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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

## Cary, Michael

**From:** David Frankel [david\_frankel@moma.org]  
**Sent:** Thursday, July 28, 2005 4:25 PM  
**To:** McShine, Kynaston  
**Subject:** o'hara flap

hi kynaston, if you would read this and give me your thoughts on it before you leave today--i would much appreciate it. this is the front flap; on the back will go general "published by the museum of modern art"-type info. thanx, df

### <front flap>

In Memory of My Feelings  
 Frank O'Hara

Between 1952, when Frank O'Hara published his first collection of poems, and his death, in 1966, at the early age of forty, he became recognized as a quintessential American poet whose vernacular writing voice, both worldly and lyrical, beautifully phrased the life of the New York City of his generation. In addition to the contribution he made to American literature, O'Hara was a vital figure in the New York art world and spent many of his years in the city working for The Museum of Modern Art. He famously began at the Museum by taking a job on the admissions desk, because employment at MoMA gave him access to the galleries; although he ~~had no formal training in art~~—his academic education had been in music and literature—he ultimately became an associate curator in the Museum's Department of Painting and Sculpture. And when he unexpectedly died, in an accident on the beach at Fire Island, he was deeply mourned by the Museum's staff. *and the New York art world.*

*Cultural event*  
*New York*  
 In *Memory of My Feelings* was published by the Museum in 1967 to honor its late curator. The book was edited by the poet Bill Berkson, who had been a close friend of O'Hara's and was then an editor in the Museum's Department of Publications. Berkson invited thirty artists who had known O'Hara, ranging from Willem de Kooning to Claes Oldenburg, from Joan Mitchell to Jasper Johns, to produce works to accompany his poems. The book was issued in a limited edition as a set of folded sheets held loose in a cloth-and-board folio that was itself contained in a slipcase. Now, for the first time, the Museum has republished *In Memory of My Feelings* in a conventionally bound edition, and with a newly designed paper jacket instead of a slipcase. In every other way, however, this book is an exact facsimile of the edition of 1967.

224 pages; 49 black and brown illustrations.

Cover: Jasper Johns. *Skin with O'Hara Poem*. 1965. Lithograph, printed in black on ivory, smooth, wove KE Albanene Engineer Standard Form paper. 21 x 33 1/16". The Museum of Modern Art, New York. Gift of Celeste and Armand Bartos Foundation. © 2005 Jasper Johns/Licensed by VAGA, New York

David Frankel  
 The Museum of Modern Art, PBNS Dept.

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	KM	II.B.253

Cary, Michael

---

**From:** David Frankel [david\_frankel@moma.org]  
**Sent:** Thursday, July 14, 2005 4:26 PM  
**To:** McShine, Kynaston  
**Cc:** Sapir, Marc; Reed, Peter  
**Subject:** O'Hara cover

Hello Kynaston, a question: I don't know whether you know this, but we send the covers of all of our books to D.A.P. for their opinion as to how the design will fare in the bookstores. They have no veto power, but they do have knowledge and experience, and Michael always valued their advice and often followed it--but also ignored it when he thought fit. They have now come in with a strong reservation about the O'Hara cover you saw earlier this week. They don't love the image; a handprint to them looks like a handprint, i.e., a soil or stain, and in their experience that will deter some people from looking at the book. (This actually happened with a previous book, one of Paola's, which included a carefully designed-in and embossed coffee-cup mark on the cover; people thought it was a real coffee-cup mark and we got a lot of returns.) However: D.A.P.'s real objection is not to the image but to the type treatment: given the box containing the book's title, and the museum's name in large print, they think it looks like the label on an inhouse document such as an annual report. When I say, but it's a duplicate of the original label on the slipcase of the first edition, they say, but the reader doesn't know that--and they think this design could cut into the book's potential sales.

My feeling is it can do no harm to ask Amanda to come up with some alternative type treatments, see what they look like, and then decide whether or not to make a change--but let us know what you think. Best, df

David Frankel  
The Museum of Modern Art, PBNS Dept.  
david\_frankel@moma.org  
212-708-9448



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	KM	II.B.253

d/HANA

Cary, Michael

From: Sapir, Marc  
Sent: Tuesday, July 19, 2005 8:41 AM  
To: McShine, Kynaston  
Cc: Frankel, David  
Subject: FW: RR's

Dear Kynaston,  
Have you decided if we are to make the change Bill is referring to or will we leave the Rauschenberg as it appeared originally?  
Please let me know. Thanks,  
marc

-----Original Message-----

From: Bill Berkson [mailto:berkson@pacbell.net]  
Sent: Fri 7/15/2005 3:19 PM  
To: Frankel, David; Sapir, Marc  
Subject: RR's

The name of Rauschenberg's friend and assistant is Darryl Portorf.

His gallery is Pace, no?

Bill

Done

Change cannot be made.  
I have discussed with  
David White his curator.  
End of subject.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

Cary, Michael

---

**From:** David Frankel [david\_frankel@moma.org]  
**Sent:** Tuesday, July 19, 2005 10:13 AM  
**To:** Sapir, Marc  
**Cc:** McShine, Kynaston  
**Subject:** Re: RR's

we are leaving as is marc.

On Jul 19, 2005, at 8:40 AM, Sapir, Marc wrote:

> Dear Kynaston,  
> Have you decided if we are to make the change Bill is referring to or  
> will we leave the Rauschenberg as it appeared originally?  
> Please let me know. Thanks,

> marc

>

>

> -----Original Message-----

> From: Bill Berkson [mailto:berkson@pacbell.net]

> Sent: Fri 7/15/2005 3:19 PM

> To: Frankel, David; Sapir, Marc

> Subject: RR's

>

> The name of Rauschenberg's friend and assistant is Darryl Portorf.

>

> His gallery is Pace, no?

>

> Bill

>

>

>

>

>

David Frankel  
The Museum of Modern Art, PBNS Dept.  
david\_frankel@moma.org  
212-708-9448

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	KM	II.B.253

**72.1965**

Friday, July 08, 2005

*Department:* Prints & Illustrated Books  
*Display Title:* SKIN WITH O'HARA POEM  
*Classification:* Prints  
*Artist:* Jasper Johns, American, born 1930  
*Publisher:* Universal Limited Art Editions, West Islip, New York  
*Printer:* Universal Limited Art Editions, West Islip, New York  
*Workshop Printer:* Zigmunds Priede, American, born 1935  
*Date Label:* 1965  
*Country of Execution:* USA, North America  
*Medium:* Lithograph, printed in black on ivory, smooth, wove KE Albanene Engineer Standard Form paper  
*Catalogue Raisonné:* Field 48. ULAE 21  
*Description:* Lithograph, printed in black  
*Dimensions:* irreg composition 21 x 33 1/16" (53.5 x 84 cm)  
sheet 22 x 34" (55.9 x 86.4 cm)  
*Signed:* "J. Johns" lower right comp, ink. "1963-65" lower right comp, ink, artist's hand  
*Credit Line:* Gift of the Celeste and Armand Bartos Foundation



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

20 Craw Avenue  
Rowayton, CT 06853  
18 February 2005

Kynaston L. McShine  
The Museum of Modern Art  
11 West 53<sup>rd</sup> Street  
New York, NY 11019

Dear Kynaston,

I enjoyed talking with you yesterday. Here is the information that we discussed yesterday regarding Frank's In Memory of My Feelings. I am enclosing pages 34 and 35 from FRANK O'HARA: A Comprehensive Bibliography by Alexander Smith, Jr., published by Garland Publishing, Inc., 1979.

I hope the following specific information is helpful that - all of the artists gave their drawings for In Memory of My Feelings to the Illustrated Book Collection of the Museum of Modern Art.

Please let me know who is planning to contact me or if you would like me to contact him. After you told me about Harriet Bee's interest in reprinting Frank's In Memory Of My Feelings, I have enjoyed being in contact with her.

My new e-mail address is: mgsohara@earthlink.com. You know that my phone number is: 203 866 6516.

The new museum is splendid! I look forward to talking again with you again soon. Stay warm and well.

Love,

*Maureen*

Maureen

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

A13

[1967]

IN MEMORY OF MY FEELINGS

[In brown:] In Memory | Of My Feelings | [in black:  
short horizontal rule] | A Selection of Poems by |  
Frank O'Hara | [centered circle, in brown] | [in  
black:] | Edited by Bill Berkson | The Museum of Modern  
Art | New York

[218] pp., 1 blank leaf. 31.3 x 23.3 cm. (cover), 30.5 x 22.8 cm. (pages); in slipcase, 32.4 x 23.8 cm. [1'2-54"], unbound, in 1/2 natural linen and 1/2 light grey laid paper over boards, printed in brown down spine; in slipcase of natural linen over boards, with light grey label printed in brown, pasted on. Illustrations and poems printed in brown and black.

2,500 numbered copies published in 1967 at \$25.00 (later \$50.00). On verso of title leaf: . . . [copyright 1967] . . . Colophon (p.[218]): The book was designed by Susan Draper Tundisi. The poems are set in Times Roman and the typesetting was done by The Composing Room, Inc. The book was printed by the Crafton Graphic Company, Inc. and bound by Russell-Rutter, Inc. The paper is Mohawk Superfine Smooth. Of a unique edition of 2,500 copies this is copy number [Arabic numeral, handwritten, in black ink]. In "Acknowledgements," by Bill Berkson (p. [217]): Kenneth Koch and John Ashbery served as consultants on the selection of the poetry . . . my final selection, if not exactly the one either would have made on his own, at least succeeds in presenting the range and high points of O'Hara's extraordinarily varied oeuvre . . . Robert Motherwell served as artistic advisor and, as such gave generously of his time and knowledge in matters of graphic technique and design . . .

Contents (poems listed by illustrator and title:  
Preface [by René d'Harnoncourt] - Reuben Nakian, Ann Arbor  
Variations - Alex Katz, Jane Awake - Alfred Leslie, Poem  
["The eager note on my door said 'Call me,'""] -



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

Page 2

Robert Motherwell, Poem ["There I could never be a boy"] - Marisol, Chez Jane - Joe Brainard, Blocks - Al Held, [sections 7, 8, 11] from Second Avenue - Roy Lichtenstein, Romanze, or The Music Students - Jane Wilson, Ode ["An idea of justice may be precious,"] - Joan Mitchell, Meditations in an Emergency - Elaine de Kooning, On the Way to the San Remo - John Button, Music - Niki de Saint Phalle, To the Film Industry in Crisis - Barnett Newman, Sleeping on the Wing - Jasper Johns, In Memory of My Feelings - Robert Rauchenberg, A Step Away from Them - Willem de Kooning, Ode to Willem de Kooning - Philip Guston, Ode to Michael Goldberg ('s Birth and Other Births) - Claes Oldenberg, Image of the Buddha Preaching - Grace Hartigan, The Day Lady Died - Michael Goldberg, Rhapsody - Matsumi Kanemitsu, Song ["Is it dirty"] - Helen Frankenthaler, Poem ["Hate is only one of many responses"] - Norman Bluhm, Naphtha - Allan D'Arcangelo, Poem ["Krushchev is coming on the right day!"] - Giorgio Cavallone, Variations on Pasternak's "Mein Liebchen, Was Willst du Noch Mehr?" Nell Blaine, Poem ["Now the violets are all gone, the rhinoceroses, the cymbals"] - Jane Freilicher, Poem V(F)W - Lee Krasner, Poem ["Light clarity avocado salad in the morning"] - Larry Rivers, For the Chinese New Year & for Bill Berkson - Afterword [by Bill Berkson] - Acknowledgements [by Bill Berkson]

Notes: An exhibition of related artwork, poems, and photographs was held at the Museum of Modern Art 5 Dec., 1967 to 31 Jan. 1968, to celebrate the publication of this book. The wall label for the show explains: "All the drawings for this book were made on sheets of a matte-surfaced plastic . . . Because the sheets were translucent, the artists could place them over the layouts . . . to determine precisely how their drawings would relate to the page margins and the type . . . Since this homogenous plastic material is not, like paper, made up of crushed fibers . . . when it is brought into direct light, it produces a film negative that has captured virtually all the subtle tonalities of the original . . . The negative is in turn placed in contact with the light-sensitive surface of an aluminum lithographic print-plate . . ." All of the originals, plus additional unpublished works by seven of the participating artists were given by the artists to the Illustrated Book Collection of the Museum of Modern Art.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

Page 3

Two of these, by Willem de Kooning, have been published, one in The New York School (New York: Viking, [1973]), by Dore Ashton, p. [167], and one in Homage to Frank O'Hara, p. 68. For another description of the production of this book, see "The Making of In Memory of My Feelings," by Gray Williams, Jr., in Publisher's Weekly, New York, CXCI.1 (1 Jan. 1968) 60, 62, where the illustrations by Nell Blaine, Norman Bluhm, Joe Brainard, Helen Frankenthaler, Jane Freilicher, Jasper Johns, Alex Katz, Marisol, Claes Oldenberg, Larry Rivers, and Niki de Saint Phalle are reprinted. A photograph of FOH and others, by Mario Schifano is reproduced on p. 25.

