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State of New Jersey
DEPARTMENT OF INSTITUTIONS AND AGENCIES
POST OFFICE BOX 1237
TRENTON, NEW JERSEY 08625

December 12, 1972

Mr. John Szarkowski
Curator of Photography
Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Mr. Szarkowski:

I felt our past conversations and relationship around Diane Arbus required, in a real sense, this note from me to you. I did not get to the "preview" and probably will not be able to get in to see the exhibit by December 31. A series of critical events within my immediate family has kept me close to the hospitals in Trenton and will do so for the remainder of this month.

My regrets at not being able to come in within the period of exhibition is enhanced by the telephone calls I received from individuals who have seen the exhibit and knew Mrs. Arbus' work in this State. They have indicated, without exception, how highly they esteem the exhibit and, perhaps with understandable provincialism, felt the Vineland pictures were the "best of the lot."

I have noted that the exhibition is to be in other cities after its run at the Museum of Modern Art. It seems unlikely to me that I will be able to see it in St. Louis or Fargo or Salt Lake City if I can't get in to see it at the Museum of Modern Art. Too bad for me!

Sincerely,

Maurice G. Kott, Ph.D., Director
Division of Mental Retardation

MGK:mb

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State of New Jersey

DEPARTMENT OF INSTITUTIONS AND AGENCIES

P. O. BOX 1237

TRENTON, 08625

August 15, 1972

Mr. John Szarkowski, Director
Department of Photography
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Mr. Szarkowski:

This will confirm our telephone conversation of August 10th in regard to your request of July 26th to exhibit photographs which Diane Arbus made at a public institution for the retarded in New Jersey. We agreed in the telephone conversation upon the following conditions:

- (1) The number of institutional photographs would be limited. While we did not specify or agree to a particular number or percentage, you were sympathetic to my request that the number of photographs of retarded persons shown in the exhibit should not be overwhelming so that it would not appear that the entire exhibit was photographs of retarded individuals.
- (2) In order to assure the least possible invasion of the privacy of the individuals photographed, the location of the institution shall not be publicized. In this regard I believe I neglected to indicate to you that the editor of Aperture, in transmitting copies of that publication's monographs to me, indicated that he was aware of the site locations of New Jersey institutions. I should appreciate it if you would advise him to delete reference to location in the monograph.
- (3) The use of the photographs is to be restricted to artistic exhibitions in museums. Except for those photographs which will appear in Aperture, no publication in magazines or in other mass media or use of the photographs for commerce or profit is to be permitted.
- (4) In regard to the above, however, I did agree that one of the photographs of a masked subject may be utilized in conjunction with such publicity as the Museum of Modern Art issues in conjunction with the Retrospective of Diane Arbus' work.

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Mr. John Szarkowski, Director
Page 2
August 15, 1972

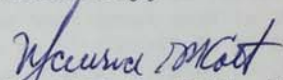
The following photographs are to be eliminated: #6150#5,
7053#6, 7054#5.

Print number 6579#14 may be used at your discretion, provided,
however, some legend or caption clearly indicates that the
subjects were costumed in conjunction with a Halloween cere-
mony.

The remaining photographs may be used at your discretion within
conditions 1 through 4 enumerated above. These include 6231#9,
6234#12, 6645#7, 6656#?, 6662#7, 6665#1, 6667#2, 6672#15, 6677#4,
6743?, 6743#?, 6743#3, 6744#16, 6746#?, 6746#4, 6746#6, 6749#1,
6749#7, 6749#8, 7052#7, 7053#1, 7054#R, 7234#6, 7234#9, 7239#10,
and 7240#6.

If you have further questions, please address them to me and
I shall make every effort to answer them.

Sincerely,



Maurice G. Kott, Ph.D., Director
Division of Mental Retardation

MGK:mb

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

John Szarkowski
Director Department of Photography
Tel. (212) 956-2695

July 26, 1972

Dear Dr. Kott:

I am sure that you remember Diane Arbus, who photographed at the Vineland and Woodbridge State Schools on several occasions during the two years before her death last summer. The Museum is currently preparing a large retrospective exhibition of her work, which will open here in November and subsequently be shown in other major American art museums. An exhibition of this nature, as you know, is appropriate only for the work of major artists. Diane Arbus was surely that; the influence of her work, not only on photography but on the artistic community as a whole, has been profound, and the Museum considers itself privileged to bring her work to the large public.

I am writing now to make sure that there are no obstacles to including in the exhibition the photographs that Arbus made in New Jersey institutions. These pictures seem to me to constitute perhaps the most moving and profoundly sympathetic body of work of her career; in addition they are I think a tribute to the spirit and humanity of their subjects. Although the letter is in your files, I am enclosing a copy of the letter from Commissioner McCorkle to Miss Arbus which states that the pictures are not to be used in the mass media, and that they are to be used only with the explicit approval of the Division Directors involved. I am therefore asking your approval of the inclusion of from fifteen to twenty prints, primarily from the Vineland group, in the exhibition. Rough proof prints of these pictures are now being prepared for your inspection. The quality of these prints is of course not to be compared with the finished exhibition prints.

