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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.125

## Americans

### ADAMS, Alice:

Five folders containing slides, selected articles and photographs, video, biography, and exhibition pamphlets.

### ★ AFRICANO, Nicholas:

Photos (1975 - 1982), slides.

### AHEARN, John:

Selected articles and photographs.

### ★ ALEXANDER, Peter:

Selecte

8/18/98

### ★ AMENOFF, G:

Two fol  
photogr

Matthias -

This is the  
material from  
Kynaston's file's  
which Sara  
took & filed up  
in library.

ected articles and  
ts.

### AMICO, David:

Slides, s

tion pamphlets.

### ANDERSON, L

Selected

### ANDREJEVIC,

Selected

### ★ APPLEBROOG

Two folde  
exhibition

ographs, biography,

### ★ ARAKAWA, Shu

Exhibition

artist is in

★ ~~part~~ ~~of~~

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.125

## Americans

### ADAMS, Alice:

Five folders containing slides, selected articles and photographs, video, biography, and exhibition pamphlets.

### ★ AFRICANO, Nicholas:

Photos (1975 – 1982), slides.

### AHEARN, John:

Selected articles and photographs.

### ★ ALEXANDER, Peter:

Selected articles and photographs.

### ★ AMENOFF, Gregory:

Two folders containing slides (1975 – 1982), selected articles and photographs, biography, and exhibition pamphlets.

### AMICO, David:

Slides, selected articles and photographs, exhibition pamphlets.

### ANDERSON, Laurie:

Selected articles, biography.

### ANDREJEVIC, Milet:

Selected articles and photographs, biography.

### ★ APPLEBROOG, Ida:

Two folders containing selected articles and photographs, biography, exhibition pamphlets.

### ★ ARAKAWA, Shusaku:

Exhibition pamphlets (various languages).

artist is in  
★ ~~part of~~ the museum's collection.

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**AMERICANS CON'T**

**\*ARMAJANI, Siah:**

Two folders containing slides, selected articles, biography, exhibition pamphlets.

**ARNOLDI, Charles:**

Slides, article, pictures of works.

**\*ARTSCHWAGER, Richard:**

Slides, selected articles, biography.

**\*AYCOCK, Alice:**

Slides, selected articles and photographs, biography, bibliography.

**\*BALDESSARI, John:**

Slides, selected articles and photographs, biography, exhibition pamphlets.

**BANDY, Gary:**

Slides (1976-77, 1980-82), selected articles and photographs, transparencies (1981-82).

**BARK, Jared:**

Biography.

**BARTOS, Adam:**

Three slides (1987-88).

**\*BARTLETT, Jennifer:**

Slides, selected articles, exhibition pamphlets.

**BASQUIAT, Jean Michel:**

Two folders containing slides, selected articles and photographs, transparencies and exhibition pamphlets.

**\*BENGLIS, Lynda:**

Slides.

**\*BERTHOT, Jake:**

Slides, photographs.

**BIEDERMAN, James:**

Slides, selected articles and photographs, 3x5 transparencies, biography, and exhibition pamphlets.

**BLELL, Dianne:**

Invitation.

**\*BOCHNER, Mel:**

Exhibition pamphlet.



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## AMERICANS CON'T

\* BOROFKY, Jonathan

Two folders containing slides, selected articles and photographs, pictures of works, biography, bibliography, books.

BOWER, Gary

Slides, selected articles, exhibition pamphlets.

BOWES, David

Invitation.

BRAMSON, Phyllis

Two folders containing slides, selected articles and photographs, transparencies, biography, and exhibition pamphlets.

BRAUNTUCH, Troy

Two folders containing list of paintings, and selected photographs.

BROWN, James

Slides (1983), selected articles and photographs, pictures of works, biography.

\* BROWN, Joan

Slides, selected articles and photographs, biography, bibliography, exhibition pamphlets.

\* BROWN, Roger

Slides, selected articles and photographs, biography, bibliography.

BUCKLEY, Stephen

Slides, selected photographs, exhibition pamphlets.

\* Artists in the museum collection

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## AMERICANS CON'T

- \* BURDEN, Chris  
Slides (1973-83), two 3x5 transparencies.
- \* BURTON, Scott  
Two folders containing slides (1982-83), selected articles and photographs, biography, bibliography, exhibition pamphlets.
- BUTTER, Tom  
Press release, and invitations.
- BUTTERFIELD, Deborah  
Two folders containing slides, selected articles and photographs, biography, bibliography, exhibition pamphlets.
- BYRON, Michael  
Two folders containing slides selected articles and photographs, transparencies, biography, bibliography press release.
- CARLSON, Cynthia  
Articles and invitations.
- CARVIN, Bob  
Slides, article, photograph, biography, exhibition pamphlets.
- \* CASTORO, Rosemarie  
Two folders containing slides, selected articles, biography, bibliography, exhibition pamphlets.
- CHASE, Louisa  
Three folders containing slides, selected articles and photographs, transparencies, biography, exhibition pamphlets.
- CELMINS, Vija  
Slides, exhibition pamphlet.
- CLOUGH, Charles  
Selected articles, transparencies, biography, bibliography, exhibition pamphlets.
- COE, Sue  
Exhibition pamphlet and invitation.
- \* COLESCOTT, Robert  
Slides (1979-82), selected articles, biography.
- CONNELLY, Arch  
Slides (1974-82), selected articles, biography, bibliography.

\*Artists in the museum collection

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## AMERICANS CON'T

CUMMING, Robert

Two folders containing slides (1964-82), selected articles, biography, bibliography, exhibition pamphlets, press release.

CUTRONE, Ronnie

Slides, selected articles and photographs, biography, bibliography.

\* De MARIA, Walter

Selected articles, and biography.

DENNIS, Donna

Three folders containing slides, selected articles and photographs, transparencies, biography, bibliography, exhibition pamphlets.

De PALMA, Brett

Exhibition pamphlets.

\* DEUTSCH, David

Selected articles and photographs, transparencies, biography.

DIAMOND, Martha

Invitations

\* DUFF, John

Biography, exhibition pamphlet.

\* DUNHAM, Carroll

Slides (1979-83), biography, bibliography, exhibition pamphlet.

DWYER, Nancy

Slides (1981-83), selected articles, biography, bibliography.

EVANS, Donald

Photographs, list of paintings.

\* FAHLEN, Charles

Slides (1977-82), selected articles, biography, bibliography.

\* FERRARA, Jackie

Slides, selected articles and photographs, biography, bibliography, exhibition pamphlets.

\* FERRER, Rafael

Slides (1982-84), selected articles, transparencies, biography.

FINE, Jud

Slides (1970-82), selected articles, biography, bibliography.



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\* FISHCER, R.M.

Slides (1979-93), selected photographs, biography, bibliography, press release.

\* FISCHL, Eric

Slides (1975-82), selected articles and photographs, exhibition pamphlets.

\*Artists in the museum collection



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.125

## AMERICANS CON'T

\* FISCHL, Eric con't

Two folders containing selected photographs and articles, biography, bibliography, exhibition pamphlets.

\* FISCHLI, Peter and WEISS, David

Photographs.

\* FISHER, Joel

Slides, selected articles and photographs, biography, exhibition pamphlets.

FISHMAN, Richard

Slides (1977-81), selected articles, transparencies, biography, bibliography, exhibition pamphlets.

FORD, Hermine

Slides (1975-82), selected articles, biography, exhibition pamphlets.

GAN, Pinehas Cohen

Two slides (1977)

GARABEDIAN, Charles

Slides (1975-82), selected articles, exhibition pamphlets.

GARBE, William

Two folders containing slides (1980-84), selected articles and photographs, biography, bibliography.

\* GARET, Jedd

Slides (1981-83), selected articles and photographs, biography, bibliography, exhibition pamphlets.

GARRETT, Dana

Slides (1977-82), selected articles and photographs, biography, bibliography, exhibition pamphlets.

GIANAKOS, Steve

Slides (1974-83), selected articles and photographs, biography, bibliography, exhibition pamphlets.

GIROUARD, Tina

Exhibition pamphlets.

GILJE, Kathleen

Transparency (1986)

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GLIER, Mike

Two slides, picture of work, biography, bibliography, invitations, list of works.

\* GOBER, Bob

Slides (1978-83), biography.

\* Artists in the museum collection

COCKHAM, Ken

Slides, articles, invitations.

\* CRAVEN, Percy

Two folders containing slides, selected articles, biography, bibliography, exhibition pamphlets, and press releases.

CRICK, Doris

Two folders containing slides (1976-83), selected articles and photographs, biography, bibliography, exhibition pamphlets.

CUMMER, Dick

Slides (1979-83), selected articles, biography, bibliography, exhibition pamphlets.

HAJOS, David

Slides (1973-82), selected articles and photographs, correspondence, biography, mailings, exhibition pamphlets.

HAMBLETON, Robert

Exhibition pamphlets.

HARDING, Robert

Slides (1980-83)

HANNAN, Doris

Slides (1981-83), selected articles, biography, bibliography.

HANDEL, Terry

Exhibition pamphlets.

HAROLD, Ken

Slides (1982-83), selected articles, biography, bibliography, exhibition pamphlets.

HARVEY, Richard

Slides (1978-83), selected articles and photographs, biography, bibliography, exhibition pamphlets.

HATLITZ, Tom

Slides (1980-83), selected articles, biography, bibliography, exhibition pamphlets.

HENNING, Tom

Three folders containing slides (1978-83), selected articles and photographs, biography, 1980-1983, exhibition pamphlets.

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## AMERICANS CON'T

GOLDSTEIN, Jack

Two folders containing slides (1975-83), selected articles and photographs, biography, bibliography, exhibition pamphlets.

GOODMAN, Ken

Slides, article, invitations.

\* GRAVES, Nancy

Two folders containing slides, selected articles, biography, bibliography, exhibition pamphlets, and press release.

GREEN, Denise

Two folders containing slides (1976-83), selected articles and photographs, biography, bibliography, exhibition pamphlets.

GUMMER, Don

Slides (1979-83), selected articles, biography, bibliography, exhibition pamphlets.

HABER, Ira Joel

Slides (1975-82), selected articles and photographs, transparencies, biography, bibliography, exhibition pamphlets.

HAMBLETON, Richard

Exhibition pamphlet.

HAMMOND, Robert

Slides (1980-82)

HANNAH, Duncan

Slides (1981-83), selected articles, biography, bibliography.

HANSELL, Freya

Exhibition pamphlet

HARING, Keith

Slides (1982-83), selected articles, biography, bibliography, exhibition pamphlets.

HARVEY, Michael

Slides (1976-83), selected articles and photographs, biography, bibliography, exhibition pamphlets.

HAZLITT, Don

Slides (1980-82), selected articles, biography, bibliography, exhibition pamphlets.

HIGHSTEIN, Jene

Three folders containing slides (1976-83), selected articles and photographs, biography, bibliography, exhibition pamphlets.

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\* HOLZER, Jenny

Three folders containing slides (1977-86), selected articles and photographs, biography, bibliography, exhibition pamphlets.

HOLZER, Jenny and NADIN, Peter

Selected articles and photographs, press release.

\* HOLZMANN, Helen

Two folders containing

\*Artists in the museum collection.

\* HUNT, David

Two folders containing slides, selected articles and photographs, biography, bibliography, exhibition pamphlets.

HUNTER, Paul

Selected articles and photographs, biography, bibliography, press release.

HUNTER, Michael

Slides (1975-81), selected articles.

\* HUNTER, Mark

Slides, selected articles and photographs, transparency, biography, bibliography.

\* JACKSON, Oliver

Two folders containing slides (1970-82), selected articles and photographs, transparency, biography, bibliography, exhibition pamphlets.

\* JACQUETTE, Yvonne

Two folders containing three slides, selected photographs, biography, press release.

JACQUE, Luc

Exhibition pamphlet.

JAY

Articles, selected photographs, biography, bibliography.

\* JENNETT, Bob

Slides (1970-81), selected articles and photographs, biography, bibliography, exhibition pamphlets.

\* JONES

Articles.

KRILL, Peter

Two folders containing selected articles and photographs, biography, bibliography, exhibition pamphlets.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.125

## AMERICANS CON'T

\* HORN, Rebecca

Selected articles, biography, bibliography, exhibition pamphlets.

HOWLAND, Rebecca

Slides (1976-82), selected articles, biography, bibliography, exhibition pamphlets.

\* HUMPHREY, Ralph

Two folders containing slides (1974-83), selected articles, biography, bibliography.

\* HUNT, Bryan

Two folders containing slides, selected articles and photographs, biography, bibliography, exhibition pamphlets.

HUNTER, Paul

Selected articles and photographs, biography, bibliography, press release.

HURSON, Michael

Slides (1976-81), selected articles.

\* INNERST, Mark

Slides, selected articles and photographs, transparency, biography, bibliography.

\* JACKSON, Oliver

Two folders containing slides (1976-82), selected articles and photographs, transparency, biography, bibliography, exhibition pamphlets.

\* JACQUETTE, Yvonne

Two folders containing three slides, selected photographs, biography, press release.

JAFFE, Lee

Exhibition pamphlets.

JEFF

Article, selected photographs, biography, bibliography.

\* JENSEN, Bill

Slides (1976-81), selected articles and photographs, biography, bibliography, exhibition pamphlets.

\* JESS

Article.

JONAS, Joan

Two folders containing selected articles and photographs, biography, bibliography, exhibition pamphlets.

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JOYCE, Jeff

Exhibition pamphlet.

JUAREZ, Roberto

Two folders containing selected articles and photographs, transparencies, biography, exhibition pamphlets.

KEISTER, Steve

Biography, bibliography, exhibition pamphlets.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## AMERICANS CON'T

KALINA, Richard

Slides (1977-82), photograph, transparencies.

KENDRICK, Mel

Slides (1975-83), selected articles and photographs, biography, bibliography

\* KESSLER, Jon

Two folders containing slides (1982-83), selected articles, biography, bibliography, press release.

\* KOMART, Vitaly and MELAMID, Aleksandr

Two folders containing slides (1972-82), selected articles and photographs, transparency, biography, bibliography, book.

\* KUSHNER, Robert

Seven folders containing slides (1975-82), selected articles and photographs, biography, bibliography, exhibition pamphlets.

KWIATEK, Greg

Pictures of work.

LAEMMLE, Cheryl

Three folders containing slides (1985), selected articles and photographs, transparencies, biography, bibliography.

\* LANE, Lois

Three folders containing slides (1974-83), selected articles, biography, bibliography.

LAWSON, Tom

Two folders containing slides (1978-85), selected articles, biography, bibliography, exhibition pamphlets.

LEDOUX, Barry

Slides (1980-83), selected articles, biography, bibliography.

LEES, John

Slides (1983).

\* LONGO, Robert

Slides (1979-82), selected articles and photographs, biography, bibliography.

LUNDBERG, Bill

Two folders containing slides (1975-82), selected articles and photographs, transparencies, biography.



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## AMERICANS CON'T

LUM, Ken

Two folders containing slides (1978-84), selected articles, pictures of work, biography, bibliography.

LOBE, Robert

Two folders containing slides (1976-82), selected articles and photographs, biography, bibliography, exhibition pamphlets.

MacCONNEL, Kim

Five folders containing slides, selected articles and photographs, biography, bibliography.

McCLARD, Michael

Picture of work.

MADSEN, Lorer

Two folders containing press releases.

\* MANGOLD, Robert

Two folders containing slides (1983-84), selected articles and photographs, transparencies, biography, bibliography, exhibition pamphlets.

\* MANGOLD, Sylvia Plimack

Slide (1982), selected articles, exhibition pamphlets.

MASON, John

Slides (1976-82), biography, bibliography, exhibition pamphlets.

McDERMOTT, David and McGOUGH, Peter

Slides (1985-86), selected articles, biography, bibliography.

McGOWAN, Ed

Slides (1978-79), selected articles and photographs, biography, pictures of work.

\* MATTA-CLARK, Gordon

Two folders containing slides (1973-78), selected articles, biography, bibliography, exhibition pamphlets, press release.

\* MENDIETA, Ana

Slides (1975-81), selected articles and photographs, biography, bibliography, exhibition pamphlets.

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## AMERICANS CON'T

MILOW, Keith

Two folders containing slides, selected photographs, biography, bibliography.

MILLER, Nachume

Photograph.

MILLER, John

Three folders containing slides (1981-83), selected articles, biography, bibliography, press release, exhibition pamphlet, books.

MILLER, Melissa

Slides (1979-83), selected articles, biography, bibliography.

MOCK, Richard

Slides, selected articles, negatives, biography, bibliography.

MOORE, Frank

Slides, biography.

\* MISS, Mary

Three folders containing slides, photographs, biography, press release, exhibition pamphlets.

MOREHEAD, Gery

Slides (1984).

MORREL, Owen

Two folders containing slides, selected articles and photographs, biography.

\* MOSKOWITZ, Robert

Two folders containing slides (1982-83), selected articles, biography, bibliography, exhibition pamphlets.

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cc: LTone  
JTrainor

LOUISE LAWLER 407 GREENWICH STREET NEW YORK, NY 10013

PHONE/FAX: 212-226-1391

APRIL 5, 1998

DEAR KYNASTON AND LILIANE,

ENCLOSED IS THE SLIDE I KEPT PROMISING TO SEND, BUT NOT THE IDEA, CONCEPT, WRITTEN WORDS TO POSITION WHAT I MEAN BY IT OR WHAT I MEAN TO DO WITH IT. I AM STUCK. AND AM PREOCCUPIED WITH OTHER MATTERS AT THE MOMENT THAT MAKE IT HARD TO FOCUS.

TWICE BEFORE WHEN I HAVE BEEN IN GROUP EXHIBITIONS IN MUSEUMS AND NEEDED TO STATE SOMETHING FOR THE CATALOGUE BEFORE I KNEW WHAT I WAS DOING I TITLED IT:

*STANDING BEFORE YOU, RATHER BEHIND YOU ,  
TO TELL YOU OF SOMETHING I KNOW NOTHING ABOUT  
PHOTOGRAPH, WORDS, PAINT, PAPERWEIGHTS AND PEDESTALS*

I DO LIKE THE IDEA OF USING PAPERWEIGHTS AND LIKE THE IDEA OF SELLING ONE OR SOME IN THE BOOKSTORE.

PAPERWEIGHTS COULD BE INSTALLED IN TWO ROWS IN FRONT OF A WALL THAT HAS THE WALL TEXTS OR/AND POSITIONED IN VARIOUS PLACES THROUGHOUT.

I APPRECIATE YOUR PATIENCE AND WILL MAKE AN EFFORT TO COME UP WITH MORE SOON.

BEST REGARDS,

*Louise*

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Ed McGowin  
96 Grand Street  
New York, New York 10013  
966-4496

September 8, 1982

Kynaston McShine  
791 Broadway  
New York, New York 10001

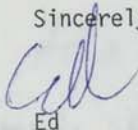
Dear Kynaston:

Enclosed is a photocopy of one of the works that will be in an exhibition I am opening at Iolas/Jackson Gallery on September 21. These "Inscapes" are installed on the wall and are six to ten feet long. Each one is a complete story, using a variety of materials, as you can see.

I hope you will have time to come by the exhibition. I would love to see you at the opening from 6 to 8 p.m.

Best wishes,

Sincerely,



Ed

/mr  
encl.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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**BARE BARBARA TOLL FINE ARTS INC.**

3/3/83

Dear Kepraston,  
I hope you'll have a  
chance to see Cheryl's  
show. She's the artist  
you saw in my back room  
in the fall.

Warmly,

Barbara

212 431-1788  
146 GREENE ST., N.Y. 10012



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BARBARA TOLL FINE ARTS INC.

*Laemmle*  
*sent thank you*

December 14, 1982

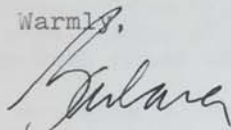
Kynaston McShine  
Museum of Modern Art  
11 West 53rd Street  
New York, N.Y.

Dear Kynaston:

This is the material on Cheryl Laemmle which you requested. Some of the newest work is not as yet photographed because the side panels were not ready.

Cheryl's show here will be in March. I hope you will come to see it.

Warmly,



Barbara Toll  
BT/ld

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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max protetch 2151 p street, n.w., washington, d.c. 20037 (202) 785-0872

April 29, 1977

Mr. Kynaston McShine  
Museum of Modern Art  
11 West 53rd Street  
New York, N.Y. 10019

Dear Kynaston:

I thought you might be interested in seeing this review in the May issue of Arts; it's probably no coincidence that you both chose the same pieces from the show.

It was good to see you here even if it made me more determined than ever to stay out of print - rather like a fine first edition.

With warm regards.

Yours sincerely,



Ann Lauterbach  
Director, N.Y.

AL:pe  
Enc.

max protetch 157 spring street, new york, new york 10012 (212) 925-4009

Stephanie Bleecker, senior representative  
871 Folsom Street, San Francisco, CA 94107  
(415) 974-6273

Karen McCready, Director  
568 Broadway at Prince, New York, NY 10012  
(212) 226-5476

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# Crown Point Press *Release*

MOHMA  
LIBRARY  
FEB 06 1990  
ARTIST  
FILE

Announcing a New Release by Robert Moskowitz

April 1989

Title: The Red and the Black, 1988  
Medium: Color woodblock print  
5 colors, 18 blocks  
Edition: 75  
Paper: Echizen kozo  
Paper Size: 13-3/4 x 24"  
Image Size: 8-1/2 x 20-1/2"  
Printer: Tadashi Toda  
Woodcarver: Shunzo Matsuda

Price: \$1500

Title: Moon Dog, 1988  
Medium: Color woodblock print  
4 colors, 16 blocks  
Edition: 75  
Paper: Echizen kozo  
Paper Size: 19 x 12-1/2"  
Image Size: 12 x 6-1/2"  
Printer: Tadashi Toda  
Woodcarver: Shunzo Matsuda

Price: \$1000

The painter Robert Moskowitz traveled to Kyoto, Japan, last November where he completed two woodblock prints. Moskowitz first came to prominence in the late 1970s with the "New Image Painting" exhibition at the Whitney Museum of American Art. He often depicts architectural or sculptural subjects (such as the Flatiron building in New York or Rodin's The Thinker) in sparse detail, flatly rendered. His work falls between minimalist abstraction and figuration.

Moskowitz has explored the subjects of these woodblocks before, though never in the print media. The dog in Moon Dog is portrayed in a rich, shadowed black as it bays at the glowing cream moon at the top center of the print. The Red and the Black depicts three birds, two in a deep black and one in scarlet, perched upon a dark tree branch at the lower edge of the print. The horizontal composition and several fine lines suggesting clouds in the atmospheric gray background evoke an afternoon sky. There is a characteristically complicated relationship in both Moon Dog and The Red and the Black between the three-dimensional appearance of the background in which the dog and the birds are depicted and the flatness with which they are rendered.