...

From FRANK O'HARA: A Comprehensive Bibliography by Alexander Smith, Jr. New York & London: Garland Publishing Inc. 1979. Pages 34-35.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

In Memory of My Feelings: A Selection of Poems

by Frank O'Hara, edited by Bill Berkson. Museum of Modern Art, 1967.

Contents - poems listed by illustrator and title

Preface by René d'Harnoncourt

Reuben Nakian, Ann Arbor Variations

Alex Katz, Jane Awake

Alfred Leslie, Poem "The eager note on my door said  
'Call me,'"

Robert Motherwell, Poem "There I could never be a boy"

Marisol, Chez Jane

Joe Brainard, Blocks

Al Held, [sections 7, 8, 11] from Second Avenue

Roy Lichtenstein, Romanze, or The Music Students

Jane Wilson, Ode "An idea of justice may be precious,"

Joan Mitchell, Meditations in an Emergency

Elaine de Kooning, On the Way to the San Remo

John Button, Music

Niki de Saint Phalle, To the Film Industry in Crisis

Barnett Newman, Sleeping on the Wing

Jasper Johns, In Memory of My Feelings

Robert Rauchenberg, A Step Away from Them



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

2

Willem de Kooning, Ode to Willem de Kooning

Philip Guston, Ode to Michael Goldberg ('s Birth and  
Other Births)

Claes Oldenberg, Image of the Buddha Preaching

Grace Hartigan, The Day Lady Died

Michael Goldberg, Rhapsody

Matsumi Kanemitsu, Song "Is it dirty"

Helen Frankenthaler, Poem "Hate is only one of many  
responses"

Norman Bluhm, Naphtha

Allan D'Arcangelo, Poem "Krushchev is coming on the right  
day!"

Giorgio Cavallon, Variations on Pasternak's "Mein Liebchen,  
Was Willst du Noch Mehr?"

Nell Blaine, Poem "Now the violets are all gone, the  
rhinoceroses, the cymbals"

Jane Freilicher, Poem V(F)W

Lee Krasner, Poem "Light clarity avocado salad in the  
morning"

Larry Rivers, For the Chinese New Year & for Bill Berkson

Afterword by Bill Berkson

Acknowledgements by Bill Berkson

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

Cary, Michael

**From:** Livasgani, Raimond  
**Sent:** Wednesday, February 23, 2005 10:29 AM  
**To:** McShine, Kynaston  
**Cc:** Wye, Deborah  
**Subject:** RE: Rivers / O'Hara UPDATE

Dear Kynaston,

Indeed this is quite an interesting endeavor. Being aware of the tight deadline, I have already spoken to Rebecca a few times about this and just met with Erik yesterday to show him a sample of the works for him to anticipate any intricacies involved with these reproductions. At this point- I have pulled all the works- Rebecca would need to make arrangements with the Reg. to move the works down to the photography and work out the shooting schedule with Erik. I'll just wait to hear back from Rebecca with regards to timing and moving the works to the photo studio. I hope I've been helpful.

Best regards

*Raimond Livasgani*

Curatorial Assistant, Research & Collections  
Department of Prints & Illustrated Books

**The Museum of Modern Art**

11 West 53rd St., New York, N.Y. 10019

Tel: 212-333-1224

Fax: 212-333-1120

raimond\_livasgani@moma.org

www.moma.org

-----Original Message-----

**From:** McShine, Kynaston  
**Sent:** Tuesday, February 22, 2005 12:22 PM  
**To:** Livasgani, Raimond  
**Cc:** Allen, Lawrence; Zimmerman, Rebecca  
**Subject:** Rivers / O'Hara

Dear Raimond,

We would appreciate it if you would please cooperate with this request. Because they are not catalogued, it has taken us some time to find them. The Publications Department has a deadline to have this book released in the Fall.

I understand the collection move but we have all been disappointed and inconvenienced for several years now but have to try to be cooperative.

Many thanks,

Kynaston McShine  
Chief Curator at Large  
The Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

*Publ. 5.2.05*

Cary, Michael

**From:** Bannayan, Ramona  
**Sent:** Thursday, February 24, 2005 5:39 PM  
**To:** Zimmerman, Rebecca  
**Cc:** Alexander, John; Needle, Allison; Wheeler, Steven; McShine, Kynaston; Livasgani, Raimond; West, Steve; Jung, Rob  
**Subject:** FW: Rivers / O'Hara UPDATE

Hi Rebecca,

Registrar can assign a TR number to the box and number the works in order that Erik can image the works and thus identify the images via a unique number and create a single record in CEMS. In addition, registrar can collect the box and bring it to the Imaging Studio. Curatorial will still need to catalogue and provide the caption information. Hope that helps.  
-R

-----Original Message-----

**From:** Alexander, John  
**Sent:** Thursday, February 24, 2005 1:43 PM  
**To:** Bannayan, Ramona  
**Subject:** FW: Rivers / O'Hara UPDATE

FYI below.

-----Original Message-----

**From:** Zimmerman, Rebecca  
**Sent:** Thursday, February 24, 2005 1:27 PM  
**To:** Alexander, John  
**Subject:** FW: Rivers / O'Hara UPDATE

Hi John,

I'm hoping you can help me here. We are working on reissuing the portfolio book *Frank O'Hara: In Memory of My Feelings* from 1967. The artwork in the book was commissioned specifically for the project and then was donated to the Museum. As a reissue, it means that we will remake the book from scratch to make it look exactly like the original. In order to do this, we need to have the artwork photographed, which will then be reformatted with the text to match the original book. In talking with Kynaston (who's spearheading the project) and O'Hara's sister it was discovered that the work had indeed been donated to the Museum and were in fact in a box, uncatalogued in the Prints department. Which leads to crux of the matter. If you read the emails below you will see that Prints is saying they cannot spend the time to do this now and expect me to make the arrangements. Kynaston has told us that there is a way to temporarily catalog the works to speed up the process.

What do I need to do to make this happen? Any and all guidance is welcome.

Thanks,  
Rebecca

-----Original Message-----

**From:** Wye, Deborah  
**Sent:** Wednesday, February 23, 2005 9:39 AM  
**To:** Zimmerman, Rebecca  
**Cc:** Livasgani, Raimond  
**Subject:** FW: Frank O'hara "In Memory of My Feelings"

Rebecca,

Raimond Livasgani is working full time on our collection move from Queens to Manhattan. He can get out the boxes that contain the material you need. But, you will have to be in contact with the Registrar about getting the material to Erik and making location changes on the CEMS.  
Debby

-----Original Message-----



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

**From:** Livasgani, Raimond  
**Sent:** Wednesday, February 23, 2005 10:29 AM  
**To:** McShine, Kynaston  
**Cc:** Wye, Deborah  
**Subject:** RE: Rivers / O'Hara UPDATE

Dear Kynaston,

Indeed this is quite an interesting endeavor. Being aware of the tight deadline, I have already spoken to Rebecca a few times about this and just met with Erik yesterday to show him a sample of the works for him to anticipate any intricacies involved with these reproductions. At this point- I have pulled all the works- Rebecca would need to make arrangements with the Reg. to move the works down to the photography and work out the shooting schedule with Erik. I'll just wait to hear back from Rebecca with regards to timing and moving the works to the photo studio. I hope I've been helpful.

Best regards

*Raimond Livasgani*

Curatorial Assistant, Research & Collections  
Department of Prints & Illustrated Books

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Tel: 212-333-1224

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raimond\_livasgani@moma.org

www.moma.org

-----Original Message-----

**From:** McShine, Kynaston  
**Sent:** Tuesday, February 22, 2005 12:22 PM  
**To:** Livasgani, Raimond  
**Cc:** Allen, Lawrence; Zimmerman, Rebecca  
**Subject:** Rivers / O'Hara

Dear Raimond,

We would appreciate it if you would please cooperate with this request. Because they are not catalogued, it has taken us some time to find them. The Publications Department has a deadline to have this book released in the Fall.

I understand the collection move but we have all been disappointed and inconvenienced for several years now but have to try to be cooperative.

Many thanks,

Kynaston McShine  
Chief Curator at Large  
The Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

**Cary, Michael**

**From:** Allen, Lawrence  
**Sent:** Tuesday, February 22, 2005 10:36 AM  
**To:** Cary, Michael  
**Subject:** FW: Frank O'hara maquettes

*me*  
*cc Lawrence Allen*  
*Rebecca Zimmerman*

Hi Michael,

I don't know if this a legitimate delay or just unnecessary bureaucracy that can be overcome with a little clout. We are going to try to complete the project rather quickly in order to release for the fall. Can you get Kynaston's view if this is just something we'll have to wait out or whether a phone call or two might help?

Thanks,  
 Larry

-----Original Message-----

**From:** Livasgani, Raimond  
**Sent:** Friday, February 18, 2005 4:13 PM  
**To:** Zimmerman, Rebecca  
**Subject:** RE: Frank O'hara maquettes

Hi Rebecca,

With regards to the O'hara Maquettes: since we are in the midst of moving our collection from QNS to Manhattan, I have to ask you to be patient with this request.

raimond l.

-----Original Message-----

**From:** Zimmerman, Rebecca  
**Sent:** Friday, February 18, 2005 11:03 AM  
**To:** Livasgani, Raimond  
**Subject:** Frank O'hara maquettes

Hi Raimond,

We would need it done as soon as possible. Erik knows about this and said it wouldn't be a problem on his end. So if you could look into this and let me know how soon we would be able to do this I would appreciate it.

Thanks,  
 Rebecca

Rebecca Zimmerman  
 Promotions/Marketing Coordinator  
 Publications Department  
 tel: 212-708-9512  
 fax: 212-333-6575  
 www.moma.org

*To: R. Livasgani*  
*From: K. Moshine, CCA*  
*We would appreciate it if you*  
*would please expedite with this*  
*request. Because they were not*  
*catalogued it has taken*  
*us some time to find*  
*them. The plan is to have*  
*has a deadline to have*  
*this book released in*  
*the fall.*  
*I understand the*  
*collection move but we have all*  
*been disappointed for*  
*several years now that*  
*and inconvenienced*  
*have had to be cooperative*  
*Many thanks*  
*Kynaston Moshine*  
*CCA*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

Page 1 of 1

To Larry Allen,  
Marc Sapir

W

Cary, Michael

**From:** Maureen O'Hara [mgsohara@earthlink.net]  
**Sent:** Tuesday, February 22, 2005 11:46 AM  
**To:** McShine, Kynaston  
**Subject:** Frank O'Hara, In Memory of My Feelings

Dear Kynaston,

Thanks for our conversation regarding In Memory of My Feelings. When in New York this weekend, I sent all the information regarding the book to you by mail. Hopefully, you will receive my letter today. Here is an excerpt -- "Notes" from Alex Smith's Frank O'Hara: A Comprehensive Bibliography that quotes part of the wall label for the MoMA exhibit of In Memory of My Feelings.

