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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.15

Pat Walker
Department of
Museum of Modern Art
11 West 53rd St
New York, New York

Dear Pat,

Thank you for
review ("horror")

Hope all is well

To be sent
to Chauncey
Hare

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.16

September 24, 1977

Box 44
Point Richmond
California 94807

Pat Walker
Department of Photography
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Pat,

Thank you for sending the reviews. I had seen the Gene Thornton review ("horror show")...but not Ben Lifson's. So I thank you!

Hope all is well...

Sincerely,

Chauncey

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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September 20, 1977

Dear Chauncey:

I trust you have already seen these reviews but we are sending along copies for you in case you want some extras.

I hope that everything is going well for you - we are busy here.

Best from all of us -

Patricia M. Walker

Mr. Chauncey Hare
Box 44
Point Richmond, California 94807

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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original sent to Point Richmond, California
copy sent to Mr. Hare at Y.M.C.A. in New York City 63rd Street

Chauncey Hare was born in Niagara Falls, New York, in 1934. He took his B. A. and B. S. degrees at Columbia University, majoring in chemical engineering. Until May of this year he has worked for twenty-one years as a research engineer for Standard Oil of California. He is now completing a study of Standard Oil employees in their working and living environment.

All of the photographs in the exhibition are lent by Mr. Hare.

The Museum gratefully acknowledges the support of its exhibition program by The New York State Council on the Arts, and The National Endowment for the Arts, a Federal agency.

be away on Monday, but can you have dinner with my wife and me on Tuesday evening?

With all best,

John Hare
(2-5)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.16

original sent to Point Richmond, California
copy sent to Mr. Hare at Y.M.C.A. in New York City 63rd Street

July 13, 1977

July 13, 1977

Dear Chauncey:

I have listened carefully to the new tape, and I am somewhat mystified, as you predicted that I would be, since I have not read all of the right texts. However I am afraid that my confusion is founded partly on the wrong reasons. I am struck, for example, by the fact that your recent letters and tapes have come increasingly to remind me of Minor White's writings of his latter years, when he spent less of his energy working as a photographer, and more of it defining (and defending) a moral position, generally by quoting second and third hand epigrams.

I certainly had no argument with Minor's position ; I might even admit that it seemed to me too vaguely defined to offer a target for argument. It seemed, to put it bluntly, less a philosophy than a sentiment - abstract, well meaning, familiar, comfortable, and ultimately self serving, rather than concrete, disinterested, surprising, hard, and selfless.

Your pictures from the California and Ohio Valley series seemed to me to have these latter qualities. I suspect that they are much richer and more complex than the didactic explanation that you now assign to them. To me they have to do as much with the tragedies of the Old Testament as with those of technology. I don't actually know exactly what you mean by the word technology, but I trust that it means something more specific than the admittedly outrageous but ancient tendency of human beings to keep changing their systems.

After a good deal of trying, I have decided that the draft wall label is good as it stands - concrete, clear, moving, and not really too long, and that it will stand as is, all in your own words, with no pontificating from me.

We all look forward to meeting you next week. I must unhappily be away on Monday, but can you have dinner with my wife and me on Tuesday evening?

With all best,

John B. ...
(20)

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C O P Y

July 13, 1977

The Museum of Modern Art

11 West 53 Street, New York, NY 10019

RETURN TO

☒ Addressee not known
(No forwarding instructions in original)

☐ Addressee unknown

☐ Addressee's name

☐ Addressee refuses

☐ Other: _____

Returned by WEST STREET
5 W. 63rd St., N.Y.C.

Original sent to California



San Francisco, California
Pueblo Art USA 13c

Your pictures from the California and Ohio Valley series seemed to me to have these latter qualities. I suspect that they are much richer and more complex than the didactic explanation that you now assign to them. To me they have to do as much with the tragedies of the Old Testament as with those of technology. I don't actually know exactly what you mean by the word technology, but I trust that it means something more specific than the admittedly outrageous but ancient tendency of human beings to keep changing their systems.

