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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.12

Another Letter!
(SCS)

Box 162
Point Richmond
California 94807

Mrs. Judith Price
550 Park Avenue Apartment 2 West
New York 10021

Dear Judith,

Please refer to your two letters addressing me on a first name basis, but signed "Judith Price" or "Mrs. Peter Price". The topic of these letters has been an outing, later referred to in your second letter as a "party", in conjunction with the recent show of photographs at MOMA. Also in the second letter you explain that your development committee is a corporation fund raising committee, not a photographic development committee— but you at the same time do not explain what the "development committee" is doing hosting a "party" for photographers.

I want to address what seems to be happening, Judith, and please let me know what you think about my observations.

I too, like to address people by first name — almost immediately, whether I know them well or not — but I also expect that I, in turn, in a letter would want to be equal and sign my letter, "Chauncey". To do otherwise is to be patronizing or condescending. Intended or not, this comes across very strongly....perhaps because there has been a trend for the past five centuries for the well-to-do to handle "artists" like puppy dogs, or just plain puppets, or even cows to be corralled. Most artists have repressed their dislike of the condescending treatment — in order to survive. I am sure that Mr. Warhol "loves" to be called Andy by Mrs. Scull!

Secondly, I am pretty much aware of what is going on— I baited you in my letter that replied to your invitation. I know that "development committee" is a euphemism for fund raising or institutional promotion. And I am in disagreement with the well-to-do manipulating artists via parties or other to bolster the objectives of fundraising (for money that never gets back to the poor, but fattens the art bureaucracy that thrives on these machinations). And as far as the development committees plan to obtain money from Japanese corporations to enlarge the octoputalian reach of MOMA— I find this appalling. The Japanese are the most servile, and corporately exploited people in the world — to have this money creamed off the Japanese people and funneled into MOMA churns my stomach.

I have four photographs in the MOMA collection which I have been trying to get returned for the past six months — one of these photos was in the MOMA show —over my strong objection. Thus graphically illustrating the high-handedness implicit in all this maneuvering.

As indicated in my previous letter, I look to continued correspondence on the objectives of your development committee!

Sincerely,

Chauncey.

✓ Mr Burden -
I suggest 4 photos be returned
ASAP so's I can stop writing letters like this one.
C. Hare.

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Box 162
Point Richmond
California 94807

Mrs. Judith Price
550 Park Avenue Apartment 2 West
New York 10021

sent to us
by Judith Price

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in the letter thing.

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✓ MoMA photo Corral

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Point Richmond
California 94807

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550 Park Avenue Apartment 2 West
New York 10021

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Chauncey.

J —
I suggest the 4 photos be
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letters like this. c.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.12

August 23, 1978

Box 44
Point Richmond
California 94807

HARE
Box 162
Point Richmond CA
94807

MoMA PHOTO CORRAL
11 WEST 53RD STREET
NEW YORK CITY 10019



3

SHIRLEY BURDEN

Copy: MoMA Curatorial
: HORNSTON, N.Y. TIMES.

Chauncey Hare
Chauncey are

on. All in a high-handed

the authoritarian conscience
standard's abuse. It was the
the exhibit once and was afraid

— written, accompanied
an oral presentation to your
put this together. I want to
's consequences, and what
perpetrating on photographers

see attachment.

by rich people. It is
of museums...in fact they
And I agree with them.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.12

August 23, 1978

August 29, 1978

Mr. S. Burden
8826 Burto
Beverly Hi

MEMO TO: Mr. John Szarkowski

Dear Mr. B

Mr. Burden wanted me to send you the latest news from the front.

Thank you

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Betty Weir
Betty Weir, Secretary

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SHIRLEY BURDEN

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committee. It will take me about four months to put this together. I want to
show you why you are doing what you are doing, it's consequences, and what
you must begin to do to right the wrongs you are perpetrating on photographers
in this country.

anied
to your

See attachment.

And as for rich people, the Museum is run for and by rich people. It is
well known that the poor never see the interiors of museums...in fact they
are naturally very skeptical of your intentions. And I agree with them.

*Copy: MOMA Curatorial
: HORNSTON, N.Y. TIMES.*

Chauncey Hare
Chauncey Hare

Reply: are you listening?!

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.12

August 23, 1978

Box 44
Point Richmond
California 94807

Mr. S. Burden
8826 Burton Way
Beverly Hills, California 90211

Dear Mr. Burden:

Thank you for your note of August 21, 1978.

I think you can tell I am pretty upset by the usurpation of photographer's motivations by MOMA, hence all the material I have been sending you.