The Museum is working in cooperation with the non-profit publisher Aperture in an effort to prepare a monograph on Arbus that will accompany the exhibition. Aperture's publications are consistently of the highest level of quality and intellectual probity, and I can assure you that the pictures will be treated with the respect that they and their subjects deserve. I am therefore requesting that permission also be granted to include a somewhat smaller number of the Vineland and Woodbridge pictures in the monograph, which will serve as a permanent record of Diane Arbus's splendid contribution to our understanding of each other. I am asking Mr. Michael Hoffman, publisher of Aperture, to send you a copy of one of their recent books.

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Pg. 2

I will take the liberty of calling your office early next week,
and at the time will try to answer any question you may have concerning my request.

With all best wishes,

John Szarkowski

Dr. Maurice G. Kott
Director
Division of Mental Retardation
State of New Jersey
Department of Institutions and Agencies
P. O. Box 1237
Trenton, New Jersey 08629

enc.

cc: Doon Arbus

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STATE OF NEW JERSEY
DEPARTMENT INSTITUTIONS AND AGENCIES
TRENTON 08625

March 6, 1969

Miss Diane Arbus
120 East 10 Street
New York, New York 10003

Dear Miss Arbus:

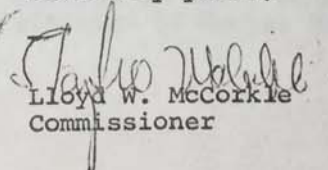
It was a pleasure to meet with you last week and discuss your interest in a pictorial presentation of the Department's activities. As I told you at our meeting, the Department has policies in these areas and additionally has a strong sense of moral responsibility around persons, particularly children who are the recipients of its services.

Since we understand the pictures are not for use in magazines or in connection with the mass media and only will be used after explicit approval of Division Directors involved, Dr. Kott agreed to your taking pictures at institutions for the mentally retarded. It was easier in this Division than it may be in several others because of the relaxing of Departmental policy in the instance of mentally retarded children. However, as I understand it following the pictures in the institutions for the retarded you may wish to discuss with us the possibility of expanding the series to include other handicapped children who are recipients of our services. I assume you will write Dr. Kott directly to secure clearance for any pictures you are taking of retarded youngsters.

Again let me express my pleasure at the opportunity to meet with you last week and appreciation for your interest in our programs.

Personal regards and best wishes.

Sincerely yours,


Lloyd W. McCorkle
Commissioner

LWMCC:d

c.c. Mrs. Stevens Baird
Dr. Maurice G. Kott

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State of New Jersey

DEPARTMENT OF INSTITUTIONS AND AGENCIES

P. O. BOX 1237

TRENTON, 08625

February 17, 1969

Miss Diane Arbus
120 East 10 Street
New York, New York 10003

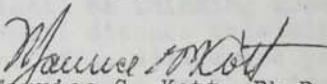
Dear Miss Arbus:

It was with regret that I learned about your recent illness, but I am happy about your recovery and our impending meeting.

I have consulted with Commissioner McCorkle and we have tentatively fixed Friday, February 28, 1969, at 2 p.m., for the purposes of our meeting to discuss a photographic document on institutions and their population. Won't you please let me know if this is a convenient time. If by any chance it should not, we can fix some other date and time.

The Commissioner's office is at 135 West Hanover Street in the City of Trenton. Should you come by Pennsylvania Railroad, it is but a short distance from the Terminal by cab. If you elect to drive to Trenton, there is a parking yard immediately adjacent from our office on Hanover Street. Mrs. Baird, however, can probably give you best advice on the best way of getting into Trenton and to the Commissioner's office.

Sincerely,


Maurice G. Kott, Ph.D., Director
Division of Mental Retardation

MGK:mg

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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STATE OF NEW JERSEY
DEPARTMENT INSTITUTIONS AND AGENCIES
TRENTON 08625

May 29, 1968

July 9.

Feb 3

Miss Diane Arbus
120 East 10th Street
New York, New York 10003

Dear Miss Arbus:

Mrs. Mary Stevens Baird, a member of the State Board of Control of the Department of Institutions and Agencies, has called to my attention your recent letter to Mrs. Adrian Condon in regard the possibilities of undertaking a photographic document of persons confined in prisons, patients in mental hospitals, and residents of facilities for the mentally retarded.

Dr. Lloyd W. McCorkle, Commissioner of the New Jersey Department of Institutions and Agencies, is presently out of the country. I shall discuss your offer, through Mrs. Condon, with him on his return. I feel certain, however, that he does share my conception of the inordinate value of a photographic document or essay of this Department's services to the persons for which it is responsible.

It might be best to think about a meeting with Commissioner McCorkle so that we can define for you the nature and quality of our services in our institutions and agree on the intentions for which a photographic document would be prepared, before beginning such work.

May I assure you that I shall be thinking about a project of this variety, that I shall discuss this with the Commissioner, and that one of us will write you again, suggesting a time for a conference on this important matter.