I look forward to hearing from you.

Very best wishes,  
Maureen

Notes: An exhibition of related artwork, poems, and photographs was held at the Museum of Modern Art 5 Dec., 1967 to 31 Jan. 1968, to celebrate the publication of this book. The wall label for the show explains: "All the drawings for this book were made on sheets of a matte-surfaced plastic . . . Because the sheets were translucent, the artists could place them over the layouts . . . to determine precisely how their drawings would relate to the page margins and the type . . . Since this homogenous plastic material is not, like paper, made up of crushed fibers . . . when it is brought into direct light, it produces a film negative that has captured virtually all the subtle tonalities of the original . . . The negative is in turn placed in contact with the light-sensitive surface of an aluminum lithographic print-plate . . ." All of the originals, plus additional unpublished works by seven of the participating artists were given by the artists to the Illustrated Book Collection of the Museum of Modern Art.

--Alexander Smith, Jr., Frank

O'Hara: A Comprehensive Bibliography

Maureen O'Hara  
mgsohara@earthlink.net

Maureen O'Hara  
mgsohara@earthlink.net

2/22/2005



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

Page 1 of 1

*Maureen O'Hara*  
*Larry Allen* *me*

Cary, Michael

**From:** Maureen O'Hara [mgsohara@earthlink.net]  
**Sent:** Tuesday, February 22, 2005 11:47 AM  
**To:** McShine, Kynaston  
**Subject:** In Memory of My Feelings, Frank O'Hara

Dear Kynaston,

Here is my new e-mail address: [mgsohara@earthlink.net](mailto:mgsohara@earthlink.net).

Thanks for our conversation regarding In Memory of My Feelings. When in New York this weekend, I sent all the information regarding the book to you by mail. Here is an excerpt -- the notes from Alex Smith's Frank O'Hara: A Comprehensive Bibliography that quote part of the wall label for the MoMA exhibit of In Memory of My Feelings.

Notes: An exhibition of related artwork, poems, and photographs was held at the Museum of Modern Art 5 Dec., 1967 to 31 Jan. 1968, to celebrate the publication of this book. The wall label for the show explains: "All the drawings for this book were made on sheets of a matte-surfaced plastic . . . Because the sheets were translucent, the artists could place them over the layouts . . . to determine precisely how their drawings would relate to the page margins and the type . . . Since this homogenous plastic material is not, like paper, made up of crushed fibers . . . when it is brought into direct light, it produces a film negative that has captured virtually all the subtle tonalities of the original . . . The negative is in turn placed in contact with the light-sensitive surface of an aluminum lithographic print-plate . . ." All of the originals, plus additional unpublished works by seven of the participating artists were given by the artists to the Illustrated Book Collection of the Museum of Modern Art.

Alexander Smith, Jr., Frank O'Hara: A

Comprehensive Bibliography

Maureen O'Hara  
[mgsohara@earthlink.net](mailto:mgsohara@earthlink.net)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

## Larry Rivers in collections



554.1954  
Drawings

**Larry Rivers**  
Portrait of Edwin Denby, (1953)  
Pencil  
16 3/8 x 19 3/4" (41.5 x 50.1 cm)  
Given anonymously



555.1954  
Drawings

**Larry Rivers**  
Kenneth Koch, (1953)  
Pencil  
13 3/4 x 16 1/2" (35.1 x 42 cm)  
Given anonymously

556.1954  
Drawings

**Larry Rivers**  
John Ashberry, (1953)  
Pastel  
13 3/4 x 16 5/8" (34.8 x 42.1 cm)  
Given anonymously



25.1955  
Painting & Sculpture

**Larry Rivers**  
Washington Crossing the Delaware, 1953  
Oil, graphite, and charcoal on linen  
6'11 5/8 x 9'3 5/8" (212.4 x 283.5 cm)  
Given anonymously



26.1955.1  
Drawings

**Larry Rivers**  
Study for George Washington Crossing the Delaware, (1953)  
Pencil  
Sheet (irreg.): 13 5/8 x 11" (34.6 x 27.9 cm)  
Given anonymously

26.1955.1-13  
Drawings

**Larry Rivers**  
Studies for GEORGE WASHINGTON CROSSING THE DELWARE, (1953)  
Pencil  
Given anonymously



26.1955.2  
Drawings

**Larry Rivers**  
Study for George Washington Crossing the Delaware, (1953)  
Pencil  
10 7/8 x 13 3/8" (27.6 x 34 cm)  
Given anonymously



26.1955.3  
Drawings

**Larry Rivers**  
Study for George Washington Crossing the Delaware, (1953)  
Pencil  
Sheet: 16 3/8 x 13 7/8" (41.6 x 35.2 cm)  
Given anonymously

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

### Larry Rivers in collections



26.1955.4  
Drawings

**Larry Rivers**  
Study for George Washington Crossing the Delaware, (1953)  
Pencil  
Sheet: 13 3/4 x 11" (34.9 x 27.9 cm)  
Given anonymously



26.1955.5  
Drawings

**Larry Rivers**  
Study for George Washington Crossing the Delaware, (1953)  
Pencil  
Sheet: 11 x 13 3/4" (27.9 x 34.9 cm)  
Given anonymously



26.1955.6  
Drawings

**Larry Rivers**  
Study for George Washington Crossing the Delaware, (1953)  
Pencil  
Sheet: 16 1/2 x 13 7/8" (41.9 x 35.2 cm)  
Given anonymously



26.1955.7  
Drawings

**Larry Rivers**  
Study for George Washington Crossing the Delaware, (1953)  
Pencil  
Sheet: 13 7/8 x 16 1/2" (35.2 x 41.9 cm)  
Given anonymously



26.1955.8  
Drawings

**Larry Rivers**  
Study for George Washington Crossing the Delaware, (1953)  
Pencil  
Sheet: 13 5/8 x 11 1/4" (34.6 x 28.6 cm)  
Given anonymously



26.1955.9  
Drawings

**Larry Rivers**  
Study for George Washington Crossing the Delaware, (1953)  
Pencil  
Sheet: 11 x 13 5/8" (27.9 x 34.6 cm)  
Given anonymously



26.1955.10  
Drawings

**Larry Rivers**  
Study for George Washington Crossing the Delaware, (1953)  
Pencil  
Sheet: 11 x 13 5/8" (27.9 x 34.6 cm)  
Given anonymously



26.1955.11  
Drawings

**Larry Rivers**  
Study for George Washington Crossing the Delaware, (1953)  
Pencil  
Sheet (irreg.): 11 x 13 5/8" (27.9 x 34.6 cm)  
Given anonymously



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

## Larry Rivers in collections



26.1955.12  
Drawings

**Larry Rivers**  
Study for George Washington Crossing the Delaware, (1953)  
Pencil  
Sheet: 13 7/8 x 16 1/2" (35.2 x 41.9 cm)  
Given anonymously



26.1955.13  
Drawings

**Larry Rivers**  
Study for George Washington Crossing the Delaware, (1953)  
Pencil  
Sheet: 13 7/8 x 16 1/2" (35.2 x 41.9 cm)  
Given anonymously



139.1958  
Painting & Sculpture

**Larry Rivers**  
The Pool, 1956  
Oil, charcoal, and bronze paint on canvas  
8'7 3/8 x 7'8 5/8" (262.5 x 235.2 cm)  
Gift of Mr. and Mrs. Donald Weisberger



20.1959  
Painting & Sculpture

**Larry Rivers**  
Head, 1957  
Welded steel  
18 1/8" (46 cm) high, at base 14 1/4 x 8 1/4" (36.2 x 20.9 cm)  
weight 16 lbs (7.27 kg)  
Given anonymously

77.1959  
Prints & Illustrated Books

**Larry Rivers**  
MOLLY, 1957  
Lithograph, printed in black  
Sheet 13 5/16 x 17 1/8" (33.9 x 43.5 cm) (irreg.) Comp. 9 15/16 x 11 15/16" (25.3 x 30.3 cm) (irreg.)  
The Ingram Merrill Foundation

696.1959.1  
Prints & Illustrated Books

**Larry Rivers**  
Title page from STONES, (Print executed 1959)  
irreg. composition 12 9/16 x 15 15/16" (32 x 40.6 cm)

696.1959.1-14  
Prints & Illustrated Books

**Larry Rivers**  
STONES, (1960). (Prints executed 1957-1960).  
Illustrated book with thirteen lithographs (including title page), printed in black; and 1 oil drawing (executed for "MoMA" on wrapper front)  
irreg. page 18 11/16 x 23 5/8" (47 x 60 cm)  
Prints: various dimensions.  
Gift of Mr. and Mrs. E. Powis Jones



696.1959.2  
Prints & Illustrated Books

**Larry Rivers**  
Us (folio 1) from Stones, (Print executed 1957)  
One from illustrated book with thirteen lithographs  
page: 19 x 23 1/4" (48.3 x 59.1 cm)  
Gift of Mr. and Mrs. E. Powis Jones

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

## Larry Rivers in collections

- 696.1959.3  
Prints & Illustrated Books  
**Larry Rivers**  
SPRINGTEMPS (folio 2) from STONES, (Print executed 1958)  
irreg. composition 13 15/16 x 17 5/8" (35.4 x 44.8 cm)
- 696.1959.4  
Prints & Illustrated Books  
**Larry Rivers**  
THE END OF ALL EXISTENCES (folio 3) from STONES, (Print executed 1957)  
irreg. composition 13 7/8 x 17 3/4" (35.3 x 45.1 cm)
- 696.1959.5  
Prints & Illustrated Books  
**Larry Rivers**  
LOVE (folio 4) from STONES, (Print executed 1958)  
irreg. composition 16 1/8 x 17 7/8" (41 x 45.4 cm)
- 696.1959.6  
Prints & Illustrated Books  
**Larry Rivers**  
BERDIE (folio 5) from STONES, (Print executed 1959)  
irreg. composition 17 13/16 x 14 3/16" (45.3 x 36 cm)
- 696.1959.7  
Prints & Illustrated Books  
**Larry Rivers**  
STUDENTS (folio 6) from STONES, (Print executed 1958)  
irreg. composition 14 3/16 x 17 15/16" (36 x 45.7 cm)
- 696.1959.8  
Prints & Illustrated Books  
**Larry Rivers**  
To the Entertainment of Patsy and Mike Goldberg, (folio 7) from Stones, (Print executed 1958)  
One from illustrated book with thirteen lithographs  
page: 19 x 23 1/4" (48.2 x 59 cm)  
Gift of Mr. and Mrs. E. Powis Jones
- 696.1959.9  
Prints & Illustrated Books  
**Larry Rivers**  
MELANCHOLY BREAKFAST (folio 8) from STONES, (Print executed 1958)  
irreg. composition 15 x 19 1/8" (38.1 x 48.6 cm)
- 696.1959.10  
Prints & Illustrated Books  
**Larry Rivers**  
ENERGY (folio 9) from STONES, (Print executed 1959)  
irreg. composition 14 1/8 x 17 15/16" (35.9 x 45.6 cm)
- 696.1959.11  
Prints & Illustrated Books  
**Larry Rivers**  
FIVE O'CLOCK (folio 10) from STONES, (Print executed 1958)  
irreg. composition 13 15/16 x 17 15/16" (35.5 x 45.5 cm)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