I think I understand pretty thoroughly what has happened in the last ten or twelve years since the Dorothea Lange show...all pretty much in line with increased institutionalization that we have seen across the country. Szarkowski even used the word "moral" values when speaking of the development of the Lange show. Do you think he would use the word now...in all seriousness, ~~now~~. Moral values are an embarrassment to institutional directions.

My direct experience is that no one at MOMA was/is listening to who I am and what I have to say. Instead, I experienced having the institutional reality shoved down my throat. I was not consulted on the arrangement of my exhibit, or the choice of pictures. It was an intellectual's choice and arrangement — cueing of pictures to draw gameplaying excitation. All in a high-handed manner — I was not consulted.

by allowing it to happen
I admit I played into this, as I have remnants of the authoritarian conscience that allowed me to put up with twenty years of Standard's abuse. It was the first time I met John. I was not happy. I saw the exhibit once and was afraid to look. Everyone I know says "You were screwed".

I would like to present a report to your committee — written, accompanied by some documentation. And I would like to make an oral presentation to your committee. It will take me about four months to put this together. I want to show you why you are doing what you are doing, it's consequences, and what you must begin to do to right the wrongs you are perpetrating on photographers in this country.

see attachment.

And as for rich people, the Museum is run for and by rich people. It is well known that the poor never see the interiors of museums...in fact they are naturally very skeptical of your intentions. And I agree with them.

Copy: MOMA Curatorial
: HORNSTON, N.Y. TIMES.

Chauncey Hare
Chauncey are

Reply: are you listening?!

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.12

the Stepinfetchit Salutation... first name basis

550 PARK AVENUE
NEW YORK 10021, APT. 2 WEST

Tiffany embossed.

Dear Chauncey:

As a member of the Development Committee of the Museum of Modern Art, I am hosting an informal luncheon in the country for John Szarkowski and the photographers in the Mirrors & Windows Show.

The luncheon will take place at 1 pm, July 27th, the day after the formal opening. Transportation for the 45 minute trip is now being arranged and will leave from the Museum of Modern Art at noon. Since we must plan for the number of people coming, including spouses or friends, could you please call my office as soon as possible to confirm if you will be joining us.

The afternoon should be great fun, and please feel free to bring your bathing suit for a swim. I am personally very excited about the show and hope this informal get-together will give us a chance to meet and talk with all the people represented in the show.

Sincerely,

Judith Price

Judith Price
(Mrs. Peter Price)

RSVP: (212) 758-9517

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.12

July 21, 1978

Ms. Judith Price
550 Park Avenue Apartment 2
New York, New York 10021

Dear Ms. Price

Thank you for the note on the summer outing.

I've been involved in American photography for twenty years and I am very much interested in developmental plans that may be under consideration by your committee. Could you send descriptive information/literature?

I look forward to continued correspondence on your thoughts on the relationship of photography and the Museum's direction. Anything that comes out of your summer outing deliberations are of interest.

Sincerely,

Chauncy Hare

No reply was received

Have You ever thought about talking to
Photographers about "MUSEUMS ARE DOING
A GOOD JOB" ?

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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THORNTON OBVIOUSLY HATES MOMA... WHICH HE HAS ADMITTED 'THIS GUY IS TERRIBLY FRUSTRATED, BUT CAN'T SAY IT IN WRITING EXCEPT IN CODE!'

Chauncey Hare's horror show (as I am tempted to call the exhibition of photographs at the Museum of Modern Art through October 23) is a group of photographs documenting in lavish and ghastly detail the kind of places certain people make for themselves to live in. Most of the pictures are of domestic interiors, though a few also depict flop-house lobbies, neighborhood storefront social clubs and other places of public resort. In some of the pictures only the places are shown, but many others also show the people who inhabit the places.

They are not people whose tastes have been formed by the Museum of Modern Art. On the contrary, they are mostly working-class people in California and Ohio, and by the standards set by the design department of the Museum of Modern Art, they have execrable taste, even when they have achieved middle-class levels of comfort and opulence.

It is true that in one living room there is a reproduction of a Chagall painting over the mantle. However, the Chagall painting does not go with the ugly brick fireplace, the ten-cent-store moderne pole lamp, or the blown-glass birds or the vase full of rushes that also adorn the room. It seems to have been chosen for its religious subject matter and not for its artistic merit.

More typical of the decorations shown by the people whose rooms Chauncey Hare documents are cheap "tapestries" depicting cute kittens, reproductions of a sad-eyed Charles Keene clown, molded-plastic bas reliefs based on Leonardo Da Vinci's "Last Supper" and sentimental landscapes and animal paintings derived very distantly from the paintings of Landseer and Constable via chocolate box covers and wall calendars.

