtzman

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LITER

William Maxwell, novelist
Saul Bellow, novelist
Paul Goodman, novelist, essayist and poet
William Styron, novelist
James Baldwin, novelist
John Phillips, novelist (John Marquand, Jr.)
Lloyd Frankenburg, poet
Ruth Witt Diamant, head of San Francisco U. Poetry Center
Stanley Kunitz, poet
Donald M. Allen, editor
Charles Olson, poet
Barney Rosset, publisher
F.W. Dupee, critic
Harold Rosenberg, critic
R.P. Blackmur, critic
Thomas B. Hess, critic
Theodore Roethke, poet
Sam Hunter, critic
E.C. Goossen, critic
Clement Greenberg, critic
James Jones, novelist (now in Paris)
Jules Langsner, critic
Irving H. Sandler, critic

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Vincent Price, actor and collector

Edward G. Robinson, actor and collector

Burt Lancaster, actor, producer and collector

Kirk Douglas, actor and collector

Robert Aldrich, director

Stanley Kubrick, director

Fred Zinneman, director

George Stevens, director

John Huston, director

Billy Wilder, director and scenarist

Louis de Rochemont, producer

Worthington Minor, producer

Sidney Lumet, director (also theatre)

Lewis Freedman, producer

George Schaeffer, director (also theatre)

David Susskind, producer and director

Dr. Frank Stanton

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William Inge, playwright and collector
Roger L. Stevens, producer
Robert Whitehead, producer
Cheryl Crawford, producer
Harold Clurman, director and critic
Lee Strasberg
David Ross, Director and producer
Arthur Penn, director
Elia Kazan, director
Stuart Vaughan, director
Joseph Papp, ~~xxxxxxx~~ producer and director
Jean Dalrymple, City Center
Zero Mostel, actor
Frederic March, actor
Kim Stanley, actress
Alfred Ryder, actor
Jo Van Fleet, actress
Colleen Dewhurst, actress
Mildred Dunnock, actress
Cathleen Nesbit, actress
Marlon Brando, actor, producer, director
Harry Belafonte, theatre and films, producer and actor
Sidney Poitier, actor
Paul Osborn, playwright and scenarist (films)
Burgess Meredith, actor, and director
Lillian Hellman, playwright
Arthur Miller, playwright

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Jerome Robbins, director and choreographer
Merce Cunningham, choreographer
Sybil Shearer, choreographer
Francisco Lombon, choreographer
Martha Graham
Lillian Moore, historian and teacher
Edwin Denby, critic
Robert Joffrey, director and choreographer
John Martin, critic
Walter Terry, critic
Doris Heering, critic
Cliver Smith, producer and designer (also theatre)
Jean Rosenthal, lighting designer (also theatre)

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	F04	19

cc: foh

May 13, 1966

Jennifer Douglas
Editorial Department
Penguin Books Ltd.
January 25, 1967, Middlesex
England
Mr. Robert Motherwell
173 East 94th Street
New York, New York

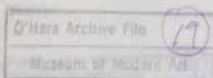
Mr. O'Hara would be delighted to have you include his three
poems, "From Then", "Getting Up Ahead of Someone (Sun)",
and "Poem" in your forthcoming anthology.
Dear Mr. Motherwell:
Enclosed are three personal snapshots used in Frank O'Hara's Motherwell
catalog for the Museum's exhibition as well as the photographs by
Peter A. Juley and Son which I told you about over the phone Monday.
to him.

Last week I sent the snapshot of you and Max Ernst playing chess to
your secretary, Miss Cohen. Abrams' office called yesterday asking
for it and I told them to get in touch with you, both Tweedy
for Frank O'Hara

I hope we have not inconvenienced you too much with the delays in
returning your property. Renee Neu and I are storing some of Frank's
museum business here in the Museum and will be glad to help you
locate any other missing items.

Sincerely,

Elizabeth Tweedy



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	F04	19

cc: foh ✓

May 13, 1966

Jennifer Douglas
Editorial Department
Penguin Books Ltd.
Harmondsworth, Middlesex
England

Dear Jennifer Douglas:

Mr. O'Hara would be delighted to have you include his three poems "A Step Away From Them", "Getting Up Ahead of Someone (Sun)", and "Poem" in your forthcoming anthology.

Whatever arrangement you wish to make as to payment and acknowledgment to the other editions of the poems would be agreeable to him.

Sincerely,

Elisabeth Tweedy
for Frank O'Hara

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	F04	19

TELEGRAMS AND CABLES:
PENGUINOOK
WEST DRAYTON



TELEPHONE
KEYPORT 1984 (7 LINES)
TELEX 263130

*Liz - would you
please answer & say it
is fine with me or
whatever - J.*

PENGUIN BOOKS LTD
HARMONDSWORTH · MIDDLESEX

2 May 1966

Dear Mr O'Hara,

The New Writing in the USA

My previous attempts to get in touch with you at the Museum of Modern Art have failed, but I hope that this letter will find you.

You will by now have heard from Don Allen that he and we would very much like to include your 'A Step Away From Them', 'Getting Up Ahead of Someone (Sun)', and 'Poem' in our forthcoming anthology. Am I right in thinking that you own the copyright on these three poems, and that I make acknowledgement also to City Lights Books and Tibor de Nagy editions?)?

I do hope that you are agreeable to our reprinting the poems, and that you will accept a fee of thirty-five dollars, payable on publication of the book in the autumn of this year.

We would like non-exclusive anthology rights (which means that you will still own the copyright), and plan to distribute the book in the British Commonwealth and, through Grove Press, in America.

Please could I hear from you soon?

Yours sincerely,

Jennifer Douglas

Jennifer Douglas
Editorial Department

Mr Frank O'Hara
791 Broadway
New York City 10007

Director: SIR ALLEN LANE, HON.D.LITT., HON.LL.D., HON.M.A.
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Directors: RONALD BASS THE RT HON. SIR EDWARD BOYLE, BT, M.P.
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HANS SCHMOLLER A.M. WALKER KAYE WEBB

O'Hara Archive File *19*
Museum of Modern Art

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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TELEGRAMS AND CABLES:
PENGUINOOK, WEST DRAYTON



TELEPHONE
SKYPORT 1984 (7 LINES)

PENGUIN BOOKS LTD
HARMONDSWORTH · MIDDLESEX

yes

10 February 1966

Dear Mr O'Hara,

Have you received my letter of 20 December in which I asked your permission to include your 'A Step Away from Them' and 'In Memory of my Feelings in an anthology of new American writing that Don Allen has compiled for us?

Please could you let me know if this is all right with you, and if a fee of 90 dollars would be acceptable?

Yours sincerely,

Jennifer Douglas
Jennifer Douglas
Editorial Department

Mr Frank O'Hara
% The Museum of Modern Art
11 West 53rd Street
New York City
USA

The ...

Chairman and Managing Director: SIR ALLEN LANE, HON. D. LITT., HON. LL.D., HON. M.A.
Deputy Managing Director: H. F. PAROISSIEN
Directors: THE RT HON. SIR EDWARD BOYLE, BT, M.P. EUNICE FROST, O.B.E.
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J. A. HOLMES R. C. INGRAM DIETER PEVSNER HANS SCHMOLLER

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Museum of Modern Art

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SA 2-E

ation
Board

Dear Frank -

The Tiffany form enclosed
can be sent right out.

Also - a statement to the
Ingram Merrill Foundation
29 West 57th St.
New York City 10019

can be sent now. They have ^{enclosed}
no form for the purpose however.
The Mac Dowell - will probably
get in touch with you.

I deeply appreciate all this
trouble in my behalf.

Thank you so much -

Anita

Di
Aaron
Pres
Russell
Vice
Elting
Vice
Thoma
Trea
Courtl
Secr
Louise
Mrs. H
Carl C
Joseph
Jessic
James
David
Mrs. A
Lloyd
Mrs. H
Mrs. H
Walter
Willia
Donak
Sumne
Harry
Telfor
Stanle

O'Hara Archive File 19
Museum of Modern Art

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O'Hara Arc
Museum

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LOUIS COMFORT TIFFANY FOUNDATION

1083 FIFTH AVENUE

NEW YORK 28, N. Y.

Dear Mr. Frank O'Hara

M Anita Steckel has applied to the Foundation for a Scholarship grant, and has given you as a reference. Any information you can give as to character, ability and worthiness will be appreciated. All information will be considered strictly confidential.

Please reply on inner sheet, and return to us.

OGDEN M. PLEISSNER

Director

This form must be given to applicant's sponsor. He will make his comments thereon and return same to Foundation direct.

Since it is absolutely necessary to receive references before the artist's application can be considered, a prompt reply will be appreciated. No application will be considered after

May 1, 1966

O'Hara Archive File 19
Museum of Modern Art

O'Hara Arch
Museum

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NEW YORK OFFICE

THE MACDOWELL COLONY

OF THE EDWARD MACDOWELL ASSOCIATION, INC.

1083 FIFTH AVENUE • NEW YORK, N.Y. 10028

SA 2-8884

GEORGE M. KENDALL • General Director of the Association
R. EVELEEN WOODWARD • Secretary to the Board

March 23, 1966

Directors

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Russell Lynes
Vice President
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Mrs. H. Gates Lloyd
Walter S. Marvin
William McCleery
Donald M. Oenslager
Sumner Putnam
Harry Scherman
Telford Taylor
Stanley Young

Mr. Frank O'Hara, Curator
Museum of Modern Art
New York, N.Y. 10019

Dear Mr. O'Hara,

Miss Anita Steckel has applied for admission to the MacDowell Colony at Peterborough, New Hampshire to work on a creative project.

The applicant has directed the Admissions Committee to you for character and ability references. Since admittance to the Colony involves living in a community of professional creative artists, it would assist the Committee to learn:

1. Whether you feel that the character and quality of work to date qualifies the applicant for admission;
2. Whether you believe the applicant would be an acceptable member of a serious working group of this character.

We are very grateful for your cooperation; and assure you that your statement will be held in strictest confidence. An early reply will greatly assist us in consideration of this application.

Very sincerely,

Admissions Committee



per
R. Eveleen Woodward

Counselors: Parker Bailey, Barry Faulkner, Douglas Moore, Mrs. Janos Scholz, James Johnson Sweeney, Davidson Taylor

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	19

cc: Mr. Koch
Miss Legg

The Museum of Modern Art

To Betty Burnham
From Liz Tweedy
Date August 1, 1966
Re Works of art in Frank O'Hara's office

Dear Betty:

According to Mr. Koch two works of art owned personally by Frank O'Hara should be removed from his office in the Dept. of Painting and Sculpture and put into storage until the Estate of Mr. O'Hara decides what to do with them. One a Larry Rivers 1953 drawing, is quite small and unframed; the other, a Norman Bluhm watercolor, is framed and about 45 x 30".