## Larry Rivers in collections



696.1959.12  
Prints & Illustrated Books

**Larry Rivers**  
WHERE ARE THEY (folio 11) from STONES, (Print executed 1958)  
irreg. composition 14 3/16 x 15 15/16" (36 x 40.6 cm)

696.1959.13  
Prints & Illustrated Books

**Larry Rivers**  
WILL WE EVER GET (folio 12) from STONES, (Print executed 1958)  
irreg. composition 12 11/16 x 18 13/16" (32.3 x 47.8 cm)

696.1959.14  
Prints & Illustrated Books

**Larry Rivers**  
Wrapper front from STONES, (Print executed 1960)  
Oil drawing  
irreg. composition 17 15/16 x 19 1/2" (45.5 x 49.5 cm)  
folded sheet 21 1/4 x 25 1/2" (54 x 64.8 cm)



318.1961  
Drawings

**Larry Rivers**  
Study for the second version of GEORGE WASHINGTON CROSSING THE DELAWARE, 1960  
Pencil  
19 7/8 x 26 1/8" (50.5 x 66.4 cm)  
Gift of the artist



235.1962  
Painting & Sculpture

**Larry Rivers**  
The Last Civil War Veteran, 1959  
Oil and charcoal on canvas  
6' 10 1/2" x 64 1/8" (209.6 x 162.9 cm)  
Blanchette Hooker Rockefeller Fund

385.1962  
Prints & Illustrated Books

**Larry Rivers**  
JACK OF SPADES, 1960  
Lithograph, printed in color  
composition 41 5/16 x 29 15/16" (105 x 76 cm)  
sheet 42 3/8 x 29 15/16" (107.7 x 76 cm)  
Gift of the Celeste and Armand Bartos Foundation

386.1962  
Prints & Illustrated Books

**Larry Rivers**  
LAST CIVIL WAR VETERAN II, 1961  
Lithograph, printed in color  
composition 17 1/2 x 14 3/4" (44.4 x 37.5 cm)  
sheet 30 x 22 3/8" (76.2 x 56.9 cm)  
Gift of the Celeste and Armand Bartos Foundation

366.1963  
Prints & Illustrated Books

**Larry Rivers**  
FORD CHASSIS II, 1961  
Lithograph, printed in black  
composition 13 15/16 x 19 11/16" (35.4 x 50 cm)  
sheet 22 1/4 x 30" (56.5 x 76.3 cm)  
Gift of the Celeste and Armand Bartos Foundation



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

### Larry Rivers in collections

367.1963 Prints & Illustrated Books	<b>Larry Rivers</b> LUCKY STRIKE IN THE MIRROR I (LUCKY STRIKE I), 1961 Lithograph, printed in black irreg composition 19 5/8 x 14 1/8" (49.8 x 35.9 cm) sheet 30 1/4 x 22 1/4" (76.9 x 56.5 cm) Gift of the Celeste and Armand Bartos Foundation
525.1963 Prints & Illustrated Books	<b>Larry Rivers</b> LAST CIVIL WAR VETERAN I, 1961 Lithograph, printed in black irreg composition 17 1/2 x 12 9/16" (44.4 x 32 cm) sheet 30 x 22 3/8" (76.3 x 56.8 cm) Gift of the Celeste and Armand Bartos Foundation
526.1963 Prints & Illustrated Books	<b>Larry Rivers</b> FORD CHASSIS I, 1961 Lithograph, printed in black composition 13 15/16 x 19 11/16" (35.4 x 50 cm) sheet 22 3/8 x 30 1/8" (56.9 x 76.6 cm) Gift of the Celeste and Armand Bartos Foundation
527.1963 Prints & Illustrated Books	<b>Larry Rivers</b> FACE OF CLARICE I, 1961 Lithograph, printed in black irreg composition 12 1/16 x 14 7/16" (30.6 x 36.7 cm) sheet 30 1/8 x 22 3/8" (76.5 x 56.8 cm) Gift of the Celeste and Armand Bartos Foundation
528.1963 Prints & Illustrated Books	<b>Larry Rivers</b> FACE OF CLARICE II, 1961 Lithograph, printed in black irreg composition 12 1/16 x 14 7/16" (30.6 x 36.7 cm) sheet 30 1/16 x 22 1/4" (76.4 x 56.6 cm) Gift of the Celeste and Armand Bartos Foundation
675.1963 Prints & Illustrated Books	<b>Larry Rivers</b> FRENCH MONEY, 1963 Lithograph, printed in color irreg composition 19 1/16 x 29 3/4" (48.5 x 75.6 cm) sheet 22 7/16 x 31 1/2" (57 x 80 cm) Gift of the Celeste and Armand Bartos Foundation
759.1963 Architecture & Design	<b>Larry Rivers</b> First New York Film Festival, 1963 Offset lithograph 46 x 29 7/8" (116.8 x 75.8 cm) Gift of Lincoln Center



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

## Larry Rivers in collections

24.1964 Prints & Illustrated Books	<b>Larry Rivers</b> PURIM, 1963 Lithograph, printed in color with pencil and crayon additions with erasure irreg composition 13 7/8 x 19 1/16" (35.2 x 48.5 cm) sheet 19 11/16 x 25 3/8" (50 x 64.5 cm) Gift of The Jewish Museum
143.1964 Prints & Illustrated Books	<b>Larry Rivers</b> LUCKY STRIKE IN THE MIRROR II, 1960-63 Lithograph, printed in color 3/05/99 composition 26 1/4 x 18 1/4" (66.6 x 46.4 cm) sheet 29 5/8 x 20 3/4" (75.3 x 52.7 cm) Gift of the Celeste and Armand Bartos Foundation
659.1964 Prints & Illustrated Books	<b>Larry Rivers</b> NINE FRENCH BANK NOTES, 1963-64 Lithograph, printed in color irreg composition 19 3/16 x 26 1/8" (48.7 x 66.4 cm) sheet 22 5/8 x 31 1/2" (57.5 x 80 cm) Gift of the Celeste and Armand Bartos Foundation
83.1965 Prints & Illustrated Books	<b>Larry Rivers</b> GWYNNE, 1964 Lithograph, printed in color with oil and pencil additions on ivory, smooth, wove paper, cut and mounted on thick gray cardboard composition 10 x 7 15/16" (25.4 x 20.3 cm) sheet 10 x 7 15/16" (25.4 x 20.3 cm) Gift of the Celeste and Armand Bartos Foundation
668.1965 Prints & Illustrated Books	<b>Larry Rivers</b> 15 YEARS, 1965 Lithograph, printed in color composition 22 1/2 x 31 5/8" (57.1 x 80.4 cm) sheet 22 1/2 x 31 5/8" (57.1 x 80.4 cm) Gift of the Celeste and Armand Bartos Foundation
818.1965 Prints & Illustrated Books	<b>Larry Rivers</b> NINE FRENCH BANK NOTES II, 1963-65 Lithograph, printed in color composition 21 3/4 x 27 15/16" (55.2 x 71 cm) sheet 23 1/4 x 31 9/16" (59 x 80.2 cm) Gift of the Celeste and Armand Bartos Foundation
504.1966 Drawings	<b>Larry Rivers</b> Backdrop for TRY! TRY!, 1952 Pencil, crayon, charcoal, oil on paper over burlap 99 3/8 x 118 1/8" (252.4 x 300.0 cm) Gift of Mr. and Mrs. André Emmerich

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

### Larry Rivers in collections

563.1966 Prints & Illustrated Books	<b>Larry Rivers</b> STRAVINSKY I, 1966 Lithograph, printed in color composition 28 x 40 3/16" (71.2 x 102.1 cm) sheet 28 x 40 3/16" (71.2 x 102.1 cm) Gift of the Celeste and Armand Bartos Foundation
564.1966 Prints & Illustrated Books	<b>Larry Rivers</b> DON'T FALL, 1966 Lithograph, printed in color with light purple rubber collage addition composition 20 1/2 x 12 13/16" (52.1 x 32.5 cm) sheet 25 1/4 x 20 3/16" (64.2 x 51.3 cm) Gift of the Celeste and Armand Bartos Foundation
665.1966 Prints & Illustrated Books	<b>Larry Rivers</b> DRAWING ANNOUNCEMENT, (1966) Lithograph, printed in black with color stencil-sprayed additions composition 11 x 16 1/2" (28 x 42 cm) sheet 19 3/8 x 24 3/16" (49.2 x 61.5 cm) Gift of the Celeste and Armand Bartos Foundation
666.1966 Prints & Illustrated Books	<b>Larry Rivers</b> STRAVINSKY II, (1966) Lithograph, printed in color composition 27 15/16 x 39 15/16" (71 x 101.5 cm) sheet 28 1/16 x 39 15/16" (71.3 x 101.5 cm) Gift of the Celeste and Armand Bartos Foundation
667.1966 Prints & Illustrated Books	<b>Larry Rivers</b> FRENCH MONEY from the series FOUR ON PLEXIGLAS, 1965 Screenprint, printed in color on ragboard with Plexiglas overlay and Plexiglas cut-out collage, mounted composition 30 1/16 x 31 15/16 x 1" (76.4 x 81.2 x 2.6 cm) sheet 30 1/16 x 31 15/16" (76.4 x 81.2 cm) Gift of Lester Avnet
66.1967 Prints & Illustrated Books	<b>Larry Rivers</b> DON'T FALL, 1966 Lithograph, printed in color irreg composition 20 1/8 x 12 3/8" (51.1 x 31.5 cm) sheet 24 13/16 x 19 15/16" (63 x 50.7 cm) Gift of Joseph I. Singer
273.1967 Prints & Illustrated Books	<b>Larry Rivers</b> STRAVINSKY III, 1966-67 Lithograph, printed in color composition 28 x 40 1/8" (71.2 x 101.9 cm) sheet 28 x 40 1/8" (71.2 x 101.9 cm) Gift of the Celeste and Armand Bartos Foundation



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

## Larry Rivers in collections

2189.1967 Prints & Illustrated Books	<b>Larry Rivers</b> MAP WITH FRASER, 1966 Screenprint, printed in color composition 24 11/16 x 20 1/8" (62.7 x 51.2 cm) sheet 25 1/8 x 20 1/8" (63.8 x 51.2 cm) John B. Turner Fund
2190.1967 Prints & Illustrated Books	<b>Larry Rivers</b> UNDERGROUND WITH FRASER, 1966 Screenprint, printed in color with screenprint cut-out collage additions irreg composition 35 1/2 x 30 9/16" (90.1 x 77.6 cm) irreg sheet 35 1/2 x 30 9/16" (90.1 x 77.6 cm) John B. Turner Fund
2191.1967 Prints & Illustrated Books	<b>Larry Rivers</b> O'HARA READING, 1967 Lithograph, printed in color irreg composition 27 5/8 x 32 3/4" (70.2 x 83.2 cm) sheet 29 5/8 x 41 1/4" (75.3 x 104.8 cm) Gift of the Celeste and Armand Bartos Foundation
2192.1967 Prints & Illustrated Books	<b>Larry Rivers</b> DOWNTOWN LION, 1967 Etching, printed in color plate 11 11/16 x 17 1/2" (29.7 x 44.4 cm) sheet 19 15/16 x 25 3/4" (50.7 x 65.5 cm) Gift of the Celeste and Armand Bartos Foundation
2654.1967 Prints & Illustrated Books	<b>Larry Rivers</b> FRASER, 1966 Screenprint, printed in color composition 23 1/8 x 20 1/2" (58.8 x 52.1 cm) sheet 23 1/8 x 20 1/2" (58.8 x 52.1 cm) John B. Turner Fund
2655.1967 Prints & Illustrated Books	<b>Larry Rivers</b> UNDERGROUND WITH TWO FRASERS, 1966 Screenprint, printed in color with collage additions irreg composition 36 7/8 x 15 3/4" (93.6 x 40.1 cm) irreg sheet 36 7/8 x 15 3/4" (93.6 x 40.1 cm) John B. Turner Fund
92.1968.44 Prints & Illustrated Books	<b>Larry Rivers</b> Double page in-text plate (folios 101 verso and 102) from <u>IN MEMORY OF MY FEELINGS</u> , 1967 Photolithograph, printed in color irreg. composition 11 13/16 x 17 15/16" (30 x 45.5 cm) Gift of The Museum of Modern Art Department of Publications


