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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I.121

James T. Soby
cc: Dorothy Miller

January 3, 1956

Dear Grace:

Thanks so much for your note and your good wishes and Frank O'Hara's excellent poem which we might never have had if you hadn't been so thoughtful as to send it. I like it very much indeed.

A Happy New Year to you.

Sincerely,

Alfred H. Barr, Jr.

Miss Grace Hartigan
25 Essex Street
New York, New York

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Now that our hero has come back to us
in his white pants and we know his nose
trembling like a flag under fire,
we see the main bold river is supporting
our forces, the beautiful history.

To be more revolutionary than a man
is our desire, to be secular and illustrious
as, when sighting a redcoat, you smile
and pull the trigger, and let

and animosities, framing and feeding

on theoretical considerations and
the jealous spiritualities of the street,
the robot? they're gone, billows above
the physical event. they have burned up.
See how free we are as a nation of persons.

Dear father of our country, so alive
you must have lied incessantly to be
immediate, here are your bones crossed
on my breast like a rusty flintlock,
a pirate's flag, bravely specific

and ever so light in the misty glare
of a crossing by water in winter to a shore
other than that the bridge reaches for.
Don't shoot until, the white of freedom glinting
on your gun barrel, you see the ~~general~~ general fear.

11/27/55

Frank O'Hara

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Now that our hero has come back to us
in his white pants and we know his nose
trembling like a flag under fire,
we see the calm cold river is supporting
our future, the beautiful history.

To be more revolutionary than a gun
is our desire, to be secular and intimate
as, when sighting a redcoat, you smile
and pull the trigger, imitating
the revolution, kissing and reading

the spiritual considerations and
the obvious spiritualities of the abstract,
the robot they've made, billows above
the physical event. They have burned up.
See how free we are! as a nation of persons.

Dear father of our country, so alive
you must have lied incessantly to be
immediate, here are your bones crossed
on my breast like a rusty flintlock,
a pirate's flag, bravely specific

and ever so light in the misty glare
of a crossing by water in winter to a shore
other than that the bridge reaches for.
Don't shoot until, the white of freedom glinting
on your gun barrel, you see the ~~general~~ general fear.

11/27/55

FRANK O'HARA

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WESTERN UNION

TELEGRAM (16).

HARTIGAN

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

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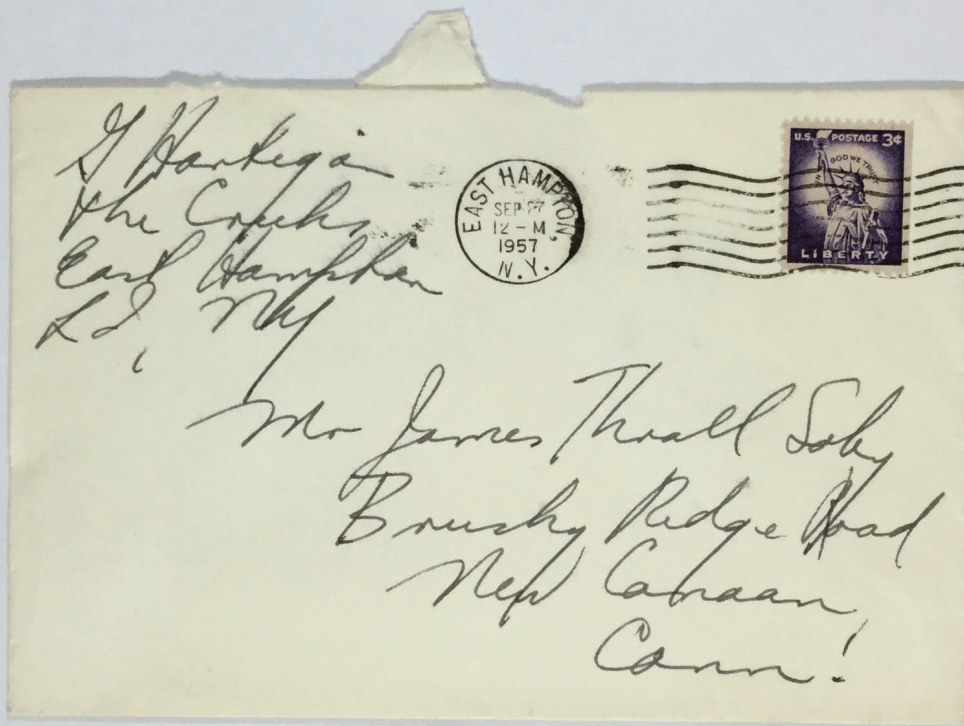
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SY SHAO46 PD=TDSH EASTHAMPTON NY 2 512PME=
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BRUSHY RIDGE RD NEW CANAAN CONN=
:YOUR WRITING PERCEPTION IS ONLY EQUALLED BY YOUR
PHOTOGRAPHIC MANY THANKS AND LOVE TO YOU AND MELISSA=
GRACE=
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The Cuck
East Hampton
Sept 26