Sincerely yours

Maurice G. Kott
Maurice G. Kott, Ph.D.
Acting Commissioner

MGK:bb

609. 292-2121

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State of New Jersey
VINELAND STATE SCHOOL
H. F. SCHULTZ, SUPERINTENDENT
VINELAND, N. J. 08360

June 14, 1971

Miss Diane Arbus
120 East 10th Street
New York, New York 10003

Dear Miss Arbus:

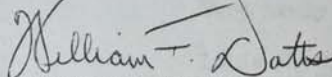
Just a note to let you know we received either the repaired camera or a new camera from Willoughby's today and it seems to be operating well.

Again, we appreciate your thoughtfulness in donating the camera and the Recreation Division will be able to take snapshots which they were not able to do before your donation.

Thank you again.

Very truly yours,

H. F. Schultz
Chief Executive Officer


William F. Dotts
Director of Education

WFD/pb

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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State of New Jersey
VINELAND STATE SCHOOL
H. F. SCHULTZ, SUPERINTENDENT
VINELAND, N. J. 08360

June 14, 1971

Miss Diane Arbus
120 East 10th Street
New York, New York 10003

Dear Miss Arbus:

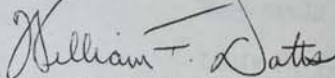
Just a note to let you know we received either the repaired camera or a new camera from Willoughby's today and it seems to be operating well.

Again, we appreciate your thoughtfulness in donating the camera and the Recreation Division will be able to take snapshots which they were not able to do before your donation.

Thank you again.

Very truly yours,

H. F. Schultz
Chief Executive Officer


William F. Dotts
Director of Education

WFD/pb

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

WOODBIDGE STATE SCHOOL
WOODBIDGE 07095

LOUIS R. PIRONE
SUPERINTENDENT

TELEPHONE
201 636-3400

August 6, 1971

The Family of Dion Arbus
463 West Street
New York, New York

It was with sincere regret that I read of the death of Dion Arbus.

Twice during the past years, she had visited Woodbridge State School for the purpose of photographing the mentally retarded residents. Each time, her interest, concern and warm empathy were deeply felt. We had looked forward to seeing the results of her fine work.

Please accept our sympathy. She is held in high esteem and in warm remembrance.

Very truly yours,

Louis R. Pirone
Superintendent.

Joan Mills
Joan Mills
Public Information Assistant

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

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

John Szarkowski
Director Department of Photography
Tel. (212) 956-2695

July 7, 1972

Dear Doon,

To make sure that we now have the same understanding of how the question of publicity will be handled on Diane's show it might be a good idea for me to put in writing what I understand our agreement to be:

1. At this point twenty five photographs from the exhibition are to be available to the Museum for distribution without charge for reviews or news stories connected to the exhibition. These prints will be produced from copy negatives made from originals lent by you or in the Museum's collections. These pictures will be those included in the existing portfolio of original prints, plus the projected portfolio of reproductions, with the exception of the portrait of the nudist couple in the woods. In addition to these nineteen, the six additional pictures will include the early transvestite couple (35mm); the young nudist waitress with apron; Amy on Cape Cod; woman in black dress and black mask; and two pictures to be chosen, I suggest from the Vineland and late Central Park pictures.
2. It is essential that publications that express interest in publicizing the exhibition do understand that publicity prints are available from the Museum without charge. Obviously the Museum must not be in a position where it would appear that some publications are being charged for the same thing that others are being granted free of charge. If this is made clear, a publication that expresses a preference for working from original rather than copy prints, is free to get these from you at whatever price you determine, as long as it is understood that the charge is not for reproduction rights, since these are available from the Museum without charge.
3. I assume that you will be willing to make available by special arrangement and for payment, the larger part of the remaining (approximately 100) prints that will be included in the exhibition. It is understood that you will feel free to withhold for various reasons a reasonable number of pictures from publication at this time. With reference to pictures beyond the twenty five defined above, it goes without saying that you are free to grant exclusive rights to publications of your choice, and that you will at your discretion limit the number of pictures to be used by any one publication.

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What I am trying to clarify here is not a matter that can be defined by restrictions but is rather a matter of intent: I do assume that you will make pictures available for publicity at the time of the exhibition, beyond the twenty five to be released by the Museum.

4. The Museum agrees to not release publicity prints, in connection with the exhibition, except to other institutions that may be taking the show, after the end of April of next year, when the exhibition comes down here at the Museum. After this date publicity requests that seem potentially valuable will be cleared with you.

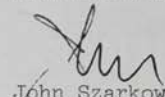
5. If the exhibition is to be properly publicized, it is essential that the Public Information Department here be kept fully aware of conversations on arrangements that you may wish to make directly with magazines and other publicity outlets. Elizabeth Shaw can at the same time keep you informed as to her activity.

I hope that this covers the publicity question and that it is a fair summary of what our understanding is. In practice the matter is less complicated than it probably sounds on paper.

Since I am writing things down I might as well make note of a couple of additional past arrangements: the \$1,000 payment made early this year was for five unspecified prints, which will be selected from the loan material.

The period for which the exhibition is being offered to other museums extends through May of 1974. I think it rather likely that the Exhibitions Department may request an extension of the loan period later on, but at this point we will request the loans only until mid-1974. If there are other questions that you think might get to be problems, let us try to thrash them out now so that we can get on with the good part. And if there is anything in this letter that seems at variance with what we have agreed on, please do let me know.