The most pretentious room is in some ways the worst; inhabited only by a large St. Bernard dog, it is relentlessly "modern" in its wall-to-wall carpeting, its striped-down walls without moldings and its low ceiling with a little spotlight set into it. However, it is incongruously furnished with ornate 19th-century "rocco" accessories: a painting, a bust on a pedestal and two candlesticks, all grouped around a grandiose piano decorated with painted lyres and tragic masks. After this, the cheap window curtains of an old woman's room in Mingo Junction, Ohio, and the bare, utilitarian tub, bedstead and table of an Escalon, California, interior seem positively tasteful.

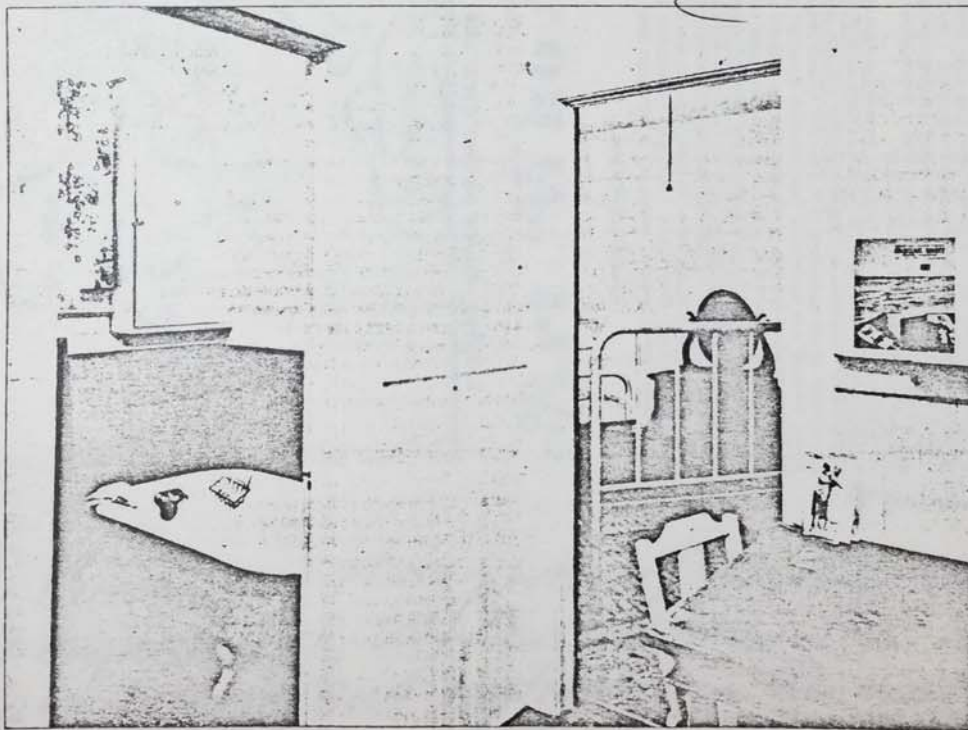
In style, Chauncey Hare's photographs are closely related to the documentary photographs taken in the 1930's by the photographers of the Farm Security Administration. There is the same careful and seemingly objective attention to the minute details of life style for the sake of conveying a broad and comprehensive vision of social realities.

Hare also has in common with the F.S.A. photographers the fact that he has collaborated with his sitters in making his photographs. None of them are candid photographs. In all of them, the owners or creators of these interiors have consented to Hare's invasion of their privacy, and many appear in the pictures. Some seem hostile and suspicious of the photographer, and others seem indifferent. (There is, for in-

PHOTOGRAPHY VIEW

GENE THORNTON

ALIENATION. American Popular Taste, Viewed With Rage



Chauncey Hare's "Escalon, California"—"He lingers over each horrible detail."

stance, a man asleep in an arm chair in one living room decorated for Christmas.) Many, however, face the camera proudly, as if to invite the viewer to enjoy what they have created to give themselves pleasure. One woman displays a patchwork quilt with a gesture worthy of Betsy Ross and flag.

However, despite the similarities with the work of F.S.A. photographers, the spirit of Hare's photographs is very different. The F.S.A. photographers were charged with showing before and after view of rural life: the poverty and suffering before the F.S.A. stepped in with its self-help welfare programs, the plenty and contentment after the F.S.A. had done its work. The home furnishings enjoyed by the prosperous clients of the F.S.A. were as vulgar and tasteless as those of Chauncey Hare's subjects, but the F.S.A. photographer did not look down on them. Whether the photographer was Walker Evans or Hare's special favorite, Russell Lee, he accepted the taste of his sitters and rejoiced that the sitters were now rich enough to indulge it.