Dear Jim

Sorry the photograph of Montauk Highway turned out so badly. I was afraid when I saw my copy that it was no good. That's the problem with local photographers, and especially with my things where the tonality of the color relationships seems to cause special headaches.

I think a photo of me is fine to use. I'm curious to see how they turned out - your sweet modesty by the contrary - I often photograph

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possibly! I think there is a certain amount of curiosity in the public about how I look (what kind of a woman would paint like that?), so showing them is quite to the point.

Marb. Nyway is in New York hanging outside the de Mays' and I have finished a fine big (about 8ft x 8ft) deep red painting called, I think, "Interior, the Greeks." My great friend and rival Al Leslie likes it very much so with it the Nyway and your painting I feel the summer was productive.

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2

I'm beginning to. move to
 switch houses & studios and
 must build a wall in
 Gog's place so I can paint
 flat. I'll be here & there
 both for the next week
 or more. I'll miss the
 pond all the migratory
 water birds are stopping
 outside my window & feel
 that great bird watching Alfred
 Barr, if his back from Bog it
 We leave for Maine Oct 6
 to my amazement I found
 my self saying yes I will leave
 at 4:30 in the morning
 go by lunch time we should
 be almost in Canada wouldn't it

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you think? How about seeing
you on the way back; if
we can get days & times
coordinated. Also, I'd like to be
in New York at least once
a month during the winter
so I won't feel too isolated
seeing shows and staying with
charitable friends, and I
must see Shinnecock Canal
when you have it hung.

I'd still like to see
Nelson's museum in
Maine - is it open, do I
need a password, or?

Lenny's trying to grow a
beard - I'm glad you got
some "before" photos of him -

Love to you, Melissa -
Grace

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(TOP)

GRACE HARTIGAN
MONTAUK HIGHWAY, 1957

MA 989

THE MORRIS STUDIO
SOUTHAMPTON, N. Y.

(BOTTOM)

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Grace Hartigan
Summer 1957
photo by J. T. Soby

MA 991

6334
18-7

M

(Please return to Soby)

SR 2 $\frac{3}{4}$ " \updownarrow
4 $\frac{5}{8}$ " \leftrightarrow

8550

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THIS STUDIO
SOUTHINGTON, N.Y.

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THE MORRIS STUDIO
SOUTHAMPTON, N. Y.

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EXECUTIVE HOUSE

*The Eleventh in a Series of
Exhibitions of
Painting and Sculpture*

**GRACE
HARTIGAN**

Paintings : 1950 - 1951

June 2nd - July 28th, 1958

**225 East 46th Street
New York 17, N. Y.**

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GRACE HARTIGAN

The King is Dead	Oil	1950	65" x 96"
Months and Moons	Oil	1950	55" x 71"
King of the Hill (Coll. Roland Pease)	Oil	1950	60" x 49"
✓ The Window	Oil	1951	38" x 38"
Paris, 1920	Oil	1951	50" x 48"

For this, the second in our series of one-man exhibitions, we are showing five earlier works by one of the younger New York painters. In today's preoccupation with the new, there is a great tendency to overlook much that is vital in the immediate past. This is peculiarly evident in the contemporary art world, where a superficial bustle and excitement

over an artist's most recent conceptions often eliminate from consideration earlier work frequently of the greatest thematic interest and power.

Grace Hartigan, for whom the past ten years has been a period of intense creativity and consistent development, first exhibited in New York in 1950 and 1951. This exhibition consists of paintings from that period, paintings filled with a freshness of approach and validity of emotion that are both moving in themselves and cognate to her more recent and better known work.

Miss Hartigan has had frequent one-man shows in New York, and has shown in most of the better known national and international group exhibitions. She is represented, among other museums, in the permanent collections of the Chicago Art Institute, the Museum of Modern Art, New York, the Whitney Museum of American Art, New York, and has work in numerous well-known private collections.