With all best,


John Szarkowski

Miss Doon Arbus
55 West 68th Street
New York, New York 10023

cc: Marvin Israel

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UW-M

THE UNIVERSITY OF WISCONSIN - MILWAUKEE / MILWAUKEE, WISCONSIN 53201

DEPARTMENT OF ART HISTORY

December 14, 1972

March 29, 1973

Mr. J. Dear Mr. Harris-Garay,
Department of Photography
Thank you very much for your very kind comments on the
William A. Cradle exhibition. It was of course an adventure to
Esso Research and Engineering Corp. pictures.
P.O. Box 639
Linden, New Jersey 07036

Dear Mr. Cradle:
I am sorry to say that because of the especially
difficult issues involved in publishing those photographs
from the Esso Research and Engineering Corp. pictures, only one of the limited
We are sending you under separate cover a copy of the poster
for the Diane Arbus exhibition, as a courtesy of the Museum.
We hope that you will enjoy it for many years to come. We
know that this has taken a long time, and we appreciate your
patience.

Sincerely,

Thomas Lovcik

Joe L. Harris-Garay
Asst. Prof. of Art History
The University of Wisconsin
Milwaukee, Wisconsin 53201

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THE UNIVERSITY OF WISCONSIN-MILWAUKEE / MILWAUKEE, WISCONSIN 53201

DEPARTMENT OF ART HISTORY

December 14, 1972

TELEPHONE (414) 969-4220

Decemoer 19, 1972

Mr. John S. Barrio-Garay,
Department of Photography

Thank you very much for your very kind comments on the
Arbus exhibition. It was of course an adventure to
work with this body of pictures.

I am very pleased that you will be writing on the show
for Goya. I am sorry to say that because of the especially
delicate issues involved in publishing those photographs
of people from mental hospitals, only one of the Untitled
series has been released for reprint purposes. This one
is Untitled (4), which shows four masked and contorted figures
standing side by side in a field. I find it a very beautiful
picture, and I hope it will meet your needs. I am asking
our Department of Public Information to send you a print.
the review. I would prefer one of the Untitled series,
such as numbers 10, 14, or 15--preferably number 15.

Sincerely,

My congratulations for a great exhibition.

Sincerely yours,

Jose L. Barrio-Garay
Asst. Prof. of Art History
The University of Wisconsin
Milwaukee, Wisconsin 53201

JLB:pl

given to
E.H. 12/19/72

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THE UNIVERSITY OF WISCONSIN-MILWAUKEE / MILWAUKEE, WISCONSIN 53201

DEPARTMENT OF ART HISTORY

December 14, 1972

TELEPHONE (414) 963-4330

Mr. John Szarkovski, Director
Department of Photography
Museum of Modern Art
11 West 53rd St.
New York, N.Y.

Dear Mr. Szarkovski:

Last Sunday I had the great pleasure of visiting your current exhibition of Diane Arbus' work and plan to review the show for Goya. Currently, I am correspondent in the U.S. for this Spanish art journal, a position previously held by Barbara Rose.

I would like to request a photograph to illustrate the review. I would prefer one of the Untitled series, such as numbers 10, 14, or 15--preferably number 15.

My congratulations for a great exhibition.

Sincerely yours,

A handwritten signature in blue ink, appearing to read 'Jose L. Barrio-Garay'.

Jose L. Barrio-Garay
Asst. Prof. of Art History

JLB:p1

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1882 Columbia Road N.W. 36
Washington, D.C. 20009
November 16, 1972

November 28, 1972

Dear Sirs,

I am very interested in your current exhibit of Diane Arbus. I would very much like to know if you have a book of your exhibit or if you know of a book showing her portraits. Dear Miss Rosenstein, Also, could you please tell me if the exhibit will travel to any museums?

A monograph on Diane Arbus has been published to coincide with the exhibition by Aperture. It is a very well done publication with 80 excellent plates and a very fine text by Arbus herself. A special paper cover edition sometimes the Museum is available from our bookstore at \$9.50. I cannot tell you the price of the hard cover version.

The exhibition will be coming to the Baltimore Museum on October 15th, 1973 to run through November 25th.

Sincerely,

Judy Rosenstein

Miss Judy Rosenstein
1882 Columbia Road, N.W. 36
Washington, D. C. 20009

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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1882 Columbia Road N.W. 36
Washington, D.C. 20009
November 16, 1972

Dear Sirs,

I am very interested in your current exhibit of Diane Arbus. I would very much like to know if you have a book of your exhibit or do you know of a book showing her portraits. Also, could you please tell me if the exhibit will travel to any museum in the Washington area.

If possible, please send me a list of publications or your little thingie from the exhibit. Anxious to hear from you, and wishing I could be in New York now to see the exhibit.

Thank you.