The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

### Larry Rivers in collections

92.1968.45 Prints & Illustrated Books	<p><b>Larry Rivers</b> Double page plate (folios 103 verso and 104) from IN MEMORY OF MY FEELINGS, 1967 Photolithograph, printed in color irreg. composition 11 15/16 x 17 15/16" (30.4 x 45.5 cm) Gift of The Museum of Modern Art Department of Publications</p>
92.1968.46 Prints & Illustrated Books	<p><b>Larry Rivers</b> In-text plate (folio 106) from IN MEMORY OF MY FEELINGS, 1967 Photolithograph, printed in color irreg. composition 11 15/16 x 8 15/16" (30.3 x 22.8 cm) Gift of The Museum of Modern Art Department of Publications</p>
739.1968.7a-b Prints & Illustrated Books	<p><b>Larry Rivers</b> Untitled from the portfolio NATIONAL COLLECTION OF FINE ARTS, (Published 1968) Lithograph, printed in color on cut sheet of ivory, smooth, wove paper with collage of portion of lithograph (a), mounted on medium, pink, smooth, wove paper (b) Each comp and sheet (a &amp; b): 30 x 21 3/8" (76.2 x 54.3 cm) Gift of Mr. and Mrs. Lester Francis Avnet</p>
304.1969 Prints & Illustrated Books	<p><b>Larry Rivers</b> ONCE MORE PAUL REVERE I, 1967-69 Lithograph, printed in color composition 28 1/4 x 39 15/16" (71.7 x 101.4 cm) sheet 28 1/4 x 39 15/16" (71.7 x 101.4 cm) Gift of the Celeste and Armand Bartos Foundation</p>
433.1970 Prints & Illustrated Books	<p><b>Larry Rivers</b> ENTER EMMA, 1966-69 Etching and aquatint, printed in color with pencil additions plate 11 3/4 x 17 13/16" (29.9 x 45.2 cm) sheet 22 3/4 x 29 15/16" (57.8 x 76 cm) Gift of the Celeste and Armand Bartos Foundation</p>
434.1970 Prints & Illustrated Books	<p><b>Larry Rivers</b> FOR THE PLEASURES OF FASHION (SUMMER UNIT), 1967-70 Etching, soft ground etching and aquatint on cut plates, printed in color plate 17 13/16 x 23 5/8" (45.3 x 60 cm) sheet 22 1/2 x 31 3/4" (57.1 x 80.6 cm) Gift of the Celeste and Armand Bartos Foundation</p>
367.1971 Prints & Illustrated Books	<p><b>Larry Rivers</b> ONCE MORE PAUL REVERE II, 1968-70 Lithograph, printed in color composition 26 7/16 x 34 3/4" (67.2 x 88.3 cm) sheet 26 7/16 x 34 3/4" (67.2 x 88.3 cm) Gift of Celeste Bartos</p>

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

## Larry Rivers in collections

- 24.1972  
Prints & Illustrated Books  
**Larry Rivers**  
DIANE RAISED I, 1970  
Lithograph, printed in color  
irreg composition 17 3/4 x 23 3/4" (45.1 x 60.3 cm)  
sheet 24 1/4 x 30" (61.6 x 76.2 cm)  
Gift of Celeste Bartos
- 25.1972  
Prints & Illustrated Books  
**Larry Rivers**  
DIANE RAISED II (BLACK DIANE), 1970-71  
Lithograph, printed in color  
composition 17 7/8 x 23 5/8" (45.4 x 60 cm)  
sheet 20 1/2 x 28 3/8" (52.1 x 72.1 cm)  
Gift of Celeste Bartos
- 26.1972  
Prints & Illustrated Books  
**Larry Rivers**  
DIANE RAISED III, 1970-71  
Lithograph, printed in color with paper collage additions  
Comp: 12 3/8 x 24 7/8" (31.3 x 63.2 cm) Upper sheet: 20 5/16 x 28 1/2" (51.6 x 72.4 cm) Lower sheet: 23 x 30 1/2" (58.4 x 77.5 cm)  
Gift of Celeste Bartos
- 27.1972.a-b  
Prints & Illustrated Books  
**Larry Rivers**  
FOR ADULTS ONLY, 1971  
Lithograph, printed in color  
total composition 70 3/8 x 29 9/16" (178.8 x 75.1 cm)  
total sheet 70 3/8 x 29 9/16" (178.8 x 75.1 cm)  
Gift of Celeste Bartos
-  625.1973.22  
Prints & Illustrated Books  
**Larry Rivers**  
Untitled from the portfolio THE NEW YORK COLLECTION FOR STOCKHOLM, 1973  
Lithograph and screenprint, printed in color  
composition 9 x 12" (22.9 x 30.5 cm)  
sheet 9 x 12" (22.9 x 30.5 cm)  
Gift of Steven M. Feinstein
- 262.1974  
Prints & Illustrated Books  
**Larry Rivers**  
DIANA or DIANA WITH POEM, (1974). (Print executed 1970-1974)  
Three-dimensional lithograph, printed in color  
composition 16 3/4 x 19 3/16" (42.6 x 48.8 cm)  
mat sheet 20 1/2 x 26 3/4 x 2 3/8" (52.1 x 67.9 x 6.1 cm)  
text page 17 3/8 x 19 3/4" (44 x 50.2 cm)  
Gift of Celeste Bartos
- 263.1974  
Prints & Illustrated Books  
**Larry Rivers**  
DIANE RAISED IV (POLISH VOCABULARY), 1970-74  
Lithograph, printed in color, with paper collage additions  
Comp (irreg): 11 7/8 x 24 3/4" (30.2 x 62.9 cm) Sheet (top): 20 1/4 x 28 7/16" (51.4 x 72.2 cm) Sheet (bottom): 25 1/4 x 32 3/4" (64.1 x 83.2 cm)  
Gift of Celeste Bartos



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

## Larry Rivers in collections

382.1974  
Prints & Illustrated Books

**Larry Rivers**  
BIRD AND CIRCLE, II, (1957)  
Lithograph, printed in black  
irreg composition 9 13/16 x 11 13/16" (24.9 x 30 cm)  
irreg sheet 14 3/16 x 17 1/4" (36 x 43.8 cm)  
John B. Turner Fund

146.1975  
Prints & Illustrated Books

**Larry Rivers**  
BREAD AND BUTTER, 1974  
Etching and screenprint, printed in color with varnish additions  
plate 10 15/16 x 13 15/16" (27.9 x 35.4 cm)  
sheet 14 5/16 x 17 1/2" (36.3 x 44.4 cm)  
Gift of the artist

283.1975.a-b  
Prints & Illustrated Books

**Larry Rivers**  
EMMA II - MIXED EMOTIONS, 1967-75  
Etching, aquatint, and open bite printed in color, with paper collage additions  
Plate a: 11 13/16 x 17 13/16" (30.0 x 45.3 cm) Sheet a: 22 1/8 x 29 7/8" (56.2 x 75.9 cm) Plate b: 11 13/16 x 17 15/16" (30.0 x 45.6 cm) Sheet b: 22 x 29 5/8" (55.9 x 75.2 cm)  
Gift of Celeste Bartos



288.1976  
Painting & Sculpture

**Larry Rivers**  
Double Portrait of Frank O'Hara, 1955  
Oil on canvas  
15 1/4 x 25 1/8" (38.4 x 63.6 cm)  
Gift of Stuart Preston

469.1976  
Architecture & Design

**Larry Rivers**  
"First New York Film Festival/ Sept 10-19/ Lincoln Center evenings/ Museum of Modern Art after moons", 1963  
Poster  
46 x 29 15/16" (116.9 x 76.0 cm)  
Peter Stone Collection of Posters by Artists

503.1976.10  
Prints & Illustrated Books

**Larry Rivers**  
AN OUTLINE OF HISTORY from the KENT BICENTENNIAL PORTFOLIO: SPIRIT OF INDEPENDENCE, 1975  
Lithograph and screenprint, printed in color  
irreg composition 26 1/2 x 40 3/8" (67.3 x 102.5 cm)  
irreg sheet 33 x 40 3/8" (83.8 x 102.5 cm)  
Gift of Lorillard, A Division of Loews Theatres, Inc.

467.1977.1  
Prints & Illustrated Books

**Larry Rivers**  
Title page from THE DONKEY AND THE DARLING, 1968-1977  
irreg composition 17 1/8 x 17 11/16" (43.5 x 44.9 cm)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

## Larry Rivers in collections

467.1977.1-53 Prints & Illustrated Books	<b>Larry Rivers</b> THE DONKEY AND THE DARLING, 1977. (Prints executed 1967-1977). 53 lithographs (including title page), 1 with photolithograph, printed in color irreg. page 17 1/2 x 21 1/4" (44 x 54 cm) Prints: various dimensions. Gift of Celeste Bartos
467.1977.2 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 1) from THE DONKEY AND THE DARLING, 1968-1977 Lithograph and photolithograph, printed in color irreg composition 15 11/16 x 18 1/8" (39.8 x 46 cm)
467.1977.3 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 2) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 15 15/16 x 19 1/4" (40.6 x 48.9 cm)
467.1977.4 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 3) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 14 3/16 x 20 1/8" (36.1 x 51.2 cm)
467.1977.5 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 4) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 17 1/2 x 17 11/16" (44.4 x 45 cm)
467.1977.6 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 5) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 15 1/8 x 18 7/8" (38.5 x 48 cm)
467.1977.7 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 6) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 17 5/8 x 19 7/8" (44.8 x 50.5 cm)
467.1977.8 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 7) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 16 7/16 x 20 5/8" (41.7 x 52.4 cm)
467.1977.9 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 8) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 16 3/4 x 20 3/4" (42.6 x 52.8 cm)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

### Larry Rivers in collections

467.1977.10 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 9) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 17 11/16 x 20 1/2" (44.9 x 52 cm)
467.1977.11 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 10) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 17 3/16 x 20 7/16" (43.7 x 51.9 cm)
467.1977.12 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 11) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 16 1/16 x 20 1/4" (40.8 x 51.5 cm)
467.1977.13 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 12) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 16 1/2 x 20 9/16" (42 x 52.3 cm)
467.1977.14 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 13) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 17 3/16 x 20 9/16" (43.6 x 52.2 cm)
467.1977.15 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 14) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 16 1/8 x 19 3/16" (41 x 48.8 cm)
467.1977.16 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 15) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 16 1/4 x 20" (41.3 x 50.8 cm)
467.1977.17 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 16) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 17 1/16 x 20 11/16" (43.4 x 52.5 cm)
467.1977.18 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 17) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 17 13/16 x 20 1/8" (45.3 x 51.1 cm)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