This year Moskowitz will have a solo exhibition originating at the Smithsonian Institution's Hirshhorn Museum and Sculpture Garden in Washington, DC, traveling to The Museum of Modern Art, New York, and the La Jolla Museum of Contemporary Art, La Jolla, California. His work has been a part of many group shows including the 1984 "An International Survey of Recent Painting and Sculpture" at The Museum of Modern Art, New York, and the 1980 Venice Biennial.

Stephanie Bleecher, Senior Representative  
871 Folsom Street, San Francisco, CA 94107  
(415) 974-6273

Karen McCready, Director  
568 Broadway at Prince, New York, NY 10012  
(212) 226-5476



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TEXAS GALLERY

2012 PEDEN  
HOUSTON, TEXAS 77019

713 524-1593

MELISSA MILLER - PRICE LIST

"Bear Dreams"

1988

Lithograph

Ed: 100

16 3/4" x 13 1/2"

500.

"Ablaze"

1987

Silkscreen

Ed: 50

40" x 30"

1200.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	KM	II.B.125

ALFRED KREN GALLERY  
22 East 65th Street  
New York, N.Y. 10021  
(212) 861-9933

GREG KWIATEK

Price list

PAINTINGS:

- 1 - Untitled, 1983  
oil on canvas, 72 x 73½ in. \$ 3,800.00
- 2 - Untitled, 1983  
oil on canvas, 18 3/16 x 14½ in. \$ 1,500.00
- 3 - Untitled, 1983  
oil on canvas, 13 3/4 x 12 in. \$ 1,300.00
- 4 - Untitled (Montauk), 1984  
oil on canvas, 20 x 20 in. \$ 1,800.00
- 5 - Untitled (Montauk II), 1984  
oil on canvas, 20 x 20 in. \$ 1,800.00
- 6 - Untitled, 1983  
oil on canvas, 72 x 73½ in. \$ 3,800.00
- 7 - Landscape with Red Mark, 1984  
oil on canvas, 24 x 18 in. \$ 1,800.00
- 8 - Landscape with Poplar Trees (yellow), 1984  
oil on canvas, 24 x 18 in. \$ 1,800.00
- 9 - Landscape with Poplar Trees (blue), 1984  
oil on canvas, 24 x 18 in. \$ 1,800.00
- 10 - Figure in a Landscape, 1984-85  
oil on canvas, 10 x 12 in. \$ 1,100.00

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.125

ALFRED KREN GALLERY

22 East 65th Street  
New York, N.Y. 10021  
(212) 861-9933

GREG KWIATEK

Price list

page 2

DRAWINGS:

- 11, 12, 13 - untitled (Landscape studies), 1979  
charcoal and pencil on paper  
each 10 x 10 in. \$ 350.00 each
- 14 - untitled, 1982  
graphite on paper, 13½ x 10 ¾ in. \$ 400.00
- 15 through 19 - untitled (from the series of Subway-  
drawings), 1982  
graphite on paper  
each 13½ x 10 ¾ in. \$ 450.00 each
- 20 through 25 - from the series of Head-drawings,  
1983-84  
oilstick on paper  
each 12½ x 9 ¾ in. \$ 450.00 each
- 26, 27, 28 - untitled, 1984  
acrylic on Indian hand-made paper  
each 10 ¾ x 13 ¾ in. \$ 450.00 each



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	KM	II.B.125

# Crown Point Press Release

MOMA  
LIBRARY  
APR 26 1990  
ARTIST  
FILE

Announcing a New Release by Robert Kushner

April 1990

Robert Kushner traveled last fall to The People's Republic of China where he completed five new prints, working with printers in the traditional Chinese woodblock method. In these images he has returned to a motif of floral imagery--inspired by the work of Georgia O'Keeffe--that he began exploring in the early 70s. Kushner emphasizes formal concerns in this representational imagery (unlike the more psychological aspects he finds in his figurative work): the subject matter allows him the freedom to geometrically break up space and forms with vigorous color.

White Anemone is composed of a plump white flower--pink outlining its petals--that fills up most of the image area. The work is printed in two states: one against a dark blue background, the other against ochre. In Hangzhou Tulip, a horizontal print, a giant tulip bends from the left, magenta and lavender forming its soft petals. Blocks of color designate the space behind the flower in periwinkle blue, violet and peach as a branch of pink and lavender stock dissects the white space between the fields of color.

In Red Anemone, a lone flower with delicate leaves rises up within a narrow, vertical space, its bright red petals contained by the margins. Again, the background is broken into blocks of color, the areas defined by the stem or center of the flower, in purple, ochre and dark blue. Gold metallic smudges are found in the purple area in the lower left of the print and the ink describing the petals appears like a watercolor wash, a quality characteristic of the Chinese woodblock method.

A round form is positioned in the top left corner of Black Jade and a triangle of orange-red peeks from behind the shape, like a moon and a hint of the sky. A branch of lavender stock composes the foreground; behind it an area of tan and a band of turquoise and violet complete the geometric composition. The modulated colors are enhanced by the woodblock printing, which captures the variations and layering of color.

Kushner's work has been included in nearly every contemporary print survey in the United States for the past ten years. His work is included in collections of the Australian National Gallery, Canberra, The Tate Gallery, London, The Museum of Modern Art, New York, and the San Francisco Museum of Modern Art, among others.

(over)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.125

All works are Chinese watercolor woodblock prints on silk, mounted on rag paper. Project coordination and mounting by Brian Shure. Translation by Yang Yung Hua.

Title: Black Jade, 1989  
Edition: 75  
Paper: silk backed with Xuan Zhi  
paper mounted on Somerset  
Satin White  
Paper size: 38 x 20-3/4"  
Image size: 28-1/2 x 11-3/4"  
Printer and Woodcarver: Cai Yan,  
Hangzhou, China

Price: \$1250

Title: Hangzhou Tulip, 1989  
Edition: 75  
Paper: silk backed with Xuan Zhi  
paper mounted on Somerset  
Satin White  
Paper size: 23-3/4 x 36-1/2"  
Image size: 17-3/4 x 31-1/2"  
Printer and Woodcarver: Cai Yan,  
Hangzhou, China

Price: \$1500

Title: Red Anemone, 1989  
Edition: 75  
Paper: silk backed by Xuan Zhi  
paper mounted on Arches  
Cover White  
Paper size: 41-5/16 x 16-5/8"  
Image size: 33-7/8 x 10-9/16"  
Printer: Zhuo Guangling  
Woodcarver: Xia Yadi  
Transformer: Shun Jin Xiang  
Director: Wang Chong Li, Duo Yun  
Xuan Studio, Shanghai, China

Price: \$1500

Title: White Anemone, State 1 and State 2, 1989  
Edition: 30 each  
Paper: silk backed with Xuan Zhi  
paper mounted on Arches  
Cover White  
Paper size: 20-1/2 x 23"  
Image size: 11 x 15"  
Printer: Fong Jiu Da  
Woodcarver: Ku Jiu Juen  
Supervisor: Wang Zhu De, Tao Hua Wu  
Studio, Suzhou, China

Price: \$950 each



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	KM	II.B.125

# Crown Point Press Release

FEB. 04 1992

Announcing a New Release by Robert Kushner

April 1990

Robert Kushner traveled last fall to The People's Republic of China where he completed five new prints, working with printers in the traditional Chinese woodblock method. In these images he has returned to a motif of floral imagery--inspired by the work of Georgia O'Keeffe--that he began exploring in the early 70s. Kushner emphasizes formal concerns in this representational imagery (unlike the more psychological aspects he finds in his figurative work): the subject matter allows him the freedom to geometrically break up space and forms with vigorous color.

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(over)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.125

All works are Chinese watercolor woodblock prints on silk, mounted on rag paper. Project coordination and mounting by Brian Shure. Translation by Yang Yung Hua.

Title: Black Jade, 1989  
Edition: 75  
Paper: silk backed with Xuan Zhi  
paper mounted on Somerset  
Satin White  
Paper size: 38 x 20-3/4"  
Image size: 28-1/2 x 11-3/4"  
Printer and Woodcarver: Cai Yan,  
Hangzhou, China

Price: \$1250

Title: Hangzhou Tulip, 1989  
Edition: 75  
Paper: silk backed with Xuan Zhi  
paper mounted on Somerset  
Satin White  
Paper size: 23-3/4 x 36-1/2"  
Image size: 17-3/4 x 31-1/2"  
Printer and Woodcarver: Cai Yan,  
Hangzhou, China

Price: \$1500

Title: Red Anemone, 1989  
Edition: 75  
Paper: silk backed by Xuan Zhi  
paper mounted on Arches  
Cover White  
Paper size: 41-5/16 x 16-5/8"  
Image size: 33-7/8 x 10-9/16"  
Printer: Zhuo Guangling  
Woodcarver: Xia Yadi  
Transformer: Shun Jin Xiang  
Director: Wang Chong Li, Duo Yun  
Xuan Studio, Shanghai, China

Price: \$1500

Title: White Anemone, State 1 and  
State 2, 1989  
Edition: 30 each  
Paper: silk backed with Xuan Zhi  
paper mounted on Arches  
Cover White  
Paper size: 20-1/2 x 23"  
Image size: 11 x 15"  
Printer: Fong Jiu Da  
Woodcarver: Ku Jiu Juen  
Supervisor: Wang Zhu De, Tao Hua Wu  
Studio, Suzhou, China

Price: \$950 each

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	KM	II.B.125

# Crown Point Press *Release*

## Announcing a New Release by Robert Kushner

December 1990

Title: Pelléas & Mélisande, 1990  
Medium: a portfolio of seven drypoints, with text  
Edition: 20  
Paper: Tako Nimai Dosa Kozo  
Paper size: 24 x 18"  
Image size: 18 x 12"  
Printer: Brian Shure, assisted by Mark Callen

Price: \$5000 portfolio  
\$ 900 each

Robert Kushner's most recent project at Crown Point Press is a portfolio of seven drypoints based on Claude Debussy's opera Pelléas & Mélisande. First written as a play in 1893 by Maurice Maeterlinck (a Belgian Symbolist playwright and poet), the story is about an impossible love between Mélisande and her husband's younger half-brother, Pelléas, and the tragic result of jealousy. The tale is set in a land of princesses and castles and is resonant with symbolism and contrasts of vision and blindness, innocence and guilt. Responding to the French narrative and Debussy's musical version, Kushner has created a third rendition of the story that blends contemporary sensibilities into a mythic setting.

It was Debussy's music that inspired Kushner to interpret the story visually, evoking the shadowy, mysterious mood of the opera in his images. As a vehicle for his version of Pelléas & Mélisande, Kushner chose to combine narration and imagery in separate prints that can be viewed sequentially or individually. The drypoints are enclosed in a large, elegant portfolio made of jade green brocade, with an abalone clasp. A synopsis of the story, printed letterpress, is affixed to one interior panel of the portfolio.

To print the images, which portray characters and scenes from the opera, the inked plates are expressively wiped before they are run through the press, producing soft, shadowy areas around deep drypoint lines. Remnants of brown-black ink create faint smudges on the prints, veiling the figures in a smoky ambience. Kushner selected French quotes from the play which he scratched into the plates, recounting the story through the succession of prints. Mélisande is first portrayed gazing into a forest spring, and, in the last print, on her deathbed. In Ta Chevelure, Mélisande's hair becomes a dark, fiery mane that tumbles onto the supine Pelléas. In another print, the blind, benevolent King Arkël is depicted as a forceful man with empty eyes, and Pelléas' death by sword is represented in Les Etoiles. (over)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.125

Robert Kushner has created other illustrated portfolios based on texts and is known for his lyrical figures and brilliant floral imagery. His work is included in collections of The Tate Gallery, London, The Museum of Modern Art, New York, and the San Francisco Museum of Modern Art, among others. He was recently commissioned to complete a set of open-relief sculptures for Rockefeller Center in New York City.

The seven prints from Pelléas and Mélisande will be included in an exhibition entitled Robert Kushner: Black and White Prints, on view in both our New York and San Francisco galleries from December 20, 1990, through January 21, 1991.

K.V.

FEB 04 1992

8-11



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.125

## *Crown Point Press*



*1555 San Pablo Avenue, Oakland, California, 94612, (415) 835-5104*

May 1, 1980

(Advance Notice of a New Release from Crown Point Press)

Artist: Robert Kushner

Description and titles: "Paulette and Karla" is a color etching in three panels each 24 X 36. The image is principally sugar aquatint. Other techniques include spitbite aquatint, soapground, softground and drypoint. The three panels each contain two of the stylized expressive faces that have characterized Kushner's recent work. Although the panels are on separate sheets of paper, they must be kept together as one work; the artist's signature appears only on the right panel, with the left panel showing the title and the middle panel showing the date and edition number. The artist has designed glossy white frames for the panels, and we can supply the work framed if the purchaser desires.

"Blanche", "Blanchette" and "Blanchine" are black and white prints from an early state of "Paulette and Karla". Each of the three was printed in an edition of 5 and individually signed; in this version, the three panels need not stay together.

Edition sizes and availability: "Paulette and Karla" is in production now, and will be available June 1. The edition will be 35. Since ten impressions will be held for our subscribers, the prints on the market will be quite limited.

"Blanche", "Blanchette" and "Blanchine" have, among them, 15 prints available for sale. These are available now.

List price at issue: \$2000 for "Paulette and Karla", \$2250 framed. \$700 each for "Blanche", "Blanchette" and "Blanchine". Normal discounts apply, except for frames. Request slides by calling (415) 835-5104. Thomas Way will be exhibiting the prints at the Chicago Art Fair May 15-20. You can telephone him there, or in New York at (212) 226-5476.

*Kathleen Brown, Director; Thomas Way, Representative*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.125

## *Crown Point Press*



*1555 San Pablo Avenue, Oakland, California, 94612, (415) 835-5104*

(Advance Notice of a New Release from Crown Point Press)

Artist: Robert Kushner

Description and title: "The Joy of Ornament"

20 small (6 x 11½") technically experimental etchings in black and white presented in a portfolio covered with decorative fabric. The subjects are decorative motifs used by the artist over several years: "Pomegranites & Lilies", "Nutcracker", "Victoria Regina", "Leaves", are several titles. The prints are signed on the back of the sheet; in the margin on the front is rubber-stamped a number that corresponds to a separate list of titles. This gives the work the feeling of a pattern sample book.

Edition size and availability: Edition 35. Ten portfolios are reserved for Crown Point Press subscribers. Half the remaining sets will be sold to dealers at the normal discount, and the balance sold to museums (20% off), and to individuals (15% off by advance reservation).

List price at issue: \$2500 for 20 prints in portfolio. The prints will be released in mid-April. Advance reservations are now being accepted with a deposit of 50%. Slides on request. Contact Thomas Way at (212) 226-5476 or Richard Pinegar at (415) 835-5104.

*Kathan Brown, Director; Thomas Way, Representative*



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.125

**TheNewMuseum**  
OF CONTEMPORARY ART

583 Broadway  
New York, NY 10012  
212-219-1222

MOMA  
LIBRARY  
MAR 06 1991

FILE

January, 1989

Dear Friend of The New Museum:

The New Museum of Contemporary Art is pleased to announce the production of Nancy Dwyer's The ME Block, 1989, a limited edition sculpture published by Josh Baer in an edition of 40 to benefit The New Museum of Contemporary Art, NY.

The work is a wood cube, approximately 13" x 13" x 13", mounted on 4 small brass ball feet. The letters "M" and "E" are cut into the sides and top, to be read as the word "ME", and at the same time to be viewed as an arrangement of formal sculptural elements.

Each "ME" block is masterfully crafted of Honduran mahogany and finely polished on the surface to a rich sheen. In contrast, the deep inner cuts are rough sawn. The work, weighing approximately 20 lbs., is intended to be viewed from above, as a floor or pedestal piece. The prototype of The ME Block is now on view at The New Museum, and slides are available on request.

Nancy Dwyer's recent work, says ARTFORUM International, is about "the density and mystery of common words" proving "how inescapable, cumbersome, and strange words can be; how words make provocative pictures, and have the capacity to evoke conflicting worlds." The "ME" block, as a multiple, is the artist's wry comment on individual identity.

The price of this new edition is \$4000, which includes tax and delivery within the metropolitan New York area.

Because of an unprecedented interest in The New Museum's limited edition sculptures, both here and abroad, we are now offering these works to New Museum members only, in membership categories of \$100 and above. Please be sure that your membership is up to date in order to take advantage of this very special New Museum project.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.125

Production of The ME Block is now under way, with the first deliveries scheduled for mid-February. We therefore urge you to forward your deposit of \$2000 in order to hold your reservation.

Numbers in the edition will be assigned according to the date full payment is received and we strongly recommend that you prepay the full amount in order to guarantee the lowest available edition number. Please note that no work will be released by The New Museum until full payment has been received.

Enclosed is a deposit form for you to fill out and return with your check, and a stamped self addressed envelope for your convenience.

A membership form is also enclosed for your convenience.

Thank you, most sincerely, for your generosity and support of this very special project of The New Museum.

If you have any questions about this edition, or your membership, please call me at The New Museum (212)219-1222, Monday through Friday, from 10 to 5.

Sincerely,

*Helen Carr*

Helen Carr  
Special Events Coordinator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.125

THE NEW MUSEUM OF CONTEMPORARY ART, NY  
LIMITED EDITION SCULPTURE  
RESERVATION FORM

Nancy Dwyer, The ME Block, 1989

Published by Josh Baer to benefit  
The New Museum of Contemporary Art, NY

\_\_\_\_\_ Enclosed please find my deposit in the amount of \$2,000  
to reserve (1) limited edition sculpture.

\_\_\_\_\_ Enclosed please find my full payment in the amount of  
\$4,000, including tax and delivery within the  
metropolitan New York area.

Numbers in the edition of 40 are assigned according to  
the date full payment is received.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIPCODE \_\_\_\_\_

TELEPHONE \_\_\_\_\_ DAY \_\_\_\_\_ EVE \_\_\_\_\_

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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2020 Ninth Street, Boulder, CO 80302  
FAX 303-443-1245  
303-443-4601

Mar 08 1991  
FILE

We are pleased to announce the publication of a new color lithograph by **Rafael Ferrer**. The print entitled "*Recodo*" (COVE) has been printed from seven aluminum plates, hand-drawn by the artist, in an edition of 25, plus proofs, on Rives BFK white 31 3/4 x 39 1/2". The lithograph was proofed and printed by Master printer Bud Shark, assisted by Matthew Christie, between November 10 and 30, 1989.

The publication price of "*Recodo*" is \$2,500.00 plus packing and shipping of \$25.00.

A slide of "*Recodo*" is enclosed, and slides of **Rafael Ferrer** monotypes completed in November are also available upon request.



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	KM	II.B.125



2020 Ninth Street, Boulder, CO 80302  
FAX 303-443-1245  
303-443-4601

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FIL

We are pleased to announce the publication of a new color lithograph by **Rafael Ferrer**. The print entitled "*El Sol Asombra*" and is a lush and colorful portrayal of the play of light and shadow on a house in the Dominican Republic. "*El Sol Asombra*" has been printed from nine aluminum plates, hand-drawn by the artist, in an edition of 30, plus proofs, on white Rives BFK 34 3/4 x 42 1/4". The lithograph was proofed and printed by Master printer Bud Shark, assisted by Matthew Christie, between October 3 and 31, 1990.

The publication price of "*El Sol Asombra*" is \$2,500.00 plus packing and shipping of \$25.00. A slide of "*El Sol Asombra*" is enclosed. Slides of other **Rafael Ferrer** prints, listed below, are available upon request.

<i>*Recodo*</i>	Color lithograph	Ed. 25	31 3/4 x 39 1/2"	3500.00
<i>*Paseo*</i>	Monotype diptych		30 x 40"	5500.00
<i>*Sombrero*</i>	Monotype		20 x 30"	3000.00
<i>*Ansiedad*</i>	Monotype		20 x 30"	3000.00
<i>*Remos*</i>	Monotype		20 x 30"	3000.00
<i>*?Y Tu?*</i>	Monotype		20 x 30"	3000.00
<i>*Pescador*</i>	Monotype		20 x 30"	3000.00
<i>*Delicia*</i>	Monotype		30 x 20"	3000.00
<i>*Rincon de Las Galeras*</i>	Monotype		31 3/4 x 47 3/4"	5500.00
<i>*Silencio*</i>	Monotype		30 x 44 1/2"	5500.00
<i>*Playa Bonita*</i>	Monotype		47 3/4 x 31 3/4"	5500.00
<i>*El Sol Asombra*</i>	Monotype		35 1/4 x 42 1/4"	5500.00
<i>*En La Hamaca*</i>	Monotype		18 x 47 1/2"	3000.00
<i>*Rio Balata*</i>	Monotype		47 1/2 x 31 1/2"	5500.00
<i>*Lavanderas*</i>	Monotype		31 1/2 x 43"	4500.00
<i>*Pina Parada*</i>	Monotype		31 1/2 x 22"	3000.00
<i>*Pina En La Sombra*</i>	Monotype		47 1/2 x 31"	4000.00
<i>*Atardecer*</i>	Monotype		47 1/2 x 31 1/2"	5000.00
<i>*Pina Acostada*</i>	Monotype		30 x 22 1/4"	3000.00
<i>*Tres Pinas*</i>	Monotype		20 x 47 1/2"	3000.00
<i>*Cayena Amarilla*</i>	Monotype		18 x 22"	2000.00
<i>*Cayena Roja*</i>	Monotype		18 x 22"	2000.00
<i>*Nadadora Que Viene*</i>	Monotype		19 1/2 x 47 1/2"	3000.00
<i>*Me Vine*</i>	Monotype		30 x 22 1/4"	3000.00

Publishers of Original Prints

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	KM	II.B.125

**HIRSCHL & ADLER** Modern

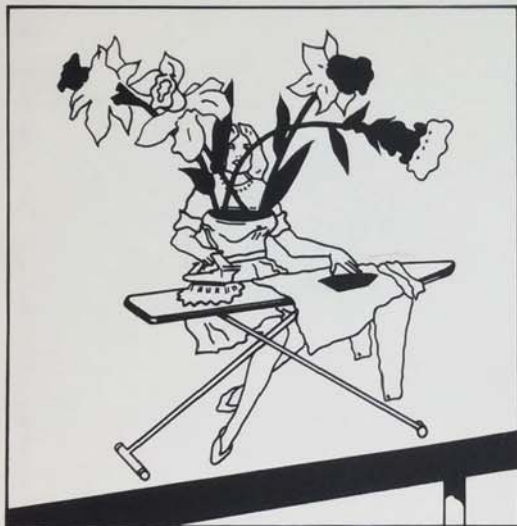
851 Madison Avenue New York, New York 10021 212 744-6700

Consigned to:

Date: 1/15/85

Consigned from: Consigned to the Museum of Modern Art  
c/o Wendy Weitman

## STEVE GIANAKOS



PLANTER 3 1978  
lithograph/four colors  
printed on Rives B. F. K.  
19½" x 19"  
edition of 30  
published by 724 PRINTS, INC.  
\$225.00

## 724 PRINTS

724 FIFTH AVENUE, NEW YORK 10019 • (212) 757-5977

Exhibited:

Ex coll:

Cost:

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Dealer P.

received 1/16/85 MOMA *Mailew Knodel*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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**HIRSCHL & ADLER** Modern

851 Madison Avenue New York, New York 10021 212 744-6700

Consigned to:

Date: 1/15/85

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PLANTER 1 1978  
lithograph/three colors  
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19½" x 19"  
edition of 30  
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## 724 PRINTS

724 FIFTH AVENUE, NEW YORK 10019 • (212) 757-5977

Exhibited:

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Selling P.