Mr. Koch said that no special insurance arrangements are necessary.

I am sorry to tell you that Frank O'Hara died on July 25 after being injured in an automobile accident. At the suggestion of the Museum lawyer, Mr. Richard Koch, I have sent your letter and the proofs of the three poems to Mr. O'Hara's sister, Mrs. Walter Crawville-Smith, 14 Midway Place, Brooklyn Heights, New York. As she will probably be literary executor of Mr. O'Hara's estate, she will return the proofs to you and handle all further business. I also have sent her the correspondence between you and Mr. O'Hara with the exception of your original letter of request which appears to be lost.

Sincerely yours,

Liz Tweedy
Secretary to
Frank O'Hara

cc: Mrs. Walter Crawville-Smith
Mr. O'Hara's estate
Mr. Koch
Mr. Cowan

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	19

The Museum of Modern Art

To Betty Barnham
From Liz Tweedy
Date August 10, 1966
Re Works of art to be stored

Dear Betty:

August 29, 1966
There are several more works of art in Frank O'Hara's office in Painting and Sculpture which should be removed and stored with Jennifer Douglas taken from the office on August 2.
Editorial Department
Penguin Books Ltd.
Harmondsworth, Middlesex
England

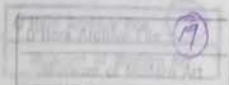
Dear Jennifer Douglas:

3 Jan Cresser prints
2 Jasper Johns prints
3 Engravings by Niccolais de Bruin (boxed)
1 Lichtenstein print
I am sorry to tell you that Frank O'Hara died on July 25 after being injured in an automobile accident. At the suggestion of the Museum lawyer, Mr. Richard Koch, I have sent your letter and the proofs of the three poems to Mr. O'Hara's sister, Mrs. Walter Granville-Smith, 44 Sidney Place, Brooklyn Heights, New York. As she will probably be literary executor of Mr. O'Hara's estate, she will return the proofs to you and handle all further business. I also have sent her the correspondence between you and Mr. O'Hara with the exception of your original letter of request which appears to be lost.

Sincerely yours,

Elizabeth Tweedy
Secretary to
Frank O'Hara

cc: Mrs. Walter Granville-Smith
Mr. d'Harnoncourt
Mr. Koch
Mr. Green



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	19

The Museum of Modern Art

To Betty Burnham
 From Liz Tweedy
 Date August 10, 1966
 Re Works of art to be stored

Dear Betty:

There are several more works of art in Frank O'Hara's office in Painting and Sculpture which should be removed and stored with the other items taken from the office on August 2.

They are:

- 3 Jan Cremer prints
- 2 Jasper Johns prints
- 6 engravings by Nicolais de Bruin (boxed)
- 1 Lichtenstein print
- 1 Tapies drawings (in a Galerie Stadler catalog)
- 2 Antonio Saurez oil sketches
- 1 small ceramic piece by Cumella
- 1 Zoltan Peeter poster (a print?)
- 2 prints by Robin Glaser(?)

I can well imagine that you may be reluctant to send this weighty material off on such a journey, but I hope you will consider any possibility of doing so, for we are all very enthusiastic about the value of such an exhibition and hope you will be too. If you agree in principle, we can discuss the details of selection, preparation and dates of availability. Of course, we would be delighted if you were able to select the material yourself, but we would not wish to impose too much upon your time.

Again, thank you very much for your personal courtesy, and with affectionate thanks for your consideration,

Sincerely,

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F0H	19

cc: Palmer
Miss Legg
O'Hara
Miss Dudley
File C/E Art Brut (to be made)
green
circ.

Olga Jevric

-2-

One Man Shows

1962-London: Drian Gallery

1964-Zagreb-Gallery of the Museum of Modern Art

1965-Belgrade-Gallery of the Museum of Modern Art

April 1, 1966

look in the following collections:

M. Jean Dubuffet

Dubuffet Secretariat - Art-Belgrade

9 Rue de Duras - Modern Art-Zagreb

Paris 8, France - Modern Art-Rijeka

Museum of Modern Art-Skopje

Dear M. Dubuffet: Jerusalem

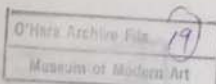
I am writing to ask if you would consider lending forty to fifty works from your collection of l'art brut to make up an exhibition that would circulate in the United States within the next year or two. This would be a fascinating exhibition and of extraordinary interest to artists, the public, and students of art, as it would present an area which has affected and inspired a great deal of contemporary art and thinking on art - yet is often talked about and rarely seen here.

As you may know, The Museum of Modern Art has had years of experience in circulating exhibitions both nationally and internationally to other museums and universities, and everything is done to insure the adequate framing and safe packing, shipping and handling of the works. They are also fully covered by insurance while in our hands and on tour. For your information, I am enclosing a recent copy of our catalogue of circulating exhibitions, which will give you an idea of the scope and nature of the national program. You will note on page 25 that an exhibition of your "Phenomena" series was offered, which had a very successful tour of seventeen showings. We would propose titling the projected exhibition "L'Art Brut: From the Collection of Jean Dubuffet."

I can well imagine that you may be reluctant to send this unique material off on such a journey, but I hope you will consider any possibility of doing so, for we are all very enthusiastic about the value of such an exhibition and hope you will be too. If you agree in principle, we can discuss the details of selection, preparation and dates of availability. Of course, we would be delighted if you were able to select the material yourself, but we would not wish to impose too much upon your time.

Hoping that you may look upon this proposal favorably, and with sincerest thanks for your consideration,

Sincerely,



Waldo Rasmussen
Executive Director
Department of Circulating Exhibitions

W/WP/nh Enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Olga Jevric

-2-

One Man Shows

1962-London: Drian Gallery

1964-Zagreb-Gallery of the Museum of Modern Art

1965-Belgrade-Gallery of the Museum of Modern Art

Work in the following collections:

Museum of Modern Art-Belgrade

Museum of Modern Art-Zagreb

Museum of Modern Art-Rijeka

Museum of Modern Art-Skopje

Bezalel Museum, Jerusalem

Work in private collections in Italy, Holland and London

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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INSTITUTE OF INTERNATIONAL EDUCATION
809 U.N. PLAZA N.Y. N.Y. 10017

RESUME

NAME: Olga JEVRIC FIELD: Sculptress
SPONSOR: Yugoslav Exchange Program

HOME ADDRESS: Branicevska 8/II
Belgrade

DATE AND PLACE OF BIRTH: 29 September 1922
Belgrade

MARITAL STATUS: Single

LANGUAGES: English, French, Italian, German

TRAVELS: France, Italy, England, Netherlands, Belgium, Switzerland, Poland, Greece

CURRENT POSITION: Self-Employed

EDUCATION: Conservatory Belgrade '42-'46 Diploma
Academy of Beaux Arts '43-'48 Diploma
Academy of Beaux Arts - Special Course '48-'49

AWARDS: 1960- Prix of Daily Politica
1961- Prix for Sculpture, First Biennale of Yugoslav Art in Belgrade

PUBLICATIONS: Contributes to Encyclopedia of Visual Arts and Encyclopedia of Publishing
House: Prosueta (Education)

EXHIBITION : Many group shows under the Association of Serbian and Yugoslav Artists
Group shows, Yugoslav art sent to Rome, Milan 1956, Warsaw 1957, Brussels
1958, Paris 1959-Gallery Creuse 1960 Antibes, 1961 West Germany - Paris
Museum of Modern Art, Tate Gallery London, 1962 Rome, Venice - 1965 Rome and
Budapest
Took part in the following international exhibitions:
1956-Paris: Exhibition of Modern International Art
1958: Ninth Biennale
1959: Milan-International Exhibition of sculpture in open air
1959-Padua: International Exhibition of small bronzes
1961-Alexandria: Fifth Biennale
1962-Carrara: Biennale of International Sculpture
1963-Graz: Biennale Trigone
C.S.R. (Austria, Italy, Yugoslavia)
1964-Sopot-Poland: International Exhibition of Plastic Art

One Man Shows
1957-Belgrade: Gallery of the Serbian Artists
1958-Turin: Gallery Notizie
1960-Sremska Mitrovica-Gallery Be Srem

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Institute of International Education

809 UNITED NATIONS PLAZA, NEW YORK, N.Y. 10017

March 28, 1966

Mr. Frank O'Hara
Museum of Modern Art
11 West 56th Street
New York, New York

Dear Mr. O'Hara:

Among our sculptor grantees this year, we have a very outstanding Yugoslav artist, Olga Jevric. From the enclosed resume you will see her background - also that she exhibited widely. She not only showed in Yugoslavia but also took part in international competitions.

Besides being a very good sculptor, she also writes for the Yugoslav Art Magazine. She is not only eager to see for herself what is going on in this country, but she tries to study the various art movements in depth in order to be able to explain them to her own people.

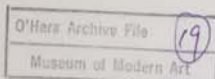
She is meeting with artists and art critics, she visits museums and as many art galleries as possible. She has been reading your articles and was deeply impressed. She wondered whether there might be a chance for her to meet with you. I realize how busy you are and hesitate to bother you, but it would be most meaningful for Olga Jevric (and her readers) if you could spare her a little time.

With kindest regards,

Sincerely yours,

Anita Warburg
Consultant
Arts Program

Enc.
AW: jr



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	19

ICE F 95-63

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD CLEVELAND, OHIO 44106

DATE April 30, 1966

BILL NO. 57511

YOUR ORDER NO.

OUR ORDER NO. B 17549

AMOUNT. \$ 9.45

The Museum of Modern Art,
11 West 53rd Street,
New York, N.Y. 10019
Att.: Mr. Frank O'Hara, Assoc. Curator

PLEASE DETACH AND RETURN WITH REMITTANCE

6 - 8x10 glossy prints Oil by Robert Motherwell, Elegy to the Spanish Republic	35074	
	@ 1.50	\$9.00
Postage and packing		.45
		<u>\$9.45</u>

PAID TO THE CLEVELAND MUSEUM OF ART CHECK NO. DATE

PO 5377

O'Hara Archive File 19
Museum of Modern Art

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	F0H	19

London Evening Standard

BR 9-9445
734-0965
BR 9-1923

OFFICES:
ROOM 651
229 W. 43RD ST.
NEW YORK, N. Y. 10036
SUITE 2F
305 E. 70TH ST.
NEW YORK, N. Y. 10021

215 East 73rd Street
New York 21, N.Y.
628-7975.

May 9 1966.

Dear Mr O'Hara,

Richard Roud, a friend at the British Film Institute suggested that I might get in touch with you in New York. I'm a young reporter from London (England) in New York for a month, on vacation, but while I'm here I'd like to write something on the New York Swinging Scene - whatever that may be! But certainly what New York is most famed for at the moment is it's exciting painting and exhibitions, and though my understanding of Art is only adequate (Ian Dunlop, my colleague, is our specialist) I really would like to know and be guided in knowing the best that's happening here right now. I'd specially be interested in negro painters because it seems to me that the mood of New York in the future will be inextricably tied to the fate of the New York negro.