### Larry Rivers in collections

467.1977.19 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 18) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 17 11/16 x 20 1/2" (44.9 x 52 cm)
467.1977.20 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 19) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 16 11/16 x 19 7/8" (42.4 x 50.5 cm)
467.1977.21 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 20) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 17 x 20" (43.2 x 50.8 cm)
467.1977.22 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 21) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 17 1/16 x 20 1/4" (43.3 x 51.5 cm)
467.1977.23 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 22) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 16 1/8 x 18 9/16" (41 x 47.1 cm)
467.1977.24 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 23) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 14 15/16 x 19 7/16" (38 x 49.4 cm)
467.1977.25 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 24) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 16 5/8 x 19 9/16" (42.3 x 49.7 cm)
467.1977.26 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 25) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 17 1/4 x 19 15/16" (43.9 x 50.7 cm)
467.1977.27 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 26) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 17 3/8 x 20 3/16" (44.1 x 51.3 cm)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

### Larry Rivers in collections

467.1977.28 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 27) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 16 3/4 x 19 13/16" (42.6 x 50.3 cm)
467.1977.29 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 28) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 17 x 19 9/16" (43.2 x 49.7 cm)
467.1977.30 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 29) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 16 15/16 x 19 1/2" (43.1 x 49.5 cm)
467.1977.31 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 30) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 16 7/8 x 19 3/16" (42.9 x 48.8 cm)
467.1977.32 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 31) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 16 3/8 x 19 7/8" (41.6 x 50.5 cm)
467.1977.33 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 32) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 16 1/4 x 19 1/2" (41.2 x 49.6 cm)
467.1977.34 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 33) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 16 9/16 x 19 1/2" (42.1 x 49.6 cm)
467.1977.35 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 34) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 15 7/8 x 19 1/2" (40.3 x 49.5 cm)
467.1977.36 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 35) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 16 5/16 x 19 1/8" (41.4 x 48.6 cm)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

### Larry Rivers in collections

467.1977.37 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 36) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 17 1/2 x 19 1/2" (44.5 x 49.6 cm)
467.1977.38 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 37) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 16 5/8 x 19 5/8" (42.2 x 49.8 cm)
467.1977.39 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 38) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 16 7/16 x 20" (41.8 x 50.8 cm)
467.1977.40 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 39) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 16 3/4 x 19 5/8" (42.6 x 49.8 cm)
467.1977.41 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 40) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 17 x 19 13/16" (43.2 x 50.4 cm)
467.1977.42 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 41) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 16 5/8 x 19 13/16" (42.3 x 50.3 cm)
467.1977.43 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 42) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 17 1/16 x 19 11/16" (43.3 x 50 cm)
467.1977.44 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 43) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 9 3/8 x 18 3/4" (23.8 x 47.7 cm)
467.1977.45 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 44) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 17 5/16 x 19 5/16" (44 x 49 cm)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

## Larry Rivers in collections

467.1977.46 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 45) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 15 15/16 x 19 13/16" (40.6 x 50.4 cm)
467.1977.47 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 46) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 16 5/8 x 19 3/4" (42.3 x 50.2 cm)
467.1977.48 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 47) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 16 5/8 x 19 3/4" (42.3 x 50.2 cm)
467.1977.49 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 48) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 16 1/4 x 19 15/16" (41.3 x 50.6 cm)
467.1977.50 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 49) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 17 1/2 x 19 3/16" (44.5 x 48.8 cm)
467.1977.51 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 50) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 15 1/8 x 19 5/16" (38.5 x 49 cm)
467.1977.52 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 51) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 16 7/8 x 19 5/16" (42.8 x 49.1 cm)
467.1977.53 Prints & Illustrated Books	<b>Larry Rivers</b> In-text plate (folio 52) from THE DONKEY AND THE DARLING, 1968-1977 irreg composition 17 1/16 x 20 13/16" (43.4 x 52.9 cm)
516.1977 Drawings	<b>Larry Rivers</b> FRANK O'HARA, (c. 1952) Pencil 6 1/8 x 5 1/8" (15.6 x 13.1 cm) Gift of Carol O. Selle



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

## Larry Rivers in collections

- 175.1981  
Prints & Illustrated Books  
**Larry Rivers**  
MADAMA BUTTERFLY from the portfolio METROPOLITAN OPERA FINE ART, 1978  
Lithograph and serigraph printed in color  
irreg sheet 22 3/4 x 30 5/8" (57.8 x 77.8 cm)  
irreg composition 22 3/4 x 30 5/8" (57.8 x 77.8 cm)  
Gift of Robert G. Berry (through the Associates of the Department of Prints and Illustrated Books)
- 59.1984  
Prints & Illustrated Books  
**Larry Rivers**  
GARBO GROSMAN, 1983  
Lithograph, printed in color  
irreg composition 25 x 27 11/16" (63.5 x 70.3 cm)  
sl. irreg. sheet 31 1/8 x 36 1/4" (79.1 x 92 cm)  
Gift of Celeste Bartos
- 335.1985.1  
Prints & Illustrated Books  
**Larry Rivers**  
Frontispiece from THE MAGICIAN OF LUBLIN, 1984  
irreg composition 9 3/8 x 8 15/16" (23.9 x 22.7 cm)
- 335.1985.1-3  
Prints & Illustrated Books  
**Larry Rivers**  
THE MAGICIAN OF LUBLIN, 1984  
3 lithographs, printed in color  
page 11 15/16 x 9 1/16" (30 x 23 cm)  
Prints: various dimensions.  
Gift of Edmund B. Thorton
- 335.1985.2  
Prints & Illustrated Books  
**Larry Rivers**  
Fold-out plate (facing page 118) from THE MAGICIAN OF LUBLIN, 1984  
irreg composition 11 7/8 x 13 7/16" (30.1 x 34.2 cm)  
unfolded page 11 15/16 x 13 7/8" (30.4 x 35.2 cm)
- 335.1985.3  
Prints & Illustrated Books  
**Larry Rivers**  
Plate (facing page 198) from THE MAGICIAN OF LUBLIN, 1984  
irreg composition 10 13/16 x 8 15/16" (27.5 x 22.7 cm)
- 22.1987.66  
Prints & Illustrated Books  
**Larry Rivers**  
Untitled from the portfolio HOMMAGE À PICASSO, 1974 (Published 1975).  
Screenprint, printed in color  
irreg. composition 20 3/8 x 29 1/16" (51.7 x 73.8 cm)  
sheet 22 1/8 x 30 1/8" (56 x 76.6 cm)  
Gift of Dorothy Miller (by exchange)
- 404.1987  
Prints & Illustrated Books  
**Larry Rivers**  
BALD EAGLE, GEORGE AND PART OF THE CONSTITUTION, 1987  
Lithograph, offset printed in color  
irreg. composition 30 11/16 x 24 1/8" (78 x 61.3 cm)  
sheet 32 3/16 x 24 1/4" (81 x 61.6 cm)  
Gift of Emily Fisher Landau

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

## Larry Rivers in collections



286.1989  
Prints & Illustrated Books

**Larry Rivers**  
DUTCH MASTERS, 1964-68 (Published 1968).  
Lithograph, offset printed, in color  
irreg. composition 18 7/8 x 17 3/4" (47.9 x 45.1 cm)  
sheet 18 7/8 x 17 3/4" (47 x 45.1 cm)  
Gift of Edition Schellmann, Munich and New York



355.1989  
Prints & Illustrated Books

**Larry Rivers**  
CIGAR BOX, (1967)  
Wood, canvas, paper, and Plexiglass assemblage, with screenprinting,  
printed in color, oil painting, and photolithographic addition  
open composition 13 3/8 x 16 x 13 1/4" (33.9 x 40.6 x 33.7 cm)  
closed plate 5 x 16 x 13 1/4" (12.6 x 40.6 x 33.7 cm)  
Gift of Jeanne C. Thayer

59.1995.1  
Prints & Illustrated Books

**Larry Rivers**  
Untitled from SELF-PORTRAIT IN A CONVEX MIRROR by John Ashbery,  
1984  
Photogravure  
Given anonymously in memory of Arnold and Miriam Elkind



356.1997  
Painting & Sculpture

**Larry Rivers**  
Jim Dine Storm Window, 1965  
Oil, pencil, and collage on aluminum and glass window and on screen  
mounted on plywood with wood frame  
29 x 25 x 2 3/4" (73.7 x 63.5 x 6.9 cm)  
Committee on Painting and Sculpture Funds



SC674.1963  
Prints & Illustrated Books

**Larry Rivers**  
FIRST NEW YORK FILM FESTIVAL, 1938  
Poster: Lithographic reproduction  
Gift of Mrs. Tatyana Grosman



92.1968.1-46  
Prints & Illustrated Books

**Various Artists**  
IN MEMORY OF MY FEELINGS, 1967  
46 photolithographs, 27 printed in black and 19 in color  
page 12 x 8 15/16" (30 x 22.8 cm)  
Prints: various dimensions.  
Gift of The Museum of Modern Art Department of Publications

739.1968.1-7  
Prints & Illustrated Books

**Various Artists**  
NATIONAL COLLECTION OF FINE ARTS, (1967-68, published 1968)  
Five lithographs, one etching and one serigraph, printed in color Various  
papers  
Various composition and sheet dimensions.  
Gift of Mr. and Mrs. Lester Francis Avnet



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

## Larry Rivers in collections



625.1973.1-30  
Prints & Illustrated Books

### Various Artists

THE NEW YORK COLLECTION FOR STOCKHOLM, (Published 1973)  
Seventeen serigraphs, nine lithographs, two lithographs with serigraph, one xerox and one photograph, printed in color and in black  
Various composition dimensions. Sheet (average dimension): 9 x 12" (22.9 x 30.5 cm), some vertical.  
Gift of Steven M. Feinstein

503.1976.1-12  
Prints & Illustrated Books

### Various Artists

KENT BICENTENNIAL PORTFOLIO: SPIRIT OF INDEPENDENCE,  
(1974-75, published 1975)  
Six lithographs, two lithographs with serigraph, three serigraphs, and one serigraph with laminated die-cut collage, printed in color  
Various composition and sheet dimensions.  
Gift of Lorillard, A Division of Loews Theatres, Inc.

59.1995.1-8  
Prints & Illustrated Books

### Various Artists

SELF-PORTRAIT IN A CONVEX MIRROR by John Ashbery, 1984  
1 photolithograph, 4 lithographs, 1 woodcut, 1 soft ground etching with aquatint, 1 photogravure with hand additions, and a recording of John Ashbery's reading of his poem, housed in a stain-steel canister  
Given anonymously in memory of Arnold and Miriam Elkind

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

Frank O'Hara by Joe Engle, 1999

Page 1 of 7

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## Frank O'Hara - A Tribute to a great American Poet (1926-1966)

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### The Day Lady Died

It is 12:20 in New York a Friday  
 three days after Bastille day, yes  
 it is 1959 and I go get a shoeshine  
 because I will get off the 4:19 in Easthampton  
 at 7:15 and then go straight to dinner  
 and I don't know the people who will feed me  
 I walk up the muggy street beginning to sun  
 and have a hamburger and a malted and buy  
 an ugly NEW WORLD WRITING to see what the poets  
 in Ghana are doing these days  
 in Ghana are doing these days I go on to the bank  
 and Miss Stillwagon (first name Linda I once heard)  
 doesn't even look up my balance for once in her life  
 and in the GOLDEN GRIFFIN I get a little Verlaine  
 for Patsy with drawings by Bonnard although I do  
 think of Hesiod, trans. Richmond Lattimore or  
 Brendan Behan's new play or *Le Balcon* or *Les Nègres*  
 of Genet, but I don't, I stick with Verlaine  
 after practically going to sleep with quandariness  
 and for Mike I just stroll into the PARK LANE  
 Liquor Store and ask for a bottle of Strega and  
 then I go back where I came from to 6th Avenue  
 and the tobacconist in the Ziegfeld Theatre and  
 casually ask for a carton of Gauloises and a carton  
 of Picayunes, and a NEW YORK POST with her face on  
 it  
 and I am sweating a lot by now and thinking of  
 leaning on the john door in the 5 SPOT  
 while she whispered a song along the keyboard  
 to Mal Waldron and everyone and I stopped breathing

### Why I am Not A Painter

I am not a painter, I am a poet.  
 Why? I think I would rather be  
 a painter, but I am not. Well,

for instance, Mike Goldberg  
 is starting a painting. I drop in.  
 "Sit down and have a drink" he  
 says. I drink; we drink. I look  
 up. "You have SARDINES in it."  
 "Yes, it needed something there."