Hare, however, seems to be in a rage against the taste of his sitters. He subjects it to a relentless criticism. He lingers over each horrible detail, loathing it and yet unable to leave it. He is, so to speak, an F.S.A. photographer crossed with Diane Arbus or a Lisette Model.

No doubt the effect of fascinated horror is heightened by the appearance of Hare's photographs in the chaste, white rooms of the Museum of Modern Art. To see these documents of vulgar popular taste in the very citadel of modern good taste, only a few steps away from the Lalique glass, the Braun coasters and the Mies van der Rohe chairs in the museum's design collection is to experience a double shock. Such hideous, cluttered rooms would be bad enough anywhere. They are even worse by contrast with the ideal of purity and simplicity exemplified by the museum's design collection.

It is also possible that Hare has exaggerated the changeless vulgarity of American popular taste. Now 40 years old, he took the first of these pictures in California, in 1968, under the influence of boyhood memories of rooms in the upper Ohio valley where his father's family had lived for seven generations, and later he went back to Ohio specifically to seek out and photograph such rooms. Perhaps he has weighted the evidence against the growth of good taste which must (one fervently hopes) have occurred in America since the 1930's.

Hare, however, does not seem to think so. He sees his photographs as documenting the affects of technology on the individual—an odd interpretation, since taste and technology have no necessary connection with one another, but one who does at least insist that what Hare has produced is a record of objective reality and not primarily a subjective vision. In such, his photographs may not say much about technology and the individual but they do document one thing: the failure of the Museum of Modern Art to influence American popular taste after 40 years of trying.

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MR. S. BURDEN:

I don't know who Paul Allman is... but I do know that for being a critic on an insignificant newspaper he has great perception. I don't think your photo department can survive very much longer on intellectual Cronyism.

A QUOTE FROM THE GREAT DOROTHEA:

"...what we don't know is how to photograph affluence - whose other face is poverty. For there is a poverty within us, the affluent, a poverty of spirit which allows conditions that degrade & humiliate people..."



MIGRANT MOTHER, NIPOMO, CALIF. 1936

Art Who?

BY PAUL ALLMAN

Is photography an art form? It's a question that was seriously debated only a few years ago. Nowadays most people simply accept that it is — or don't much give a damn. But to those who do take photography seriously, this is one of those times when the world seems often upside down. Robert Hughes, writing in Time Magazine, recently reviewed a show at the Museum of Modern Art in New York that is supposed to cover what photography has done since 1960. While quoting the museum's photography director, John Szarkowski, to the effect that "good photographers had long since known — whether or not they admitted it to their editors — that most issues of importance cannot be photographed," Hughes goes on to present samples of photos from the show. It is enough to say they were terrible. ... and Hughes ... a made me want to send Szarkowski ... and Hughes ... a copy of Dorothea Lange's famous photo, "Migrant Mother." But it would almost certainly be a waste of time ... most art intellectuals these days (and too many of their students) consider linguistics important and hunger irrelevant and trite. Recently I read a review by a San Francisco critic of a show at the Focus Gallery over there in that great provincial burg of a city. The show had work by two photographers, Heesa Tansey (a Berkeley resident) and Helen Wallis. Tansey is little short of superb. Her views of people working and living with the splendid heroism of the ordinary are so strong they shown out as the bust of the "Introductions 78" shows. Wallis was simply another good example of surrealistic, art historical humor. Our critic went into ecstatic fits over Wallis and barely noted Tansey. Well, I'm sure that his judgement would be paralleled by Szarkowski's. Why is it that so many of our "art experts" seem to "have eyes, but do not see?" This Focus Gallery show, added to the Dorothea Lange retrospective and the "Group 1.64" shows at the Oakland Museum, also points out that women are, and have been since the early days, prominent among the greats. The essence of photography, to me, is vision. Anyone can learn to set exposures and click a shutter ... even me. But the great photographer has an instinct for knowing when ... exactly and precisely when ... to click the shutter. It isn't the mechanics, it's an instinctive judgement based on vision ... which women seem to have.

↑ BULL SHIT. A MANIPULATIVE PLOY.

the direction of MoMA photo reflects a great desolation of spirit. Self engrossment, self centeredness. And a self willed denial of any meaning and motivation in documentary photography.