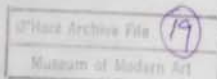
So, if it would not be too much trouble for you, may I call on you some day this week? I'll telephone you anyway and see what you have to say. I'll understand if you're too busy.

Yours sincerely,

Mary Kenny

Mary Kenny

Tom O'Hara Esq.
Director
Museum of Modern Art
11 West 53rd Street
New York



1012

R. Jr.
+

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ROYAL MARKS GALLERY

May 27, 1966

Mr. Frank O'Hara
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. O'Hara:

I have taken the liberty of enclosing the May 21st New York Times review by Hilton Kramer and a few other articles about David Von Schlegell, an outstanding sculptor. This exhibition of his polished aluminum sculpture is one of the most exciting shows ever presented by the gallery. CAS

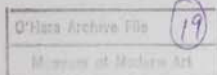
I hope you will find time to stop by and see this exhibit which will extend through June 8th.

This year the gallery will be open through mid-July with an exhibition of airframe sculpture by Richard Randell opening June 11th.

With best regards and in the meantime I shall look forward to your visiting the gallery.

Sincerely,
Royal S. Marks
Royal S. Marks
Royal Marks Gallery

RSM: fc



19 EAST 71st STREET
NEW YORK

TELEPHONE
UN 1-3400

NYC 12

*Letter Jr.
11 St*

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

To Frank
 From Carol
 Date 6666
 Re ADDRESSES NEEDED:

I only need:

JOHN PERRAULT - 156 Prince St.

M/M RED GROOMS - 62 Tarbell Ave, Arlington, Mass

~~MRS. DIANA VREELAND~~ - is she a Vogue? yes

M/M NOAH GOLDOWSKY - 1078 Madison Ave

MR. PHILIP VAN RENSSELAER - 166 E 61

Mr Stephen Sondheim - 246 E 49

~~RICHARD BELMONT~~ (where is he??)

MRS. LILLY BRODEY - 1225 Park Ave

PAUL THEK ? ~~Face Gallery?~~ 234 E 3rd

M/M ROBERT FRANK - 203 West 86. (Hall 4 - apt 110)

GEORGE SUGARMAN - ~~203 West 86~~ → 127 Green St, NYC 12

Ned Rorem - 283 West 12

~~XXXX~~ Joseph Adamiac - 283 W 12

Tibor de Nagy - 11 East 71st

THAT'S IT. Mr. Walter Arensberg
 415 W. 118th St.
 NYC

David Rockefeller Jr.
 146 E. 65th St
 NY 21

I've mailed all your friends, excepting the STAFF. Which I'll mail hopefully tomorrow.

MR. GERALD KIRSHENBAUM
 345 E. 69th St. NYC

(OK)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MEMORANDUM

To: *Liz Tweedy*
 From: RICHARD KOCH
 Date:

Subject:

*Many thanks.
 Dead silence
 lately, but I
 suggest you
 hold.*
 RHC

To Mrs. Borden
 From Frank O'Hara
 Date June 15, 1966
 Re

Dear Mrs. Borden:
 There appear
 schedule. On the
 Committee Meeting
 was scheduled for
 period was not par
 in Holland, instal
 at the Kroller-Mul

O'Hara Archive File
 Museum of Modern Art

O'Hara Archive File *19*
 Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MEMORANDUM

To:
 From: WILDER GREEN
 Date:
 Subject:

To Mrs. Borden
 From Frank O'Hara
 Date June 15, 1966
 Re

This is the only cover I could find between F.O.H. & Walter Duggan. She says W.W. is a real "low-life"

would deal with works. Most of the a social phenomenon, irony, an over-take note of more Expressionists').
 land -- and at Japanese poet had to consider vacation of Program is not O'Hara century. This is similar business in art to bition

Dear Mrs. Borden:
 There appear schedule. On the Committee Meeting was scheduled for period was not par in Holland, instal at the Kroller-Mul

Elizabeth Tweedy
 Secretary to
 Frank O'Hara

Art is a little like a pleasant non-habit forming drug -- fairly useless but too nice to reject entirely. It opens up experience but seldom says what to do with it. This is the old problem of art and life. Both the mirror and the glass metaphors are too limited (themes are gimmicks) to produce a philosophy of art. Just as one or the "other" tradition is too limited to produce a art history; yet I offered no apologies for the person that "history" and I intend to offer none for this "aesthetic".

This section could nevertheless discuss the artists' unique relationship to experience: what makes an experience artistic. Often an artist's response to a common, shared social experience (be it a movie, a billboard or the Mona Lisa) seems different from other people's responses; if it is, what makes it different. I would treat myself and criticism modestly, as if they could "convene, as if with counsel of creativity. /... [and] see again the origin of the soul's activity." With any luck, we might get an insight of two.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Collecti
The
Introduction

I. Art in the Mirror
To Mrs. Borden
From Frank O'Hara
Date June 15, 1966
Re

*Frank - I now
think a copy
should also go
to Mrs Borden*

Dear Mrs. Borden:
There appear
schedule. On the
Committee Meeting
was scheduled for
period was not par
in Holland, instal
at the Kroller-Mul

III. The Pleasures of Experience

Art is a little like a pleasant non-habit forming drug -- fairly
useless but too nice to reject entirely. It opens up experience but
seldom says what to do with it. This is the old problem of art and life.
Both the mirror and the glass metaphors are too limited (themes are
gimmicks) to produce a philosophy of art. Just as one or the "other"
tradition is too limited to produce a art history; yet
I offered no apologies for the person that "history" and
I intend to offer none for this "esthetic"

Elizabeth Tweedy
Secretary to
Frank O'Hara

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the origin of the soul's activity." With any luck, we might get
an insight of two.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	19

MEMORANDUM

To: Frank O'Hara
From: RICHARD KOCH

Date:

Subject:

*Please give me
a ring w/ht
attached.*

To: Mrs. Borden
From: Frank O'Hara
Date: June 15, 1966
Re:

Dear Mrs. Borden:

There appears to be a change in the schedule. On the Committee Meeting was scheduled for period was not paid in Holland, instead at the Kroller-Mu

would deal with works. Most of the a social phenomenon, irony, an over- to take note of more -Expressionists').

land -- and at the Japanese poet used to consider 's vacation aff Program r. O'Hara 66. This business hibition

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Elizabeth Tweedy
Secretary to
Frank O'Hara

This section could nevertheless discuss the artists' unique relationship to experience: what makes an experience artistic. Often an artist's response to a common, shared human experience (be it a movie, a billboard or the Mona Lisa) seems different from other people's responses; if it is, what makes it different. I would treat myself and criticism modestly, as if they could "convene, as if with counsel of creativity, ... [and] see again the origin of the soul's activity." With any luck, we might get an insight of two.

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

Introduction

I. Art in the Mirror

cc: FOH

To Mrs. Borden

From Frank O'Hara

Date June 15, 1966

Re

II. Through the Glass

Dear Mrs. Borden:

There appears to be a mix-up about Frank O'Hara's vacation schedule. On the first page of the Minutes of the Staff Program Committee Meeting of May 4, 1966, it is stated that Mr. O'Hara was scheduled for a vacation from May 9 to May 16, 1966. This period was not part of his vacation; he was on museum business in Holland, installing and opening the David Smith exhibition at the Kroller-Muller Museum in Otterlo.

III. The Pleasures of Experience

Art is a little like a pleasant non-habit forming drug -- fairly useless but too nice to reject entirely. It opens up experiences but seldom says what to do with it. This is the old problem of art and life. Both the mirror and the glass metaphors are too limited (there are gimmicks) to produce a philosophy of art. One or the other "canon" tradition is too limited to produce a history of art; yet I offered no apologies for the pursuit of that "history" and I intend to offer none for this "aesthetic."

Elizabeth Tweedy
Secretary to
Frank O'Hara

This section could nevertheless discuss the artists' unique relationship to experience: what makes an experience artistic. Often an artist's response to a common, shared human experience (be it a movie, a billboard or the Mona Lisa) seems different from other people's responses; if it is, what makes it different. I would treat myself and criticism immediately, as if they could "coincide, as if with counsel of creativity, ... [and] see again the origin of the soul's activity." With any luck, we might get an insight of two.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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FC: MR. GREEN
 MISS BOAS
 MISS FRANK
 MR. O'HARA
 MR. RABINOVITZ

Reflections In Art

Introduction

I. Art in the Mirror

This section, the most concrete and specific, would deal with artists' attitudes toward art as seen in their own works. Most of the works in the exhibition would be discussed: art as a social phenomenon, a status symbol, a personal attitude, an object of irony, an over-sensitive foolhardiness, etc. The essay would also take note of more "serious" attitudes toward art (e.g., The Abstract-Expressionists').

II. Through the Glass

Art can be like a door or window into a wonderland -- and at the same time ask questions about reality. The Japanese poet Basho, living a hermit's life in what the world seemed to consider unreality, said, "Now, when autumn has come, and every morning and each evening brings changes to the scene, I wonder if that is not what is meant by dwelling in unreality." A number of 20th century works of art employ glass and mirrors, and seem to me to ask similar questions. The first part asks of several artists, what is art to you, and this section asks, where does that lead.

III. The Pleasures of Experience

Art is a little like a pleasant non-habit forming drug -- fairly useless but too nice to reject entirely. It opens up experience but seldom says what to do with it. This is the old problem of art and life. Both the mirror and the glass metaphors are too limited (themes are gimmicks) to produce a philosophy of art, just as one or the "other" tradition is too limited to produce a philosophy of art history; yet I offered no apologies for the personal nature of that "history" and I intend to offer none for this "esthetic."

This section could nevertheless discuss the artists' ~~relationship~~ relationship to experience: what makes an experience artistic. Often an artist's response to a common, shared ~~experience~~ experience (be it a movie, a billboard or the Mona Lisa) seems different from other people's responses; if it is, what makes it different. I would treat myself and criticism immodestly, as if they could "convene, as if with council of creativity, /... [and] ken again the origin of the soul's activity." With any luck, we might get an insight of two.

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69 East 4th Street
New York City 10003
June 26, 1966

FC: MR. GREEN
Miss ROSS
Miss FRANK
MR. GIVARA
MR. RASMUSSEN

Mr. Monroe Wheeler
Museum of Modern Art
11 West 53rd Street
New York City 10019

Dear Mr. Wheeler:

Enclosed is a highly preliminary outline for the proposed booklet. I suggest, as a working title, Reflections In Art (i.e., things reflected in works of art) with the first section called "Art In The Mirror." Most likely it would be shorter than The Other Tradition (3/4?) and, of course, much lighter in tone. "Through The Glass" could form the basis of another, similar exhibition at some future date if the first proves of sufficient interest -- and the semi-catalogue would already be prepared. My feeling is that either one or the other essay exclusively would be too thin for the proposed length and that in fact the two are quite related and lead naturally into the third, more speculative (personal?) section.