Peace,

Judy Rosenstein

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M. H. de YOUNG MEMORIAL MUSEUM
CALIFORNIA PALACE OF THE LEGION OF HONOR

February 1, 1973

Mr. John Szarkowski, Director
Department of Photography
The Museum of Modern Art
11 West 53rd Street
New York City 10019

February 14, 1973

Dear John,

Mr. Thomas H. Garver
Curator in Charge
Department of Exhibitions
M.H. de Young Memorial Museum
Golden Gate Park, San Francisco 94118

Dear Tom: as well, it was truly a remarkable exhibition, made all the more remarkable by the fact that, in one sense, the people who

Thank you very much for your good letter about the Arbus Show. It was indeed astonishing to see the Exhibition's reception. I had assumed that the Show would be of the considerable interest to our audience, but I in no way anticipated the intensity of the response at the front desk. I did supply me with a press release, but the texts, of course, are not. Thank you also for your kind words about the wall label. It is always surprising to hear that people actually read how. I can't say what inevitably seems a gratuitous and redundant curatorial opinion. I am enclosing a Xerox of the text.

With all best.

Cordially,

Sincerely,
Thomas H. Garver
Curator in Charge
Department of Exhibitions

THG/fb

JS:ms

Encl. (1)

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M. H. de YOUNG MEMORIAL MUSEUM
CALIFORNIA PALACE OF THE LEGION OF HONOR

February 1, 1973

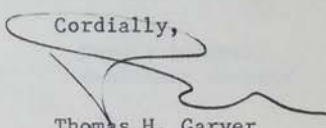
Mr. John Szarkowski, Director
Department of Photography
The Museum of Modern Art
11 West 53rd Street
New York City 10019

Dear John,

On January 21st, I, along with, I would estimate, about half of Manhattan, stood patiently in line at the Museum of Modern Art to do what I understand has become known as "Diane Arbus step to the left shuffle." Even though I had known many of the photographs from earlier exhibitions from having seen them in her studio and in publications as well, it was truly a remarkable exhibition, made all the more remarkable by the fact that, in one sense, the people who populated her photographs were in that room looking at them.

Your brief statement on the wall at the end of the exhibition was brilliant and touching, and I would very much like to get a copy of it. The information people at the front desk did supply me with a press release, but the texts, of course, are not the same. I would be most appreciative if you could get me a xerox copy of this, and I'm really pleased that you did the show. I only regret that Peter Selz beat us to it.

Cordially,


Thomas H. Garver
Curator in Charge
Department of Exhibitions

THG/Fb

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JOSEPH W. WELSH
450 PARK AVENUE
NEW YORK, N.Y. 10022

December 22, 1972 January 5, 1973

Mr. John Sweeney
Director, Department of Photography
The Museum of Modern Art
11 West 57th Street, 4th Floor
New York, New York 10019

March 6, 1973

Mr. Joseph W. Welsh
450 Park Avenue
New York, New York 10022

Dear Mr. Welsh:

I am happy to inform you that a print of the photograph of your wife taken by Diane Arbus in the large size that you requested is currently in the Department offices.

I intend to have this copied and an 8 x 10" print made for your personal use. This work will take approximately two weeks, at which time I will send both prints to you at this address.

Thank you for your patience.

Sincerely yours,

Dennis Longwell
Assistant Curator

DL:ms

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1015.32

January 5, 1973

Dear Mr. Welsh

Mr. Szarkowski has asked me to tell you that he has spoken with Don Arbus and she will make a print of the photograph of your wife which we will be happy to present to you as a gift. Miss Arbus will make the print available as soon as she can conveniently do so.

With all good wishes -

Sincerely,

Patricia M. Walker

Mr. Joseph W. Welsh
450 Park Avenue
New York, New York 10022

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1015.32

JOSEPH W. WELSH
450 PARK AVENUE
NEW YORK, N. Y. 10022

December 28, 1972

Mr. John Szarkowski
Director Department of Photography
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

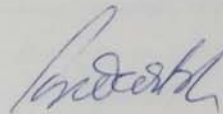
Dear Mr. Szarkowski:

I enjoyed meeting you the other day when I came to view the picture of my wife in the Diane Arbus exhibit. As I mentioned to you, we were somewhat surprised to see her photograph, excellent as it is, included not only in the exhibit but also in the book without having been previously notified.

Nevertheless, this is a beautiful picture, and we are looking forward to receiving a print of it. In fact, I would appreciate having one the same size as in the exhibit and another one somewhat smaller. If you would care to dispose of the same print and frame now hanging in the museum, I will be glad to take it off your hands, although I presume this will be kept for possible future exhibits.

You can send these prints either to my office or to our apartment at 3 East 71st Street, New York. Thank you very much for your cooperation and also for the free booklet you gave me.

Sincerely,



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1015.32

MAILING INSTRUCTIONS
00000000000000000000

Date: 3.7.73

Name: Tom Lovell Dept.: Photography Ext.: 2696

TYPE of MAIL:

Domestic to: Edith H. Jacobs
222 West 77th St. #603
New York, N.Y. 10022

To be: ☒ Registered ☒ Insured

Contents: one photograph

March 6, 1973

Miss Doon Arbus

50.00

TYPE of MAIL:

☒ Registered ☒ Insured

Mr. and Mrs. Joseph Wickes Welsh

are as follows:-

et" who receives a free print is
et. New York, New York 10024,

NY 10021 3 East 71st Street "anny Day" is Mrs. Joseph W. Welsh,
new york 10022. She, too, will receive
a free print.