"Oh." I go and the days go by  
 and I drop in again. The painting  
 is going on, and I go, and the days  
 go by. I drop in. The painting is  
 finished. "Where's SARDINES?"  
 All that's left is just  
 letters, "It was too much," Mike says.

But me? One day I am thinking of  
 a color: orange. I write a line  
 about orange. Pretty soon it is a  
 whole page of words, not lines.  
 Then another page. There should be  
 so much more, not of orange, of  
 words, of how terrible orange is  
 and life. Days go by. It is even in  
 prose, I am a real poet. My poem  
 is finished and I haven't mentioned  
 orange yet. It's twelve poems, I call  
 it ORANGES. And one day in a gallery  
 I see Mike's painting, called  
 SARDINES.

### The Life and Poetry of Frank O'Hara

Frank O'Hara wrote poetry almost every day of his adult life. He would stop wherever he was to write a poem off the top of his head. Some of his most famous poems were written while he was on his lunch break or on his way to someplace. He said that many of his poems worked as unmade phone calls. They were all about his life and thoughts and feelings and



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

Frank O'Hara by Joe Engle, 1999

Page 2 of 7

were usually meant to convey ideas to his friends. Although he had several collections of his poetry published during his lifetime, a large amount of his work was not seen until after his death. He was never very interested in having most of it released and would often only submit poems for publication if asked personally by an editor. Often, the act of writing the poem was more important to him than keeping the finished work for posterity. Many of his poems only existed as originals and those were often sent in letters, given as gifts or just left lying around his apartment. His naturalistic style of autobiographical writing made him one of his generation's most well known poets. O'Hara wrote about his personal experiences in a style that echoed his speech and personality; therefore, it is important to understand his life in order to fully understand his poetry.

Francis Russell O'Hara was born in 1926 and was raised in the small farming community of Grafton, Massachusetts. His parents forced him to attend parochial schools throughout his youth and he resented it greatly. He spent most of his free time studying piano and took private lessons several nights a week. All of his childhood heroes were pianists. He was especially fond of Russian composers such as Sergei Rachmaninoff (Gooch, 28). Throughout his teens he also spent a lot of his time reading. One of his favorite authors was James Joyce. He was fascinated with Joyce's stream-of-consciousness writing style.



Original Photo by Hans Namuth, 1958.

In 1944 O'Hara graduated high school and joined the Navy where he served as Sonarman Third Class on the destroyer U.S.S. Nicholas in the South Pacific. This was during the height of World War Two. His enlistment in the Navy was his first experience away from home and is where he decided that he liked his independence and did not want to live his life in his parent's small town. He was attracted to the cities that he visited and the literary and artistic circles that he was able to find there.

After the war was over, O'Hara was accepted to Harvard College where he enrolled as a music major. He had doubts that he would be good enough at music; however, so he switched over to something that he was becoming even more interested in: literature. During his four years as an undergrad, he concentrated on becoming a writer but also attended as many art history classes as he could. He never actually signed up for any of the art classes; he just sat in on all of the lectures that sounded interesting to him. While at Harvard, he wrote several short stories, poems and plays; and continued to read as many other authors as he could. His main influence from this period was French surrealism and Dada, both of which were early twentieth century artistic movements in painting and poetry that often used unconventional objects and structures to question western culture. His favorite poet was Arthur Rimbaud. These influences on his own poetry would stay with him throughout his career. His first experience with being published was with the Harvard Advocate (Allen chronology).

O'Hara then spent one year in graduate school at the University of Michigan where he



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

Frank O'Hara by Joe Engle, 1999

Page 3 of 7



received his M.A. in comparative literature. While there he won the coveted Hopwood Award for poetry. It was winning this award that convinced him to put his poetry ahead of any other type of writing. He had been writing a never-to-be-finished novel, but from here on out his goal was to become successful as a poet.

In 1951, O'Hara moved to New York City and got a job working the front desk at the Museum of Modern Art (MOMA). He picked the job so that he would be able to see the art collection as often as possible. The exhibit that first drew him there was a Matisse retrospective. From this time forward his two biggest interests were art and poetry. His life had changed dramatically by the time he got to New York. He had distanced himself from his family and stopped playing music almost entirely. His father had died during his Harvard years and he had had a falling out with his Mother who had turned to alcohol after her husband's death. He kept good relations with his brother and his sister, but did not see them very often due to his busy schedule and the distance between them.

O'Hara released his first book of poems a year after moving to the city in a collection titled *A City Winter* published by the Tibor de Nagy Gallery press. The Tibor de Nagy was a very influential gallery that championed the works of the second-generation abstract expressionist and the partnership between painting and poetry. By the 1950's New York had become the culture capitol of the world. Most of the world's leading artists, playwrights and writers lived there. Some of them had moved there from Europe during World War Two; however, many of them were part of the new generation of Americans who were coming into their own as great artists and thinkers. O'Hara was accepted very quickly as an insider in the burgeoning art scene. He became close friends with such famous painters as William De Kooning, Jasper Johns, Andy Warhol, Larry Rivers and Jackson Pollock. The major movement in art at the time was abstract expressionism and it was this kind of art that O'Hara liked the most.

O'Hara worked at MOMA for two years before resigning to work as an editorial associate for *Artnews Magazine*. There he wrote small reviews of Gallery shows. He would spend a lot of time visiting the different artists' studios so that he could get to know their work well. Most of his writings were not critical but rather worked as odes to artists whose work he appreciated. The experience and reputation that O'Hara earned as an art critic allowed him to return to the museum as a special assistant to a curator. This was a much better paying, more professional oriented job than that of front desk clerk. He worked in the museum's international program and assisted in the preparation of traveling exhibitions that went throughout the world. He often was able to personally pick out the artwork that would represent contemporary American art for the exhibitions and was known to try to get as many of his painter friends included as possible. Except for a six-month period where he worked as a poet in residence to the Poets' Theatre in Cambridge on a fellowship in 1956, he held this job for the rest of his life.





The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

Frank O'Hara by Joe Engle, 1999

Page 4 of 7

O'Hara became very successful in both his poetry career and his museum work and by 1960 had several books published as well as a major promotion to Assistant Curator of Painting and Sculpture Exhibitions. He became known as the head of a movement known as the New York School of Poetry, which also included fellow poets Kenneth Koch, James Schuyler and John Asbury. Other than the fact that all of them went to Harvard together and then moved to New York City, they actually had very little in common with each other. O'Hara's poetry was different than that of his contemporaries. He became known as cosmopolitan poet with a unique style that incorporated the different aspects of his life: A love for the city, the arts, homosexuality and socializing. Although all of the poets from the New York school displayed an active sense of humor and a tendency for short, modern day poems, none of them were as strongly biographical as O'Hara's work. He also became very well known in other circles of American poetry and befriended many of other the leading poets of the time including Allen Ginsberg and rest of the writers that were known as the beat generation.

Although O'Hara was not a painter in his own right, he was an active part in many artists' work. He posed for several portraits by some of the most famous representational painters of the time including Larry Rivers, Elaine De Kooning, Fairfield Porter and Alex Katz. He was also involved in several collaborations with artists that incorporated his poems. He did a well-known series of paintings with Norman Bluhm, a mock comic book with Joe Brainard and a series of lithographs with Larry Rivers (Gooch 398-399). All of these consisted of O'Hara's words written in along side the artist's images. Early on, he had collaborated with Grace Hartigan in a series of paintings she did that accompnied his poems titled "Oranges." The Tibor de Nagy Gallery sold the results of the collaboration as a limited edition pamphlet that is worth thousands of dollars today.



In the early sixties O'Hara taught a poetry workshop at the New School for Social Research and traveled all over Europe to arrange different exhibits (Feldman Chronology). The teaching position allowed him to communicate with the younger generation that his poetry was influencing and he befriended many up and coming poets. A few of his plays began to be produced independently around this time as well.

Frank O'Hara was killed on July 25, 1966 after being hit by a dune buggy while visiting the beach on Fire Island, New York. He was forty years old. He was carrying a gym bag that had a single last poem in it. It read:

He falls; but even in falling  
he is higher than those who  
fly into the ordinary sun (Gooch 470).

Many of O'Hara's friends felt that this worked as his final eulogy for himself.

Several hundred people including many poets, writers, painters and museum curators attended his funeral. He was buried at Springs Cemetery in East Hampton near the grave of



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

Jackson Pollock, a well-known artist who had a similar tragic death a few years earlier when his car skidded off the road. O'Hara had mentioned to several friends at Pollock's funeral that that was where he wanted to be buried, rather than in Massachusetts where his family would later want him to be buried.

Frank O'Hara's poetry is made up of many different aspects culled from his life and his influences. He loved living in the city and thought that New York was the greatest place in the world to be. In one of his best-known poems, "Meditations on Emergency" (1954), O'Hara wrote, "I can't even enjoy a blade of grass unless I know there's a subway handy, or a record store or some other sign that people do not totally regret life (Allen 197)."



In many cases it's what O'Hara didn't write about in his poems that tells us something about him. Whenever someone is writing in a biographical style, you would expect them to include subjects such as religion, family, politics and nature. There is none of that in his poetry, however. He had turned his back on any subject involving his childhood and instead concentrated exclusively on his current day life. He refused to participate any organized religion after breaking away from his family in the forties. He resented his strict Catholic upbringing his whole life. The fact that he was raised by his parents, church and community to believe that homosexuality was evil could not coincide with the fact that he was gay. He rarely ever mentioned his family in his poems and when he did, it was almost never in a good light. In the poem "Essay on Style" (1961), he exclaims "wouldn't you know my mother would call up and complain? (Allen 393)" He was never a political or nature oriented writer either. He was much more interested in the relationships between people in his immediate surroundings than with their place in the world. The only people that he mentioned in his poems that were not his friends were historical or literary figures and celebrities.

O'Hara wrote using his everyday dialect and displayed a great ability to document his own thoughts and actions. He also incorporated his sense of humor and his personal insights about the world around him. He didn't feel that there was such a thing as being too silly. The various influences on him from the New York art world also showed up in his poetry. His poems often mention different works of art that he saw or studied. He was also very interested in popular culture and often included references from movies and celebrities in his poems. His work bridges the gap between the schools of Abstract Expressionism and Pop art in this way. IN addition, he always held to his older influence of European Surrealism, which can be seen in his poems that include dreamlike or irrational sequences of images. (Ellmann, 1231)

It is not a coincidence that the art world is often mentioned whenever O'Hara's work is discussed. His poems coincided with many different styles of painting in several different



ways. He often talked about everyday life and everyday objects that we may take for granted just as a pop artist would. He wrote about moments in time and the way he perceived them as they occurred, like an impressionist painter



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	KM	II.B.253

Frank O'Hara by Joe Engle, 1999

Page 6 of 7

tried to. Many of his poems often took on a dreamlike quality such as surrealism did. Several poems, including "The Day Lady Died" (1964), incorporated several of these qualities. O'Hara stated his poetic ideals very clearly in a mock manifesto he wrote called "Personism." In it he stated that he never wanted his poetry to be dull or sound pompous. He looked upon poetry as being solely for the readers' amusement and hoped that his poems to be as great as the movies he loved to watch rather than be as good as the work of the various poets that came before him. The idea for Personism came to him when he realized "that if I wanted to I could use the telephone instead of writing the poem (Allen 498)." He was, after all, just conveying his thoughts to his friends when he wrote. For O'Hara poetry was a form of communication used in order to express his life to the world, not something to be studied or deciphered like a riddle.