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We all look forward to meeting you next week. I must unhappily be away on Monday, but can you have dinner with my wife and me on Tuesday evening?

With all best,

John Szarkowski
(p.w.)

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	MoMA Exhs.	1179.15

C O P Y

July 13, 1977

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019

RETURN TO SENDER

- ☒ Addressee not now registered.
(No forwarding or other mail
instructions in YMCA files)
- ☐ Addressee unknown..
- ☐ Addressee's name not legible.
- ☐ Addressee refused delivery..
- ☐ Other: _____

Returned by WEST SIDE YMCA
5 W. 63rd St., N.Y., N.Y. 10023

Mr. Chauncey Hare
Y. M. C. A.
5 West 63rd Street
New York, New York 10023



San Ildefonso Pueblo Art Museum
Pueblo Art USA 13c

Your pictures from the California and Ohio Valley series seemed to me to have these latter qualities. I suspect that they are much richer and more complex than the didactic explanation that you now assign to them. To me they have to do as much with the tragedies of the Old Testament as with those of technology. I don't actually know exactly what you mean by the word technology, but I trust that it means something more specific than the admittedly outrageous but ancient tendency of human beings to keep changing their systems.

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With all best,

John Szarkowski
(P.W.)

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C O P Y

July 13, 1977

Dear Chauncey:

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We all look forward to meeting you next week. I must unhappily be away on Monday, but can you have dinner with my wife and me on Tuesday evening?

With all best,

John Szarkowski!
(P.W.)

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The Museum of Modern Art

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

NO. 54
FOR RELEASE:
July 18, 1977

THE EFFECTS OF TECHNOLOGY ON THE INDIVIDUAL:

PHOTOGRAPHS BY CHAUNCEY HARE

An exhibition of forty-eight photographs by Chauncey Hare will be on view at The Museum of Modern Art from July 18 through October 23. PHOTOGRAPHS BY CHAUNCEY HARE is directed by John Szarkowski, Director of the Department of Photography.

These photographs of both private and public interiors, many of them with their inhabitants, were made during two periods: between 1968 and 1970 in California where Hare, a petroleum engineer by profession, has worked for the past twenty years; and in 1971 and 1972 in the upper Ohio Valley where Hare's father's family has lived for seven generations. These photos are part of a larger project documenting the effects of technology on individual lives.

Hare says of the series of photographs taken in California: "In 1968, March, I began eight months of furious spare time effort - about twenty-five pictures....I applied for and received a Guggenheim Fellowship based on that eight months of nighttime and weekend effort...I was convinced that I was going to put everything into it and come up with something superior (presumptuousness). The Guggenheim in California for me was the end of thirty-five years of the unconscious death: I had one year of life. Christ, how we thrash ourselves was my discovery of that year."

Yet, Hare further notes, "The Ohio Valley was in my mind's eye all the time I photographed in California." He observes of this later series of photographs: "Over-all, my approach to the pictures was not assertive - it was one of discovery....A frequent phrase in my thinking is 'don't turn it off, be aware of a possibility - it's here just see it.'....I worked in a stubborn, ironical, rebellious, yet empathetic frame of mind. I could not proceed

(more)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179 . 15

NO. 54

Page 2

without the stubborn intention of entering and photographing homes....Things began to happen in an uncanny way...people expecting me when I had not met them before." And he concludes: "To me each picture is another piece in the puzzle that I'm having a terrific time assembling."

Chauncey Hare was born in Niagara Falls, New York, in 1934. He took his B.A. and B.S. degrees at Columbia University, majoring in chemical engineering. Until May of this year he has worked for twenty-one years as a research engineer for Standard Oil of California. He is now completing a study of Standard Oil employees in their working and living environment.

All of the photographs in the exhibition are lent by Mr. Hare.

The Museum gratefully acknowledges the support of its exhibition program by the New York State Council on the Arts and the National Endowment for the Arts, a Federal agency.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.15

HUMAN ARTS IN TECHNOLOGY

POST OFFICE BOX 44, POINT RICHMOND, CALIFORNIA 94807

July 7, 1977

John Szarkowski
Photography
Museum of Modern Art
11 West 53rd Street
New York City 10019

Dear John:

This is to say thanks for the support given us in our appeal to the Ford Foundation for backing of our Impact of Technology project.