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FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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	KM	II.B.125

**HIRSCHL & ADLER** Modern

851 Madison Avenue New York, New York 10021 212 744-6700

Consigned to:

Date: 1/15/85

Consigned from: Consigned to the Museum of Modern Art  
c/o Wendy Weitman

Sold to:

Purchased from: Charles Garabedian  
"You Are Going on a Trip" a portfolio of 11 prints

Returned to:

Returned from: 1. "Man Tearing His Heart Out" Etching 22 $\frac{1}{4}$ "x30" 6/50 1980 \$900.00  
2. "Night Parthenon" Etching 16x20" 6/50 1961-1980 6/50 \$750.00

Add info:

Museum Discount 10%

Number:

Artist:

Title:

Signature:

Framed:

Medium:

Size:

Recorded:

Exhibited:

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Cost:

Selling P.

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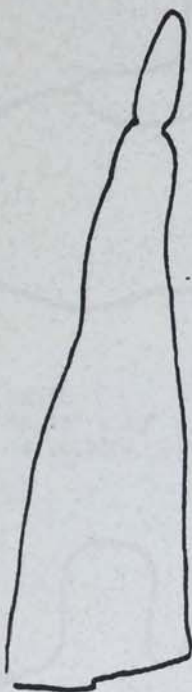
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.125

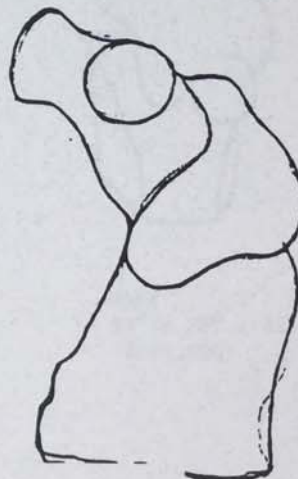
## RAMNARINE GALLERY



WHISH  
85.5" x 21.5" x 34"  
(\$120,000)

### PRICE LIST

JOEL FISHER  
RECENT SCULPTURES



YORM  
50.75" x 38" x 44"  
(\$120,000)

PLEASE NOTE: Each of these ten pieces was produced in an edition of four. In every case, the first and second editions are available for sale only.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.125



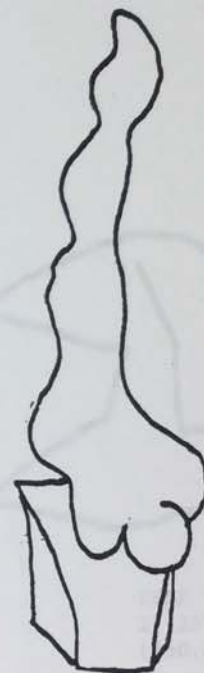
UNYIL  
52.75" x 49" x 32.5"  
(\$120,000)



WHEB  
39" x 23.5" x 26.25"  
(\$75,000)

PRICE LIST

JOEL FISHER  
RECENT SCULPTURES



AARE  
93" x 28" x 32.75"  
(\$120,000)

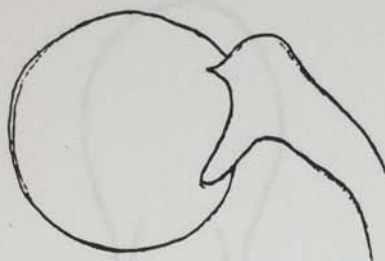


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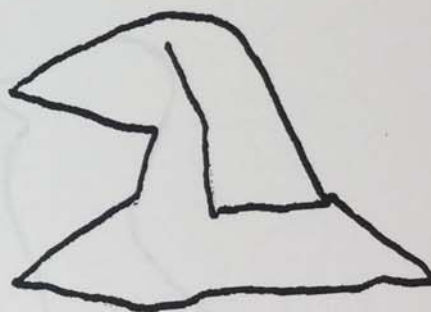
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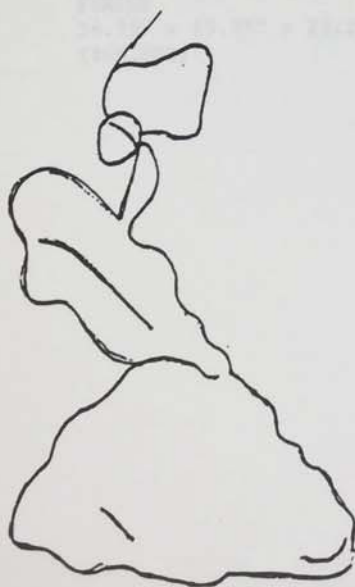
JOEL FISHER  
RECENT SCULPTURES



WATCHEW  
25.5" x 48" x 28.75"  
(\$75,000)



FEEK  
21.25" x 26.25" x 33.75"  
(\$60,000)



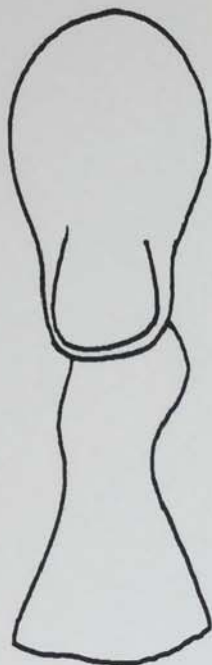
TIUME  
55.5" x 36.5" x 26.5"  
(\$75,000)

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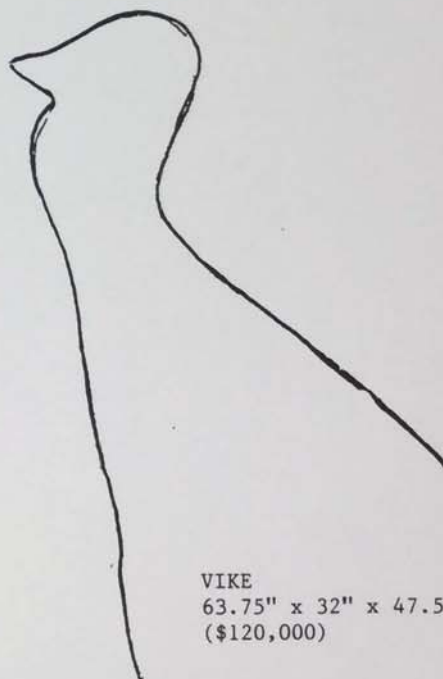
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.125

PRICE LIST

JOEL FISHER  
RECENT SCULPTURES



PERIOP  
56.75" x 19.25" x 22.25"  
(\$60,000)



VIKE  
63.75" x 32" x 47.5"  
(\$120,000)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.125

March 30, 1983

Wendy Weidman  
Museum of Modern Art  
11 West 53 Street  
New York City, New York 10019

Dear Wendy,

Enclosed is the information you requested on Richard Fishman. The wood-cut is priced at \$500.00, the small etchings are \$300.00 and the large color etching is \$500.00. There is a 50% discount for museums.

I will be sending resume material on Freya Hansel (the other artist who I presented March 16).

I'm glad to know that one of Jack Sal's cliche-verre prints was chosen for the museum's big picture show. I'm presently collaborating with Jack on a portfolio of small collagraphs, wood-cuts and linoleum cuts.

Thankyou for your time.

Sincerely,

*Sylvia Roth*  
Sylvia Roth



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.125

**Diane Villani EDITIONS**

271 Mulberry Street, New York 10012

telephone: (212) 925-1075

MOMA  
9/6/88  
Library

June 1988

ANNOUNCING NEW RELEASES FROM DIANE VILLANI EDITIONS

A series of three color etchings by LOUISA CHASE //

Untitled, 1988  
color etching and aquatint  
Rives BFK paper  
29 3/4 x 32 7/8 inches  
Edition size: 25

Retail price: \$1,200.00

Untitled, 1988  
color etching and aquatint  
Rives BFK paper  
27 x 22 1/2 inches  
Edition size: 25

Retail price: \$900.00

Untitled, 1988  
color etching and aquatint  
Rives BFK paper  
22 1/2 x 25 1/2 inches  
Edition size: 25

Retail price: \$900.00

Slides available upon request.

Thank you.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.125

June 1988

ANNOUNCING NEW RELEASES FROM DIANE VILLANI *EDITIONS*

A suite of four color woodcut prints by CATHERINE LEE

A suite of Four Color Woodcut Prints, 1988

Coast (39 x 26 1/2 inches)

Borderline (39 x 26 1/2 inches)

Savannah (26 1/2 x 39 inches)

North Umberland (26 1/2 x 39 inches)

Korean Kozo paper

Edition size: 25

Retail price: \$4,000.00

Slides available upon request.

Thank you.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.125

June 1988

ANNOUNCING NEW RELEASES FROM DIANE VILLANI *EDITIONS*

A new lithograph print by ITALO SCANGA

Female Saint, 1988  
black and white lithograph with color woodcut  
Rives BFK paper  
44 1/2 x 28 inches  
Edition size: 20

Retail price: \$800.00

A new color woodcut print by JOAN SNYDER

For the Children, 1988  
color woodcut with stencil  
Susuki paper  
37 1/2 x 25 inches  
Edition size: 10

Retail price: \$2,000.00

Slides available upon request.

Thank you.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.125

**Diane Villani EDITIONS**

271 Mulberry Street, New York 10012

telephone: (212) 925-1075

Fax: (212) 966-8411

April 1990

**NEW RELEASES FROM DIANE VILLANI EDITIONS**

**THREE COLOR ETCHINGS BY LOUISA CHASE**

Untitled, 1990

color etching, aquatint, spit bite and chine colle

Somerset Textured paper

35 1/2 x 50 3/4 inches

Edition size: 30

\$2,500.00

Untitled, 1990

color etching, aquatint and spit bite

Somerset Textured paper

35 1/2 x 50 3/4 inches

Edition size: 30

\$2,500.00

Untitled, 1990

color etching, aquatint, spit bite and chine colle

Somerset Textured paper

52 1/4 x 35 1/2 inches

Edition size: 30

\$2,500.00

Slides available upon request.

Thank you.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.125

CASTORO

ROSEMARIE CASTORO 151 SPRING STREET NEW YORK, NY 10012 212/966-4637

May 23, 1988

PRICE LIST

Cover: Silk Screen on Black Cloth  
Paper: 8½"x11" Scott Vellum Bristol Cover and vellum printed IBM copier black ink  
Edition: All Artist's Proofs  
Drawings and text by Rosemarie Castoro  
Hand Bound by Werner Pichler

Siegfried	\$225.00
Bridging the Gap	175.00
Merce Cunningham and Friends	125.00
Die Entführung aus dem Serail	125.00

*Rosemarie Castoro*

Rosemarie Castoro

MOMA  
LIBRARY  
AUG 06 1991  
ARTIST  
FILE

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- *Untitled (Torchier)* 1986  
BH86-2147  
hand cast glass shade with forged steel rod base  
and electrical light fixture  
78 1/4" x 28" x 28"  
Edition: 38 \$9,500.00
- *Untitled (Candlestick)* 1986  
BH86-2148  
soldered copper, solder coil and steel  
19 1/2" x 5 1/4"  
Edition: 200 \$1,250.00 each \*\$2,000.00 as a pair
- *Untitled (Table Lamp with Crater Lake)* 1988  
BH86-2145  
steel base with copper shade, cast bronze  
and electrical light fixture  
29 1/2" x 13 1/2" x 9"—base plate: 9" x 9"  
Edition: 20 \$1,750.00
- *Untitled (Floor Lamp with Palm Lake)* 1988  
BH86-2146  
steel base with copper shade, cast bronze  
and electrical light fixture  
58 1/2" x 22" x 17"—base plate: 12" x 12"  
Edition: 20 \$2,250.00

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ition.

GEMINI G.E.L.  
8365 Melrose Avenue  
Los Angeles California 90069  
213 651-0513

BLUM HELMAN GALLERY  
20 West 57th Street  
New York New York 10019  
212 245-2888



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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January, 1989

MOMA  
LIBRARY

SEP 20 1991

ARTIST  
FILE

HAPPY NEW YEAR!

Enclosed please find a brochure and price list illustrating Gemini and Blum/Helman's recent project with BRYAN HUNT. We are sending this brochure so you are aware of this exciting new body of work.

The project includes three different lamp editions and 2 candlesticks. If you have any further questions on this project please do not hesitate to contact us. All the works are currently available.

We look forward to hearing from you and to working with you this 1989!

Warm regards,

Debra Burchett  
Lynn Smith

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Den

■ *Untitled (Floor Lamp with Palm Lake) 1988*  
BH86-2146  
steel base with copper shade, cast bronze  
and electrical light fixture  
58½" x 22" x 17"—base plate: 12" x 12"  
Edition: 20 \$2,250.00

MOMA  
LIBRARY

SEP 20 1991

ARTIST  
FILE

GEMINI G.E.L.  
8365 Melrose Avenue  
Los Angeles California 90069  
213 651-0513

BLUM HELMAN GALLERY  
20 West 57th Street  
New York New York 10019  
212 245-2888

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- *Untitled (Torchier)* 1986  
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hand cast glass shade with forged steel rod base  
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and electrical light fixture  
58 1/2" x 22" x 17"—base plate: 12" x 12"  
Edition: 20 \$2,250.00

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ition.

MOMA  
LIBRARY  
SEP 20 1991  
ARTIST  
FILE

GEMINI G.E.L.  
8365 Melrose Avenue  
Los Angeles California 90069  
213 651-0513

BLUM HELMAN GALLERY  
20 West 57th Street  
New York New York 10019  
212 245-2888

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.125

15 Laight Street  
New York NY 10013

19 October 1982

Ms. Wendy Weitman  
Print Department  
Museum of Modern Art  
11 West 53 Street  
New York

Dear Ms. Weitman,

Enclosed please find two lithographs. They are titled Black and Pink and Circle Invaded by a Square. These prints are artist proofs and I have 9 such proofs in perfect condition. The prints are published by Landfall Press and are in an edition of 10 for the smaller print and 30 for the larger print. The price of the smaller print is \$250.00 and the larger print is \$550.00. Please contact me at 925 5706 if you are interested in one of the artist's proofs or contact Landfall Press in Chicago (215 West Superior St. Chicago Ill. 60610.) if you are interested in the numbered edition.

I look forward to hearing from you.

Sincerely,



Denise Green



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.125

DW, AI, NW, RC 12 19/30/85

HAMBLETON

# CIVILIAN WARFARE

155 AVENUE B NEW YORK USA 10009 WEDNESDAY TO SUNDAY 12 TO 6 475 7498

## CIVILIAN WARFARE GRAPHICS

RICHARD HAMBLETON - Serigraphs

Seascape (The Edge Of Night) (37/38) (1985)

limited edition of 38, signed and numbered by the artist  
14 screens; 5 tints of acrylic medium hand applied by the artist  
51 X 28 inches, including border; Stonehenge paper

price: \$1000.00

Figure (Monsoon) (1985) serigraph edition

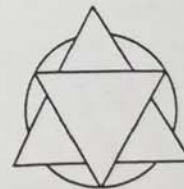
limited edition of 38, signed and numbered by the artist  
12 screens; 7 tints of acrylic medium hand applied by artist  
77 X 34 inches, including border; Stonehenge paper

price: \$1500.00

All mail or telephone orders must be paid prior to delivery

Civilian Warfare Graphics is currently in pre-production  
of a limited edition of prints by David Wojnarowicz, to  
be approximately 4 X 4 feet.

We are currently accepting reserves and anticipate  
availability by mid October.



MOHA  
LIBRARY

MUG 06 1991

ARTIST  
FILE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.125

88-04-98 17:25 GILISSEN

ID-32 2 534 42 92

D/R62

Maria GILISSEN  
Rue Henri Wafelaerts, 31  
1060 Bruxelles  
Tél.: 32/2-537.08.77  
Fax : 32/2-534.42.92

Brussels, 8 April 1998.

Mr Kynaston MCSHINE  
M.O.M.A.  
11 West 53rd Street

NEW YORK, N.Y. 10019

Fax n° 00-1/212-708.98.84

Dear Kynaston,

Thank you for your fax.

I did inform Manuel Borja Villegas that this time schedule is too early for you and the Museum's administration.

As you know it took me a long time, and after many reflexions, I did agree that the Marcel Broodthaers Museum could be included in your exhibition. Which in principle is only half a measure, it is not in its place in the exhibition, neither outside the exhibition.

To give advice for the "Section Art Moderne" of the Musée d'Art Moderne and the "Galerie du XXème Siècle" of the Musée d'Art Ancien (see attached list) it is Borja Villegas.

Benjamin Buchloh and the Marian Goodman Gallery are entitled for the "Section Publicité" of the Museum.

Dear Kynaston you want to show those three sections of the Museum as well parts of the Section Financière + as well plastic plates which served as publicity for the Museum, etc...

Inviting me for the opening would not do the thing. Everything has to be very carefully followed up and this needs special treatment and care as well as for the catalogue in order not to make mistakes.

Kynaston do believe me that I know how to work on an economical way, but what is needed is needed.

Looking forward to hearing from you, I remain

Faithfully yours,

*Maria*

Maria GILISSEN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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88-04-98 17:24 GILISSEN

ID=32 2 534 42 92

D/R01

**Marcel BROODTHAERS****MUSEE D'ART MODERNE  
Département des Aigles**

1970	Section XIXe* siècle (Bis)	Michael COMPTON Jurgen HARTEN
1971	Section Cinéma	Véronique DABIN
1972	Section Cinéma	Manuel BORJA VILLEL Michael COMPTON Véronique DABIN Jurgen HARTEN
1972	Section Publicité	Benjamin BUCHLOH
1972	Section Art Moderne	Manuel BORJA VILLEL
1972	Musée d'Art Ancien Galerie XXe Siècle	Manuel BORJA VILLEL

Pour toutes les Sections: avec la collaboration de Maria GILISSEN



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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TO KYNASTON  
FROM LILIAN

Museum

According to the *Great Encyclopedia*, the first museum in the modern sense of the word (meaning the first public collection) was founded in France by the Convention of July 27, 1793. The origin of the modern museum is thus linked to the development of the guillotine. Nevertheless, the collection of the Ashmolean Museum in Oxford, founded at the end of the seventeenth century, was already a public one, belonging to the university.

The development of the museum has obviously exceeded even the most optimistic hopes of its founders. Not only does the ensemble of the world's museums now represent a colossal piling-up of wealth, but the totality of museum visitors throughout the world surely offers the very grandiose spectacle of a humanity by now liberated from material concerns and devoted to contemplation.

We must realize that the halls and art objects are but the container, whose content is formed by the visitors. It is the content that distinguishes a museum from a private collection. A museum is like a lung of a great city; each Sunday the crowd flows like blood into the museum and emerges purified and fresh. The paintings are but dead surfaces, and it is within the crowd that the streaming play of lights and of radiance, technically described by authorized critics, is produced. It is interesting to observe the flow of visitors visibly driven by the desire to resemble the celestial visions ravishing to their eyes.

Grandville has schematized the relations of container to content with respect to the museum by exaggerating (or so it would appear) the links tentatively formed between visitors and visited. When a native of the Ivory Coast places an axe of neolithic, polished stone within a water-filled receptacle, then bathes in that receptacle and offers poultry to what he takes to be thunder stones (fallen from the sky in a clap of thunder), he but prefigures the attitude of enthusiasm and of deep communion with objects which characterizes the modern museum visitor.

The museum is the colossal mirror in which man, finally contemplating himself from all sides, and finding himself literally an object of wonder, abandons himself to the ecstasy expressed in art journalism.

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# 36

Georges Bataille

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of the J. Paul Getty Trust.



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# OCTOBER

*editors*

Douglas Crimp  
Rosalind Krauss  
Annette Michelson

*associate editor*

Joan Copjec

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**McShine, Kynaston**

**From:** Tone, Lilian  
**Sent:** Tuesday, April 07, 1998 4:08 PM  
**To:** McShine, Kynaston  
**Cc:** Trainor, James  
**Subject:** Janet Cardiff

I received a call from Janet Cardiff today. She was looking at her schedule for this year and wanted to know if you were still interested in commissioning her to do something for the show. I told her that you were definitely interested, but the budget of the exhibition was now under consideration and so it would be some time before she could be given a green light. (Was that the right thing to say? Please advise.) She said that if money was the only problem she could look at her budget again to see if any parts of it could be cut, and that we should let her know if we would like her to do this. She also mentioned that maybe Tom Healy could help us with funding. (I did not say anything. What do you think?)

Much to my surprise, she got very excited when I mentioned your idea about possibly having the CDs be part of the publication. She apparently had planned to do something similar for another exhibition but it did not happen and, since then, she has never had the chance to do it. She added that, of course, it would never be as effective as doing the tour at the Museum due to its site specificity, and that the CD should never be seen as the piece itself, but as an extension of it. This would have to be explained very well in the catalog and there should be several photographs showing the space so that people who had not been able to visit the show could have a sense of it. She thinks that it would work more like a radio show, in which you give the smallest clues to trigger people's imagination, at the same time that it would work like a reminder of the show for those who had seen it.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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April 1, 1998

Kynaston McShine  
Senior Curator  
Department of Painting and Sculpture  
The Museum of Modern Art  
11 West 53rd Street  
New York, New York  
10019-9400

Dear Kynaston McShine,

Dennis Oppenheim is pleased to be represented in the exhibition you are planning for 1999, on the subject of the varied ways artists have dealt with the subject of museums in their work.

The particular work which you have requested for loan from the artist, is owned by the Centre Georges Pompidou, Musee National d'art Moderne in Paris, France.

Here is a description of the work in the Collection:

GALLERY TRANSPLANT  
1969

Floor specifications Gallery #3, Stedelijk Museum, Amsterdam, transplanted to Jersey City, New Jersey. Surface: Snow, dirt, gravel. Duration: 4 weeks

Black and white photography, stamped black and white photographic map, black and white floor plan, black and white text.