All sheets will be returned to department of origin.

Mrs. Bliss Parkinson, 215 East 72 Street, New York, New York 10021,
wishes to purchase the "Giant at Home with his Parents", which you
have sent us.

She would also like a print of "Christmas in Levittown", if it is
possible for you to arrange it.

Thanks for your help.

☐ Return Receipt

TOTAL COST of MAILING: \$ 3.05

MLRN-1 (4/68)

Sincerely yours,

Dennis Longwell
Assistant Curator

DL:ms
Enc. 1

P. S. A check for \$107.00 has been received from
Mrs. Bliss Parkinson. You will find this check enclosed.

Print #1 mailed to Edith Jacobs 3/7/73 Ans. 150 R

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1015.32

MAILING INSTRUCTIONS
00000000000000000000

Date: 3.7.73

Name: Test Labelk Dept.: Photography Ext.: 2696

TYPE of MAIL:

Domestic to: Edith H. Jacobs
222 West 77th St. #623
New York, N.Y. 10022

To be: ☒ Registered ☒ Insured

Contents: one photograph

Value of contents: \$150.00

Miss Doon Arbus
55 West 68 Street
New York, New York

TYPE of POSTAGE:
Dear Doon:

The names and addresses you requested are as follows:-

1) "The Woman who Passes on the Street" who receives a free print is Edith H. Jacobs, 222 West 77 Street, New York, New York 10024, Apt. 623.

2) "The Woman on a Park Bench on a Sunny Day" is Mrs. Joseph W. Welsh, 450 Park Avenue, New York, New York 10022. She, too, will receive a free print.

All sheets will be returned to department of origin.

Mrs. Bliss Parkinson, 215 East 72 Street, New York, New York 10021, wishes to purchase the "Giant at Home with his Parents", which you have sent us.

She would also like a print of "Christmas in Levittown", if it is possible for you to arrange it.

Thanks for your help.

Return Receipt

TOTAL COST of MAILING: \$ 3.05

BURN-1 (1/68)

March 6, 1973

Sincerely yours,

Dennis Longwell
Assistant Curator

DL:ms
Enc. 1

P. S. A check for \$107.00 has been received from Mrs. Bliss Parkinson. You will find this check enclosed.

Print #1 mailed to Edith Jacobs 3/7/73 Ans. 150 R

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1015.32

MAILING INSTRUCTIONS
□□□□□□□□□□□□□□

Date:
3.7.73

FROM:

Name: Tom Loveik	Dept.: Photography	Ext.: 2696
---------------------	-----------------------	---------------

TYPE of MAIL:

<input checked="" type="checkbox"/> Domestic, to: Edith H. Jacobs 222 West 77th St. #623 New York, N.Y. 10022 <input type="checkbox"/> International, to:	To be <input checked="" type="checkbox"/> Registered XXX Insured
	Contents: one photograph
	Value of contents: \$150.00

TYPE of POSTAGE:

<input checked="" type="checkbox"/> First Class <input type="checkbox"/> Air Mail <input type="checkbox"/> Parcel Post <input type="checkbox"/> Air Parcel Post <input type="checkbox"/> Book Rate	INTERNATIONAL ONLY <input type="checkbox"/> Printed Matter <input type="checkbox"/> Air Printed Matter <input type="checkbox"/> Other:
--	--

All sheets will be returned to department of origin.

FOR MAILROOM USE ONLY:	
<input checked="" type="checkbox"/> REG. N° 2752463 <input type="checkbox"/> INS. N°	
<input type="checkbox"/> Return Receipt	3.05
TOTAL COST of MAILING: \$	
MLRM-1 (4/68)	

of Talbot St
Gardens, N.Y. 11415
January 31, 1973

to draw
clarity
different artists
photograph
twins' of a
oil painting
the facial
works
at this

Yours truly,
Mrs. Thomas Harris

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1015.32

file ARBUS

8409 Talbar St
Kew Gardens, N.Y. 1145
January 31, 1973

Cu
Mr
My
Dear

Edith H Jacobs
222 W. 177th St
NYC 10024
apt 623
EN 2-1100

to draw

your
between two of the works of two quite different artists
in different mediums. That is the photograph
of Diane Arbus titled "Identical twins" of a
twin club in New Jersey and the oil painting
"Deux Enfants" by Vincent Van Gogh. The facial
expressions of the children in both works
is remarkably similar. We thought this
would be of interest to you.

Yours truly,

Mrs. Mrs. Thomas H. Harris

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1015.32

file ARBUS

8409 Talbot St
Kew Gardens, N.Y. 11415
January 31, 1973

Curator, Photography
Museum of Modern Art
Nyc, New York

Dear Sir,

We felt we should write a letter to draw your attention to the astonishing similarity between two of the works of two quite different artists in different mediums. That is the photograph of Diane Arbus titled "Identical twins" of a twin club in New Jersey and the oil painting "Deux Enfants" by Vincent Van Gogh. The facial expressions of the children in both works is remarkably similar. We thought this would be of interest to you.