I want my photographs returned ASAP !!!
Chauncey Hare.

Assume the dejas robots is the 1
fact goal... del it up set the rich.

Richmond Independent and Gazette
6—WEEKEND VISTAS—Friday, August 18, 1978

GALLERIES

Copy: MoMA CURATORIAL
(WITH COMMENTS)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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July 25, 1978

August 7, 1978

Mr. S. Burden
Chairman
Photography
Museum of
11 West 53rd Street
New York, NY 10019

Memo to
Mr. John Szarkowski

Mr. Shirley Burden asked me to send
to you the enclosed.

Mr. Burden

Attached
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Betty Weir, Secretary

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SHIRLEY BURDEN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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July 25, 1978

Box 44
Point Richmond
California 94807

Mr. S. Burden
Chairman
Photography Committee
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Mr. Burden:

Attached is a short petition to the Board of Directors requesting return of the only four photographs I have remaining in your collection.

Reasons for the deacquisition request all come out of the growing institutional control of photography characterized by systematized thought. To put it in John Szarkowski's own manipulative term, "cowpunching".¹ I think I've had nearly all the corralling I can emotionally endure for one lifetime, having stepped the Standard Oil treadmill for twenty years.

Chauncey Hare

Chauncey Hare
7-25-78.

1. See Popular Photography interview with John Szarkowski May or June 1978...I can't remember which issue.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Petition to the Board of Directors
New York Museum of Modern Art

Subject: REQUEST DEACQUISITION FOUR PHOTOGRAPHS BY CHAUNCEY HARE

Return for a reasonable price the four photographs remaining in the MOMA collection:

Southern Pacific Station
Old Oakland
Kitchen Kensington, California
Escalon Hotel

The four photographs will be given to the Library of Congress who have indicated my photographs will not be used for promotion or maintenance of heirarchies (for control by, and amusement for, the well-to-do).

I wish to withdraw my support from your Museum. Remove my name from communication lists.

The following are just a few of the reasons I can not support your Museum:

1. I have direct first hand experience of authoritarian pressure to corral my photographic direction and subdue social messages in my work. Written evidence is available upon request.
2. I am against the growing promotion of a heirarchy among photographers - evidenced by excessive emphasis on the myth of "talent" and selection of a chosen few -- who apparently are chosen for the greater part, by their inclination to dependence and readiness to self-censorship in order conform to pressures by the well-to-do to submerge messages threatening the status quo.
3. Further support by me of the playground for the rich is inappropriate when the country needs some clear seeing and thinking. Message emasculation and neutralization ("Public Relations" was an example of promotion of "isn't alienation fun".) is being carried on as a subliminally tacit practice by those avidly seeking personal recognition above any responsibility to themselves as complete human beings.
4. Cronyism is rampant in your photographic "art management". You have an echo chamber in which a genuine voice can not be heard. Your "Public Relations" exhibition illustrates to everyone your self-engrossment. Quite frankly, it is embarrassing to me to have been even a small part of it. Fortunately I've only been there once; a sorry sight to recall.

I look to return of the photographs or you may send them on directly to the Library of Congress. I will write to them as soon as you release the photographs and bill me the costs.

Chauncey Hare

Chauncey Hare
7-26-78.

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Still looking for the return of photographs for reasons alluded to in this letter. S. Burden seems to be waiting for your words...how do we get this out of the bureaucratic cycle and a decision made at the "ultimate" level???

Chauncey Hare, Box 44, Point Richmond, California 94807



Mr. Shirley Burden
Chairman
Photography Committee
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Please forward
8826 Burton Way
Beverly Hills, Calif.
90211

your review of a year ago was the same. A coded review. And you admit this in your letter. How long is this going to continue?

Sincerely,

Chauncey Hare.

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Still looking for the return of photographs for reasons alluded to in this letter. S. Burden seems to be waiting for your words...how do we get this out of the bureaucratic cycle and a decision made at the "ultimate" level???

C. Hare.

Box 44
Point Richmond
California 94807

August 20, 1978

Mr. G. Thornton
425 West 25th Street
New York City 10001

Dear Mr. Thornton,

I have some more time to reply at greater length on your recent letter -- the one in answer to mine of a year ago in which I complained of your confusion of taste with alienation (your title, Rage against Taste.) In the post card I sent two days ago I reminded you of the intellectuals' need for propagating old and creating new myths to comfort the robots of the techno-age. I pointed out that the old myth, techno-progress equals the best of life, is one you seem to cling to.