4 panels, 2 at 40" h x 60" L, 1 at 60" H X 40" L, 1 at 16" H X 60" L  
total size: 76" H X 160" L

Please let me know if the museum agrees to the loan. If they decline, Dennis would be willing to loan a smaller version which is in his possession.

Sincerely,

*Amy Plumb*

Amy Plumb

DENNIS OPPENHEIM 54 FRANKLIN ST. NEW YORK, NEW YORK 10013 USA  
TEL 212 962 0178 FAX 212 587 3314

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.125

Christian Milovanoff  
13 rue de la Roquette  
13200 ARLES  
France

fax: 33 4 90 96 61 57

To

Kynaston McShine  
Senior Curator  
Department of Painting  
and Sculpture  
MoMA

Arles, April 6th, 1998

Dear Kynaston McShine

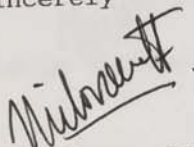
I just received your letter from March 16th and read it with great pleasure.

I am delighted to participate to the exhibition. I am anxious to see the works of the other artists in the show and discover their way of dealing with the theme.

I will send you, as soon as possible, the loans forms for the photographs. Please do not hesitate to contact me for further information.

Thank you very much for your interest in my work,

Yours Sincerely



Christian Milovanoff



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.125

S I AFRONT Et C MILOVANOFF 33 04 90 96 61 57 P.01

Christian Milovanoff  
13 rue de la Roquette  
13200 ARLES  
France

fax: 33 4 90 96 61 57

To

Kynaston McShine  
Senior Curator  
Department of Painting  
and Sculpture  
MoMA

Arles, April 6th, 1998

Dear Kynaston McShine

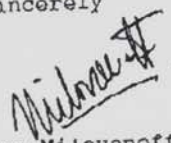
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I will send you, as soon as possible, the loans forms for the photographs. Please do not hesitate to contact me for further information.

Thank you very much for your interest in my work.

Yours Sincerely

  
Christian Milovanoff

CC:LT  
JT



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.125

Department of Painting and Sculpture

# Memo

**To:** Artist / Museum files  
**From:** James Trainor x9649  
**CC:** Kynaston, Lilian  
**Date:** April 7, 1998  
**Re:** Provenance of El Lissitzky drawings

## Provenance of El Lissitzky's **Design for Exhibition Room in the Hanover Museum**

Telephone conversation 4/7/98: According to Tawney Becker, Curatorial Assistant at the Busch-Reisinger Museum, Harvard, the El Lissitzky drawings in their collection which are on the checklist,

**Design for Exhibition Room in the Hanover Museum** (1926) BR61.39a. RR#40

**Design for Exhibition Room in the Hanover Museum** (1926) BR61.39b. RR#41

**Design for Exhibition Room in the Hanover Museum** (1926) BR61.40a. RR#42

**Design for Exhibition Room in the Hanover Museum** (1926) BR61.40b. RR#43

all share the same provenance: The Artist ► Alexander Dörner ► Lydia Dörner.

Becker has confirmed this provenance with Peter Nesbit, Curator at the Busch-Reisinger Museum, and El Lissitzky scholar, who believes to the best of his knowledge that the drawings were a gift from the artist to Alexander Dörner. Dörner apparently spent much time in Germany, and was acquainted with numerous artists. Note that the date is now 1926, not 1927, which Nesbit officially changed in the past month.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.125

*KYNASTON,  
would you please read this + let me know if this  
is the direction to go? (This of course, is only the  
beginning.) L.*

## THE MUSEUM FOR MODERN ARTISTS

### (INTRODUCTION)

Since the emergence, in the eighteenth century, of the museum as we know it today, artists have looked to it with a mixture of reverence, complicity, suspicion, and disdain. They have celebrated its accomplishments, while guardedly scrutinizing its dynamics. Commenting on various aspects of this relationship, a number of artists have not only used the concept of the museum as subject matter, but also incorporated museological elements and practices into the production of art. "The Museum for Modern Artists" proposes to survey the ways in which artists have addressed museums in their work, variously confronting their concept and function, commenting on their nature, drawing from their methods, or examining their relationship to the art they contain. The exhibition is scheduled to take place at The Museum of Modern Art from March 31 to June 29, 1999, and includes over one hundred installations, paintings, sculptures, photographs, prints, and drawings, by about sixty artists.

### (SECTION 1: PHOTOGRAPHS OF MUSEUMS)

The beginning will show examples from the extensive tradition of photographs of the museum in use: visitors, immersed in thought, examining its collections, or resting, self-absorbed, on a bench. Photographers like Henri Cartier-Bresson, André Kertész, Elliot Erwin, Eve Arnold, and Thomas Struth, among others, capture a range of states of contemplative suspension while these photographs, in the context of this exhibition, remind the visitor of his own condition and allow an awareness of his own museum-mediated experience. Other photographers are shown in their role of audience, among these, Christian Milovanoff, who revisits the Louvre by isolating the feet featured in paintings in its collection, and Candida Höfer, focusing on museums' non-museological environments such as lobbies and waiting rooms.

### (SECTION 2: PERSONAL MUSEUMS)

A celebrated antecedent, Charles Willson Peale's The Artist and his Museum (1822), will introduce the visitor to the section dedicated to personal museums. Several artists have created their own museums,

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ranging from large, full-scale interiors in which objects, created or found, are arranged and displayed, to portable collections of miniature reproductions of their own work. The former, Claes Oldenburg's Mouse Museum (1972-76), is a structure whose walls outline the familiar silhouette of a cartoon mouse head. The vitrines which line its windowless interior contain over 300 objects, a collection of miscellanea from American consumer culture. The latter, Marcel Duchamp's Boîte en Valise (1941-71), is a thirty-year personal museum project, in which the artist's entire oeuvre is neatly reproduced, miniaturized, and organized into a compact and portable case. Theoretically mass-producible, Duchamp actually manufactured the Boîte in a series of five editions, with subtle differences in construction and an expanded number of items.

Other works include El Lissitzky's studies and photographs of Kabinett der Abstrakten (1930), the apotheosis of the exhibition space as artwork, Joseph Cornell's boxes from 1940s, which will assess his notion of a "Romantic Museum." Martin Distel's Museum of Drawers and Fluxus's Flux Cabinet both store and stack up, respectively, miniature installations of works and a variety of objects by different artists. Barbara Bloom's thoroughly obsessive Reign of Narcissism belongs here, as do examples of Christian Boltanski's vitrines of reference, featuring archival, inventory-like accumulations of the artist's possessions.



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CHARLES ARNOLDI  
111 BROOKS AVE.  
BRIDGE PLATE 9000

Kynaston McShine  
11 West 53 Street  
New York, New York 10019

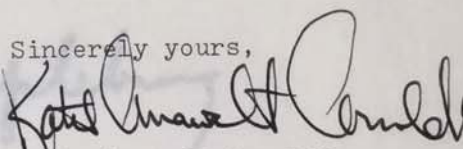
March 1, 1983

Dear Kynaston,

In response to your letter dated October 10, 1982  
I am enclosing slides and a biography. Also enclosed  
please find a mailer and review of Chuck's recent show  
in Texas. I am sorry this material is late but Chuck and  
I have just returned to Los Angeles from New York and  
for the first time since October I have access to all of  
Chuck's slides.

Chuck and I both enjoyed our dinner with you and  
Peter Alexander at the Indian Restaurant. I hope to see  
you again soon.

Sincerely yours,

  
Kavie Anawalt Arnoldi



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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3/28/78

Dear Cee Brown-

Enclosed you will find the material you requested for your file. Hope it covers what you asked for. Regrettably, I haven't anything as yet to send on the new audio puppet performances.

Thank you for including me.

Best  
Ida Applebury

The Museum of Modern Art Library

PERFORMANCE  
FILE  
ARTISTS

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Dear Mr. McShine,  
Thank you for  
your interest in my work  
Sincerely  
Laurie Anderson

LAURIE ANDERSON 530 CANAL STREET NEW YORK, N.Y. 10013

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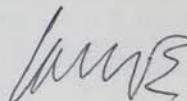
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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June 24. 83

Dear Kynaston,

Finally ( a year later) here's the biography. I'm afraid I don't remember what "documentation" means. Could you call either me or Gail Turner next week? 431-1355. Thanks.

Yours truly,



LAURIE ANDERSON 530 CANAL STREET NEW YORK, N.Y. 10013



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## RONALD FELDMAN FINE ARTS INC

December 3, 1982

Kynaston McShine  
Senior Curator  
The Museum of Modern Art  
11 West 53rd Street  
New York, New York 10019

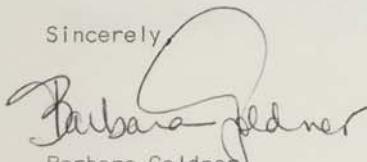
Dear Mr. McShine:

As per your request, please find enclosed the following materials regarding Komar & Melamid: 1 black & white photo and 1 4 x 5 color transparency of the painting I Saw Stalin Once When I Was a Child; a biography/bibliography on Komar & Melamid; and the press release and checklist from their recent exhibition "SOTS-ART".

I shall forward to you additional information and a selection of slides of other works by Komar & Melamid early next week.

In the meantime, if I can be of further assistance, please do not hesitate to contact me at the gallery.

Sincerely,

  
Barbara Goldner

Encl.

31 Mercer Street, New York, N.Y. 10013, (212) 226-3232

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**Wilford Gallery**

INCORPORATED

29 EAST 72 • NEW YORK • 10021

212 744-2925

March 31, 1983

Mr. Kynaston McShine  
Museum of Modern Art  
11 West 53rd Street  
New York, N.Y. 10019

Dear Kynaston,

✓ <sup>z</sup> To bring your slides up to date on Lois Lane

Sincerely,

*Miani*

Miani Johnson

*ank you*

1982



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.125

## Wilard Gallery

INCORPORATED

29 EAST 72 STREET • 212-744-2925  
NEW YORK • NEW YORK • 10021

December 23, 1982

Kynaston McShine, Curator of Paintings & Sculpture  
Museum of Modern Art  
11 West 53 Street  
New York, N.Y. 10019

Dear Mr. McShine,

Enclosed please find photographic material on our gallery artists as well as reprints from various publications. When you are finished with these pictures we would appreciate their eventual return to us.

If you should require additional material please do let us know.

Sincerely,

*Ellen Kern*

Ellen Kern

*Kane  
sent thank you*





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# R E A L L I F E Magazine

P. O. Box 1564, Madison Square Station, New York, NY 10159. (212) 852 8085.

21 July, 1983

Kynaston McShine  
Museum of Modern Art  
New York, NY 10019

Dear Kynaston,

I'm sending you these few slides to update my file. For the past year I have been quietly and steadily moving away from the media image (although I still come back to it from time to time) in an effort to broaden the scope of the work. I started with a series of city views - the basic idea has something to do with thinking about post-war (WWII) reconstruction as the site of the media spectacle and somehow parallel to the construction of an American space in painting. That series, based on photos of new German cities (eg Dusseldorf), and some Stateside urban renewal, was collectively entitled Metropolis. From there I've moved almost to landscape - a series of modern buildings in the mountains - again plenty of keys and hooks to modernist idealism and art practice in both image and handling - and this series is called The Magic Mountain. You may have seen one of this group at MetroPictures in June. This work is very much my current concern and will likely form the bulk of my upcoming show at Metro in early December - bigger pieces for their bigger space.

Please excuse the quality of the slides. I took them rather quickly in the studio. I hope you can get some idea from them.

All the best for the summer.

Yours sincerely,

Thomas Lawson

PS. I have a new address: 171 Johnson St, Brooklyn, NY 11201.

*4 additional slides  
Thanked*

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Barry Le Doux.

① 2 Songs for Dowland (maquette).  
see Body Language Catalog.

② If above does not exist  
One Song for John Dowland I  
~~Barry Le Doux~~  
Barry Lowen, Los Angeles.

or One Song  
Charles & Doris Satchi. <sup>II</sup>London.

See New Figuration - America  
~~India~~ Milwaukee Art Museum.

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# Wilard Gallery

INCORPORATED

29 EAST 72 STREET • 212-744-2925  
NEW YORK • NEW YORK • 10021

*We Docx  
sent thank you*

December 23, 1982

Kynaston McShine, Curator of Paintings & Sculpture  
Museum of Modern Art  
11 West 53 Street  
New York, N.Y. 10019

Dear Mr. McShine,

Enclosed please find photographic material on our gallery artists as well as reprints from various publications. When you are finished with these pictures we would appreciate their eventual return to us.

If you should require additional material please do let us know.

Sincerely,

*Ellen Kern*

Ellen Kern





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Bob Jolie  
54 Greene St  
NYC 10013

March 6, 1986

Dear Kynaston,

Having seen you at the Serra opening reminded me that I would very much like you to know about a commission completed in Buffalo nearly 2 years ago but only recently photographed.

Naturally, I would like you to see my forthcoming show at Willard and a recent big piece in the exhibition, About Place currently at PSI.

Warm regards,

Bob Jolie

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Notes from ACQU. Mtg.  
Feb '83

Longo

drawing, sculpture, film, performance

Urban iconography.

Melodramatic moment.

Performance at rest. but expanding idea.

Expressiveness

Drawing has sculptural quality. Accurate modelling  
(Platonism)

Vertiginous tilt

Relief from 1930's ; Richard Hamilton Suggenheim  
but the idea of style

usually work has quality of a film still.  
Cinematic.

Images are meanings we know

Single unbounded moment.

4

Series of ten in the Cities.

The highly edited structure of advertising and cinema.

involvement versus detachment.

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- 4 -

Richard Bosman  
American, born in India  
b. 1944

48. "Cat's Revenge" 1983  
Intaglio Two plates printed  
Side by side. Total image:  
23 5/8" by 36" edition 40  
\$600.

Richard Diebenkorn  
American  
b. 1922

49. "Two Way" 1982  
Intaglio, edition 35  
23 7/8" by 14 7/8" \$1200.
50. "Softground Y" 1982  
Intaglio, edition 35  
23 7/8" by 17 7/8" \$1200.
51. "Softground Cross" 1982  
Intaglio, edition 35  
14 7/8" by 23 3/4" \$1200.
52. "Softground Splay" 1982  
Intaglio, edition 35  
17 7/8" by 23 3/4" \$1200.

Robert Longo  
American

53. "Mark" 1982  
Lithograph, edition 45  
30" by 15" \$750.
54. "Gretchen" 1982  
Lithograph, edition 45  
30" by 15" \$600.
55. "Jules" 1982  
Lithograph, edition 45  
30" by 15" \$600.

Susan Rothenberg  
American  
b. 1945

56. "Untitled" 1983  
Etching, aquatint, edition 35  
25 1/2" by 15 1/2" \$750.

Hester Stinnett  
American  
b. 1956

57. "Orchard" 1982  
Intaglio, edition 15  
17 3/4" by 23 2/3" \$175.
58. "Cloudburst" 1982  
Woodcut, edition 10  
18" by 23 7/8" \$175.

\*\*\* All prints are sold unframed with the exception of Renoir's "Les Enfants Jouant au Bal".

\*\*\* Plate sizes are given in inches throughout, except where otherwise indicated. The verticle measurement is given first, then the horizontal.



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July 1 - 30, 1983

MONDAY - FRIDAY  
10 AM - 5:30 PM



ASSOCIATED  
AMERICAN  
ARTISTS

1614 LATIMER STREET PHILADELPHIA, PA. 19103

(215) 545-7371

MASTER PRINTS IN BLACK AND WHITE  
featuring  
NEW WORK IN BLACK AND WHITE

OLD MASTERS  
DUTCH

1. Cornelius Dusart (1660-1704)  
"The Leech Woman" (Kopster) 1695  
Hollstein 12  
Etching  
Very good impression, v.g. condition  
10 3/16" by 7" \$475.
2. Lucas van Leyden (1449-1533)  
"Joseph Telling his Dreams to Jacob"  
1512  
Bartsch 19, Hollstein 19 I/II  
Engraving, first state  
Good to very good impression,  
Tear at left edge, light foxing  
5" by 6 1/2" \$2700.
3. Rembrandt Harmensz Van Rijn (1606 - 1669)  
"Christ at Emmaus: The Large Plate" 1654  
Bartsch 87, Hind 282, Barnard-Biorklund 54-H  
Etching and drypoint  
A good impression from a Basan edition  
With large margins, very good condition  
8 1/4" by 6 1/4" \$2400.
6. Hans Sebald Beham (1500-1550)  
"Grammatica" From The Seven Liberal Arts  
c. 1519  
Bartsch 121, Hollstein 123  
Engraving, trimmed to/within platemark  
Very good impression, v.g. condition  
3 1/2" by 2 1/8" \$750.
7. Albrecht Durer (1471-1528)  
"Man of Sorrows with Hands Raised"  
Hollstein 20, Bartsch 20, Meder 20  
Engraving  
Superb impression, (probably Meder a)  
Condition very good, trimmed just to and  
Within platemark  
4 1/2" by 2 11/16" P.O.R.
8. Anton Huber (After Schongauer)(fl. 1575)  
"The Arrest of Christ" From The Passion  
Engraving  
Excellent condition with thread margins  
6 3/8" by 4 1/2" \$675.

AMERICAN MASTERS

FLEMISH

4. Lucas Vorsterman (The Elder) (1595-1675)  
"Luxury"  
Hind 119  
Engraving  
Very good impression, v. g. condition  
7 1/2" by 5 5/8" \$125.

GERMAN

5. Heinrich Aldegrever (1502-c.1558)  
"Joseph Explaining his Dreams to Jacob"  
1532  
Bartsch 18, Hind 18  
Engraving  
4 9/16" by 3" \$275.

9. Milton Avery (1893-1965)  
"Sailboat" 1954  
Lunn 54  
Woodcut, edition 25  
7 1/2" by 12 3/16" \$2750.
10. Will Barnet (1911- )  
"City Child" 1938  
Cole 59  
Etching, second edition of 60 pub. 81-82  
Original edition 30 prints  
10 7/8" by 14" \$250.

President: SYLVAN COLE, JR.

Director: MARGO DOLAN

Subsidiary: ASSOCIATED INTERNATIONAL ARTISTS Member: ART DEALERS ASSOCIATION OF AMERICA

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Profesor Dr. h. c. MAGDALENA ABAKANOWICZ

Mr. Kynarton McShine  
Museum of Modern Art  
11 West 53 Street  
New York 10019

DEAR SIR

THANK YOU FOR ENCLOSING MY "MONADS"  
IN YOUR EXHIBITION. I LIKE THIS WORK.  
IT IS TO YOUR DISPOSAL IN SWITZERLAND  
AT ALICE PAULI GALLERY.

I AM SENDING YOU A STATEMENT.  
IN CASE YOU NEED MY VOYS IN THE CATA-  
LOGUE - PLEASE FEEL FREE TO CHOOSE  
A SECTION.

I AM ONLY SORRY NOT TO BE AT THE OPPE-  
NING. AT THE SAME TIME IS THE OPENING  
OF A GROUP EXHIBITION IN WIEN MUSEUM  
MODERNER KUNST ABOUT ORWELL "84" IN  
WHICH I HAVE A LARGE WORK TO BUILD UP.

THANK YOU VERY MUCH FOR YOUR INTEREST  
IN MY WORK. IT IS A STRONG MORAL SUPPORT.  
WITH ALL BEST WISHES FOR YOUR EXCITING  
ACTIVITY,

SINCERELY

M. Abakanowicz



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## Soft

### *Once upon a Time*

I was a small child, crouching over a swampy pond, watching tadpoles. Enormous, soon to become frogs, they swarmed around the bank. Through the thin membrane covering their distended bellies, the tangle of intestines was clearly visible. Heavy with the process of transformation, sluggish, they provoked one to reach for them. Pulled out onto shore with a stick, touched carelessly, the swollen bellies burst. The contents leaked out in a confusion of knots. Soon they were beset by flies. I sat there, my heart beating fast, shaken by what had happened. The destruction of soft life and the boundless mystery of the content of softness. It was just the same as confronting a broken stem with sap flowing out, provoked by an inexplicable inner process, a force only apparently understood. The never fully explored mystery of the interior, soft and perishable.

Many years later, that which was soft with a complex tissue became the material of my work. It gives me a feeling of closeness to and affinity with the world that I do not wish to explore other than by touching, feeling, and connecting with that part of myself which lies deepest.

### *Becoming*

Between myself and the material with which I create, no tool intervenes. I select it with my hands. I shape it with my hands. My hands transmit my energy to it. In translating idea into form, they always pass on to it something that eludes conceptualization. They reveal the unconscious.

### *Interior*

The shapes that I build are soft. They conceal within themselves the reasons for the softness. They conceal everything that I leave to the imagination. Neither through the eye nor the fingertips nor palm that informs the brain can this be explained. The inside has the same importance as the outer shell. Each time shaped as a consequence of the interior, or exterior as a consequence of the inside. Only together do they form a whole. The invisible interior which can only be guessed at is as important as when it opens for everyone, allowing physical penetration.

### *Meditation*

To make something more durable than myself would add to the imperishable rubbish heaps of human ambitions, crowding the environment. If my

thoughts and my imaginings, just as I, will turn to earth, so will the forms that I create and this is good. There is so little room.

### *Coexistence*

My forms are like successive layers of skin that I shed to mark the stages along my road. In each case they belong to me as intimately as I belong to them, so that we cannot be apart. I watch over their existence. Soft, they contain within an infinite quantity of possible shapes from which I choose only one as the right, meaningful form.

In exhibition rooms I create spaces for them in which they radiate the energy I have imbued them with. They exist together with me, dependent on me. I dependent on them. Coexisting, we continually create each other. Veiling my face, they are my face. Without me—like scattered parts of the body separated from the trunk—they are meaningless.

### *Confession*

Impermanence is a necessity of all that lives. It is a truth contained in a soft organism. How to give vent to this innate defeat of life other than by turning a lasting thought into perishable material?

Thought—a monument. Thought—a defense against disappearance. Timeless thought. A perverse product of the soft tissue that will disintegrate, that one day will cease to connect. Expressed in material whose durability is related to the matter from which it came, it begins to really live—mortality.

### *Contact*

I touch and find out the temperature. I learn about roughness and smoothness of things. Is the object dry or moist? Moist from warmth or from cold? Pulsating or still? Yielding to the finger or protected by its surface? What is it really like? Not having touched, I do not know.

### *Embryology*

Carried for a long time in the imagination, shapes ripen. When out of pent-up tension, they have to be discharged, I become one with the object created. My body grows ugly, exhausted by bringing forth an image. My body gets rid of something that had been a part of it, from the imagination to the skin. The effort of discharge makes it hideous.