You may know that we were dropped from the agenda for consideration by the Public Policy Committee on June 21. But (!) because of a lot of support from you and others, we were considered after all.

The news is not all bad even though we were turned down.

1. The door is still open a crack if we can find a way to disseminate the results more widely — I am open to your suggestions when I see you.
2. By this repeated hammering, some day the Ford Foundation (Rockefeller, Kodak, Xerox, etc.) will begin to be open to other documentary projects by others. We've got to let them know we're hurting! Can't take it lying down.

So — on and on. You will note from my contacts that I have a lot of bitterness and some doses of resentment that show through. It takes a lot emotional ups and downs to really do things in a human way: I am tired of repression. And I welcome anger from others: a sign of life.

Sincerely,

Chauncey Hare
Chauncey Hare, Coordinator
ALIENATION IN AMERICA survey
(among other things)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.15

THE FORD FOUNDATION
320 EAST 43RD STREET
NEW YORK, NEW YORK 10017

June 29, 1977

Mr. Chauncey Hare, Coordinator
ALIENATION IN AMERICA Survey
Human Arts in Technology
Post Office Box 44
Point Richmond, California 94807

Dear Mr. Hare:

We have now completed consideration of your May 3 proposal for a photographic exhibition and book publication, The Impact of Technology: Alienation in America. I must admit that your proposal precipitated considerable debate and soul-searching within these walls, made all the more difficult by the impressive showing of support from the ranks of your colleagues in the arts, including the National Endowment for the Arts, the Museum of Modern Art in New York, Aperture, the Camron-Stanford House, and, of course, the San Francisco Museum of Modern Art.

We started from the knowledge that the quality of the work proposed, based on the reputations of all those involved, is impeccable. There is no doubt whatsoever about the artistic merit of the undertaking. And most would agree on the appropriateness of the theme. The principal point of focus for us has been the potential impact of the undertaking, and I would hasten to acknowledge that such a perspective may be quite inappropriate from your point of view. If we had considered the project purely from the point of view of the arts, and if our Arts program had had a program for support of this kind of project--which it does not--I have little doubt about the possibility of our supporting the undertaking at some level of funding.

Judging the project on the basis of its potential impact on public understanding or on public policy, however, we decided, finally, against support. There were some who argued that the public already is aware of the negative impact of technology; there is no need for further consciousness raising; the project would not make any difference. The argument of the majority of those polled, however, took a different tack. Even if there were need for sensitizing people along the lines proposed, the means to be used would reach a very limited segment of the American public: those who go to a few museums and those who can afford to purchase the book. Why not find a more effective means for reaching the American public?

*John
Thank you!
C.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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-2-

This poses an obvious question for the artist. Should such a project be changed to suit the needs of a possible funding source with a given bias? My answer would be negative. I think the problem is simply that you have sought support from an inappropriate source, which is unable to deal with the project on its obvious artistic merits and chosen approach. Nevertheless, if your desire to reach the American public on this theme outweighs the choice of means, we would be able to consider a project which addresses the concerns expressed by members of our Committee. I am afraid, however, that the nature of the problem then might become one of our program's very limited resources. Even the level of funding proposed in your May 3 letter was more than could have been spared for a project of this type.

This letter has become too long, but I do want you to understand the logic by which your proposal was considered, since it may lead you to choose another, more appropriate source of support. Please do not hesitate to write or call me, if I may clarify the points made in this letter.

Sincerely yours,

Richard S. Sharpe

Richard S. Sharpe
Program Officer for the Committee on
Public Policy and Social Organization

P.S. Your letter of June 24 was just received, and in response to it I am enclosing the supportive material you requested.

Dictated by Mr. Sharpe, but
signed in his absence.