Yours truly,

Mrs. Thomas Hearn

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1015.32

Diane Arbus was born in New York City on March 14, 1923. She was the middle child of three and her father, David Nemerov, owned a large Fifth Avenue department store called Russek's. She grew up on Central Park West and attended the Ethical Culture and Fieldston Schools. At the age of fourteen, she met Allan Arbus and they were married four years later. They became fashion photographers and, for a number of years, worked for most of the major fashion magazines in the United States. In 1959, Diane studied photography with Lisette Model who, in a sense, gave her the license to seriously pursue her own work. She received Guggenheim Fellowships in 1963 and 1966. A year later some of the results of those projects were exhibited by John Szarkowski at The Museum of Modern Art in a show representing the works of three photographers and entitled "New Documents." For her part in this exhibit she received great acclaim. Her photographs have since been included in the permanent collections of museums throughout the United States and Europe. In 1970, she made a portfolio of ten of her photographs which was to be the first of a series of limited editions of her work. Diane Arbus committed suicide on July 26, 1971. In July 1972 she was the first American photographer to be exhibited at the Venice Biennale.

participation, this suggestion of a dialogue between the subject and the photographer, that gives these pictures their great dignity. And it is their dignity that is, I think, the source of their power,

Hilton Kramer, The New York Times

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1015.32

Diane Arbus was not a theorist but an artist. Her concern was not to buttress philosophical positions but to make pictures. She loved photography for the miracles it performs each day by accident, and respected it for the precise intentional tool that it could be, given talent, intelligence, dedication and discipline. Everyone knows that honesty is a good thing. Arbus knew also that it is not a gift, endowed by a native naivete, not a matter of style, or politics, or philosophy. It is rather a reward bestowed for bravery in the face of truth. Arbus does not avert her eyes. Her pictures challenge the basic assumptions on which most so-called documentary photograph has been assumed to rest. They are concerned with private rather than social realities, with psychological rather than visual coherence, with the prototypical and mythic rather than the topical and temporal. Her real subject is no less than the unique interior lives of those she photographed.

John Szarkowski, The Museum
of Modern Art
P. 7

When Diane Arbus died last year, she had already become a legend and an influence among serious photographers of the younger generation. If one's natural tendency is to be skeptical about a legend, it must be said that all suspicion vanishes in the presence of the Arbus work, which is extremely powerful and very strange. It is usually said of Miss Arbus that she specialized in freaks, and it is certainly true that her work rejects our customary notions of social normality. But the power of these pictures does not derive from their subject matter alone. It derives in equal degree from the style Miss Arbus developed to deal with them. In her pictures nothing is improvised or merely 'caught.' The subjects face the camera with interest and patience. They are fully aware of the picture-making process. They collaborate. It is this element of participation, this suggestion of a dialogue between the subject and the photographer, that gives these pictures their great dignity. And it is their dignity that is, I think, the source of their power.

Hilton Kramer, The New York
Times

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1015.32

Diane Arbus was born in New York City on March 14, 1923. She was the middle child of three and her father, David Nemerov, owned a large Fifth Avenue department store called Russek's. She grew up on Central Park West and attended the Ethical Culture and Fieldston Schools. At the age of fourteen she met Allan Arbus ~~and they were married four years later and had two children~~ and they were married four years later. They became fashion photographers and for a number of years worked for most of the major fashion magazines in the United States. In 1959, Diane studied photography with Lisette Model who, in a sense, gave her the license to seriously pursue her own work. She received Guggenheim Fellowships in 1963 and 1966. A year later some of the results of those projects were exhibited by John Szarkowski at The Museum of Modern Art in a group show representing the works of three photographers and entitled "New Documents." For her part in this exhibit she received great acclaim. Her photographs have since been included in the permanent collections of ~~major~~ museums throughout the United States and Europe. In 1970 she made a portfolio of ten of her photographs which was to be the first of a series of limited editions of her work. Diane Arbus committed suicide on July 28, 1972. In July 1972 she was the first American photographer to be exhibited at the Venice Biennale.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1015.32

The Museum of Modern Art

- 3 -

September 27, 1972

The "Special Edition" title should follow, as mentioned in the above.

Finally, we prefer that the price not be printed on our copies, which we will wish to.

September 27, 1972

I look forward to seeing the technicals of the title and copyright page, the cover they decide it is not, and the cover backsheet. I understand, too, that you are having a dummy made up that shows these and I can look at before finally deciding on the print.

Mr. Michael Hoffman

Aperture

Elm Street

Millerton, N. Y. 12546

Yours sincerely,

Dear Michael:

After our conversation yesterday afternoon, I feel it is important to clarify our needs and preferences regarding the elements and rubrics for the title-page, copyright page, and cover of the Museum's paperbound edition of DIANE ARBUS.

1. Title-page. The credit line we want is:

Special Edition for The Museum of Modern Art
(note capital "The").

Wife
son.

64: Marvin Tarrat

Don't know

J. Spontowski

Marvin Tarrat

This same line should also appear on the cover of our edition, and I suggest it be placed at the bottom of the back of the cover.