In my belly life was never conceived. My hands shape forms, seeking confirmation of each individual specimen in quantity. As in a flock subordinating



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the individual, as in the profusion of leaves produced by a tree.

#### *Reminiscence*

But, at the very beginning, when I started to weave and to use soft material, it was from a need to protest. From a wish to question all the rules and habits connected with this material. Soft is comfortable and useful. It is obedient, wrapping our body. It deadens the sound of footsteps. It covers walls, decoratively and warmly. It is easy on the eyes. It is practical. Accompanying our civilization from its very beginnings, it has its roles, a definable range of tasks governed by our needs and habits. It has its own system of classifications.

That is why I found the struggle with these acquired habits so fascinating. That is why it has been so fascinating to reveal and disclose the organic quality of fabric, of softness. To show the qualities overlooked through the blindness of habits. The autonomous qualities. To show all that this material could be as a liberated carrier of its own organic nature.

And later, the showing of objects which contradict the former functions of this material, broadening man's awareness of the matter which surrounds him, the objects which surround him, the world which surrounds him.

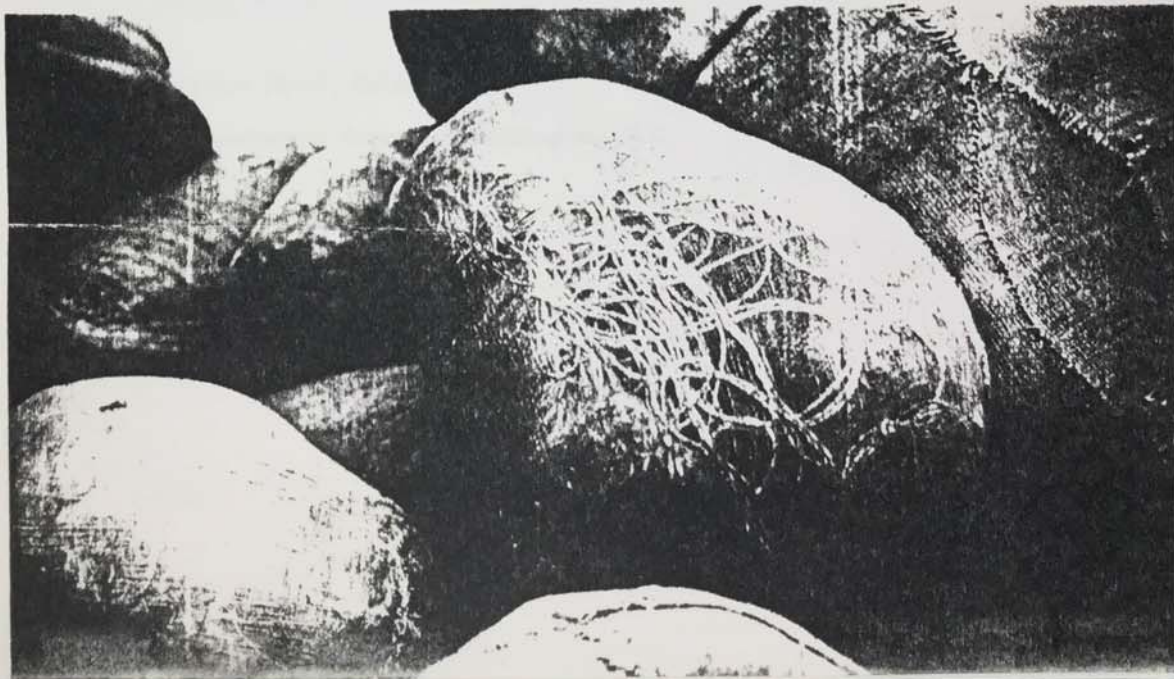
#### *Softness*

I touch my body. It still obeys me. It fulfills orders efficiently, without resistance. The muscles move wisely. When needed, they raise my hand, move my fingers. When needed, I lower and raise my eyelids. I move my tongue. Under the skin the flesh is precisely shaped. Springy. Everywhere, in the wholly enclosed, porous skin-covering—pulsation. All uniformly heated, saturated with moisture, with thick red juice, white mucus, jellylike secretion. All stretched on bones. Inside them—canals, intertwined with nets and threads, soft and fragile. Hot, greasy. It belongs to me. It is me. It causes me to be.

Magdalena Abakanowicz 1979

V >

Figs. 97–99 *Embryology* 1978–80 (cat. no. 76) in the Polish Pavilion, Venice Biennale, 1980 (cat. no. 78)



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ABAKANOWICZ, MAGDALENA

p. 1

INDIVIDUAL EXHIBITIONS AND CATALOGS

1960

Kordegard~~e~~, Warsaw

1971

Pasadena Art Museum, Pasadena, Calif.

1977

Konsthalle, Malmö, Sweden. Catalog: Abakanowicz: Organic Structures.

1981

Galerie Alice Pauli, Lausanne

1982

Museum of Contemporary Art, Chicago and the Chicago Public Library

Cultural Center, Nov. 11-Jan. 2, 1983, and tour. Catalog:

Magdalena Abakanowicz. New York: Abbeville Press, 1982.

Galerie Jeanne Bucher, Paris. Catalog: Magdalena Abakanowicz: 21

Dessins au Fusain.

1983

Galerie Alice Pauli, Lausanne

National Academy of Sciences, Washington, D.C.

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ADAMS, ALICE

INDIVIDUAL EXHIBITIONS

1964

Blumenfeld Gallery, New York

1970

55 Mercer, New York

1979

Hal Bromm Gallery, New York

1980

Artemesia Gallery, Chicago

1983

Hammarskjold Plaza Sculpture Garden, New York



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ADAMS, MAC

p. 1

INDIVIDUAL EXHIBITIONS AND CATALOGS

1969

Douglass College, Rutgers University, New Brunswick, N.J.

1974

112 Greene Street, New York

1975

Arnolfini Gallery, Bristol, England

1979

Welsh Arts Council, touring exhibition. Catalog: Mac Adams Mysteries.

1980

Nigel Greenwood, Inc., London

1981

Neue Galerie-Sammlung Ludwig, Aachen, West Germany, Sept. 12-Oct. 6,

and DAAD Galerie, West Berlin. Catalog: Barbara Adams. Mac Adams.

1982

Musée de Toulon, Mar. 11-Apr. 25. Catalog: Mac Adams Mysteries.

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ADRIAN X, ROBERT

p. 1

INDIVIDUAL EXHIBITIONS

1978

Danny Keller, Munich

Fernando Pellegrino, Bologna

1982

Gernando Pellegrino, Bologna

Severina Teucher, Zurich

Frankfurter Kunstverein, Frankfurt am Main

Cesare Manzo, Pescara, Italy

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ALEXANDER, PETER

INDIVIDUAL EXHIBITIONS AND CATALOGS

1968

Robert Elkon Gallery, New York

1974

University of California, Irvine, Art Gallery, Nov. 3-Dec. 8. Catalog:

Peter Alexander: Sunsets. Introduction by Hal Glicksman.

1982

Cirrus Editions, Los Angeles

Charles Cowles Gallery, New York

1983

Arco Center for Visual Art, Los Angeles

Municipal Art Gallery, Los Angeles, Jan. 23-Feb. 20. Catalog: Peter

Alexander: A Decade of Sunsets. Text by Christopher Knight.



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ALBEROLA, JEAN-MICHEL

INDIVIDUAL EXHIBITIONS

1982

Galerie Daniel Templon, Paris

Bonlow Gallery, New York

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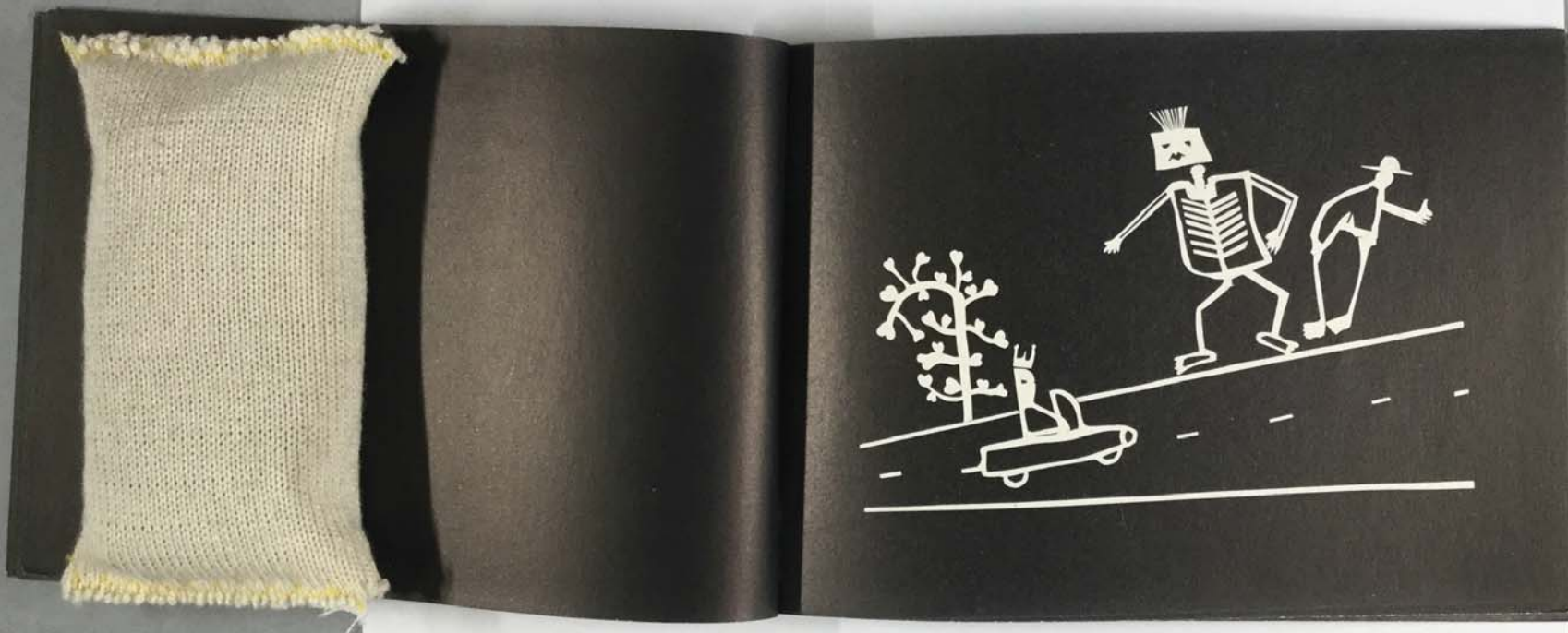
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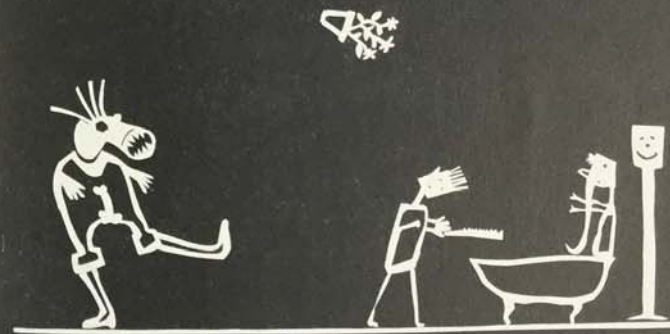
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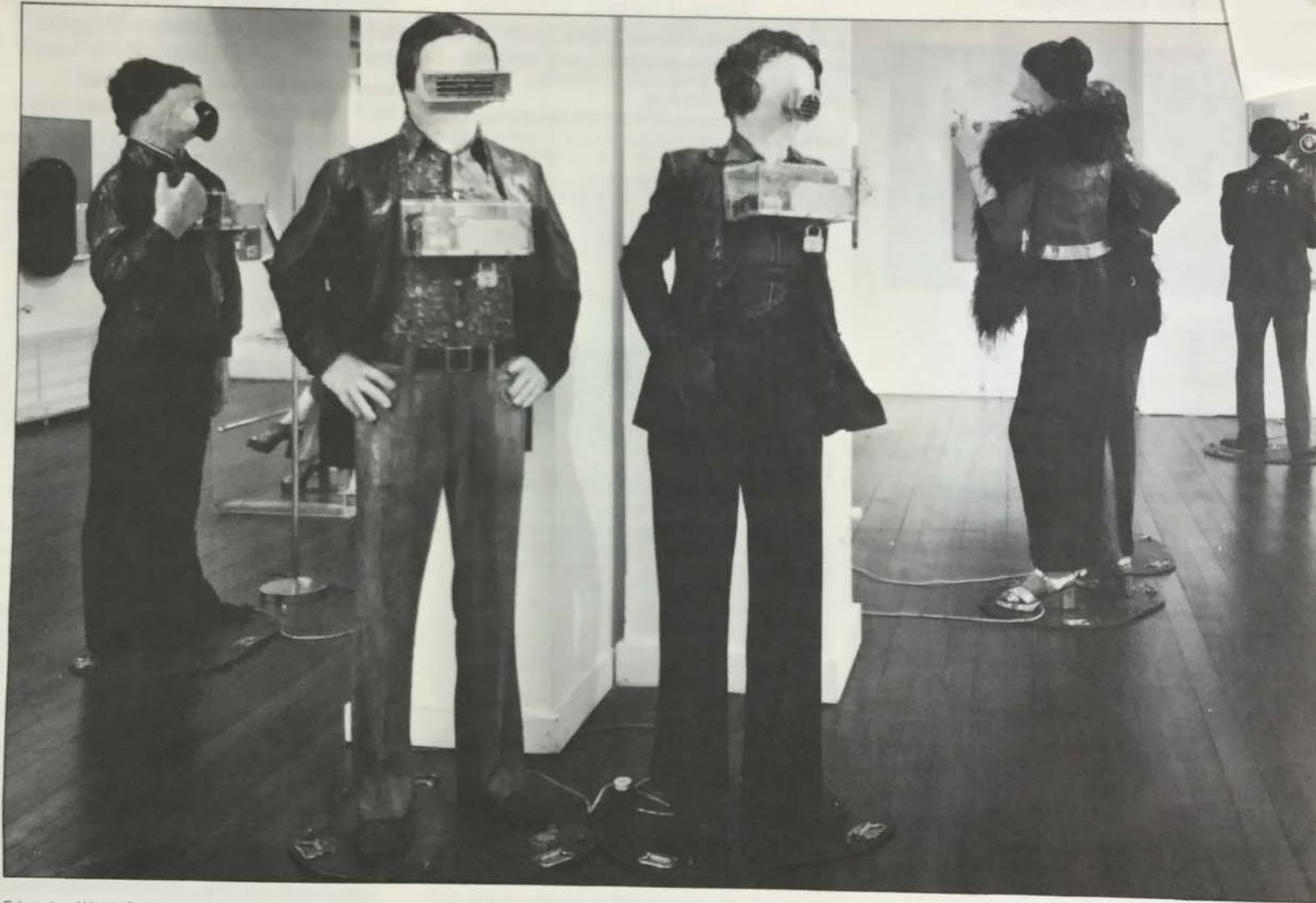
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## 1985-86 Exhibition Highlights

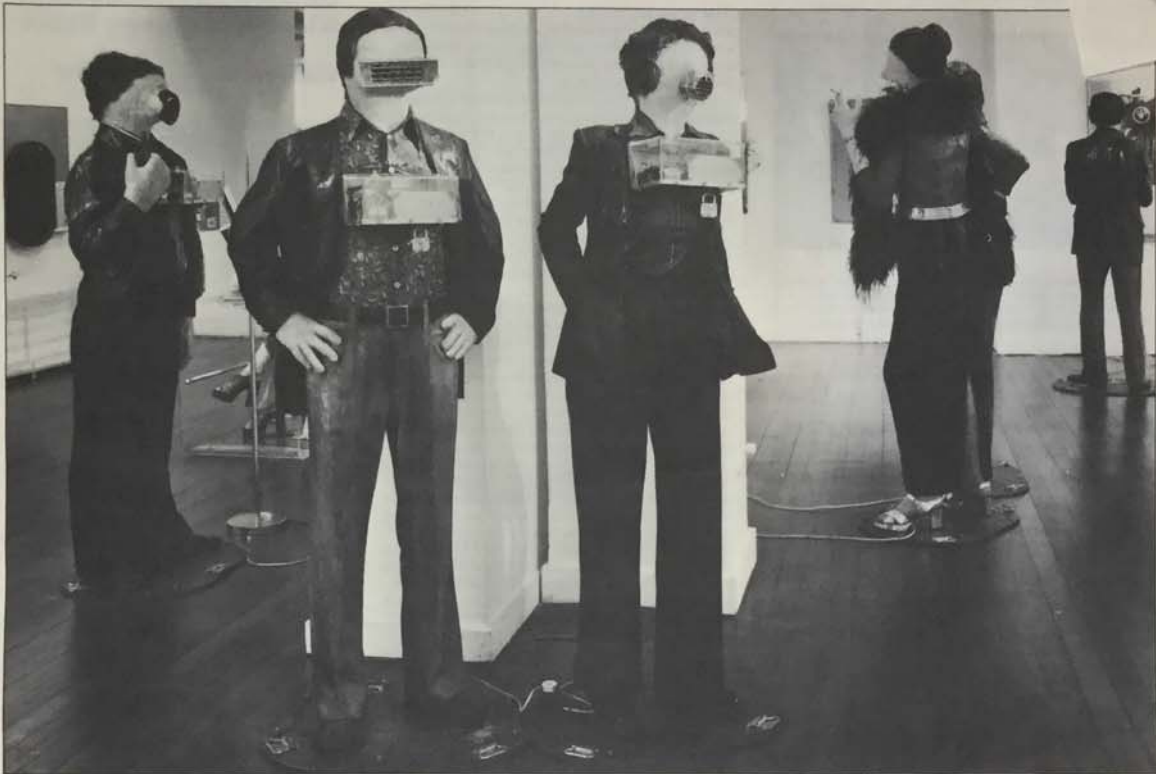


Edward and Nancy Reddin Kienholz, *The Art Show* (installation photo), 1963-77, collection of the artists, courtesy of Braunstein Gallery, San Francisco.

At press time, the MCA is pleased to announce that accompanying the Edward and Nancy Reddin Kienholz: *Human Scale* exhibition will be the Kienholz' major environment entitled *The Art Show*. This important work, first exhibited in 1977 at the Centre Pompidou in Paris, depicts a gallery opening complete with figures cast from art world personalities who can be heard "discussing" art and other topics by means of hidden speakers. Edward and Nancy Reddin Kienholz, between 1963 and 1977.

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## 1985-86 Exhibition Highlights



Edward and Nancy Reddin Kienholz, *The Art Show* (installation photo), 1963-77, collection of the artists, courtesy of Braunstein Gallery, San Francisco.

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SEPTEMBER 7 • NOVEMBER 10, 1985

### Edward & Nancy Reddin Kienholz: *Human Scale*

SEPTEMBER 20 • 22, 1985

### Robert Ashley: *"Atalanta (Acts of God)"*

NOVEMBER 23, 1985 • FEBRUARY 2, 1986

### Eric Fischl: *Paintings*

FEBRUARY 15 • APRIL 13, 1986

### Robert Morris: *Work of the 80's*

JUNE 1986

### The Squat Theatre: *"Dreamland Burns"*

# Museum of Contemporary Art



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## An Evening with Warhol Benefits the MCA



Rick Perlman, president of Cobbler Square Development, Inc., Andy Warhol, MCA President Helyn D. Goldenberg, and MCA Men's Council President Joe Cecil at a benefit for the MCA given by Rick Perlman at the Cobbler Square complex in Old Town.

Andy Warhol was a gracious guest of honor as he autographed everything from soup cans to dollar bills at the Museum of Contemporary Art's Men's Council benefit at Cobbler Square in Old Town. Underwritten this past June by Richard M. Perlman, president of Cobbler Square Development, Inc., and Samuel Zell, chairman of Equity Financial, the evening drew more than 1,000 guests, who wandered through the courtyards of Cobbler Square while listening to Kathy Ford and her jazz trio, sipping wine, and eating hors d'oeuvres from Avanzare, La Ciboulette, Mallory's, Tango and The Pump Room.

Joe Cecil, president of the Men's Council, presided over the evening's festivities. Additional funds for the Museum were raised by the sale of a limited edition of 200 signed Warhol posters, which were commissioned by Cobbler Square and donated to the MCA. A limited number of these are still available in The MCA Store for \$40.

The Men's Council wishes to express its gratitude and appreciation to Richard M. Perlman, Samuel Zell, and Avanzare, La Ciboulette, Mallory's, Tango, and The Pump Room for their generosity.

## "DOGS!" Exhibition Tour Ends



J.P. Hutto, Dogs Dressed as Men, 1981.

The "DOGS!" exhibition, organized by MCA Associate Curator of Exhibitions Lynne Warren, is winding up its highly successful national tour in October at the Montgomery Art Museum in Alabama. During the two years of the tour, the exhibition was seen in Aspen at the Center for the Visual Arts; in Hanover, New Hampshire at the Hood Museum of Art; in Coral Gables, Florida at the Lowe Art Museum; in Midland, Michigan at the Midland Art Center; and at the Huntsville Art Museum, also in Alabama. The exhibition was on view at the MCA in June and July of 1983, and featured such well-known artists as William Wegman, Laurie Anderson, and Jenny Holzer, along with other national and local artists who explored various themes through the use of dog imagery. The exhibition traveled under the auspices of The Art Museum Association of San Francisco.

## A Letter From The Director

Dear Museum Family,  
It is our good fortune this fall to present a very special exhibition, a newly-commissioned performance work, a major new educational program, and the return of an exciting event.

The exhibition is a selection of the art of Edward and Nancy Reddin Kienholz. Their art is compelling for many reasons. A major one is that while their tableaux are carefully assembled, composed, and crafted works of art, they grab us with the force we would normally expect in intense "everyday life" situations. The tableaux are aesthetic creations, but there is less aesthetic distance than usual. These very memorable works of art call attention to issues such as motherhood and marital alienation, and also enlarge our thinking about the boundaries, materials, and format of art.

The MCA has commissioned internationally-known performance artist Robert Ashley to create a new work, *Atalanta (Acts of God)*. A comic opera in three episodes, this fascinating work unifies theater, music, and dance. The performance is imbued with visual poetry and a witty text. *Atalanta (Acts of God)* is a component of the MCA's series *The Electronic Language: New Video and Performance*, and will take place at the Goodman Theatre.

In September the Museum will launch a major new program in adult education. Designed for groups of senior citizens, this innovative program will have three stages. The first will be a visit by a specially-trained staff member to the senior citizen facility and the presentation of slides and information about the exhibitions on display. This will be followed by a tour of the Museum (busing and refreshments will be provided) and then a guided discussion back at the facility. The new program is made possible by a grant from the Rothschild Foundation.