Yours truly,
G.R. Swenson
G.R. Swenson

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cc: Mr. Rasmussen

John Coplan



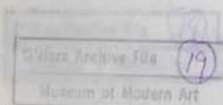
The Admissions Committee
The MacDowell Colony Office
1083 Fifth Ave.
New York, N.Y. 10028

On all the occasions where we have worked on specific projects together he has been knowledgeable, discerning and stimulating in his contribution of ideas -- I therefore recommend him to your department without reservation.

I hope you are enjoying a pleasant summer.

Sincerely yours,
Frank O'Hara
Associate Curator
Frank O'Hara
Associate Curator

cc: Kynaston McShine



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cc: Mr. Kynaston

File copy

July 11, 1966

Professor Eugene C. Goosen
Chairman, Art Department
Hunter College
695 Park Avenue
New York, New York

July 19, 1966

Dear Gene:

Kynaston McShine has told me about his projected seminar on esthetics for Hunter, and I think it sound unusually interesting. As you know, Kynaston and I have worked together for several years in the museum. I have the highest regard for his judgment and his taste, both in his selection of works of art for exhibitions and for several of the American embassies abroad, as well as for his contributions to our exhibition catalogues.

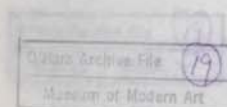
On all the occasions where we have worked on specific projects together he has been knowledgable, discerning and stimulating in his contribution of ideas -- I therefore recommend him to your department without reservation.

I hope you are enjoying a pleasant summer.

Sincerely,
Frank O'Hara
Associate Curator

Frank O'Hara
Associate Curator

cc: Kynaston McShine



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	FOH	19

cc: Mr. Rasmussen
FOH

Mr. Rasmussen
Mrs. Rasmussen
Mrs. Rasmussen
Mrs. Rasmussen
Mrs. Rasmussen
Mrs. Rasmussen
Mrs. Rasmussen
Mrs. Rasmussen
Mrs. Rasmussen
Mrs. Rasmussen

August 4, 1966

Sr. Alexandre Girard Pallouet
Director
Musée de l'Art Moderne
Avenue Jean Jaurès, 97
(Cité de la Culture)
Paris, France

Dear Sr. Girard Pallouet:

July 19, 1966

Wobbina J.M. Kwast
Director
Nederland-Amerika Instituut
Museumplein 4
Amsterdam, The Netherlands

Dear Mr. Kwast:

Thank you for your recent letter inquiring about loan exhibitions from the Museum. I am passing it on to Mr. Waldo Rasmussen, Director of the Circulating Exhibitions Program, who will send you listings of exhibitions available for loan. I am certain that he would be very pleased if the Nederland-Amerika Instituut should be interested in participating in the Museum's International Circulating Exhibitions Program.

My best regards to you and to Mrs. Ledeboer.

Sincerely yours,

Frank O'Hara
Associate Curator

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cc: Mr. d'Harnoncourt
Miss Tweedy
Mrs. Neu
Mrs. Wilcox
(Mrs. Neu sent cable from Rome with the news.)

August 4, 1966

Sr. Alexandre Cirici Pellicer
Director
Museo de Arte Contemporáneo
Avenida José Antonio, 595
(Cúpula Coliseum)
Barcelona, Spain

Dear Sr. Cirici Pellicer:

Thank you for your kind words of sympathy. It is a very great loss and it will take us all, and me in particular, some time to recover.

I regret if my change of plans has inconvenienced you in any way--and I imagine it has--but I had to come back to New York.

As you know, I was going to do research on two exhibitions: Jewelry by Painters and Sculptors and European and U.S.A. Art of the Last Decade. I will write you in the near future giving full details on both projects but in the meantime, should you have information or ideas on either show that seems pertinent to you, please let me know.

Very best regards,

Renée S. Neu
Assistant Curator

RSN/cb

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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*located here in Panama to help
techniques of sculpture but I'm
rather shy of have said to me from
any supplies I'll need. What I lack is the
technical knowledge of how to do it.*

Mrs Modesta Murphy
% Colgate Palmolive Inc
Apartado Postal #860
Panama City, Republic of Panama
July 19, 1964

Mrs Modesta Murphy
% Colgate Palmolive Inc
Apartado Postal #860
Panama City, Republic of Panama

AJAX el nombre
MAS PODEROSO
en limpieza!

PANAMA
20 VII 66
R.deP.

REPUBLICA de PANAMA
CORREOS
=0.13
BALEOAS
PBN# 83

CORREO AEREO
VIA AIRMAIL

Mr Frank O'Hara
Associate Curator of Painting & Sculpture
Museum of Modern Art
West 53 Street off 5th Ave
New York City, New York State
U.S.A.

*taken the liberty of writing to you because I
feel you, with your knowledge of sculpture
will be able to help me, when & if you have
time, more than anyone else.*

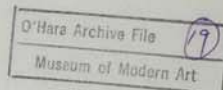
*I'm a New Yorker. have previously studied
at Parsons School of Design (oil painting & jewelry) and
The Art Students League and am now living in
Panama, due to my husband's position. My problem
is this; I have always been interested in
doing serious sculpture besides my oil
painting but have never had any training
how to go about it. There is no school of*

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Mrs Modesta Murphy
 % Celvete Palmolive Inc
 Apartado Postal #860
 Panama City, Republic of
 Panama

July 19, 1964

Mr Frank O'Hara
 Associate Curator of Painting & Sculpture
 Museum of Modern Art
 West 53rd St off 5th Ave
 New York City, New York State U.S.A



Dear Mr O'Hara:

In the Star & Herald, an English newspaper here in Panama, I read an article on the current exhibit of sculpture by Reuben Nakian that you now have at the Museum of Modern Art, in which your name was mentioned, and I have taken the liberty of writing to you because I feel you, with your knowledge of sculpture will be able to help me, when & if you have time, more than anyone else.

I'm a New Yorker, have previously studied at Parsons School of Design (oil painting & jewelry) and the Art Students League and am now living in Panama, due to my husband's position. My problem is this; I have always been interested in doing serious sculpture besides my oil painting but have never had any training had to go about it. There is no school of

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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teacher here in Panama to help me learn the techniques of sculpture but I'm sure I can either buy or have sent to me from "the states" any supplies I'll need. What I lack is the technical knowledge of how to go about starting and the different stages to arrive at a finished piece of sculpture. I'm particularly interested in doing figures, portraits and some themes I've been thinking about for a long time. I'm interested in working in clay, terra cotta & bronze. I would very much appreciate your suggesting titles to one or more books to which I might refer, together with where I could purchase them and have sent here to Panama that would explain how to start and so on. For instance how Reuben Nakian starts & the steps he takes to complete a piece in bronze or plaster or clay. I know you understand what I mean and would be so grateful if you could help me fulfill my desire to do sculpture and send me the titles and publishers of such books.

I must say that as much as Panama is I certainly miss the Museum of Modern Art. I used to visit it quite often, whenever I could. There is nothing like it here.

Since there is no house to house mail delivery here would you please write to me in care of my husband's business address - air mail which is:

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c/o Colgate Palmolive Inc
Cajastado Postal #860
Panama City 1, Republic of
Panama

Thank you

Very truly yours
Modesta Murphy

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The Springs Cotton Mills

FOOT MILL, SOUTH CAROLINA

August 17, 1966

August 8, 1966

cc: Mr. d'Harnoncourt
✓Miss Tweedy
Mrs. Neu
Mrs. Wilcox
(Mrs. Neu sent cable from Rome with the news)

Mrs. Juana Mordó
Galería Juana Mordó, S.A.
Villanueva 7
Madrid 1, Spain

Dear Mrs. Mordó:

Thank you for your kind words of sympathy. It is a very great loss and it will take us all, and me in particular, some time to recover.

I regret if my change of plans has inconvenienced you in any way--and I imagine it has--but I had to come back to New York.

As you know, I was going to do research on two exhibitions: Jewelry by Painters and Sculptors and European and U.S.A. Art of the Last Decade. I will write you in the near future giving full details on both projects but in the mean-time, should you have information or ideas on either show that seems pertinent to you, please let me know.

Very best regards,

Renée S. Neu
Assistant Curator

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The Springs Cotton Mills

FORT MILL, SOUTH CAROLINA

August 17, 1966

Miss Elizabeth Tweedy
The Museum of Modern Art
11 West 53rd Street
New York, N. Y. 10019

Dear Miss Tweedy:

Enclosed is the photograph and biographical notes of
Mr. Frank O'Hara.

With kindest regards.

Sincerely,

THE SPRINGS COTTON MILLS

Stephen R. McCrae
Stephen R. McCrae, Director
The Springs Art Contest and Show

SRM:lv

Enclosures

*Photo being
returned to
Publicity*

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cc: file

DAVID P. BASSINE
301 E. 22ND STREET
N. Y. C. N. Y. 10010

May 10, 1966

Dear Mr. O'Hara,

of course, it would be

August 22, 1966

Mr. David P. Bassine
301 East 22nd Street
New York, New York 10010

Dear Mr. Bassine:

As you may know, Frank O'Hara died on July 25 from injuries suffered in an automobile accident.

Enclosed are the four photographs of paintings which you sent to Mr. O'Hara on May 10. Because of his very busy schedule at that time he was not able to get in touch with you to discuss them.

As Mr. O'Hara's secretary, please accept my apologies for not returning the photographs to you sooner.

Sincerely,

Elizabeth Tweedy

usefulness -
I have taken the liberty of
enclosing some photos of some large
black and white paintings I have
recently acquired from an unknown

Office Archives File
Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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DAVID P. BASSINE
301 E. 22ND STREET
N. Y. C., N. Y. 10010

May 10, 1966

Dear Mr. O'Hara,

Of course, I would be
privileged to lend the Nabian
sculptures to the Museum of Modern
art. Also, I have some works by Gottlieb,
Rivers, Klein, Bonavanti, Rodin, Degas &
Jeger which are always available
to the Museum should they be of some
usefulness -

I have taken the liberty of
enclosing some photos of some large
black and white paintings I have
recently acquired from an unknown

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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American painter that I thought
was quite interesting. Would it
be presumptuous of me to ask
your opinion?

I've enclosed a self-addressed
envelope in which you may return
the photos.