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	MoMA Exhs.	1179.15

HUMAN ARTS IN TECHNOLOGY

POST OFFICE BOX 44, POINT RICHMOND, CALIFORNIA 94807

July 7, 1977

Mr. Richard S. Sharpe
Program Officer for the Committee on
Public Policy and Social Organization
The Ford Foundation
320 E. 43rd Street
New York, New York 10017

Dear Mr. Sharpe:

Thank you very much for your June 29, letter. It was not too long -- we very definitely needed this feed-back.

We are definitely going to continue to work on this problem, it's just too important. We can't give up.

I will be in New York City July 18 to 20 to visit my exhibit at the Museum of Modern Art. Without taking up a lot of your time I would like to pursue two things mentioned in your letter: alternate funding sources and improving the outreach of the project. We already had concerns ourselves on the limited outreach and we would appreciate your thoughts. I will give you a call to see if you have a few moments.

If you are not available, I will put my concerns and questions to you in a letter after returning from New York.

Thanks again for writing in some length -- and returning the supportive material.

Sincerely,

Chauncey Hare
Chauncey Hare, Coordinator
ALIENATION IN AMERICA Survey.

John - I'd like to get your ideas before I talk to Sharpe @.

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11 West 53 Street
New York, N.Y. 10019

The Museum of Modern Art Members Calendar July-Aug 1977

New Exhibitions



Chauncey Hare's photograph of Earlimart, California, 1970

Photographs by Chauncey Hare

Steichen Galleries, 3rd floor

Forty-five pictures of public and private interiors, generally with their inhabitants. The photographs were made in California (1968-70), where Hare has worked as a petroleum engineer for 20 years, and in the upper Ohio Valley (1971-72), where Hare's father's family lived for seven generations. This work is part of a continuing project documenting the impact of technology on the individual.

July 18—October 23

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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July 13, 1977

Dear Chauncey:

I have listened carefully to the new tape, and I am somewhat mystified, as you predicted that I would be, since I have not read all of the right texts. However I am afraid that my confusion is founded partly on the wrong reasons. I am struck, for example, by the fact that your recent letters and tapes have come increasingly to remind me of Minor White's writings of his latter years, when he spent less of his energy working as a photographer, and more of it defining (and defending) a moral position, generally by quoting second and third hand epigrams.

I certainly had no argument with Minor's position ; I might even admit that it seemed to me too vaguely defined to offer a target for argument. It seemed, to put it bluntly, less a philosophy than a sentiment - abstract, well meaning, familiar, comfortable, and ultimately self serving, rather than concrete, disinterested, surprising, hard, and selfless.

Your pictures from the California and Ohio Valley series seemed to me to have these latter qualities. I suspect that they are much richer and more complex than the didactic explanation that you now assign to them. To me they have to do as much with the tragedies of the Old Testament as with those of technology. I don't actually know exactly what you mean by the word technology, but I trust that it means something more specific than the admittedly outrageous but ancient tendency of human beings to keep changing their systems.

After a good deal of trying, I have decided that the draft wall label is good as it stands - concrete, clear, moving, and not really too long, and that it will stand as is, all in your own words, with no pontificating from me.

We all look forward to meeting you next week. I must unhappily be away on Monday, but can you have dinner with my wife and me on Tuesday evening?

With all best,

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July 13, 1977

Dear Chauncey:

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With all best,

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Box 44
PT. RICHMOND
CA 94807

6-28-77.

John —

THIS T

Respon

LETTER

MEMORANDUM

To:

From: JOHN SZARKOWSKI

Date:

Subject:

tape is
on table

LAST

H-

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Box 44
PT. RICHMOND
CA 94807

6-28-77.

John —

THIS TAPE IS FURTHER
RESPONSE TO YOUR LAST
LETTER -

Chauncey H -

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.16

July 1, 1977

Box 44
Point Richmond CA 94807

John Szarkowski
Dept. of Photography
Museum of Modern Art
New York City

Dear John,

Thanks for the ticket...it can't be traded down to night flights or "super-savers" to recover money for expenses... I had a super saver reservation on credit (\$247.50) that if I could have traded would have saved me the entire cost of the trip to NY (Your ticket nominal, \$412). But this is some kind of institutional protection *resulting from mistrust of the individual* I guess -- quite used to it. Too late now. Already cancelled out the other.