This fall also sees the return of an eagerly awaited event — the MCA Benefit Auction. For this occasion the multi-faceted excitement rises far in advance of the evening (October 12). Approximately 65 works will be "on the block" (and another 70 in a silent auction). Presiding will be the internationally-renowned auctioneer John L. Marion, chairman of Sotheby's North America. Which works have been donated for the evening? Who will the buyers be? How will the bidding go? The occasion is heartening for the MCA since the purpose of the evening is support of the institution. We are grateful to the volunteers, donors, and patrons who make this event so special.

Sincerely,

*Michael Danoff*  
I. Michael Danoff  
Director

## Current Exhibitions

### Edward and Nancy Reddin Kienholz: Human Scale

September 7-November 10, 1985

Edward and Nancy Reddin Kienholz: *Human Scale*, an exhibition featuring environmental tableaux and wall assemblages created by these internationally known artists since the late 1970s, will be on view at the Museum of Contemporary Art September 7 through November 3, 1985. The exhibition is the first major museum presentation in the United States of the work of Edward and Nancy Reddin Kienholz in more than a decade.

*Human Scale* will feature three works from the Spokane Cycle — *Sollie 17*, 1979-80; *Night Clerk at the Young Hotel*, 1982-83; *Jesus Corner*, 1982 — which are mixed-media environments depicting the lives of down-and-out residents of a decaying area in Spokane, Washington, as well as *The Rhinestone Beaver Peepshow Triptych*, 1980; *Portrait of a Mother with Past Affixed Also*, 1980-81; and *Bout Round Eleven*, 1982. In addition, new works selected by the artists will be added exclusively for the Chicago showing.

The Spokane series was first conceived when Edward Kienholz visited a seedy hotel in Pasadena, California. Together it depicts the life experience of the down-and-out residents in an actual decaying neighborhood in Spokane, Washington. To create the environment for *Sollie 17*, in which a lonely man is seen passing time in his rundown hotel room, the Kienholzes salvaged parts of Spokane's Pedicord Hotel, which was slated for demolition. From baseboards to leftover debris, they collected the elements to compassionately recreate the solitude of old age. *Jesus Corner* is the reconstruction of an abandoned storefront with a window display decorated with religious items; and *Night Clerk at the Young Hotel* is a recreation of the check-in desk of a flophouse hotel.

One of the other four tableaux in the exhibition, *Portrait of a Mother with Past Affixed Also*, is an intensely personal work. It is at once a portrayal of Kienholz's own mother and a poignant statement about motherhood and the relentless passage of time. The mother figure, directly cast from the body of the artist's mother, stands in the doorway of the family's home, gazing down at a portrait of herself as a little girl.

Two additional tableaux explore themes that have appeared in earlier work. *Bout Round Eleven* depicts the impasse of a married couple by showing a man and woman who, although confined together physically in a cage-like space, are alienated emotionally. *The Rhinestone Beaver Peepshow Triptych*, a work created in Germany, is based upon the recurrent theme of sex for sale. The viewer-voyeur sees a naked female mannequin enclosed in a narrow booth. She accepts from an extended male arm a rodent, a symbol of the sordid nature of this de-humanizing "personal" encounter.

Kienholz was brought up on his family's farm in Fairfield, Washington (near Spokane). He is a self-taught artist and has worked at a succession of jobs, many of which have provided thematic material for his art. He has been an attendant at a mental institution, the manager of a dance band, a car dealer, and the owner of a bootleg club.

Kienholz resided in Los Angeles in the 1950s, where he operated the Ferus Gallery with Walter Hopps. In 1961, he finished *Roxie's*, his first total environment. He is the recipient of both Deutscher Akademischer Austauschdienst (DAAD) and Guggenheim grants.

In 1981, he started collaborating with his wife, Nancy Reddin Kienholz, and all the work since that time has been signed with both their names. Their environments are shown internationally and are part of numerous museum and private collections. The Kienholzes divide the year between residences in Hope, Idaho, and Berlin.

This exhibition, organized by the San Francisco Museum of Modern Art, is accompanied by a 24-page catalogue which features an introduction by Henry T. Hopkins, director of the SFMOMA and curator of the exhibition; and essays by Ron Glown, Edward Kienholz and Lawrence Weschler. It will be available in the Museum store.

A note to MCA members: The invitation for the members' opening of *Edward and Nancy Reddin Kienholz: Human Scale* stated the date incorrectly. The correct date is Friday, September 6 between 5 p.m. and 7 p.m.

## Calendar September/October

**September 6**  
Members' Opening  
Edward and Nancy Reddin Kienholz: *Human Scale*  
5:00-7:00 p.m.

**September 7**  
Public Opening  
Edward and Nancy Reddin Kienholz: *Human Scale*

**September 10**  
Public Opening  
Newspaper Realism and Pop Art: Selections from the Permanent Collection  
Free Gallery Talk  
Edward and Nancy Reddin Kienholz: *Human Scale* conducted by MCA Director of Education Naomi Vine  
12 noon

**September 13**  
Members' Opening  
Artists' book sale in The MCA Store and Artists' Books and Recordings: Selections from the Permanent Collection  
5:00-7:00 p.m.

**September 14**  
Public Opening  
Artists' Books and Recordings: Selections from the Permanent Collection

**September 17**  
Levi Smith Lecture  
"Contemporary Representation: The Ideology of Post-Modernism"  
The Arts Club of Chicago  
109 E. Ontario Street  
5:30 p.m.

**September 18**  
New Group party at Lintelight  
632 N. Dearborn  
7:00 p.m.

**September 20**  
Robert Ashley Performance  
"Atalanta (Acts of God)"  
Goodman Theatre  
8:00 p.m.

**September 21**  
Robert Ashley Performance  
"Atalanta (Acts of God)"  
Goodman Theatre  
8:00 p.m.

**September 22**  
Robert Ashley Performance  
"Atalanta (Acts of God)"  
Goodman Theatre  
2:30 p.m.

**September 24**  
Free Gallery Talk  
"Artists' Books from the Permanent Collection" conducted by MCA Associate Curator of Research and Collection Dennis Alan Nawrocki.

**October 1**  
Lawrence Weschler Lecture  
"Continuity Amid Diversity in the Work of Ed Kienholz"  
Inn of Chicago  
162 E. Ohio Street  
6:00 p.m.

**October 5-October 10**  
Auction Preview  
(at the MCA)

**October 12**  
MCA Benefit Art Auction  
Hyatt Regency Chicago  
151 E. Wacker Drive  
6:00 p.m.

### MCA Calendar

The Museum of Contemporary Art Calendar is published quarterly for its members and is made available, in part, to a grant from the Illinois Arts Council, a state agency.

Editor: Margaret Fisher  
Managing Editor: Lynne Warren  
Membership Coordinator: Lynne Warren

Staff: I. Michael Danoff, director; Henry Clark, curator; Chris DeCoster, administrative assistant; Deborah Rosenfeld, administrative assistant; Mary Jane Smith, administrative assistant; Lisa E. Steiner, director of public relations; Robert Stein, director of education.



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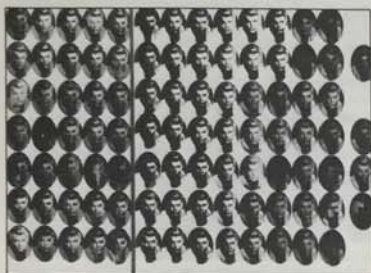
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## Current Exhibitions

## Nouveau Realisme and Pop Art: Selections from the Permanent Collection

September 10, 1985 - February 2, 1986

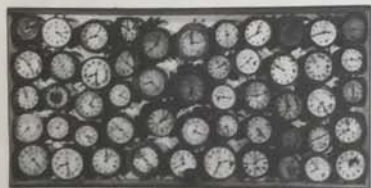
Andy Warhol, *Troy Donahue*, 1962, Gift of Mrs. Robert B. Mayer

Nouveau Realisme and Pop Art, separate artistic movements that emerged in both France and the United States around 1960, will be highlighted in this permanent collection exhibition curated by Dennis Alan Nawrocki, MCA associate curator of research and collection.

Nouveau Realisme (New Realism), named and defined by French critic Pierre Restany in 1960, refers to a group of artists who, while not an organized group, shared similar ideals and interests. Its main proponents — Arman, Cesar, Christo, Jean Tinguely, Daniel Spoerri, and Niki de Saint-Phalle — advocated the use of real materials (often found refuse) assembled into three-dimensional constructions. "New Realism" does not refer to recognizable pictorial representation (like the American painting style of the same name in the 1970s), but rather to the incorporation of banal, real objects from daily life into works of art. Arman culled mass-produced goods (such as alarm clocks, spark plugs, and paint brushes), both old and new, to create the works he called "accumulations," while Tinguely constructed motorized sculptures from mechanical scraps. The use and transformation of such unlikely and mundane materials in works of art not only attests to the artists' creative ingenuity, but also to their desire to link more closely the world of art and everyday reality.

In America, at approximately the same time, Roy Lichtenstein, Claes Oldenburg, James Rosenquist, George Segal, Andy Warhol, and Tom Wesselman, whose art was dubbed Pop Art by American critic Lawrence Alloway in 1962, began to mine the images and techniques of popular culture — comic books, billboards, mass-produced consumer goods or foodstuffs, and even public personalities — as subject matter for their art. Altering popular, well-known images through enlargement of scale and simplification of format (Lichtenstein, Rosenquist), repetition (Warhol), or substitution of materials (Oldenburg), they too transformed commonplace images or objects into "high" art. In a statement equally applicable to Nouveau Realisme and Pop Art, American artist Robert Rauschenberg declared, "I think a picture is more like the real world when it is made out of the real world."

This installation from the MCA's permanent collection will complement the exhibition of Edward and Nancy Reddin Kienholz, whose process of assemblage and use of non-art materials is similar in spirit to that of the French Nouveau Realiste and American Pop artists.

Arman, *Alarm Clocks (Revels)*, 1960, Gift of Debra and Robert N. Mayer from the Robert B. Mayer Memorial Loan Collection

## Current Exhibitions

## Artists' Books and Recordings: Selections from the Permanent Collection

September 14 - December 1, 1985

One of the principal strengths of the MCA's collection is its large concentration of artists' books. Now numbering some 1300 titles, they range in size from the minuscule to oversized and date from the early 1960s to the present. Curated by MCA Associate Curator of Research and Collection Dennis Alan Nawrocki and MCA Associate Curator of Exhibitions Lynne Warren, this installation will display approximately 200 examples from the MCA's holdings.

Artists' books emerged as a medium in the 1960s and came to the forefront of aesthetic experimentation in the 1970s as an inexpensive, usually large edition method (versus traditional, deluxe limited editions) for expressing ideas and making art. An artists' book is conceived specifically in book form and presents ideas that can be best expressed in that way. Printed in many media (offset lithography, photocopy, mimeograph, silkscreen, rubber stamp, etc.), presented in a variety of bindings (stapled, glued, stitched, loose leaf, spiral, etc.), or unbound (accordion folded, in envelopes, or boxed), artists' books can resemble albums, baseball cards, calendars, comic books, diaries, questionnaires, flip-books, pop-up books, postcards, or scrapbooks. In most instances, the artist's responsibility for the book is total: he or she conceives of, designs, and sometimes even prints and publishes it. This involvement with the book's concept, content, and all aspects of the production extends the role of the artist beyond that of illustrator or designer.

Dieter Roth (Swiss, b. Germany 1930) and Edward Ruscha (American, b. 1937) are usually cited as among the first artists to explore the book medium as an artistic end in itself. In addition, the Something Else Press in New York (1964-74) was one of the

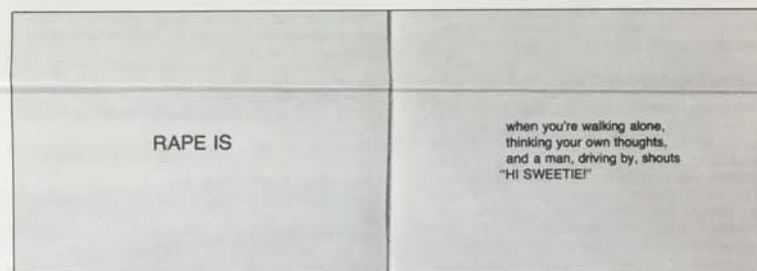
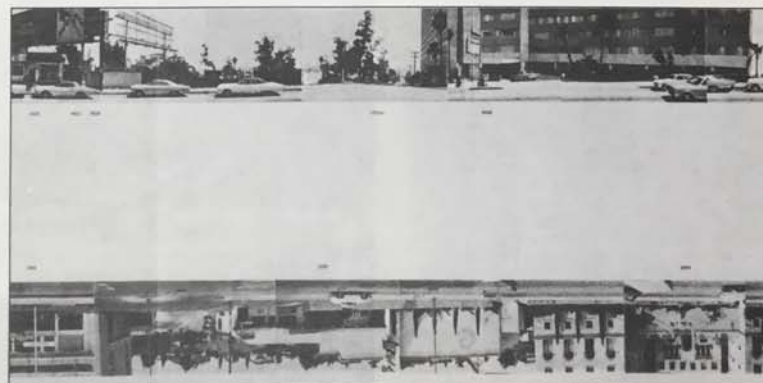
first publishing ventures devoted to producing artists' books. Numerous works of Roth and Ruscha, along with a selection of titles from the Something Else Press, will be featured in this installation.

The diverse array of books on view will also include works relating to Earthart (Hamish Fulton, Richard Long, Dennis Oppenheim), political issues (John Baldessari, The Guerilla Art Action Group), Minimalism (Sol LeWitt, Robert Morris), and books concerned primarily with format and physicality (Rein Jansma's *Stairs* and Yoko Ono's *Box of Smile*). Chicagoans represented in this exhibition include Nicole Ferentz, George Horner, Buzz Spector, Karl Wirsum, and others.

A sampling of artists' recordings (including Laurie Anderson, Robert Ashley, Bob & Bob, Philip Glass, and Dieter Roth), selected from the collection and taped by Dennis O'Shea, MCA audio-visual technician, will also be featured.

The Museum began collecting artists' books in 1979 in response to national and local activity, with funding from the National Endowment for the Arts and the Museum's Men's Council. Additional books have been donated to the collection by artists, individuals, and foundations. Especially important, however, is the Men's Council's ongoing annual support of the acquisition of artists' books which enable the MCA to continuously expand this important part of its collection.

In conjunction with this exhibition, The MCA Store will have available for purchase from September 14 through September 21 an extensive selection of artists' books and records, including many of those displayed in the exhibition.

Suzanne Lacy, *Rape Is*, 1972, Gift of the Men's CouncilEdward Ruscha, *Every Building on the Sunset Strip*, 1966, Gift of the Men's Council



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## Performance

### Robert Ashley "Atalanta (Acts of God)"

September 20-22, 1985

The Museum of Contemporary Art has commissioned internationally known performance artist Robert Ashley to create "Atalanta (Acts of God)," a comic opera in three acts, as the second of the MCA-commissioned performance works in the series *The Electronic Language: New Video and Performance*.

"Atalanta (Acts of God)" will be presented September 20-22, 1985 at the Goodman Theatre as part of its 60th anniversary season. Performances are at 8 p.m. Friday, September 20 and Saturday, September 21; and at 2:30 p.m. on Sunday, September 22. Ticket prices for performances on Friday and Saturday are \$15 general admission and \$12.50 for MCA members, Goodman subscribers, students, and senior citizens; Sunday matinee prices are \$12.50 and \$10.00.

Ashley is known as a pioneer in the development of large-scale collaborative performance works and new forms of opera. Pointing the way to new uses of language in a musical setting, Ashley continues to use visual media to express his musical ideas. Ashley's "Atalanta" is his most ambitious theater production to date.

A comic opera presented in three episodes with seven performers and four video screens, it examines the character of three men who "stood apart" in their society by virtue of their genius. The three men that Ashley has chosen for this work are Max Ernst, the Surrealist painter; Willard Reynolds, a Shaman storyteller; and Bud Powell, a pianist and composer.

In "Atalanta," Ashley combines video, slides, costumed singers, and a set described as "a cross between a flying carpet, a flying saucer, and a chaise longue." The result is a kaleidoscope of electronic wizardry employing both text and live and prerecorded music.

Born in Ann Arbor in 1930, Robert Ashley was educated at the University of Michigan and the Manhattan School of Music. During the 1960s, he was co-organizer of ONCE, the annual festival of contemporary performing arts in Ann Arbor which, from 1961 to 1969, presented most of the decade's major artists. From 1966 to 1976, he toured throughout the United States and Europe with the Sonic Arts Union, the composer's collective that included David Behrman, Alvin Lucier and Gordon Mumma.

Ashley was director for the Center for Contemporary Music at Mills College in Oakland, California from 1969 to 1981. While there, he organized a public access music and media facility which came to be world-renowned. During 1975 and 1976, he produced and directed his first television opera, "Music with Roots in the Aether" (video portraits of composers and their music), which documented the work and ideas of seven major American composers.

In 1978, the Kitchen Center for Video, Music and Dance commissioned "Perfect Lives," an opera for television, in seven half-hour episodes.

Guest-curated by Nancy Hoyt, in collaboration with MCA Chief Curator Mary Jane Jacob, *The Electronic Language: New Video and Performance* examines the cultural impact of the information explosion resulting from today's technological revolution in electronic media and information/communication systems. The effect of the information explosion on contemporary sensibilities has compelled each of the artists presented in this series to create a "new" language appropriate to the "new" audience we have become.

Robert Ashley's work exemplifies this development in an extraordinary way, presenting opera as we have never seen it before—opera for a new age.

The creation of "Atalanta (Acts of God)" has been made possible, in part, by grants from the National Endowment for the Arts, a federal agency; and the Illinois Arts Council, a state agency.

## Education

### Tuesday Evening Lecture Series

These lectures are made possible by grants from Pati H. Gerber and the Laz Chapman Foundation in memory of Oscar Lewis Gerber.

Tuesday, September 17

Arts Club of Chicago  
109 E. Ontario Street  
5:30 p.m. Cash Bar  
6:00 p.m. Lecture

**Levi Smith "Contemporary Representation: The Ideology of Post-Modernism"**

Levi Smith is a staff lecturer in the Department of Museum Education at the Art Institute of Chicago and a doctoral candidate at the University of Chicago. In this lecture he will examine the aesthetic and political implications of the recent return to representation on the part of numerous contemporary artists.

Tuesday, October 1

Inn of Chicago  
162 E. Ohio Street  
Room Chicago I  
6:00 p.m. Cash Bar  
6:30 p.m. Lecture

**Lawrence Weschler "Continuity Amid Diversity in the Work of Ed Kienholz"**

Lawrence Weschler is a staff writer for *The New Yorker*, who regularly covers both art and politics. In addition to having written the catalog essay for "Edward and Nancy Reddin Kienholz: Human Scale," Weschler has published *Seeing is Forgetting the Name of the Thing One Sees: A Life of Robert Irwin*, and the introduction to David Hockney's *Camera Works*.

## Free Gallery Talks

Informal guided tours of current MCA exhibitions are offered every Saturday at 1:00 p.m. and again at 3:00 p.m., every Sunday at 2:00 p.m., and at 12:00 noon on Tuesdays. Gallery talks are free with admission to the Museum, and advance reservations are not required.

This Fall, two special gallery talks will be given by MCA staff members:

Tuesday, September 10

12:00 noon "Edward and Nancy Reddin Kienholz: Human Scale" presented by MCA Director of Education Naomi Vine.

Tuesday, September 24

12:00 noon "Artists Books from the Permanent Collection" presented by Dennis Alan Nawrocki, MCA associate curator of research and collection.

## Education

### MCA Inaugurates New Education Program for Senior Citizens

The Museum of Contemporary Art's education department will inaugurate a major new program in adult education this fall as part of its outreach efforts. Designed for groups of senior citizens, this program will offer a rewarding experience in adult education to a growing segment of the population. Geared toward senior citizen centers and retirement facilities, the program will include workshops, booklets, visual aids, bus transportation, guided museum tours followed by refreshments, and a travelling art exhibition that can visit different locations. All of these services are free, and the MCA is totally accessible by wheelchair.

This innovative program will take place in three stages. The first will be a visit to a senior citizens facility by a professional museum staff member who will present slides and information about a current exhibition on display at the MCA. This will be followed several days later by a tour of the Museum (with buses and refreshments provided) and then a guided discussion and hands-on activity back at the facility on a later date.

An information booklet, that can be kept as a continuing resource in libraries or reading rooms, will be mailed free of charge to each institution that participates in this program. Furthermore, in order to provide senior citizens with the opportunity to live with actual art objects, the Museum of Contemporary Art, in conjunction with N.A.M.E. Gallery, has organized a special travelling exhibition entitled "Eleven Chicago Artists," which can be loaned to senior citizen centers and care facilities during the summer months for periods of two weeks. It is entirely self-contained in its own display case, and includes painting, sculpture, prints, weaving, photography, assemblage, ceramics, and drawing. A video tape describing the works of these 11 artists is included with the exhibition.

Because they share our world, contemporary artists naturally deal with issues that affect us all. Their art provides a wealth of provocative examples for anyone interested in current thought in the fields of psychology, history, sociology, technology, and science. For a stimulating experience, senior citizens are encouraged to take advantage of both the art shown at the MCA and the free services offered by the institution.

This program is made possible by a grant from the Rothschild Foundation. For further information on this new senior citizens outreach program, please contact the MCA's education department at 280-2697.



Robert Ashley, *Atalanta (Acts of God)*, 1985

The Museum of Contemporary Art's education department will inaugurate a major new program in adult education this fall as part of its outreach efforts. Designed for groups of senior citizens, this program will offer a rewarding experience in adult education to a growing segment of the population. Geared toward senior citizen centers and retirement facilities, the program will include workshops, booklets, visual aids, bus transportation, guided museum tours followed by refreshments, and a travelling art exhibition that can visit different locations. All of these services are free, and the MCA is totally accessible by wheelchair.

This innovative program will take place in three stages. The first will be a visit to a senior citizens facility by a professional museum staff member who will present slides and information about a current exhibition on display at the MCA. This will be followed several days later by a tour of the Museum (with buses and refreshments provided) and then a guided discussion and hands-on activity back at the facility on a later date.

An information booklet, that can be kept as a continuing resource in libraries or reading rooms, will be mailed free of charge to each institution that participates in this program. Furthermore, in order to provide senior citizens with the opportunity to live with actual art objects, the Museum of Contemporary Art, in conjunction with N.A.M.E. Gallery, has organized a special travelling exhibition entitled "Eleven Chicago Artists," which can be loaned to senior citizen centers and care facilities during the summer months for periods of two weeks. It is entirely self-contained in its own display case, and includes painting, sculpture, prints, weaving, photography, assemblage, ceramics, and drawing. A video tape describing the works of these 11 artists is included with the exhibition.