Thank you,

Sincerely,

David Bursine

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Fogg Art Museum

Harvard University Cambridge, MA Massachusetts

July 26, 1966

file

Mr. Frank O'Hara, Associate Curator
 Department of Painting and Sculpture Exhibitions
 The Museum of Modern Art
 11 West 53rd Street
 New York, New York 10019

September 16, 1966

Mr. Iván Boldizar
 The Hispanic Quarterly
 Mr. Alberto Ulrich
 Casa Lupo
 Battuelo, Corbetta
 Italy

Dear Mr. Ulrich:

to tell you that Frank O'Hara died on July 25, two days after an automobile accident. As you may know, Frank O'Hara died on July 25 from injuries suffered in an automobile accident.

Enclosed is a photograph which I believe he was planning to send to you this summer. I am sorry I was not able to send it to you sooner, but I had trouble finding your address.

If, in the next numbers of the magazine or reminiscences of your conversations with his family as well as members of the Museum staff would be very interested in seeing a copy.

Sincerely yours,

Elizabeth Tweedy
 Secretary to Frank O'Hara

Elizabeth A. Tweedy
 Secretary to Frank O'Hara

O'Hara Archive File
 Museum of Modern Art

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Fogg Art Museum

Harvard University - Cambridge 38 - Massachusetts

July 26, 1966

file

Mr. Frank O'Hara, Associate Curator
Department of Painting and Sculpture Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

September 20, 1966

Mr. Iván Boldizár
The New Hungarian Quarterly
17 Rákóczi út
Budapest VIII, Hungary

Dear Mr. Boldizár:

I am very sorry to tell you that Frank O'Hara died on July 25, two days after an automobile accident. As I am sure you know, his death was a terrible loss to the American art world as well as to American poetry.

Do you wish me to return the copy of The New Hungarian Quarterly you forwarded to him?

If, in the next numbers of the magazine, you include any quotations or reminiscences of your conversations with Mr. O'Hara, I am certain his family as well as members of the Museum staff would be very interested in seeing a copy.

Sincerely yours,

Elizabeth A. Tweedy
Secretary to Frank O'Hara

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Fogg Art Museum

Harvard University · Cambridge 38 · Massachusetts

July 26, 1966

John Coolidge
25 Bayshore St.
Staten Island, N.Y.
August 1, 1966



Sincerely yours,

John Coolidge
John Coolidge

JC:sr

O'Hara Archive File 19
Museum of Modern Art

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Fogg Art Museum

Harvard University · Cambridge 38 · Massachusetts

July 26, 1966

John Coolidge
25 Bay Street, N.Y.
State of New York



Sincerely yours,

John Coolidge
John Coolidge

JC:sr

O'Hara Archive File 19
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Fogg Art Museum

Harvard University · Cambridge 38 · Massachusetts

July 26, 1966

Mr. Frank O'Hara, Associate Curator
Department of Painting and Sculpture Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Mr. O'Hara:

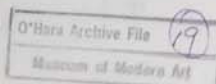
As you know, the Fogg Museum is planning a retrospective exhibition of David Smith's sculpture to open at five o'clock on the afternoon of September twenty-eighth and run through November sixth. It would give us all the greatest pleasure if you would come to the opening and to one of the dinner parties that friends of the Fogg are arranging for that evening.

I am writing now in the hope that you will save the date, and I should appreciate hearing, if it is possible, whether you will be able to join us. You will be receiving a more formal invitation at a later date.

Sincerely yours,

John Coolidge
John Coolidge

JC:SR



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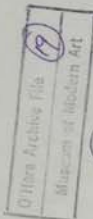
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Anne Nikitiades
26 Neptune St.
Staten Island, N.Y.

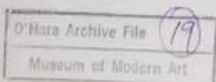
August 4, 666.

Mr. Frank O'Hara
The Museum of Modern Art
11 West 53rd St.
New York

Frank O'Hara Archive
Personal Correspondence
(in chronological order)
Mar. 1966 — no date



...d the blueness, invisible,
...d I. (me?)



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Anne Nikitiades
26 Neptune St.
Staten Island, N.Y.

August 4, 1966.

Mr. Frank O'Hara
The Museum of Modern Art
11 West 53rd St.
New York

"Now when I walk around at lunchtime....
.. but to be a part of the treetops and the blueness, invisible,
the iridescent darkness beyond,...."
Someday, we'll have to have lunch-you, Irene and I. ^(me?)
(anne nikitiades)

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att: Walds Resumes

J. Philip O'Hara

1010 WEST WASHINGTON BOULEVARD • CHICAGO 7, ILLINOIS

612

15 February 1967

Dear Miss Franc:

Dear Mr. O'Hara,

22 July 1966

OK. Will phone Monday.

Best wishes,

Jon. Simon

O'Hara Archive File
Museum of Modern Art

*Frank, This young man called on July 25.
He will try to get in touch with you
later in the summer.*

If you have any questions, please don't hesitate to contact me.

Very truly yours,

John Simon

. rc

Miss Helen M. Franc
The Museum of Modern Art
11 West 53rd Street
New York, 10019

O'Hara Archive File
Museum of Modern Art

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att: Waldo Pasunnesu

J. Philip O'Hara

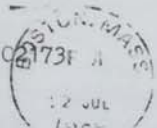
1010 WEST WASHINGTON BOULEVARD • CHICAGO 7, ILLINOIS

612

15 February 1967

Dear Miss Franc:

30 Grant St.
Lexington, Mass. 02173



THIS SIDE OF CARD IS FOR ADDRESS

Mr. Frank O'Hara
Department of Painting and Sculpture Exhibitions
Museum of Modern Art
11 West 53 Street
New York, New York 10019

If you have any questions, please don't hesitate to contact me.

Very truly yours,

Waldo Pasunnesu

rc

Miss Helen M. Franc
The Museum of Modern Art
11 West 53rd Street
New York, 10019

O'Hara Archive File 19
Museum of Modern Art

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	19

att: Walds Rasussen

J. Philip O'Hara

1010 WEST WASHINGTON BOULEVARD • CHICAGO 7, ILLINOIS

Liz

15 February 1967

Dear Miss Franc:

We are pleased to advise you that The Frank O'Hara Scholarship Fund is now a non-profit foundation incorporated in the State of Illinois entitled "The Frank O'Hara Foundation for Arts and Creative Writing." All of the funds donated under the Scholarship Fund have now been transferred to the Foundation.

Although no gifts or scholarships have been made to date, you will be interested to know that we have had meetings with the following groups: The Department of English Language and Literature of the University of Michigan, The Department of English at Harvard University and The Poets' Foundation. It is our intention to issue a scholarship or grant-in-aid in 1967. At that time, you will be notified of the amount of the award and the name and background of the recipient.

If you have any questions, please don't hesitate to contact me.

Very truly yours,

J. Philip O'Hara

rc

Miss Helen M. Franc
The Museum of Modern Art
11 West 53rd Street
New York, 10019

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Apt. 11N, 88 Central Park West, New York, N. Y. 10023

Dear Frank —

Enclosed is the photo you requested. Robert Malaval was born in Nice in 1937, and has shown ^{his sculpture} in group exhibitions in France, and exhibited his drawings in one-man shows several times. If you wish any more information about him, do

write me in Paris (29 Avenue Charles Floquet)

IT was good to see

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you; I hope you come to
Paris or Venice (for the Biennale)
this year.

Yours,
Dorthea

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THE ARTS FUND, INC.

NEW YORK CITY

200203

20/UN-1-0748



D'Hara Archive File (19)
Museum of Modern Art

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THE ARTS FUND, INC.

NEW YORK CITY 20

200203

UN-1-0748

1961

Le Canapé' (L'Aliment Blanc)

99 x 122 x 160 cms

papier mâché

Collect. A.S. Lalvanthe

D'Wara Archive File
Museum of Modern Art
19

D'Wara Archive File 19
Museum of Modern Art

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THE ARTS FUND, INC.

NEW YORK CITY 20

200283

UN-1-0718

17 June 66

Mr. O'Hara
The Museum of Modern Art
NYC

Dear O'Hara - would
you please call us; I have
had no luck calling you.

Thanks,

Walter Weiss

UN-1-0720

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The Museum of Modern Art

To René d'Harnoncourt cc: Miss Tweedy ✓
From Betsy Jones
Date September 16, 1966
Re Pablo Serrano's bust of Antonio Machado

Last ~~spring~~ spring Frank O'Hara sent around a photograph of the Serrano bust of Machado and Alfred, in sending it back to him, noted that it was very good and asked him whether casts were available and what its dimensions were.

John Myers heard of this "interest" and has been in touch with Serrano. It turns out that the bust is 6' high. We don't know the price. I still have to find out from Alfred whether he's interested in pursuing the matter. John Myers has given me ~~Serrano's~~ Serrano's address. If the letter you have from Serrano has any pertinent details I'd very much appreciate having a copy of it or of the relevant passages.

Sincerely yours,

Elizabeth Tweedy
Secretary to
Frank O'Hara

Note to Liz Tweedy: could you possibly lay your hands on the Serrano photograph? I'd like to borrow it soon.

B5

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cc: Mr. d'Harnoncourt
Miss Miller
Mr. Green
file

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

July 13, 1966

Mr. Philip Johnson
375 Park Avenue
New York, New York 10022

July 29, 1966

Dear Mr. Johnson:

Dear Mr. Johnson:

At Mr. d'Harnoncourt's suggestion I am sending you a confidential memo from Frank O'Hara to you; I have also given a copy to Arthur Drexler.

Mr. O'Hara was not absolutely certain that all the facts in the memo were correct, remembering them from a conversation with you in which he did not take notes. You will also note that the list of artists at the end of the memo was not yet included.

Sincerely yours,

Elizabeth Tweedy
Secretary to
Frank O'Hara

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. d'Harnoncourt
Miss Miller
Mr. Green
Mr. Koch
Miss Dudley
file.

misall. file

July 13, 1966

Mrs. Mercedes Matter
Stonington
Deer Isle, Maine

Dear Mercedes:

I am sorry we didn't have a chance to discuss the problem you wrote about while you were still in town since our original talk was so brief and interrupted in mid-course. If what you were subsequently told is true about our policy in hiring guards (and I must admit I certainly hope it is not), I am obviously not well-informed enough to discuss it at much length.

However, this is a serious matter and I think your suggestions are excellent if a practicable way to use them can be worked out. I am therefore taking the liberty of sending copies of your letter to Mr. d'Harnoncourt and to others in the Museum directly concerned both with policy and with your proposal and I'm sure it will receive serious attention. One of us will let you know what the result of this is.