Yes, I'll be there July 18, 19, 20. There are about 600 pictures in the Aperture office that we have to pour over as soon as possible and get this text ironed out very soon too. Yes, I'm aware there are no parties-- fortunately! (I'm uncomfortable with these) And also that it is a small show -- I probably shouldn't waste the jet fuel to get there, but I've got to push this book along in every way possible too.

I hope the wall label can be shortened down to leave out the processes as suggested... See you on one of the three days that suits your schedule best.

Thanks again...

Sincerely,

Chauncey H.

P.S. Staying at the "Y" ^{west} on 63rd ST.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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June 28, 1977

Box 44
Point Richmond
California 94807

John Szarkowski
Museum of Modern Art
New York City

Dear John...

This typewriter and my recording equipment are too near my darkroom — and printing doesn't totally occupy my consciousness, so my mind wanders to other things — things that want to get expressed.

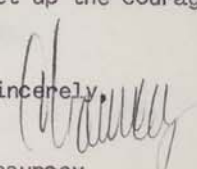
You have a fifteen minute tape coming that includes some voice and music — a little of the experiential — that I hope conveys a little more of the pain that I am experiencing. And now makes me think and say that the wall label is not succinct enough, decisive enough, about what these pictures are about...and because there is little chance latter to correct this, there is a lot in me that wants to make a strong, strong, point right now!

I think the wall label should say that the fifty pictures shown here were made on two Guggenheim Fellowships in photography by a technologist who was intuitively trying to discover what technology means in personal terms. He discovered via these pictures and through some penetrating self-searching that he and almost everyone else practicing "technology" have very definitely lost sight of their responsibilities. As a result of these introspections, he (Chauncey Hare) is trying to correct some of these mistakes of oversight — at a pace that is perhaps too severe...almost mind-boggling.

I think you have to get in the essence of what has happened — it is more important than the details of the processes.

I feel this pretty strongly — just had to get up the courage to say it.

Sincerely,


Chauncey

1. In fact talking at all about the processes gets into this damned romantic mythology that fuddles the minds of the young people that are taken advantage of by the commercial photo sales approach and fills the art schools with people who are really trying to just find a way out of having to do shift work (How many photo students have I seen on the shift schedule?? —plenty!!; Infact one studied with MINor White!!)

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Box 44
Point Richmond
California 94807

June 27, 1977

Chauncey Hare, Box 44, Point Richmond, California 94807



John Szarkowski
Photography
Museum of Modern Art
11 West 53rd Street
New York City 10019

rec'd
6/30/77

plans, drop us a card, so that we will know when to expect you.

With all best,

Mr. Chauncey Hare
Box 44
Point Richmond, California 94807

JS/pw

P.S. Ford Foundation said "No" In fact
they Dropped us OFF THE AGENDA -
WEREN'T EVEN CONSIDERED -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.15

Box 44
Point Richmond
California 94807

June 27, 1977

Dear Chauncey:

A short note to say that I have managed to find money for a round trip coach ticket, and I will arrange to have an open ticket left for you at the American Airlines office in San Francisco. This ticket will be for the daytime rate, and if you should decide to come on a night flight, you might be able to save a few dollars toward expenses. I am sorry to say that I don't have any additional funds for your expenses while you are here, but perhaps you have a friend here that you could bunk in with, or, perhaps Hoffman could help some with that part of it.

We do not have opening parties for our smaller exhibitions, so there is no special reason why you should be here on the 18th, if a later date would be more convenient for you.

I am very much looking forward to meeting you after these years of correspondence. If you do change your travel plans, drop us a card, so that we will know when to expect you.

With all best,

Mr. Chauncey Hare
Box 44
Point Richmond, California 94807

JS/pw

P.S. Ford Foundation said "No" In fact they dropped us off the agenda - weren't even considered -

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1179.15

Box 44
 Point Richmond
 California 94807
 June 24 1977

Dear John —

I can be in New York July 18, 19, 20,
 flying in on Sunday July 17.