Since his death 33 years ago, Frank O'Hara's poetry has become much more popular than it was during his lifetime. Several new books of his poetry have been released including a large volume that contains all of his known poems; published or otherwise as well as another that contains his complete plays. The books that he wrote, including *The Art Chronicles* and *Today in American Drama*, are still in print as well. His sister, Maureen O'Hara Granville-Smith became the administratrix of his estate and has overseen his posthumous career to great success. *The Collected Poems of Frank O'Hara* was the winner of The National Book Award for Poetry upon its release in 1971. In 1993, Brad Gooch released a full biography of O'Hara called *City Poet: The Life and Times of Frank O'Hara* to rave reviews. Due to the increased availability of O'Hara's poetry as well as information on his life, he is now more accessible to new audiences than he has ever been before.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

Frank O'Hara by Joe Engle, 1999

Page 7 of 7

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## JoeEngle Guestbook

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	KM	II.B.253

## MODERN AMERICAN POETRY

### Frank O'Hara's Life and Career

Mark Doty

Urbane, ironic, sometimes genuinely celebratory and often wildly funny, O'Hara would allow a realm of material and associations alien to academic verse to pour into his poems: the camp icons of movie stars of the twenties and thirties, the daily landscape of social activity in Manhattan, jazz music, telephone calls from friends; anything seemed ready material for inclusion into the particular order that the moment of composition would call for. Dadaist even in his approach to his own work, O'Hara composed huge numbers of poems with apparent spontaneity and ease; a friend estimates that his vast *Collected Poems* contains perhaps only a third of his work, which was often scribbled or typed quickly, stuffed in drawers or left about in stacks. This relaxed attitude toward preservation and collection results in a chronology of composition quite different from the dates of publication, but *Meditations in an Emergency* and the poems written throughout the late fifties comprise his finest work. "The Day Lady Died," "Steps," "A True Account of Talking to the Sun at Fire Island" (a brilliant re-visioning of Mayakovsky's poem on the same theme), and O'Hara's famous lament upon reading of the collapse of Lana Turner ("I have been to lots of parties / and acted perfectly disgraceful / but I never actually collapsed / Oh Lana Turner we love you get up") mark O'Hara at the height of his powers. His language is often casual, relaxed in diction, yet it presses forward with a kind of breathless urgency, a will to celebrate the density and richness of experience—in all its refusal to be summed up, to marshal itself into an orderly vision—by including as much as possible. Many of these pieces have been labeled "I do this, I do that" poems; they report whole chunks of experience, days of walking, conversing, noticing, with careful specificity. Place-names and the names of friends and acquaintances abound; paradoxically, their inclusion seems to make the poems *more* universal, more available, convinced as we are by their artfully shaped controlling tone of the authenticity of the speaker's voice. The notion of contrasting and mutually influencing elements arranged on a surface—a key concept in Abstract Expressionism—is important in O'Hara's work. The poems seem, indeed, to spill one into the other, creating one immense canvas which displays in all its parts O'Hara's character engaged in all the business of living—alternately joyful, petulant, obtuse, tired, awed. The finest of his love poems—"Steps," for example, which concludes "oh god its wonderful / to get out of bed / and, drink too much coffee / and smoke too many cigarettes / and love you so much"—disarm with their directness. Their comic, carefully built quotidian contexts allow O'Hara to work with direct statement in an inimitable fashion, generating a current of emotion which rises above his camp humor, his exuberant ironies and mocking play.

from *A Profile of Twentieth-Century American Poetry*. Ed. Jack Myers and David Wojahn. Carbondale: Southern Illinois UP, 1991. Copyright © 1991 by the Board of Trustees of Southern Illinois University.

Claudia Milstead



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	KM	II.B.253

O'HARA, Frank (27 <sup>June</sup> ~~Mar.~~ 1926-25 July 1966), poet, was born Francis Russell O'Hara in Baltimore, Maryland, the son of Russell Joseph O'Hara and Katherine Broderick, who both came from strict Irish-Catholic families. O'Hara always believed he was born 27 June 1926, but his parents apparently lied about his birthdate to hide the fact that he was conceived before their marriage. Shortly after their wedding in Grafton, Massachusetts, in September 1925, the couple moved to Baltimore, where their child was born six months later. They lived in Baltimore for eighteen months before being summoned back to Grafton so that Russell O'Hara could run the family farm for his ailing uncle.

In June 1944, shortly after his high school graduation, O'Hara enlisted in the U.S. Navy. He served as a sonarman third class on the destroyer USS *Nicholas*. After receiving an honorable discharge in 1946, O'Hara went to Harvard on the GI Bill. He took creative writing classes from John Ciardi and earned a B.A. in 1950. With Ciardi's recommendation, O'Hara was given a graduate fellowship in comparative literature at the University of Michigan, where he earned an M.A. in 1951. His collection of poems, "A Byzantine Place," and *Try! Try!*, a verse play, won O'Hara the Avery Hopwood Major Award in poetry.

O'Hara then moved to New York to join fellow poet John Ashbery, whom he had met at Harvard. Living at first on the money from the Hopwood, O'Hara wrote poetry and explored the city. In New York O'Hara was finally free to live openly as a homosexual and to indulge his interest in the arts. He worked briefly as an assistant to photographer Cecil Beaton, then looked for a more permanent job, preferably one that would allow him time to write. What he found was ideal. In December 1951 he was hired to work at the front desk of the Museum of Modern Art, selling postcards, publications, and tickets. He often wrote poems while he worked at the counter, and his friends in the art world frequently stopped by to visit. O'Hara began writing articles for *Art News* and in 1953 became an editorial associate. He continued to write for the publication when he returned to the Museum of Modern Art in 1955.

The abstract expressionism movement, whose major artists were Willem de Kooning, Franz Kline, and Jackson Pollock, was flourishing in New York, and O'Hara, along with John Ashbery and Kenneth Koch, became part of the avant-garde art scene. In 1952 O'Hara's *A City Winter and Other Poems* was published, a collection of thirteen poems with two drawings by Larry Rivers. The collection was the first of a series of books by poets with artists' drawings published by the Tibor de Nagy gallery. At this time O'Hara became involved with the Club, an artists' forum that had been established in the 1940s. Beginning in March 1952, O'Hara appeared on a series of panels to discuss art and poetry.

O'Hara's first collection of poetry to receive wide recognition was *Meditations in an Emergency* (1957). Even though early reviews were unenthusiastic, it became the collection for which he was primarily known during his lifetime. While *Meditations* was being prepared for publication, O'Hara was approached by a publisher about collaborating with artist Larry Rivers. The resulting project, a series of twelve lithographs titled *Stones*, was produced between 1957 and 1960. For the work, Rivers and O'Hara worked directly on the stones from which the lithographs were made. O'Hara had to write backward so the text would be readable in the finished lithograph. In 1960 O'Hara published the collections *Second Avenue* and *Odes*. Perhaps the most significant event in O'Hara's writing career occurred that year, when Donald Allen published *The New American Poetry: 1945-1960*. Allen classified the forty-four poets by groups: New York School, Beat Generation, San Francisco Renaissance, and Black Mountain. O'Hara, identified as part of the New York School, was a dominant poet in the anthology, with fifteen of his poems included. Two more collections were published during his lifetime: *Lunch Poems* (1964) and *Love Poems (Tentative Title)* (1965). Several more volumes of O'Hara's poems were published after his death, notably *The Collected Poems of Frank O'Hara* (1971), *The Selected Poems of Frank O'Hara* (1974), and *Poems Retrieved: 1950-1966* (1977).

O'Hara sought to capture in his poetry the immediacy of life, feeling that poetry should be "between two

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

persons instead of two pages." He was inspired and energized by New York City as other poets have been inspired and energized by nature. In *Meditations* he wrote, "I can't even enjoy a blade of grass unless I know there's a subway handy, or a record store or some other sign that people do not totally regret life." He described his work as "I do this I do that" poetry because his poems often read like entries in a diary, as in this line from "The Day Lady Died": "it is 1959 and I go get a shoeshine."

O'Hara died of injuries he received when he was hit by a vehicle on the beach at Fire Island, on Long Island, New York.

O'Hara's papers are in the Literary Archives, University of Connecticut Library, Storrs. Brad Gooch, *City Poet: The Life and Times of Frank O'Hara* (1993), is well researched and is the most comprehensive biography of O'Hara available. It also corrects inaccuracies in the newspaper reports of O'Hara's death. For a critical study of O'Hara's poetry, see Marjorie Perloff, *Frank O'Hara: Poet among Painters* (1977). A more concise study of O'Hara's life and work is Alan Feldman, *Frank O'Hara* (1979). Brief obituaries are in *Time*, 5 Aug. 1966, p. 76, and *Newsweek*, 8 Aug. 1966, p. 74.

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[Return to Frank O'Hara](#)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

# The Beat Page FRANK O'HARA



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Frank O'Hara

[Chinamen Jump](#)

[Call Me](#)

[Homosexuality](#)

Frank O'Hara was born in Baltimore in 1926 and raised in Massachusetts. After service in the Navy he studied music at Harvard and the University of Michigan. In 1951 he moved to New York, where he was employed by the Museum of Modern Art (MOMA). "I can't even enjoy a blade of grass," he once wrote, "unless I know there's a subway handy, or a record store or some other sign that people do not totally regret life." O'Hara was deeply involved in the New York art scene, particularly with the work of abstract expressionist painters such as Willem De Kooning, Jackson Pollock, and Franz Kline. Between 1953 and 1955 he worked as editorial associate for Art News, for which his poet friends John Ashbery and James Schuyler also wrote. In 1955 he rejoined the staff of MOMA, where he was appointed assistant curator in 1960.



O'Hara is best known for his I-do-this, I-do that poems, such as 'A Step Away From Them', 'Why I am Not a Painter', and 'The Day Lady Died' (an elegy for Billie Holiday, but some of his later longer poems, in particular 'In Memory of My Feelings' and 'Biotherm (for Bill Berkson)' are equally effective, and have proved influential on a host of younger poets.) Donald Allen edited his *Collected Poems* (New York, 1971; Manchester, 1991) and also a *Selected Poems* (New York, 1974). See also *City Poet: The Life and Times of Frank O'Hara*, by Brad Gooch (New York, 1993).

In an essay entitled "Personism: A Manifesto," O'Hara sheds some light on his views towards poetry, declaring that "Nobody should experience anything they don't need to, if they don't need poetry bully for them." In essence, O'Hara wanted poetry to be a personal, spur-of-the-moment spontaneity in which abstraction is ruled out in favor of an expression of the artists personal voice or style. Consequently, many of his poems were composed during spare moments. Most, in fact, were left around his apartment or sent in letters to friends.

In the early morning of 24 July 1966 he was struck and gravely injured by a beach-buggy on the beach of Fire Island, and died the following day. He is buried in Springs Cemetery on Long Island. O'Hara published six books of poetry from 1952 until his death.

## Chinamen Jump (Top of Page)

At night Chinamen jump  
on Asia with a thump  
while in our willful way



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.B.253

# In Memory of My Feelings



Frank O'Hara