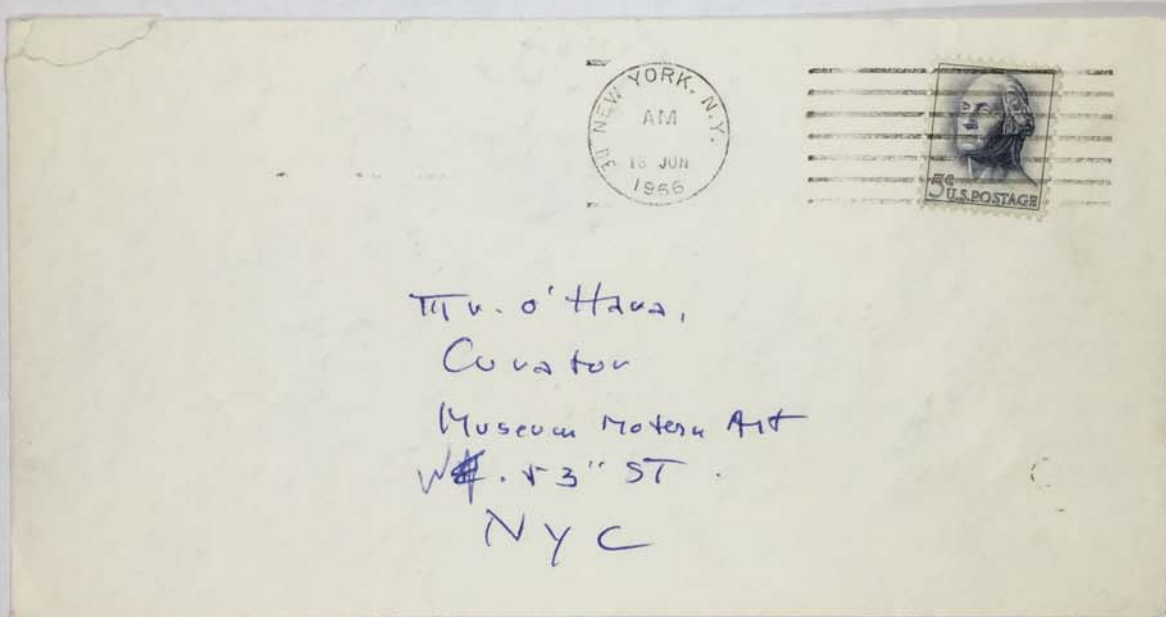
Meanwhile, is the New York Studio School of Painting and Sculpture operating in Maine this summer, or are you taking a holiday? Whichever, I hope you're having a pleasant time and look forward to seeing you in the Fall.

Best regards,

Frank O'Hara

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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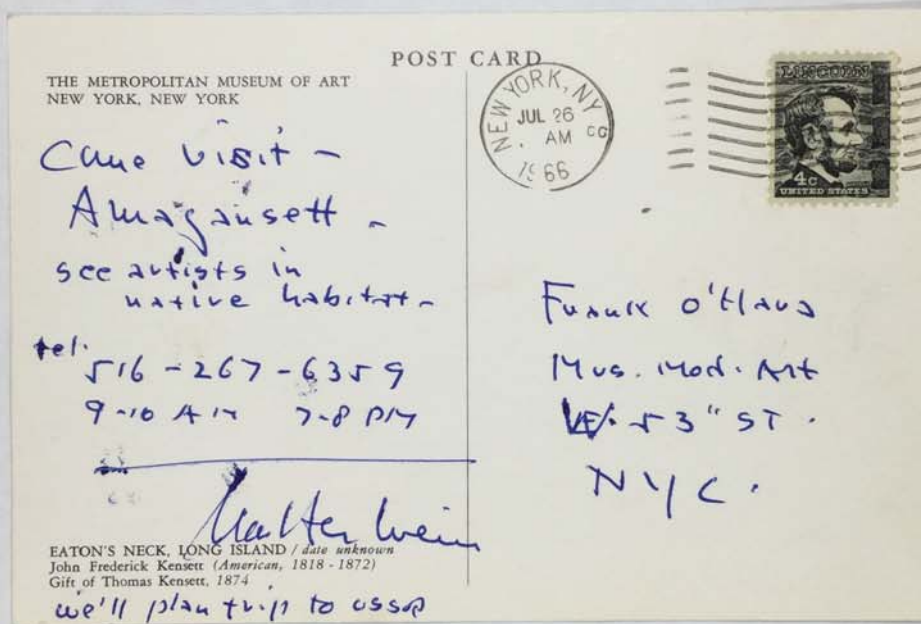
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Stonington,
Deer Isle,

E/9/66

Dear Frank

Several times I tried to
tell you about the subject we
had spoken of, briefly, at a
bar. You had spoken of the

fact that guards were usually
artists, writers or theatre people

- that this was a museum
police - whereupon, the following
week, I heard from my guard

ex-students that eight thugs
had been hired - that is, ex cops,
gangsters or guards (professional) -
that I wanted to tell you that.

The point is I thought of an
idea which seems to me perfectly
plausible and which I feel could
become a sort of project for trustees

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to endow ^{not in it} necessary. As you may know ^{it} costs more to starve these days. That is - if you want to paint and not give all your time to a job, or if you have ^{not} gotten caught in that hideous net ^{security} of teaching - I speak of a young painter recently out of school - what can you do? You can't get a cheap loaf any more, food is horribly expensive even if you only eat beans or dog food, and ^{trans} isn't around to tell you how to get electricity free from the next building or down-stairs, etc., etc. It's very difficult. The reason given by the museum for not giving so many guard jobs to artists is that there is too large a turnover. Well, of course, a painter works for just so long - every day from 10 to 6 - and then he thinks it would be better to be a bum and paint. And he does that for awhile. What is needed for painters - and poets - etc. is part-time jobs - and paid as well, not

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better, but at a rate comparable
 to the rest of the world. Except
 for the guards, who have a union,
 the museum pays considerably less.
 Why could not this vast, ever expanding,
 museum do something to help the
 people who will soon be providing
 them with their exhibition material?
 I mean make a real purpose of
 it? They could put just as high
 demands on those they employ,
 ask just as much capability and
 pay no more than anywhere else,
 only not less, but organize the
 whole employment situation so that
 there were many three-day a
 week jobs for young artists.
 Guards too - three days a week.
 The turnover would diminish
 enormously and, since I hear the
 union is extremely amenable toward
 the museum, it could, probably, be
 arranged with them. Three days a
 week, for a young person, is a possible

The Museum of Modern Art Archives, NY	Collection: Fott	Series.Folder: 19
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cross to bear, it seems to me, five days is too defeating.

Once when I stopped by, you were in Holland. Then you were setting up the Nektan show and I could never reach you. And I left at that time. The day you were in Holland I spoke to

Dorothy Lillian about it - since her husband had been so involved in the art project I thought the idea might appeal. But she seemed remarkably cool to it - so

as she was writing a recommendation for ^{ex} a student trying to get a job at the museum - I thought to write you about it.

Hope you are quite well again. Wish I could have seen the Nektan show - but perhaps I shall get down to New York before it closes.

Regards,
Leather

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Stonington
Deer Isle, Maine

7/8/66

Dear Frank,

Several times I tried to see you about the subject we had spoken of, briefly, at a bar. You had spoken of the fact that guards were usually artists, writers or theatre people - that this was a museum policy - whereupon, the following week, I heard from my guard ex-students that 8 thugs had been hired - that is, ex-cops, gangsters or guards (professional) - so that I wanted to tell you that.

The point is, I thought of an idea which seems to me perfectly plausible and which I feel could become a sort of project for trustees to endow, if necessary. As you may know it costs more to starve these days. That is - if you want to paint and not give all your time to a job, or you have not gotten caught in that hideous security net of teaching - I speak of a young painter recently out of school - what can you do? You can't get a cheap loft any more, food is horribly expensive even if you only eat beans or dog food, and Franz isn't around to tell you how to get electricity free from the next building or downstairs, etc., etc. It's very difficult. The reason given by the museum for not giving so many guard jobs to artists is that there is too large a turnover. Well, of course, a painter works for just so long - every day from 10 to 6 - and then he thinks it would be better to be a bum and paint. And he does that for a while. What is needed for painters - and poets, etc. - is part-time jobs - and paid as well, not better, but a rate comparable to the rest of the world. Except for the guards, who have a union, the museum pays considerably less. Why could not this vast, ever-expanding museum do something to help the people who will soon be providing them with their exhibition material? I mean make a real purpose of it? They could put just as high demands on those they employ, ask just as much capability and pay no more than anywhere else, only not less, but organize the whole employment situation so that there were many 3-day a week jobs for young artists. Guards too - 3 days a week. The turnover would diminish enormously and, since I hear the union is extremely amenable toward the museum, it could, probably, be arranged with them. Three days a week, for a young person, is a possible cross to bear, it seems to me, 5 days is too defeating.

Once when I stopped by, you were in Holland. Then you were setting up the Nakian show and I could never reach you. And I left at that time. The day you were in Holland I spoke to Dorothy Miller about it - since her husband had been so involved in the art project. I thought the idea might appeal. But she seemed remarkably cool to it - so, as I was writing a recommendation for an ex-student trying to get a job at the museum, I thought to write you about it.

Hope you are quite well again. Wish I could have seen the Nakian show - but perhaps I shall get down to N.Y. before it closes.

Regards,

Mercedes Matter

typewritten copy : transcribed from handwritten letter to Frank O'Hara

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	19

July 25, 1966

The Museum of Modern Art

Dear Mr. O'Hara,

To Mr. Drexler *to hear you were in the hospital.*

From Liz Tweedy *will be in New York again on August 4, Saturday. Would*
(sec'y to Mr. O'Hara) *it be possible for an interview?*

Date July 28, 1966

Re enclosed confidential memo *perhaps answer some of these questions*

Dear Mr. Drexler:

At Mr. d'Harnoncourt's suggestion I am sending you your copy of a confidential memo from Mr. O'Hara to Philip Johnson; I have also sent Mr. Johnson his copy. Mr. d'Harnoncourt felt it was not necessary to send the other copies simply because the plans in it were so tentative.

Mr. O'Hara was not absolutely certain that all the facts in the memo were correct and you will note that the list of artists at the end was not yet included.

*30 Grant Street
Levittown, Mass. 02173
(until Aug 20)*

*Yours truly,
Jonathan Simon
Ivery Tower
13 Murphy Hall
University of Minnesota
Minneapolis, Minn.
(Aug 20)*

O'Hara Archive File 19
Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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July 25, 1966

Dear Mr. O'Hara,

Sorry to hear you were in the hospital.

I will be in New York again on August 6, Saturday. Would that afternoon be possible for an interview?

If not, could you perhaps answer some of these questions using the enclosed tape? I had not planned to ask all of them - just those which fitted into our conversation conveniently.

These questions are rather vague, I'm afraid, but I hope they indicate worthwhile directions. Please answer only the questions you feel like.

I hope you will be feeling better soon.

Yours truly,

Jonathan Sisson

Ivory Tower

13 Murphy Hall

University of Minnesota

Minneapolis, Minn.