And the new myth, not mentioned in the card, photographs have no meaning, seems to be a popular one being pushed with great energy in New York: you, the reviewer at Time, the curators at MoMA, Sontag. The reason for this, if you will reflect, is the need for control by the techno-art-institutional-bureaucratic-well-to-do group (Philip Morris, MoMA, New York Times, Time-Life, N.E.A., Rockefeller, etc.) And this is in the techno-manner I am so very well versed in, the fourth law of Thermodynamics: REDUCTIONISM. If you reduce a photograph to "nothing but", you've neutralized it, emasculated it, absorbed it, coopted it, assimilated it. And how easy this is to do when every photographer rushes to get his name in techno-lights! In other words, reductionism means you've got it corraled. Just like a good Texas cowpuncher, the herd is directed smoothly to the techno-market.

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You wondered in your letter why the photos of interior America were even shown at MoMA because the pictures are not formal. My response is: the curatorial people see them as formal. I was not invited to participate in the selection of the 50 pictures (from about 400), nor in the presentation: groups of four with formal and intellectual cueing. The wall label, so tame I rejected it in frustration, in favor of a simple statement, "These photographs were made by a disillusioned technologist" -- was installed anyway in techno-high-handed, techno-authoritarian fashion...i.e. wall-corraled, well-cowpunched.

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Sincerely,

Chancey Hare.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1179.12

August 23, 1978

Box 44
Point Richmond
California 94807

Box 44, Point Richmond, CA 94807



MoMA Photo Curatorial
11 West 53rd Street
New York City 10019

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by allowing it to happen

I admit I played into this as I have remnants of the authoritarian conscience that allowed me to put up with twenty years of Standard's abuse. It was the first time I met John. I was not happy. I saw the exhibit once and was afraid to look. Everyone I know says "You were screwed".

I would like to present a report to your committee — written, accompanied by some documentation. And I would like to make an oral presentation to your committee. It will take me about four months to put this together. I want to show you why you are doing what you are doing, its consequences, and what you must begin to do to right the wrongs you are perpetrating on photographers in this country.

See attachment.

And as for rich people, the Museum is run for and by rich people. It is well known that the poor never see the interiors of museums...in fact they are naturally very skeptical of your intentions. And I agree with them.

Copy: Maria Curatorial
THORNTON, N.Y. TIMES

Chauncey Hare
Chauncey "are"

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1179.12

August 23, 1978

Box 44
Point Richmond
California 94807

Mr. S. Burden
8826 Burton Way
Beverly Hills, California 90211

Dear Mr. Burden:

Thank you for your note of August 21, 1978.

I think you can tell I am pretty upset by the usurpation of photographer's motivations by MOMA, hence all the material I have been sending you.

I think I understand pretty thoroughly what has happened in the last ten or twelve years since the Dorothea Lange show...all pretty much in line with increased institutionalization that we have seen across the country. Szarkowski even used the word "moral" values when speaking of the development of the Lange show. Do you think he would use the word now...in all seriousness, ~~now~~. Moral values are an embarrassment to institutional directions.

My direct experience is that no one at MOMA was/is listening to who I am and what I have to say. Instead, I experienced having the institutional reality shoved down my throat. I was not consulted on the arrangement of my exhibit, or the choice of pictures. It was an intellectual's choice and arrangement — cueing of pictures to draw gameplaying excitation. All in a high-handed manner — I was not consulted.

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THORNTON, N.Y. TIMES*

Chauncey Hare
Chauncey Hare

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.12

The Stepinfetchit Salutation... first name basis

550 PARK AVENUE
NEW YORK 10021. APT. 2 WEST

Tiffany embossed.

Dear Chauncey:

As a member of the Development Committee of the Museum of Modern Art, I am hosting an informal luncheon in the country for John Szarkowski and the photographers in the Mirrors & Windows Show.

The luncheon will take place at 1 pm, July 27th, the day after the formal opening. Transportation for the 45 minute trip is now being arranged and will leave from the Museum of Modern Art at noon. Since we must plan for the number of people coming, including spouses or friends, could you please call my office as soon as possible to confirm if you will be joining us.

The afternoon should be great fun, and please feel free to bring your bathing suit for a swim. I am personally very excited about the show and hope this informal get-together will give us a chance to meet and talk with all the people represented in the show.

Sincerely,

Judith Price

Judith Price
(Mrs. Peter Price)

RSVP: (212) 758-9517

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.12

July 21, 1978

Ms. Judith Price
550 Park Avenue Apartment 2
New York, New York 10021

Dear Ms. Price

Thank you for the note on the summer outing.