2. Copyright page. We do not want the dates of the exhibition to appear on this page (or anywhere else), contrary to any impression we may have given previously.

3. Cover. I was disturbed to learn that you are considering the omission of the title of the book (or any other type) on the front of the cover. I'm afraid we must insist that the title appear on the front of the cover if we are to sell the book.

We suggest that the spine carry the title plus the publisher's credit line, i.e.:

DIANE ARBUS An Aperture Monograph

We think it is important that the back of the cover carry a paragraph or two of copy. This could be either simple, straightforward descriptive copy (such as that on the Walker Evans book cover I am enclosing) or it might be more in the line of a "blurb", such as you have suggested might be forthcoming from Hilton Kramer.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1015.32

Mr. Michael Hoffman

- 2 -

September 27, 1972

The Museum of Modern Art

The "Special Edition...." line should follow, as mentioned in #1. above.

Finally, we prefer that the price not be printed on our copies, which we will sticker.

I look forward to seeing the mechanicals of the title and copyright pages, the cover copy before it is set, and the cover mechanical. I understand, too, that you are having a dummy made up that Merna Thoma and I can look at before finally deciding on the price.

If any of the above is unclear, or if I can be of any help in the meantime, please give me a call.

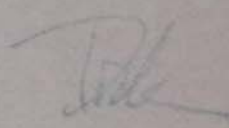
5 Since our recent street corner discussion regarding the possibility of a Diane Arbus book I've discussed the matter with Becky Black. Based on his past knowledge of the Arbus material he shares my view that our publishing it in book form might result in substantial exposure to claims for defamation or invasion of privacy, and does not consider that our regular on-premises insurance would attach. He offered, however, to look into the cost of special publisher's liability coverage with respect to such a book, and I hope to hear from him by the time you return to New York.

Yours sincerely,

Carl Morse
Acting Head

CM/m
Enc.

cc: Marvin Israel
Dion Arbus
J. Szarkowski
Merna Thoma



cc: Mr. Richard K. Sidwarsky

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1015.32

The Museum of Modern Art

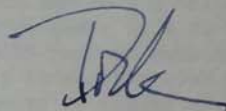
To John Szarkowski

From Richard H. Koch

Date June 19, 1972

Re

Since our recent street corner conversation regarding the possibility of a Diane Arbus book I've discussed the matter with Bucky Block. Based on his past knowledge of the Arbus material he shares my view that our publishing it in book form might result in substantial exposure to claims for defamation or invasion of privacy, and does not consider that our regular on-premises coverage would attach. He offered, however, to look into the cost of special publisher's liability coverage with respect to such a book, and I hope to hear from him by the time you return to New York.



cc: Mr. Richard E. Oldenburg

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1015.32

June 21, 1972

Ms. Doon Arbus
Richard Avedon Photographic
Studio
110 E. 58th Street
New York, New York

Dear Doon Arbus:

I am truly sorry that we were not able to work out a viable plan for Museum participation in the publication of DIANE ARBUS. As you know, we needed the collaboration of a trade publisher to bring it off, and neither Viking nor New York Graphic nor Doubleday would agree to join forces with us. They refused primarily because we were asking them to manufacture the book on a crash schedule in time for the opening of the exhibition in November (which did not allow them time to announce it to their sales force and to the trade) and not for lack of enthusiasm. Indeed, I believe there is a good chance that Doubleday or another trade publisher will want to publish the book. The Biennale reviews should certainly strengthen your presentation. We would, of course, order a number of copies of the book for our two stores. In addition, you should point out that the several museums taking the exhibition after our showing would probably order the book in quantity should it be available while the exhibitions are in progress.

Our estimates on quantities of 3,000 cloth copies and 12,000 paperback copies gave us plant and manufacturing unit costs of \$3.07 and \$2.60 respectively. However, I recommend that you not present such costs to a prospective publisher, but instead let him work out his own costs on the basis of his own quantities and manufacturing plans.

I wish you every success in finding a good publisher for the book. If I can be of any help, please call me.

With every best wish to you and to Marvin Israel.

Yours sincerely,

Carl Morse
Acting Head

CM/cl

✓ cc: John Szarkowski

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1015.32

Diane Arbus was born in New York City on March 14, 1923. She was the middle child of three and her father, David Nemerov, owned a large Fifth Avenue department store called Russel's. She grew up on Central Park West and attended the Ethical Culture and Fieldston Schools. At the age of fourteen, she met Allan Arbus and they were married four years later. They became fashion photographers and, for a number of years, worked for most of the major fashion magazines in the United States. In 1959, Diane studied photography with Lisette Model who, in a sense, gave her the license to seriously pursue her own work. She received Guggenheim Fellowships in 1963 and 1966. A year later some of the results of those projects were exhibited by John Szarkowski at The Museum of Modern Art in a show representing the works of three photographers and entitled "New Documents." For her part in this exhibit she received great acclaim. Her photographs have since been included in the permanent collections of museums throughout the United States and Europe. In 1970, she made a portfolio of ten of her photographs which was to be the first of a series of limited editions of her work. Diane Arbus committed suicide on July 26, 1971. In July 1972 she was the first American photographer to be exhibited at the Venice Biennale.