(Aug. 20)

30 Grant Street
Lexington, Mass. 02173
(until Aug 20)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Frank O'Hara Correspondence

To Mr. Philip Johnson (in chronological order) court
From Frank O'Hara (in chronological order) ein
Date July 1, 1957 - Dec. 1965) or a Park file
Re Sculpture

O'Hara Archive File 19
Museum of Modern Art

Dear Philip:

What with certain details concerning the Nakian show and the David Smith book, and negotiations for the Pollock and de Kooning shows, I have had little chance to do much real work on the sculptures for the park project since our meeting with Arthur on June 15th. I have, however, secured pertinent material from the Jewish Museum's files from Kynaston which is a good step forward. But since so many other proposals are rumored, you may want to approach Mr. Hoving quite soon and I suggest we have another meeting. I think the best idea, since some of the artists under consideration are out of town for the summer, is to try to get Mr. Hoving's approval in principle, which would give you and Arthur a chance to investigate certain of the sculptors you are unsure of in the Fall.

Meanwhile, we should set up a fund for incidental expenses with Sarah so that as additional photographs and research become necessary we will have an account. We must also begin to retain someone who will take charge of these materials, do the research and begin preparing the short catalogue, as well as act as liaison between the artists and ourselves. Because of my own October 1st deadline for the Pollock catalogue, and the March 20th opening, which will certainly absorb the major time and attention also of Mrs. Licht and Miss Tweedy (and counting vacation time), and your and Arthur's pressing schedules, I would feel most secure if William Berkson were assigned to this position. He knows the work of the artists under consideration, has worked on ART NEWS, PORTFOLIO, ARTS and our own Museum catalogues, and is a distinguished young art critic. As I told you and Arthur the other morning, I trust his taste and judgment both artistic and literary and I think he would be a great help in accomplishing this exhibition for which there is little time to prepare. I understand his fee would be \$5,000.00, if you both agree on him, for seeing the execution of the pieces and the publication of the catalogue through in all its details, including delivery of both sculptures from the artists to the designated area and catalogue from the printer. I am assuming that both Ludwig Gläser and David Whitney are too busy to take on this chore.

O'Hara Archive File 19
Museum of Modern Art

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The Museum of Modern Art

CONFIDENTIAL

To Mr. Philip Johnson cc: Mr. d'Harnoncourt
 From Frank O'Hara Mr. Drexler
 Date July 16, 1966 Miss Rubenstein
 Re Sculptures in a Park exhibition Mr. Koch
 Sculptures for a Park file

Dear Philip:

What with certain details concerning the Nakian show and the David Smith book, and negotiations for the Pollock and de Kooning shows, I have had little chance to do much real work on the sculptures for the park project since our meeting with Arthur on June 15th. I have, however, secured pertinent material from the Jewish Museum's files from Kynaston which is a good step forward. But since so many other proposals are rumored, you may want to approach Mr. Hoving quite soon and I suggest we have another meeting. I think the best idea, since some of the artists under consideration are out of town for the summer, is to try to get Mr. Hoving's approval in principle, which would give you and Arthur a chance to investigate certain of the sculptors you are unsure of in the Fall.

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30 Grant Street
Lexington, Mass. 02173
July 14, 1966 page 2.

Sculpture in the Park

Frank O'Hara
Museum of Modern Art
21 West 53rd Street
New York, New York 10019

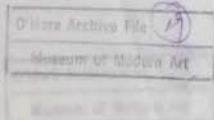
It seems to me imperative that we approach the artists as soon as possible so that we shall have their most authoritative ideas in the show, but it might also be good to indicate right away that the installation of the works will be up to you and Arthur. That is, if we announce a given park, we don't want them to conceive a work for a particular vista where you may not want it ultimately. The other thing is that if we are going to be in competition for their talents with Mr. Akston and Mrs. List and anyone else, we'd better get them committed right away, and I am thinking particularly of Bladen, Grosvenor, Judd and Morris, who seem to me essential. And they will need several months to do what we are asking.

The artists we were considering are as follows, and I have asterisked my own preferences:

Any time at your convenience before August 20th, when I have to return to Minneapolis, would be fine with me.

Yours truly,

Jonathan Sisson
Jonathan Sisson



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Mr. Frank O'Hara
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

30 Grant Street
Lexington, Mass. 02173
July 14, 1966

Dear Mr. O'Hara:

May I interview you for the Ivory Tower, the student magazine at the University of Minnesota?

The Tower is affiliated with the student newspaper and is distributed free to students at the University of Minnesota. Next year it will be fancier: offset, with color and better paper, and copyrighted.

You could have a copy of the interview before publication, to clarify or add what you like.

Any time at your convenience before August 20th, when I have to return to Minneapolis, would be fine with me.

Yours truly,

Jonathan Sisson
Jonathan Sisson

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Minnesota Daily

Ivory Tower
September 1, 1966

10A Murphy Hall
University of Minnesota
Minneapolis, Minnesota

Editorial Office
Phone 373-3381

Business Office
Phone 373-3385

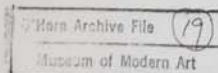
Miss Elizabeth Tweedy
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Miss Tweedy:

Thank you for informing me of Mr. O'Hara's death. It is a great loss to American poetry and art.

Yours sincerely,

Jonathan Sisson
Jonathan Sisson



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Frank O'Hara; Department of Painting and Sculpture Exhibitions; The Museum of Modern Art; 11 West 53 Street, New York, NY 10019
Circle 5-8900

Gordon Cairnie sends his greetings

May we have a poem?

1) You mentioned that you will be working on a movie this August. What sort of movie will it be? What is your part in it? Who is directing it? Have you worked on other movies? What movies, or styles of movies, do you like?

2) Does your work with the Museum of Modern Art affect your writing strongly? What painters do you like? Larry Rivers, Jackson Pollock? What is going on now in painting and how is your writing related to it? Is your technique like action painting? Do you paint?

July 28, 1966

Mr. Jonathan Sisson

30 Grant Street
Lexington, Massachusetts 02173

3) How do you relate to music and composers in your poetry. What concerns and techniques does your poetry share with music?

Dear Mr. Sisson:

4) How would you characterize your writing?

You have said that you are "not a poet for lies and exaggerations". It is with the greatest sorrow that I must inform you that Frank O'Hara died, the result of injuries sustained in an automobile accident, on Monday, July 25.

I am returning to you the questions and the tape which you gave to me that day. I have taken the liberty of making copies of your questions simply to have them in the files with your letters.

Sincerely yours,

Elizabeth Tweedy

How is your poetry distinct from a stream of consciousness style? from pure subjectivity? Is there an effect on the reader besides getting to know you? Is your experience expressed more in the form of your poems or in the form of "To Hell with It" you say, "How I hate subject matter!" and "sentiment is always intruding on form." You say more about that?Would you illustrate that with a poem from your book Lunch Poems, for example, with "For the Chinese New Year & for Bill Berkson," which is made up apparently of a random series of apparently unrelated statements and voices? Is that technique basically different from that of "Ave Maria," which is more or less a closely reasoned argument? In a poem with a title like one of Satie's, "Valse en Forme de Saw," what principle of form is in action?

What is "Two Variations" two variations of? How are the two numbered sections related?

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Frank O'Hara; Department of Painting and Sculpture Exhibitions; The Museum of Modern Art; 11 West 53 Street, New York, NY 10019
Circle 5-8900

Gordon Cairnie *sends his greetings.*

May we have a poem?

- 1) You mentioned that you will be working on a movie this August. What sort of movie will it be? What is your part in it?
Who is directing it?
Have you worked on other movies?
What movies, or styles of movies, do you like?
 - 2) Does your work with the Museum of Modern Art affect your writing strongly? What painters do you like? Larry Rivers, Jackson Pollock?
What is going on now in painting and how is your writing related to it?:
Is your technique like action painting?
Do you paint?
 - 3) You often refer to music and composers in your poetry. What concerns and techniques does your poetry share with music?
 - 4) How would you characterize your writing?
You have said, "What is happening to me, allowing for lies and exaggerations which I try to avoid, goes into my poems. I don't think my experiences are clarified or made beautiful for myself or anyone else, they are just there in whatever form I can find them. What is clear to me in my work is probably obscure to others, and vice versa." If your forms are not meant to be beautiful or to clarify, what are your intentions--anything beyond purely a crystallization of your experience?
Do you, or can you, try to control clarity, obscurity, ambiguity in any way? How is your poetry distinct from a stream of consciousness style? from pure subjectivity? Is there an effect on the reader besides getting to know you? Is your experience expressed more in the subjects of your poems or in the forms? In "To Hell with It" you say, "How I hate subject matter!" and "sentiment is always intruding on form...." Would you say more about that?, would you illustrate that with a poem from your book Lunch Poems, for example, with "For the Chinese New Year & for Bill Berkson," which is made up apparently of a random series of apparently unrelated statements and voices? Is that technique basically different from that of "Ave Maria," which is more or less a closely reasoned argument?
In a poem with a title like one of Satie's, "Poem en Forme de Saw," what principle of form is in action?
- What is "Two Variations" two variations of? How are the two numbered sections related?

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2

Minnesota Daily

In your longer poems like Second Avenue, "Ode to Michael Goldberg," and "Biotherm," how much of a schema or plan do you begin with, what sorts of basic patterns, themes, rhythms, and so ~~xxx~~ on, do you set up in advance? Do you proceed with a basic framework, or a ~~rather~~ method like seriality in music? "Ode to Michael Goldberg" seems to have a chronological order--what else and how about the others? In short, how did you go about writing Second Avenue in 1953?

Have you found yourself moving into new forms, themes, interests, etc. recently?
Any particular plans for future work?

- 5) With what other writers do you have affinities? which French writers, for example?
In "In Memory of My Feelings," where you say "I am a Hittite in love with a horse....I am a jockey," etc. you strongly suggest Walt Whitman embracing everybody. But how, especially in such lines as "I am a dictator looking at his wife I am a doctor eating a child," does your poetry advance beyond Whitman?
What do you think of Charles Olson? projective verse? (~~"Hotel Transylvania"~~)
What do you think of Robert Kelly and the "deep image"? James Wright?
In what ways, if any, is your technique like William Burroughs'?
How are you different from John Ashbery, Kenneth Koch?
Why is ~~your~~ Second Avenue dedicated to Vladimir Mayakovsky?
What contemporary poetry do you dislike?
Which writers are the most important now?
Which writers will be significant in the future? which younger writers?
What directions will American writing take in the future?

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Minnesota Daily

Ivory Tower
September 1, 1966

10A Murphy Hall
University of Minnesota
Minneapolis, Minnesota

Editorial Office
Phone 373-3381

Business Office
Phone 373-3385

Miss Elizabeth Tweedy
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Miss Tweedy:

Thank you for informing me of Mr. O'Hara's death. It is a great loss to American poetry and art.