I've been involved in American photography for twenty years and I am very much interested in developmental plans that may be under consideration by your committee. Could you send descriptive information/literature?

I look forward to continued correspondence on your thoughts on the relationship of photography and the Museum's direction. Anything that comes out of your summer outing deliberations are of interest.

Sincerely,

Chauncy Hare

No reply was received

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
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Richmond Independent and Gazette
6—WEEKEND VISTAS—Friday, August 18, 1978

GALLERIES



MIGRANT MOTHER, NIPOMO, CALIF. 1936

Art Who?

By PAUL ALLMAN

Is photography an art form? It's a question that was seriously debated only a few years ago. Nowadays most people simply accept that it is—or don't much give a damn.

But to those who do take photography seriously, this is one of those times when the world seems often upside down. Robert Hughes, writing in Time Magazine, recently reviewed a show at the Museum of Modern Art in New York that is supposed to cover what photography has done since 1960. While quoting the museum's photography director, John Szarkowski, to the effect that "good photographers had long since known—whether or not they admitted it to their editors—that most issues of importance cannot be photographed," Hughes goes on to present samples of photos from the show. It is enough to say they were terrible.

It made me want to send Szarkowski... and Hughes... a copy of Dorothea Lange's famous photo, "Migrant Mother." But it would almost certainly be a waste of time... most art intellectuals these days (and too many of their students) consider linguistics important and hunger irrelevant and trite.

Recently I read a review by a San Francisco critic of a show at the Focus Gallery over there in that great provincial burg of a city. The show had work by two photographers, Reesa Tansey (a Berkeley resident) and Helen Wallis.

Tansey is little short of superb. Her views of people working and living with the splendid horrors of the ordinary are so strong they shown out as the best of the "Introductions '78" shows.

Wallis was simply another good example of surrealistic, art historical humor.

Our critic went into ecstatic fits over Wallis and barely noted Tansey. Well, I'm sure that his judgement would be paralleled by Szarkowski's. Why is it that so many of our "art experts" seem to "have eyes, but do not see?"

This Focus Gallery show, added to the Dorothea Lange retrospective and the "Group 1, 64" shows at the Oakland Museum, also points out that women are, and have been since the early days, prominent among the greats.

The essence of photography, to me, is vision. Anyone can learn to set exposures and click a shutter... even me. But the great photographer has an instinct for knowing when... exactly and precisely when... to click the shutter. It isn't the mechanics, it's an instinctive judgement based on vision... which women seem to have.

→ = Cow Punching, Corraling

Mrs. S. Burden:

I don't know who Paul Allman is... but I do know that for being a critic on an insignificant newspaper he has great perception. I don't think your photo department can survive very much longer on intellectual CRONYISM.

A Quote from the great Dorothea:

"What we don't know is how to photograph affluence—whose other face is poverty. For there is a poverty within us, the affluent, a poverty of spirit which allows conditions that degrade and humiliate people..."

the direction of MoMA photo reflects a great desolation of spirit. Self-engrossment, self-centeredness, and a self-willed denial of any meaning and motivation in documentary photography.

ASSUAGE THE JOYOUS ROBOTS is the tacit goal.

Don't upset the rich! I want my photos returned ASAP!!

C. Lane.

Copy: S. Burden
L.A.

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	MoMA Exhs.	1179.12

S. C. BURDEN
8826 BURTON WAY
BEVERLY HILLS, CALIFORNIA 90211

August 23, 1978

Dear John:

THE LATEST NEWS FROM THE FRONT!

*I guess I should never
have continued it
Shit.*

SCB:bw

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.12

August 21, 1978

Mr. Chauncey Hare
Box 44
Point Richmond, CA 94807

Dear Mr. Hare:

In answer to your letter of August 16. I would not make any presentation to the M.O.M.A. Board before discussing the matter with John Szarkowski and the Photographic Committee.

I am looking very much forward to reading your first person text in your new book, "Interior America". I personally feel, and this is not in my official capacity, the museums I know about are doing an excellent job, in spite of diminishing funds and increasing attendance. From my observation, not all the people attending are rich people.

Sincerely,

SCB:bw

Shirley C. Burden

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Mr. S. Burden: More evidence that the problems I complain of and demand return of ~~pictures~~ ^{for} for, are well-known, but afraid to be spoken of. Any time you want to talk, let me know.