Because they share our world, contemporary artists naturally deal with issues that affect us all. Their art provides a wealth of provocative examples for anyone interested in current thought in the fields of psychology, history, sociology, technology, and science. For a stimulating experience, senior citizens are encouraged to take advantage of both the art shown at the MCA and the free services offered by the institution.

This program is made possible by a grant from the Rothschild Foundation. For further information on this new senior citizens outreach program, please contact the MCA's education department at 280-2697.

The Museum of Contemporary Art begins its 1985-86 season with the first major U.S. museum presentation of the work of Edward and Nancy Reddin Kienholz in more than a decade. Consisting of a new work selected exclusively for the Chicago showing by the artists.

The Spokane series was inspired by Edward Kienholz's visit to a seedy hotel in California. Using parts of real neighborhoods in Spokane, Washington, he meticulously salvaged and meticulously recreated the solitude of old age in his exhibition, *Portrait of a Mother with Past Affixed Aids*. Another of the other five tableaux in the exhibition, *Portrait of a Mother with Past Affixed Aids*, comments on motherhood and the relentless passage of time. The mother figure in this work is direct cast from the body of the artist's mother, as she gazes down at a portrait of herself as a little girl.

The Kienholzes explore the emotional alienation in a married couple in *Boat Round Eleven*, and the phenomenon of sex for sale in *The Artist's Sister*.

This exhibition, organized by the San Francisco Museum of Modern Art (SFMOMA), is accompanied by a catalogue which features an introduction by Henry T. Hopkins, director of the SFMOMA, and curator of the exhibition; and essays by Ron Glower, Edward Kienholz and Lawrence Weschler. It will be available in The MCA Store. The Chicago showing is made possible by The Museum's Contemporary Art Circle, the National Endowment for the Arts, a federal agency, and the Illinois Arts Council, a state agency.

The "Electronic Language" series is made up of individual performances and video installations which examine the cultural impact of the information explosion resulting from today's technological revolution in electronic media and information/communication systems. All linked by their narrative forms, this series is meant to address the technologically-saturated in this series have been chosen to cross boundaries, blurring the distinctions of theater, music, and the technologies themselves.

As the series is a "new language" appropriate to the "new audience."

Presented by Nancy Hoyt in collaboration with the artist, Robert Ashley's "Atalanta (Acts of God)" is a comic opera in three acts. The work is a collaboration between Ashley and a group of performers, and is described elsewhere on these pages. Further information on these performances will be featured in coming editions of the *Electronic Language: New Video and Performance*.

Guest-curated by Nancy Hoyt, in collaboration with MCA Chief Curator Mary Jane Jacob, *The Electronic Language: New Video and Performance* examines the cultural impact of the information explosion resulting from today's technological revolution in electronic media and information/communication systems. The effect of the information explosion on contemporary sensibilities has compelled each of the artists presented in this series to create a "new" language appropriate to the "new" audience we have become.

Robert Ashley's work exemplifies this development in an extraordinary way, presenting opera as we have never seen it before—opera for a new age.

The creation of "Atalanta (Acts of God)" has been made possible, in part, by grants from the National Endowment for the Arts, a federal agency; and the Illinois Arts Council, a state agency.



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	KM	II.B.125

## A U C T I O N A U C T I O N A U C T I O N

Wining, dining, dancing, and—best of all—BIDDING—await participants in the MCA's Seventh Benefit Art Auction on Saturday, October 12, at the Hyatt Regency Chicago. Benefit co-chairmen Carol Cohen and Donna Stone anticipate approximately 130 works of art will be donated or consigned to the auction by galleries, collectors, and artists from Chicago and other areas of the United States and Europe. Over a thousand people are expected to attend this event.

While hors d'oeuvres and cocktails are served, guests may bid first in the silent auction at 6:00 p.m. on approximately 65 works of art estimated to sell for between \$400 and \$2,000. Objects from \$2,000 to \$40,000 go on the block at 7:30 p.m.

The Board of Trustees of  
the Museum of Contemporary Art  
cordially invites you to attend the

**Seventh Benefit Art Auction**  
Saturday, October 12, 1985

6:00 PM  
Silent Auction, with Cocktails and Hors d'oeuvres

7:30 PM  
Live Auction conducted by John L. Marion  
Chairman, Sotheby's North America

9:30 PM  
Dinner and Dancing  
Hyatt Regency Chicago

For those unable to attend the auction, sealed bids may be placed in advance. Artworks included in the auction will be on exhibit in a special preview at the Museum of Contemporary Art, 237 East Ontario, from Saturday, October 5 through Thursday, October 10. A catalogue listing the works will also be available at the Museum at that time.

The Museum of Contemporary Art was the first non-profit institution to organize a benefit art auction. Since its inception, the auction has attracted enthusiastic crowds and raised almost \$1.5 million for the Museum's education and exhibition programs. It is the MCA's major fund raising event.

Tickets to the Seventh Benefit Art Auction are \$150.00 per person. For details, please call Carol Cohen or Donna Stone at 280-2690.

A U C T I O N A U C T I O N A U C T I O N



The Museum of Modern Art Archives, NY

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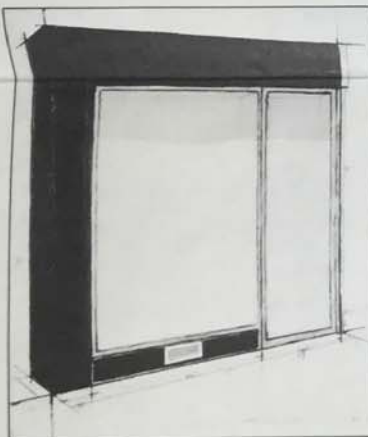
## C T I O N A U C T I O N A U C T I O N A U C T I O N



• Nicholas Africano, *Untitled*, 1983, Holly and Horace Solomon, New York.

### Nicholas Africano

Nicholas Africano describes his work as a "authentic response to a life in which I had no sense of place." Exploring literary and fictional themes, Africano's narrative paintings serve as a metaphor for life's melodrama. His work is included in numerous public and private collections, including the MCA's collection.



• Christo, *Storefront, New York Project*, 1965, B.C. Holland Gallery, Chicago, and James Goodman Gallery, New York.

### Christo

Known for his "wrappings" of buildings, objects, and geographic locations, one of Christo's earliest projects took place at the Museum of Contemporary Art in 1969 entitled *Packed Museum of Contemporary Art*. In that work, Christo wrapped the entire Museum with canvas and rope. This September, Christo's latest piece, entitled *Wrapped Pont Neuf Project*, will be temporarily installed for 14 days on and around a 17th century bridge on the Seine in Paris using over 440,000 square feet of sandstone colored fabric and 36,300 feet of rope.



• George Segal, *Woman in Lace*, 1985, Sidney Janis Gallery.

### George Segal

George Segal is known for his white sculptures cast from living models and placed in "real life" situations such as bars, bedrooms, bathrooms, and theaters. His work is in numerous public and private collections throughout the world.



• Miriam Schapiro, *The Exotic Heart*, 1982, Dart Gallery

### Miriam Schapiro

Miriam Schapiro began her career as an Abstract Expressionist, but by the late 1960's she emerged as an ardent feminist as she sought to bring her life as a woman and artist together. A leading figure in the Decorative art movement, Schapiro's use of clothing, quilts, wallpaper and other mementos allow her collages to become metaphors for such female symbols as the home, kitchen and heart.



• Pablo Picasso, *Full face, striped sweater*, 1964, Claude Bernard Gallery.

### Pablo Picasso

This piece, done when the artist was 83 years old, reflects Picasso's life-long interest in Cubism and the economy of line, color, and form.



• Leon Golub, *Head VII*, 1962, Donald Young Gallery.

### Leon Golub

Leon Golub's paintings, first recognized almost 40 years ago, vividly depict the ravaging effects of power on society. Golub's figurative, expressionist style, combined with his heightened political awareness, has been influential on a wide range of artists working today in Europe and America. A major retrospective of the artist's work was held at the MCA last February.

A U C T I O



• Robert Mangold, *Model for Four Color Frame Painting #2*, 1983-85, Paula Cooper Gallery.

### Robert Mangold

The abstract artist was recently the subject of a major retrospective, co-organized by MCA's Director Michael Danoff, who was then director of the Akron Art Museum. The exhibition, entitled *Robert Mangold: Paintings 1971-84*, is currently on a major national tour.



• Robert Rauschenberg, *Black and White Paper*, 1984, John Weber.

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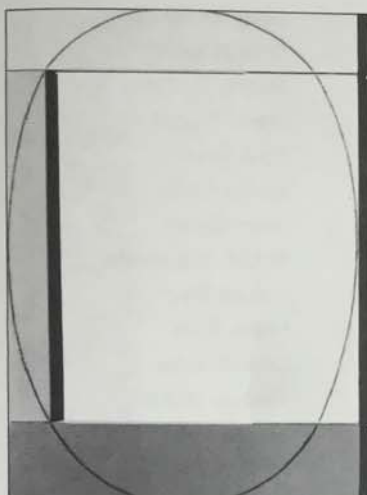
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• Robert Mangold, *Model for Four Color Frame Painting #2*, 1983-85, Paula Cooper Gallery.

## Robert Mangold

This abstract artist was recently the subject of a major retrospective, curated by MCA Director I. Michael Danoff, who was then director of the Akron Art Museum. The exhibition, entitled *Robert Mangold: Paintings 1971-84*, is currently on a major national tour.



• Mel Kendrick, *Black and White Poplar*, 1984, John Weber Gallery, New York.

## Mel Kendrick

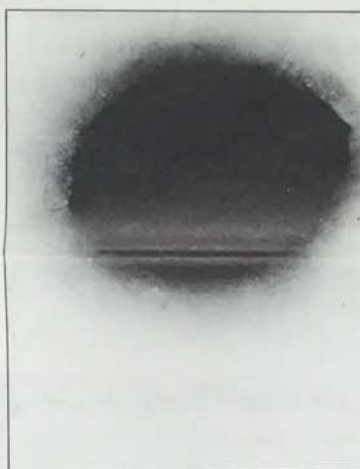
Mel Kendrick's well-crafted wood sculptures deal with textures, colors and form in a manner reminiscent of earlier Cubist work. He was recently featured in last spring's Whitney Biennial.



• Mimmo Paladino, *Faralla Notturna II*, 1984, Annina Nosen Gallery.

## Mimmo Paladino

A painter, printmaker, and sculptor, Paladino is known for his combinations of traditional religious icons mixed with a neo-primitive sensibility. A resident of Milan, Paladino pulls imagery from dreams and childhood memories that are deeply rooted in Italian culture.



• Donald Sultan, *Black Lemon February 28*, 1985, Blum/Helman Gallery, New York.

## Donald Sultan

Donald Sultan is a young American painter with a rapidly growing international reputation. His large still-life paintings and drawings — of lemons, tulips, and other objects — are an important part of a oeuvre that explores traditional painterly iconography in contemporary aesthetics and media.

## The MCA Seventh Benefit Auction

The Museum of Contemporary Art Benefit Auction allows participants the opportunity to support the Museum while they purchase artwork by some of today's most important artists. As he has for each of the MCA's six previous auctions, John L. Marion, Chairman of Sotheby's North America, will return for his seventh engagement as auctioneer.

The auction will begin at 6:00 p.m. with cocktails and hors d'oeuvres during which time participants may place their bids for artwork in the silent auction. At 7:30 p.m., the live auction will begin featuring major paintings by German Neo-Expressionist George Baselitz and Chicagoan Ed Paschke, and over 60 other works of art by important 20th-century artists. Following the auction will be dinner and dancing.

Although the focus of the MCA auction is on contemporary art, there will be earlier work by some of the 20th century's most important artists. Among these artists are Max Beckmann, Hans Hofmann, Alexander Calder, Lázló Moholy-Nagy, Pablo Picasso, and Edouard Vuillard.

Internationally-known contemporary artists such as Christo, Chuck Close, David Hockney, Roy Lichtenstein, Louise Nevelson, Claes Oldenburg, George Segal, Andy Warhol, and Tom Wesselman will have their work offered in this year's auction.

Equally important to this year's auction is the abundant number of works by prominent Chicago artists. Don Baum, Phyllis Bramson, Leon Golub, Ed Paschke, Frank Platek, Seymour Rosofsky and Karl Wirsum are some of the Chicago artists with international reputations whose work will be "on the block." There will also be offerings of work by emerging Chicago artists such as Tom Czarnopys, Mark Jackson and Michael Zieve.

International Neo-Expressionist artists to be included are George Baselitz, Jean Michel-Basquiat, Chema Cobo, Francesco Clemente, Enzo Cucchi, and Mimmo Paladino. Work by other well-known contemporary artists Keith Haring, Mel Kendrick, Robert Mangold, David Sharpe, Robert Stackhouse and Donald Sultan will also be offered.

Other artistic mediums are represented in the MCA auction, including glass artwork by Dale Chihuly, and a Picasso ceramic. There will also be a table especially designed by Chicagoan Tim Curtis for this year's auction.

Primitive artwork from Africa, New Guinea, and Thailand will be offered in both the silent and live auction.

As the artwork continues to arrive, the MCA's Seventh Benefit Auction is sure to be one of the most exciting events in Chicago this year.

• Frank Platek, *Excavations in Shella's Garden*, 1977-83, Frank Platek and Roy Boyd Gallery.



## Frank Platek

One of the most well-respected abstract painters working in Chicago, Frank Platek's work has sometimes been linked to the Chicago Imagists because of the organic quality and lyrical colorism of his work. His work is in numerous public and private collections.



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# A U C T I O N A U C T I O N A U C T I O N

## Artists to be Featured in the MCA Seventh Benefit Auction

To date, pieces have been received by the following artists:

Karl Appel	Enzo Cucchi	Adam Leventhal	Joseph Raffael
Ida Appelbroog	Tim Curtis	Roy Lichtenstein	Mel Ramos
Arman	Tom Czarnopys	Richard Loving	Bruce Robbins
Clayton Bailey	Alan D'arcangelo	Leonard Lye	Seymour Rosofsky
Richard Ballard	Alan Davie	Zbigniew Makowski	George Segal
Jean-Michel Basquiat	Peter Dechar	Malina	Miriam Schapiro
George Baselitz	Jim Dine	Robert Mangold	David Sharpe
Robert Beauchamp	Gianni Dova	Agnes Martin	Paul Slepak
Max Beckmann	Charles DuFresne	Konstantin Milonadis	James Smith
Mel Bochner	Jane Egan	Lazlo Moholy-Nagy	Joan Snyder
Don Baum	Oyvind Fahlstrom	Malcolm Morley	Robert Stackhouse
Phyllis Bramson	Sam Francis	Jody Mussoff	Ronald Stein
Jurgen Brodwoolf	Leon Golub	Ruben Nakian	Frank Stella
Alexander Calder	Keith Haring	Louise Nevelson	Donald Sultan
Juan Carreo	Jean Phillipe Hiquilly	John Obuck	George Tooker
Paul Caster	David Hockney	Claes Oldenburg	Edouard Vuillard
John Chamberlain	Hans Hofmann	Dennis Oppenheim	John Walker
Dale Chihuly	John Hoyland	Mimmo Paladino	Andy Warhol
Christo	Richard Hull	Ed Paschke	Tom Wesselman
Francesco Clemente	Mark Jackson	Beverly Pepper	Gary Winogrand
Chuck Close	Mel Kendrick	Jay Phillips	Karl Wirsum
Chema Cobo	Maurie Kerrigan	Frank Piatek	Paul Wunderlich
Tomm Cooney Crawford	Joe Kotzman	Pablo Picasso	Michael Zieve

## The Museum of Contemporary Art would like to thank all the galleries which so generously participated in this year's auction.

To date the list includes:

Acquavella Gallery	Frumkin & Struve Gallery	Max Hutchinson Gallery	Betsy Rosenfield Gallery
Claude Bernard Gallery	Gimpel & Weitzenhoffer	Sidney Janis Gallery	Esther Saks Gallery
Blum/Helman Gallery	Gallery	Douglas Kenyon Gallery	Tony Shafrazi Gallery
Mary Boone Gallery	Goldman-Kraft Gallery	Phyllis Kind Gallery	Holly Solomon Gallery
Roy Boyd Gallery	James Goodman Gallery	Klein Gallery	Sonnabend Gallery
Brooke Alexander Gallery	Richard Gray Gallery	M. Knoedler & Company	Samuel Stein Fine Art
Leo Castelli Gallery	Greenberg Gallery	Monique Knowlton Gallery	Allan Stone Gallery
Jan Cicero Gallery	Arnold Herstand Gallery	Margo Leavin Gallery	Van Straaten Gallery
Paula Cooper Gallery	Hirschl-Adler Gallery	Marlborough Gallery	Fernando Vijande Gallery
Dart Gallery	Jeffrey Hoffeld Gallery	Peter Miller Gallery	John Weber Gallery
Maxwell Davidson Gallery	Nancy Hoffman Gallery	Donald Morris Gallery	Worthington Gallery
Marisa del Re Gallery	Rhona Hoffman Gallery	Multiples, Inc.	Xavier Fourcade Gallery
Marianne Deson Gallery	Hokin/Kauffman Gallery	Annina Nosei Gallery	Donald Young Gallery
Andre Emmerich Gallery	B.C. Holland Gallery	Pace Gallery	Zaks Gallery
Ronald Feldman Gallery	Vivian Horan Gallery	Perimeter Gallery	Zolla/Lieberman Gallery
Alan Frumkin Gallery	Joy Horwich Gallery	Roger Ramsey Gallery	

# A U C T I O N A U C T I O N A U C T I O N



The Museum of Modern Art Archives, NY

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The following exhibition dates are subject to change. Each exhibition is supported, in part, by a grant from the Illinois Arts Council, a state agency, and is accompanied by a catalogue available through The MCA Store.

## Museum of Contemporary Art 1985-86 Exhibition Highlights

### Edward and Nancy Reddin Kienholz: Human Scale

September 7-November 10, 1985



Edward and Nancy Reddin Kienholz, *The Gray Window Becoming*, 1984, collection of the artists, courtesy L.A. Louver Gallery.

The Museum of Contemporary Art begins its 1985-86 season with the first major U.S. museum presentation of the work of Edward and Nancy Reddin Kienholz in more than a decade. Consisting of art created since 1979, the exhibition will include four works from the Spokane Cycle, single tableaux, and new works selected exclusively for the Chicago showing by the artists.

The Spokane series was inspired by Edward Kienholz's visit to a seedy hotel in California. Using parts of real neighborhoods in Spokane, Washington slated for demolition, they meticulously salvaged marquis letters, baseboards, and other debris to compassionately recreate the solitude of old age in *Sollie 17*. Another of the other five tableaux in the exhibition, *Portrait of a Mother with Past Affixed Also*, comments on motherhood and the relentless passage of time. The mother figure in this work is directly cast from the body of the artist's mother, as she gazes down at a portrait of herself as a little girl. The Kienholzes explore the emotional alienation of a married couple in *Bout Round Eleven*, and the phenomenon of sex for sale in *The Rhinestone Cowboy Despatches Trotsky*, a work created in Germany.

This exhibition, organized by the San Francisco Museum of Modern Art (SFMOMA), is accompanied by a catalogue which features an introduction by Henry T. Hopkins, director of the SFMOMA and curator of the exhibition; and essays by Ron Glown, Edward Kienholz and Lawrence Weschler. It will be available in The MCA Store. The Chicago showing is made possible by The Museum's Contemporary Art Circle, the National Endowment for the Arts, a federal agency, and the Illinois Arts Council, a state agency.

### The Electronic Language: New Video and Performance

The "Electronic Language" series is made up of individual performances and video installations which examine the cultural impact of the information explosion resulting from today's technological revolution in electronic media and information/communication systems. All linked by their narrative forms, this series is meant to address the technologically-oriented audience we have become. The artists represented in this series have chosen to cross boundaries, blurring the distinctions of theater, dance, music, and the technologies themselves, creating, as it were, a "new language" appropriate to the "new audience."

Premiering this past April with Ping Chong's "The Angels of Swedenborg," the exhibition will now continue with Robert Ashley's "Atalanta (Acts of God)," Squat Theatre's "Dreamland Burns" will be performed in June (and is described elsewhere on this page), and another component of this exhibition, "New Video Installations," will be on view at the MCA this coming spring. Further information on these installations will be featured in coming editions of the MCA Calendar.

The Electronic Language: New Video and Performance, guest-curated by Nancy Hoyt in collaboration with MCA Chief Curator Mary Jane Jacob, has been made possible by grants from the National Endowment for the Arts, a federal agency, and the Illinois Arts Council, a state agency. Additional support was provided by the Festival d'Automne in Paris. A feature article on "Atalanta (Acts of God)" can be found on page 4 of this issue.

### Robert Ashley: "Atalanta (Acts of God)"

September 20-22, 1985

The Museum of Contemporary Art has commissioned internationally-known performance artist Robert Ashley to create "Atalanta (Acts of God)," a comic opera in three acts, as the second in a series of performance works entitled *The Electronic Language: New Video and Performance*. The opera will be presented September 20-22, 1985, as part of the Goodman Theatre's 60th anniversary season. Ashley, a pioneer in the development of large-scale performance works, has again combined visual and musical genres to produce his most ambitious theater production to date.



Robert Ashley, *Atalanta (Acts of God)*, 1985.

A comic opera in three episodes, "Atalanta" uses seven performers and four video screens to examine the character of three men who "stood apart" from society by virtue of their genius. The group Ashley examines includes Surrealist painter Max Ernst; Shaman storyteller Willard Reynolds; and pianist-composer Bud Powell. In documenting their works, Ashley combines video, slides, costumed singers, and a set described as "a cross between a flying carpet, a flying saucer, and a chaise longue." These elements are transformed into a kaleidoscope of electronic wizardry employing both text and live and prerecorded music.

### Eric Fischl: Paintings

November 23, 1985-February 2, 1986



Eric Fischl, *The Old Man's Boat and the Old Man's Dog*, 1982, The Saatchi Collection.

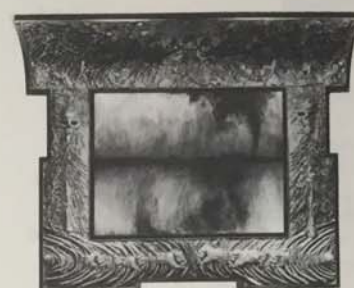
The confrontational, large-scale works of Eric Fischl vividly depict the lifestyles and anxieties of our affluent society in both its figurative and literal nakedness. Central to their success is the unavoidable involvement demanded by the otherwise passive viewer, who suddenly becomes both a voyeur to and participant in the narrative. As a result, the viewer is both provoked and fascinated with Fischl's works.