Yours sincerely,

Jonathan Sisson
Jonathan Sisson

Man Archive File 19
Museum of Modern Art

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NY Times
April 6 '66
BARCELONA CIT-IN

los Barral, a leading Barcelona publisher; Antonio Moragas, president of the Barcelona architects' association, and Jordi Martonell, an architect. Juan Oiver Gallanes, a white-bearded Catalan poet, was fined the equivalent of \$2,500.
Fines Set During Vacation
The Government apparently

From
Helen
Frank

MI DISTINGUIDO AMIGO FRANK O'HARA:

POY CORREO A PARTE LE ENVIDO
Foto DE LA CABEZA DE
ANTONIO MACHADO, PARA UD.

RECORDANDOLE CON TODO AFECTO.

SABEMOS QUE HA ESCRITO UD,
UN POEMA. DESEARIAMOS
EN NOMBRE DE ESTA COMISION,
EL QUE NOS ENVIARA UNA
COPIA.

Suyo
Pablo Ferrer

Cordiales saludos a Mr. Monroe Wheeler

Latest
re Tafi
etc.
Where
did you
get the
story
re the
Serrano -
never
mentioned
in any
Stein's
article
on the
affair - of
which has
is the fourth?

O'Hara Archive File (19)
Museum of Modern Art

April 1 - 1966

even further involved in political tensions.

Because a number in the group probably would have financial difficulties in paying the fines, plans for a fund-raising campaign were already in progress today.

O'Hara Archive File (19)
Museum of Modern Art

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*NY Times
April 6 '66*

BARCELONA SIT-IN BRINGS BIG FINES

40 Catalanian Intellectuals Are Punished by Spain

By TAD SZULC

Special to The New York Times

BARCELONA, Spain, April 5 —The Spanish Government, acting on a three-week-old decision by the Council of Ministers, has imposed unexpectedly heavy fines on nearly 40 Catalanian intellectuals and artists for their participation in last month's sit-in by university students at a Capuchin monastery here.

The group was notified last night of the imposition of the fines, equivalent to \$416 to \$3,333. If a planned appeal to the Council of Ministers is rejected and the men refuse or are unable to pay the fines, they may face prison.

The heaviest fines were levied on Antonio Tapiés, an internationally known painter; Carlos Barral, a leading Barcelona publisher; Antonio Moragas, president of the Barcelona architects' association, and Jordi Martonell, an architect. Juan Oliver Sallanes, a white-bearded Catalanian poet, was fined the equivalent of \$2,500.

Fines Set During Vacation

The Government apparently waited for the Easter vacation at the university, when most students are away, to notify the intellectuals of the fines.

After the riot police broke into the Capuchin monastery March 11 to end the three-day sit-in by about 400 students and the intellectuals, who were demanding academic freedom, 10 protest demonstrations were held in Barcelona streets by thousands of students.

The police invasion of the monastery led religious orders and numerous individual priests in Catalonia, the autonomy-minded northeastern section of Spain, and elsewhere in the country to offer their support publicly to the Capuchins.

Important segments of the Roman Catholic Church in this industrial city and the rest of Catalonia are already openly backing liberal sentiment here. The monastery incident and the subsequent fining of the intellectuals suggested that the Catalanian clergy might become even further involved in political tensions.

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For the intellectuals, who are leaders of the Catalanian cultural tradition, the penalties also appeared likely to embroil them more deeply in Spain's emerging political struggles.

Before being fined, the intellectuals spent 70 to 72 hours in the Barcelona police jail last month though enjoying what several of them described as "unbelievably courteous treatment."

Both the fining and the fact that it had been ordered March 11, the day the police invaded the monastery and arrested the intellectuals, came as a surprise here.

Police Inquiry Reported

The notification of the intellectuals fining, issued in the name of Minister of the Interior Camilo de Vega, said that the decision was taken at the Ministerial meeting March 11 following what was described as a police investigation proving their guilt.

Members of the group said they had barely begun to testify at the police trial when the Cabinet in Madrid had already apparently reached the decision to punish them.

The notification said that each person fined had 10 days to pay the fine. It declared that a "supplication" appeal to the Council of Ministers would be entertained, but that each person would have to deposit one-third of the fine on making the appeal.

Because a number in the group probably would have financial difficulties in paying the fines, plans for a fund-raising campaign were already in progress today.

From Helen F. ...

Latest re Tapiés etc. Where did you get the story re the Serrano - never mentioned in any of Szulc's articles on the affair - of which Helen is the fourth?

O'Hara Archive File 19
Museum of Modern Art

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F044	19



City of Leeds
College of Art

Principal Eric Taylor RE ARCA
Vernon Street Leeds 2
Leeds LS2 091

8th February 1967

Dear Mr. O'Hara,

We are shortly to publish from our department a publication to be called "Looking, Seeing and Knowing" which is to be a broadsheet symposium 'concerning problem of visual communication in all forms of human activity'.

Having just read your recent book on Robert Motherwell I am tempted to add remembering the publication "V.V.V" - 'in what may simply be called the field of the wonderful.'

I would very much like your permission to quote passages from Mr.Motherwell's letter (18th August 1965) to you published in your book. I wish to contrast these wonderful statements of human faith against examples of the mechanically produced images with which commerce and industry surround us. A thought just occurs: might there be any unpublished material or correspondence of such quality?

We should of course give full credit in our publication for any help you could give us.

Yours faithfully,

Derek Hyatt.

Senior Lecturer
Graphic Design Department

Mr. Frank O'Hara,
Associate Curator of the Department of
Painting and Sculpture Exhibitions,
The Museum of Modern Art,
11 West 53 Street,
NEW YORK 10019.
U.S.A.

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	F04	19

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19 N.Y.

Receipt No. 74
Date received: April 27, 1967
Certificate no.

RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art subject to the conditions stated on the reverse.

From: Estate of Frank O'Hara
c/o Mrs. Walter Granville Smith
44 Sidney Place
Brooklyn 1, N.Y.

April 27, 1967

For (purpose) Storage.
Derek Hyatt
Senior Lecturer
Graphic Design Department
City of Leeds, College of Art
Vernon Street
Leeds 2, England

Dear Mr. Hyatt:

I am writing briefly in answer to your letter of February 8 to Mr. Frank O'Hara. Mr. O'Hara died last summer in an automobile accident. His estate is being handled by his sister, Mrs. Walter Granville-Smith, 44 Sidney Place, Brooklyn Heights, New York. If you contact her, she will give you information as to publishing Mr. O'Hara's work.

I am very sorry to have delayed an answer to your letter for such a long time. I do hope I did not inconvenience you too much.

Sincerely,

Elizabeth A. Tweedy
Exhibition Assistant

This space for departmental use.

O'Hara Archive File 19
Museum of Modern Art

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THE MUSEUM OF MODERN ART
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Receipt No. TR 1612.1-15

Date received Aug. 15, 1966

Curator's copy

RECEIPT

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From Estate of Frank O'Hara
c/o Mrs. Walter Granville Smith
44 Sidney Place
Brooklyn 1, N.Y.

For (purpose) Storage.

Dorothy A. Dudley Registrar

Artist, designer or maker	Description	Price if offered for purchase
<u>Z. Peeter</u>	<u>.1 (poster)</u>	
<u>Lichtenstein</u>	<u>.2 (print)</u>	
<u>R. Glaser (?)</u>	<u>.3-4 (2 prints)</u>	
<u>Llucia</u>	<u>.5 (collage)</u>	
<u>Cusella</u>	<u>.6 (small ceramic plaque)</u>	
<u>Tapiés</u>	<u>.7 (print)</u>	
<u>J. Cremer</u>	<u>.8-10 (3 prints)</u>	
<u>N. de Bruin</u>	<u>.11a-f (small book with 6 prints)</u>	
<u>A. Saurez</u>	<u>.12-13 (2 paintings, oil on paper)</u>	
<u>Johns</u>	<u>.14-15 <u>Skin with O'Hara Poem</u>, 2 impressions</u>	

This space for departmental use.

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	F044	19

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19 N. Y.

Receipt No. TR 1609.1-4

Date received August 2, 1966

Curator's copy

RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art subject to the conditions listed on the reverse.

From **Estate of Frank O'Hara**
c/o Mrs. Walter Granville Smith
44 Sidney Place
Brooklyn 1, N.Y.

August 29, 1966

Mrs. Walter Granville Smith
44 Sidney Place
Brooklyn 1, N.Y.

For (purpose) **Storage**

Dear Maureen:

The proofs of Frank's poems for THE NEW WRITING IN THE USA and the accompanying letter which I told you about on Friday are enclosed. I have also included the rest of the correspondence from the office files concerning publication. I have sent Miss Wood, **Dorothy Dudley**, Registrar

Artist, designer or maker	Description	Price if offered for purchase
N. Bluhm	.1 (framed watercolor & gouache).	
L. Rivers	.2 (unframed pencil drawing).	
S. Rivers	.3 (unframed pencil drawing).	
Wellmer (?)	.4 (unframed crayon & pencil drawing).	

This space for departmental use.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	19

cc: Mr. d'Harnoncourt
Mr. Koch
Mr. Green

file copy

August 29, 1966

Mrs. Walter Granville-Smith
44 Sidney Place
Brooklyn Heights, New York

Dear Maureen:

The proofs of Frank's poems for THE NEW WRITING IN THE USA and the accompanying letter which I told you about on Friday are enclosed. I have also included the rest of the correspondence from the office files for the same publication. I have sent Miss Douglas at Penguin a note telling her that the matter has been turned over to you and that you will take care of the proofs of the three poems.

As you know I have separated museum business from Frank's personal things in his office. These are organized as follows:

19 works of art, stored by the Museum (receipt forms sent to you)
3 large photographs of O'Hara/Rivers print-poem collaboration
Books, catalogues, magazines and one record album
Personal letters and postcards
Personal photographs
Financial (old bills, check stubs, etc. Does not include publishing material such as royalty notices)
Publishing business (requests, royalty notices and the like.
Divided by year, when possible)

Manuscripts

3 mimeographed copies of THE GENERAL RETURNS FROM ONE PLACE TO ANOTHER
1 4-page play by Frank Lima and Frank O'Hara, LOVE ON THE HOOF
1 64-page manuscript, author not noted
1 poem (2) (~~possibly long lines~~), MESSY LIVES by John Gruen, words by Frank O'Hara
1 poem - CHEYENNE
1 poem - BLUE TERRITORY

TO HELEN FRANKENTHALER

a page of handwritten notes - possibly for a play

Things aren't as well organized as they might seem to be in the list, and you may find some business matters in the personal letters.

Looking forward to seeing you,

Sincerely,

Elizabeth Tweedy

enclosures: 4 letters - O'Hara - Penguin Books correspondence

copy of August 29 letter to Jennifer Douglas, Penguin Books
proofs of 3 O'Hara poems