Point Richmond
California 94807

August 20, 1978

Mr. G. Thornton
425 West 25th Street
New York City 10001

Dear Mr. Thornton,

I have some more time to reply at greater length on your recent letter — the one in answer to mine of a year ago in which I complained of your confusion of taste with alienation (your title, Rage against Taste.) In the post card I sent two days ago I reminded you of the intellectuals' need for propagating old and creating new myths to comfort the robots of the techno-age. I pointed out that the old myth, techno-progress equals the best of life, is one you seem to cling to.

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Sincerely,

Chansey Hare.

p.s. I've read, last night, Meltzer's book on Lange. Dostoevsky would be mad as hell at what is going on in photo community!!

p.s. I was surprised your name was in Meltzer's book regarding Ellis Island photos... would that fit MoMA's scheme?!!

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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August 16, 1978

Box 44
Point Richmond
California 94807

Mr. S. Burden
8826 Burton Way
Beverly Hills, California 90211

Dear Mr. Burden,

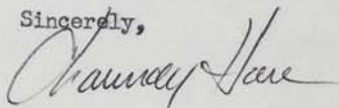
Thank you for your note indicating you are waiting to be in touch with John Szarkowski with regard to my petition to the Board of the Museum of Modern Art for return of four photographs.

John Szarkowski and I have of course corresponded on this matter and it was he that gave me your name as the proper person to contact to make the presentation to the Board. (I underline this as making the petition available for consideration by the MOMA Board is my intention-- not consideration by the photography committee).

If at any time you would like to discuss the charges made in the petition I would be happy to do so. There is, in my firm opinion, a little too much power being assumed by the MOMA photo dept.

I certainly hope you will read the first person text to my book coming out shortly - Interior America. Photographers in this country have a grave responsibility in a new necessary direction; they must not be dissuaded from internal directions by external pressures of art institutions.

Sincerely,


Chauncey Hare.

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August 14, 1978

Mr. Chauncey Hare
Box 44
Point Richmond, CA 94807

Dear Mr. Hare:

In answer to your letter of July 25, I called John Szarkowski, only to find he was on vacation. As soon as he returns I will discuss the matter with him.

Sincerely,

SCB:bw

Shirley C. Burden

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.12

July 25, 1978

Box 44
Point Richmond
California 94807

Mr. S. Burden
Chairman
Photography Committee
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Mr. Burden:

Attached is a short petition to the Board of Directors requesting return of the only four photographs I have remaining in your collection.

Reasons for the deacquisition request all come out of the growing institutional control of photography characterized by systematized thought. To put it in John Szarkowski's own manipulative term, "cowpunching". I think I've had nearly all the corraling I can emotionally endure for one lifetime, having stepped the Standard Oil treadmill for twenty years.

Chauncey Hare

Chauncey Hare
7-25-78.

1. See Popular Photography interview with John Szarkowski May or June 1978....I can't remember which issue.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.12

Petition to the Board of Directors
New York Museum of Modern Art

Subject: REQUEST ^CDEACQUISITION FOUR PHOTOGRAPHS BY CHAUNCEY HARE

Return for a reasonable price the four photographs remaining in the MOMA collection:

Southern Pacific Station
Old Oakland
Kitchen Kensington, California
Escalon Hotel

The four photographs will be given to the Library of Congress who have indicated my photographs will not be used for promotion or maintenance of heirarchies (for control by, and amusement for, the well-to-do).

I wish to withdraw my support from your Museum. Remove my name from communication lists.

The following are just a few of the reasons I can not support your Museum:

1. I have direct first hand experience of authoritarian pressure to corral my photographic direction and subdue social messages in my work. Written evidence is available upon request.
2. I am against the growing promotion of a heirarchy among photographers - evidenced by excessive emphasis on the myth of "talent" and selection of a chosen few -- who apparently are chosen for the greater part, by their inclination to dependence and readiness to self-censorship in order conform to pressures by the well-to-do to submerge messages threatening the status quo.
3. Further support by me of the playground for the rich is inappropriate when the country needs some clear seeing and thinking. Message emasculation and neutralization ("Public Relations" was an example of promotion of "isn't alienation fun".) is being carried on as a subliminally tacit practice by those avidly seeking personal recognition above any responsibility to themselves as complete human beings.
4. Cronyism is rampant in your photographic "art management". You have an echo chamber in which a genuine voice can not be heard. Your "Public Relations" exhibition illustrates to everyone your self-engrossment. Quite frankly, it is embarrassing to me to have been even a small part of it. Fortunately I've only been there once; a sorry sight to recall.

I look to return of the photographs or you may send them on directly to the Library of Congress. I will write to them as soon as you release the photographs and bill me the costs.

Chauncey Hare

Chauncey Hare
7-26-78.