The exhibition features 20 of Fischl's most important paintings, including *Sleepwalker*, 1979; *The Old Man's Boat and the Old Man's Dog*, 1982; *Untitled (Two Women in Bedroom)*, 1982; *Dog Days*, 1983; and *Best Western*, 1983. In many of his paintings, Fischl has depicted the sordid side of suburban life — a view we are not accustomed to seeing.

Eric Fischl: Paintings was curated by Linda Mirod, curator-director of Mendel Art Gallery in Saskatoon, Saskatchewan, Canada. A catalogue compiled by Mirod will be available in The MCA Store. MCA Associate Curator Lynne Warren will be curating additional works by Fischl to augment this exhibition. A gallery sheet on these works will also be available in The MCA Store.

### Robert Morris: Work of the 80's

February 15-April 13, 1986



Robert Morris, *Untitled*, 1984, photo courtesy of Leo Castelli Gallery.

An early and articulate proponent of Minimalism, Robert Morris has explored diverse forms of art such as site-specific sculpture, soft sculpture, performance art, drawings, environmental art, and art criticism. Most recently he has been creating large-scale reliefs that deal with one of today's most pressing issues — nuclear apocalypse.

This exhibition will present for the first time in Chicago these powerful, controversial works, including drawings, reliefs, and sculptural pieces. Using fiberglass or hydrocol (similar to plaster of paris), Morris creates friezes, sculptural "frames," and scenes of cataclysms, firestorms, and other apocalyptic imagery. Hearkening back to Baroque style in some of his work, Morris has created some of the most powerful artistic imagery of our time.

This exhibition is co-organized by the Museum of Contemporary Art and the Newport Harbor Museum in California.

### The Squat Theatre: "Dreamland Burns"

June, 1986

The third and final MCA-commissioned performance piece, "Dreamland Burns" draws on film as much as theater. Exploring themes of illusion and reality, "Dreamland Burns" depicts a day in the life of a young girl and the dream which haunts her each night. By combining theater, music and film, The Squat Theatre has transformed one episode in the girl's life into opera.

"Dreamland Burns" is part of the MCA's series *The Electronic Language: New Video and Performance*.



Squat Theatre, *Mr. Dead and Mrs. Free*, 1981, photo by M. Verret.

### Permanent Collection

Throughout the 1985-86 exhibition season there will be thematic exhibitions examining particular aspects of the MCA permanent collection. At press time, *Nouveau Realisme and Pop Art*, September 10-February 2, 1986, curated by MCA Associate Curator of Research and Collection Dennis Alan Nawrocki and *Artists' Books and Recordings*, September 17-December 1, 1985, co-curated by MCA Associate Curator of Exhibitions Lynne Warren and Nawrocki, are two of the many permanent collection exhibitions which will be presented this season. Look to future MCA Calendar issues for announcements of coming permanent collection exhibitions.



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## Affiliates

The Affiliates of the MCA are pleased to announce a new season of activities beginning in September. For more information about the Affiliates, please contact the membership office (280-2673) or the Affiliate chairman in your area.

### North Shore Affiliates

Carol Schreiber (831-4275), chairman

#### September 4

##### Join Us

Viewing of Clement Stone's art collection in Lake Forest and slide presentation by MCA curator Mary Jane Jacob.

#### September 22

Robert Ashley: "Atalanta (Acts of God)"

A special performance at the Goodman Theatre.

#### October 15

##### Ceramic Art

A visit to Exhibit A, Lill Street Studio, and Ruth Duckworth's studio.

### West Suburban Affiliates

Sylvia Christmas (386-18550) and Barbara Hilpp (352-6161), co-chairmen

#### September 15

##### The Shapiro Collection

A visit to Oak Park to see the outstanding collection of Mr. and Mrs. Joseph Randall Shapiro.

#### October 5

##### Gallery-Going

Lunch at Side Dishes followed by an afternoon of gallery hopping in "SuHu."

### North Side Affiliates

Ellen Lustig (787-8852), chairman

#### September 27

##### Reception at the MCA

Tour "Edward and Nancy Reddin Kienholz: Human Scale" with associate curator Dennis Nawrocki and Education Director Naomi Vine.

### South Side Affiliates

Christine Wallace (241-6104), chairman

#### September 15

##### Sharing Traditions

A special tour and slide presentation of the work of five prominent 19th-century black artists.

#### October date to be announced.

##### Worthington Gallery

A viewing of European Contemporary paintings and sculpture led by gallery curator Maureen Evans.

### Far West Affiliates

Jackie Jackson (323-2495), chairman

#### October 4

##### A Melting of Chocolate and Architecture

A tour and discussion of the conversion of a warehouse into a chocolate factory.

#### October 16

##### The Hows and Whys of the Art of Furniture

A look at contemporary furniture from the factory to the home.

### West Branch Affiliates

Diane Drabkin (655-4927), chairman

#### October 22

##### New Music at the Fermi

A performance by Chicago-area composers and musicians on state-of-the-art electronic music and video equipment.

## Development

### Corporations Provide General Operating Support

The continued success of the Museum's programming is made possible, in part, by the support of Chicago area corporations. At this time, the Board of Trustees of the Museum of Contemporary Art extends its deep appreciation to CBS Inc., Household Finance, Midcon Corporation, Peoples Gas Light & Coke, and the Naico Foundation for their generous contributions to the annual operating funds of the Museum.

### Support for Outreach Program Continues

The Museum of Contemporary Art's Educational Outreach Program, providing educational opportunities for Chicago area students of all ages, is made possible each year by the support of area corporations and foundations. At this time, it is our pleasure to recognize the Atlantic Richfield Foundation, the Coleman Foundation, and the Forest Fund for their enlightened support of this important MCA program.

## The New Group

At press time, plans are being made for an exciting season of events for The New Group. If you are interested in learning about art in relaxed social settings, why not join us?

Last season, The New Group participated in a variety of activities ranging from a night at "Cabaret Voltaire" to a tour of Paper Press, which specializes in making hand-made paper. Most recent was a gallery walk in the "SuHu" area.

For more information about The New Group, please contact Lydia Stux (280-2673), membership coordinator, or Chip Tom (842-2820), New Group chairman.

## Membership

Special note to members: It is the practice of the Museum to send all bulk mailings out six weeks prior to each event to compensate for the slow delivery of third class mail. Please advise the membership office of any change of address, or if you receive duplicate mailings.

## Contemporary Art Circle Sponsors Edward and Nancy Reddin Kienholz: Human Scale

The Contemporary Art Circle is committed to facilitating the presentation of the finest contemporary art for Chicago audiences. Circle members demonstrate their shared desire to broaden their exposure to, and appreciation of, contemporary art by sponsoring one major exhibition each year at the MCA. The annual tax-deductible contribution which Circle members make to the Museum goes toward underwriting this exhibition.

This year, the Circle has chosen to sponsor Edward and Nancy Reddin Kienholz: *Human Scale*. A special preview opening of this exhibition will be held on September 5, allowing Circle members an opportunity to gather and view this exhibition.

For more information on the Circle preview, other Circle programs, or membership in the Contemporary Art Circle, please call Martha Russell, assistant director of development, at 280-2674.

## The MCA Store

In conjunction with the exhibition *Artists' Books and Recordings: Selections from the Permanent Collection*, The MCA Store will hold an extensive sale of artists' books and records from September 14-21, 1985. The MCA Store will also host a special members' opening on Friday, September 13 from 5:00-7:00 p.m. for the exhibition and sale.

The artists' books and recordings sale will feature an extensive collection of both unique and small edition book art and recordings that will range in cost from \$1 to \$400. Among the volumes and albums that will be available are many rare and important creations by some of the world's most prominent artists.

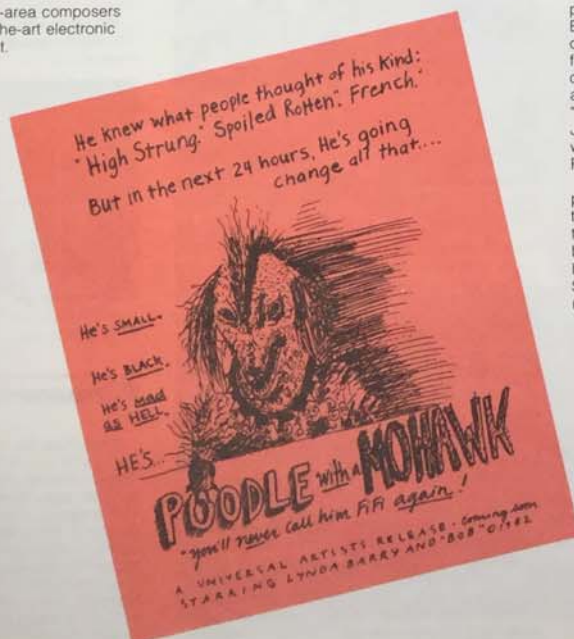
Artists' books and recordings have developed into an art form of their own, and the MCA's permanent collection reflects this with its acquisition of nearly 1300 artists' books, magazines, and recordings. The MCA Store, as an extension of the Museum, has in the past two years expanded and acquired numerous artist's books and recordings for sale to the public.

Rare works to be included in this sale, many of them signed, are by such important artists as Hamish Fulton, Ware Lavater, Kevin Osborn, Dieter Roth, Ed Ruscha, and Jan Voss.

## Wear Your Art

Hundreds of artist-made t-shirts, including works by Christo, Jenny Holzer, Robert Mapplethorpe, Keith Haring, Jennifer Bartlett, and Jim Dine, were on display, and offered for sale, in The MCA Store this past summer as part of the store's first "Artist T-Shirt Exhibition/Sale." The t-shirts — both reflections of current trends in contemporary art and culture, and fashion statements — were created by a wide array of local, national, and international contemporary artists. Some of the more unusual offerings included "Love Letters from Amsterdam" by Dutch artist Juan J. Agius, and colored cotton t-shirts embellished with "glow in the dark" creatures by New York artist Richard Kurtz.

The t-shirt sale was a tremendous success, and promises to be an annual store event. But for now, two artists made t-shirts, one by Karl Wirsum and the other by Linda Barry ("Poodle with a Mohawk"), both originally designed for this sale, will be available in the store throughout the year. Both cost \$10.00, and can be ordered from The MCA Store (see coupon on page 11 of this issue).





The Museum of Modern Art Archives, NY

Collection:  
KMSeries/Folder:  
II.B.125

## Calendar September/October

### September 6

Members' Opening

Edward and Nancy Reddin Kienholz: *Human Scale*  
5:00-7:00 p.m.

### September 7

Public Opening

Edward and Nancy Reddin Kienholz: *Human Scale*

### September 10

Public Opening

Nouveau Realisme and Pop Art: *Selections from the Permanent Collection*  
Free Gallery Talk"Edward and Nancy Reddin Kienholz: *Human Scale*" conducted by MCA Director of Education Naomi Vine  
12 noon

### September 13

Members' Opening

Artists' book sale in The MCA Store and Artists' Books and Recordings: *Selections from the Permanent Collection*  
5:00-7:00 p.m.

### September 14

Public Opening

Artists' Books and Recordings: *Selections from the Permanent Collection*

### September 17

Levi Smith Lecture

"Contemporary Representation: The Ideology of Post-Modernism"  
The Arts Club of Chicago  
109 E. Ontario Street  
5:30 p.m.

### September 18

New Group party at Limelight

632 N. Dearborn  
7:00 p.m.

### September 20

Robert Ashley Performance

"Atalanta (Acts of God)"

Goodman Theatre  
8:00 p.m.

### September 21

Robert Ashley Performance

"Atalanta (Acts of God)"

Goodman Theatre  
8:00 p.m.

### September 22

Robert Ashley Performance

"Atalanta (Acts of God)"

Goodman Theatre  
2:30 p.m.

### September 24

Free Gallery Talk

"Artists' Books from the Permanent Collection" conducted by MCA Associate Curator of Research and Collection Dennis Alan Nawrocki.

### October 1

Lawrence Weschler Lecture

"Continuity Amid Diversity in the Work of Ed Kienholz"

Inn of Chicago  
162 E. Ohio Street  
6:00 p.m.

### October 5-October 10

Auction Preview

(at the MCA)

### October 12

MCA Benefit Art Auction

Hyatt Regency Chicago

151 E. Wacker Drive  
6:00 p.m.

## General Information

### Admission

Discretionary

Adults: \$3

Student, Senior Citizens,

Children under 16: \$2

Members and Children under 6: Free

### Hours

Tuesday - Saturday: 10am - 5pm

Sunday: noon - 5pm

Monday: Closed

### The MCA Store

Tuesday - Saturday: 10am - 4:45pm

Sunday: noon - 4:45pm

Monday: Closed

### The Site Café

Luncheon

Tuesday - Saturday: 10am - 4pm



## New Members

The Museum of Contemporary Art welcomes these new members who joined during the months of April, May and June.

### The New Group

Laura T. Elwell

Mr. and Mrs. Francis A. Ferri

Marc B. Grayson

Kenneth J. Hunt

Terry Lowness

Ruth M. Nyberg

James and Gary Resnick

Janice Slupski

### Contributing

Mr. and Mrs. Walter Goldschmidt

### Sustaining

Dorothy Fuller

Bronze L. Hanel

Marc Nathanson

### 2-Year Family/Dual

Mr. and Mrs. Stephen Jordan

Edward and Frances Blais

Isa E. and Helen Graham

Robert A. and Beverly Kapp

Stanley and Mary Seidler

Mr. and Mrs. Leo Rose

### 1-Year Family/Dual

Oliver and Janine Acogline

Philip and Ann Alexander

Alan B. Ancher

David and Anne Ashbach

Barry Asher

Laurie B. Baker

Mr. and Mrs. Doris Beal

Lori Berman

L. and Elizabeth P. Berman

Sandra Berman

Alan M. and Nancy Berry

Ann B. Black

Harold B. and Shirley Gray

Mark E. Cammilleri

Jeffrey and Susan Caspe

Stephen A. and Terri Chas

Richard V. and Christine B. Colligan

Sam and Joan Gerson

Jean-Pierre Gershlag

Elizabeth M. Donovan

Douglas W. Druck

Bruce Eitel and Denise Trotter

Mr. and Mrs. Richard Etelson

Burton Faderman

Jerry and Marlene Feldman

John A. and Mary C. Fleisch

Harold E. Foreman, Jr.

Thomas S. Foster

Steve and Betty Goldberg

Phyllis A. Goldstein

Mr. and Mrs. Raymond P. Gordon

Galen Grigori

Jonathan Green

Bernard Greenwald and Betty Koenig Greenwald

Rita B. Grunwald

Glenn and Kathleen Guzman

Edward S. and Carolyn B. Hadzeman

Richard and Gail Halpern

Arnold and Gail Halpern

Charles and Leslie Herman

John Mark Horton

Johanna Johnson

Harvey Julia and Leslie Nathanson

Mr. and Mrs. William Kiehl

Shelia King

Sharon Klaber

Harvey and Miriam Lambert

Lendal Press

Morris Lachman

William Leisher

L. J. Leisch

Joni and Mary Lerner

David Lerner

Milton and Diane Lewis

Arnold and Holly Loring

Andrew M. and Anne Livingston

Richard and Marina Malt

Elizabeth McKinlay

David Miller

Julie Miller

Michael Mitchell

John W. and Lisa G. Monson

John D. and Donna K. Mueller

Mr. and Mrs. Robert B. Nathan

Sandra G. Nye

Lester K. and Rosalyn Orr

Tunel Ozil

Mr. and Mrs. Rod Pile

Terry A. and Mary C. Poldosky

Jerome and Elise Poldosky

H.H. and Kathleen A. Ramm

Jeffrey and Susan Rubenstein

Lowell Schmitt and Fay Clayton

Richard and Cheri Selts

### Mike Sandberg

Johann Seaton

Christopher Seckel

Harold Siegel and Lillian Johnson

Maggie H. Simon

Jonathan and Karen Slater

Barbara and Norma Spanger

Harry M. and Frances A. Stover

Janice A. Sturge

Martin Thayer and Lisa Berkowitz Thayer

Tom R. Tupper

Michael Toomey

Jerome M. and Beth Usheroff

Daniel C. and Towana Van Delinde

Mr. and Mrs. Joshua G. Vincent

Stanley M. Wansel

Thomas B. and Ruth Ann Wapner

Kenneth C. Whelan

Henry J. and Beverly Wine

Arthur Wong and Elaine Chong Wong

Lash Jay Zalt

### Two-year Individual

Linda de Fries Weiss

### One-year Individual

Thomas R. Anderson

Grace Barber

Dagmar Barke

Janet R. Cole

Doug Ciesion

Cecilia Grace Cleary

Julie Ann Cole

Ronald Curren

Steven Eisenman

Marilyn Foss

Dorothy Foss

Barbara L. Gery

Arva Marie Greene

Edward A. Haggard

Susan Jaffe

Victoria Joyce

Patricia Kaplan

Jo Ellen Kottelberg

Dorothy R. Lee

Victoria C. Lynna

Celia Lyson

Ted Lynd

James E. Mangus

Virginia McDonald

Tamara K. Monson

Christopher Paine

Gibbet Pappas

Tory Piro

David Press

Dore Rapson

David Sabat

Glen Schneider

Elizabeth Shepherd

Caren Tanc

Stanley Tigerman

Paula Turner

Shelia Urban

Gene Marie University

Kath. Walabach

Cornelia M. West

Clifton J. Wilbur

Julia E. Yakovich

Non-resident family/dual

Richard Brewer and Gale Bailey

Don Gracich

Leonard and Sarah Gundaker Han

Ron and Linda Swerth

Non-resident individual

L. B. Cain

Donald Lany

John C. Moore, Jr.

James Hoffman

Sandra Stone Peters

Daniel Williams

Richard Yoder

Student

Michael Cress

Marilyn Cole

Fahn Davis

Jacqueline Dunning

Vivienne R. Falouts

Randall Douglas Gies

James R. Glass

Samuel J. Harper

Archives-Mon-Jess

Henry A. James III

Lenny Jordan

Susan Shugart

Senior

Mrs. Marc Auerbach

Walter Fleisher

Jack R. Shaver

## MCA Membership

- ☐ Individual 1 Year (\$25)  
☐ Individual 2 Years (\$45)  
☐ Family/Dual 1 Year (\$30)  
☐ Family/Dual 2 Years (\$55)  
☐ Non-Illinois resident Individual (\$20)  
☐ Non-Illinois resident Family/Dual (\$25)  
☐ Sustaining (\$100)  
☐ Contributing (\$250)  
☐ The New Group (\$125)  
☐ Senior Citizens (\$15)  
 (Individuals over 65)  
☐ Student (\$15)  
 (with copy of valid ID)

☐ Please send me information on the Contemporary Art Circle

Name(s) \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

Evening phone \_\_\_\_\_

For gift memberships, please indicate how the card should be signed \_\_\_\_\_

☐ Check ☐ Visa ☐ Mastercard

Credit Cardholder's Name \_\_\_\_\_

Credit Card # \_\_\_\_\_

Exp. Date \_\_\_\_\_

Signature \_\_\_\_\_

☐ new ☐ renewal

## Tuesday Evening Lecture Series

Please indicate the number of tickets desired in the appropriate space:

**Tuesday, September 17**

**Levi Smith**

MCA Members, Students, Sr. Citizens:

# Tickets @ \$3.50 = \$ \_\_\_\_\_

General Admission

# Tickets @ \$5.00 = \$ \_\_\_\_\_

**Tuesday, October 1**

**Lawrence Weschler**

MCA Members, Students, Sr. Citizens:

# Tickets @ \$3.50 = \$ \_\_\_\_\_

General Admission

# Tickets @ \$5.00 = \$ \_\_\_\_\_

Total Amount Enclosed = \$ \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State/Zip \_\_\_\_\_

Daytime Phone \_\_\_\_\_

TICKETS WILL BE HELD AT THE DOOR. Present MCA membership or appropriate ID at the door. All reservations must be accompanied by checks made payable to the Museum of Contemporary Art, 237 E. Ontario St., Chicago, IL 60611. No refunds will be given later than one week prior to the scheduled event. For further information, contact the education department at 280-2697.

## Artist T-Shirts

☐ Lynda J. Barry, "Poodle with a Mohawk" (available in Raspberry or White)

☐ Karl Wirsum

(Navy Blue on White)

Cotton/Polyester

Small, Medium, Large, Extra-Large

\$10.00 Non-members

\$ 9.00 Members

Please add \$2.00 per shirt for postage and handling. Illinois residents add 8% sales tax.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State/Zip \_\_\_\_\_



The Museum of Modern Art Archives, NY

Collection:

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Series/Folder:

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## Gordon Matta-Clark's Fresh Air Cart

During the month of July, the MCA restaged Gordon Matta-Clark's *Fresh Air Cart* at four locations in Chicago. Originally staged in New York's Wall Street area in 1972 by Gordon Matta-Clark, this anti-pollution performance piece, performed by MCA staff members, was seen by passersby at the Rhona Hoffman Gallery; in front of the Wrigley Building; in front of the Chicago Board of Trade; and at Seneca Park next to Chicago's historic Water Tower. Participants were given complimentary oxygen masks, a guest pass to see the exhibition, a 10% discount coupon in The MCA Store, and a brief description



of Matta-Clark's *Fresh Air Cart*. As the MCA-organized Gordon Matta-Clark retrospective begins its three-year world tour, Chicagoans will long remember the important, varied, and tragically short-lived career of Gordon Matta-Clark.



Gordon Matta-Clark, *Fresh Air Cart*, 1972, restaged 1985 on Superior Street, in front of the Wrigley Building, at the Board of Trade, and at Seneca Park by the Museum of Contemporary Art.

237 East Ontario St., Chicago, IL 60611

# Museum of Contemporary Art

September/October 1985

Non-Profit Organization  
U.S. Postage  
PAID  
Chicago, Illinois  
Permit #4633

Mr. Kinaston McShine  
The Museum of Modern Art  
11 West 53rd Street  
New York NY 10019

### Inside:

- 1985-86 Exhibition Season Highlights
- MCA 7th Benefit Auction Supplement
- Edward and Nancy Reddin Kienholz: *Human Scale*
- Robert Ashley's *Atalanta (Acts of God)*
- Nouveau Realisme and Pop Art
- Artists' Books and Recordings

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	KM	II.B.125



"The Glass Chandelier" 1981 Installation Neue Galerie—Sammlung Ludwig Aachen, West Germany.

**MAC ADAMS.**

Exhibition schedule.

**NEUE GALERIE — SAMMLUNG LUDWIG.** Aachen, West Germany, September 1981.

**MUSEE DE TOULON.** Toulon, France, March 1982.

**GALERIE D.A.A.D.** Berlin, West Germany, April 1982.

Catalogues available.