Let me know if the Museum can/cannot
 handle the ticket. If not I'll ask M.
 Hoffman @ Aperture. If neither
 I'll stay here -- but need to know
 shortly. (If you can't, this isn't
 a favor, so no problem.)

Chauncy Hare

P.S. FORD FOUNDATION SAID "No." IN FACT
 THEY DROPPED US OFF THE AGENDA --
 WEREN'T EVEN CONSIDERED

C.

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The Museum of Modern Art

To James Eng

From John Szarkowski

June 22, 1977

Date June 27, 1977

Re Graphics for Hare Exhibition

I have been thinking about our telephone conversation, and would you please assign a designer to the exhibition Photographs by Chauncey Hare, which will open in the Steichen Galleries on July 18th. I think the only requirements here will be a vitrine poster (presumably half), and a title for the spur wall outside the gallery. We will take care of wall labels and picture titles, which will be typed. If you ask whoever is going to do this to call me, we can go over the pictures for which we have copy negatives, to choose one for the poster, and also to discuss a typeface.

One of the things that I like about it is the fact that it concentrates basically on the pictures that we are showing - where they came from and what they meant to you - but also suggests the open-ended possibilities of your concern in the broadest human terms, not simply in photographic terms.

Please let me know how you would feel about this as a label. (Since I have used ellipses to indicate the places where I have omitted part of your letter, I have changed your dots to dashes, to eliminate ambiguity.)

The sense of all your new activity in NY is extremely interesting, or perhaps even mind boggling. I am sure that you are doing what you feel is necessary at this point in your life, and I hope very much that it works out to your satisfaction.

I cannot help regretting that you seem to be spending less of your energy photographing, but that is perhaps only an indication of my parochial viewpoint. I do hope that the organizational and administrative burden of your new activities do not become so heavy that they interfere with the free and intuitive pursuit of understanding that you spoke of so compellingly about the early Guggenheim years.

With warm best wishes,

John

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June 22, 1977

Dear Chauncey:

I have been reading over and over your old letters and transcribed tapes, and the two recent transcriptions having to do with your current commitments. There is so much interesting material in these sources that I have been finding it extremely difficult to boil it down to a reasonably simple and compact statement to serve as a wall label. I have finally decided that your March 1975 letter says it all in a very straightforward and eloquent way, and I have tried to edit that down to a length that would be acceptable for a label. I am enclosing a copy of what I have so far; it is really still too long, but cutting it further will be difficult. One of the things that I like about it is the fact that it concentrates basically on the pictures that we are showing - where they came from and what they meant to you - but also suggests the open-ended possibilities of your concern in the broadest human terms, not simply in photographic terms.

Please let me know how you would feel about this as a label. (Since I have used ellipses to indicate the places where I have omitted part of your letter, I have changed your dots to dashes, to eliminate ambiguity.)

The news of all your new activity in HAT is extremely interesting, or perhaps even mind boggling. I am sure that you are doing what you feel is necessary at this point in your life, and I hope very much that it works out to your satisfaction.

I cannot help regretting that you seem to be spending less of your energy photographing, but that is perhaps only an indication of my parochial viewpoint. I do hope that the organizational and administrative burden of your new activities do not become so heavy that they interfere with the free and intuitive pursuit of understanding that you wrote of so compellingly about the early Guggenheim years.

With warm best wishes,

enc.

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June 22, 1977

Dear Chauncey:

I have been reading over and over your old letters and now transcribed tapes, and the two recent transcriptions July 18th, having to do with your current commitments. There is so much interesting material in these sources that I have been finding it extremely difficult to boil it down to a reasonably simple and compact statement to serve as a wall label. I have finally decided that your March 1975 letter says it all in a very straightforward and eloquent way, and I have tried to edit that down to a length that would be acceptable for a label. I am enclosing a copy of what I have so far; it is really still too long, but cutting it further will be difficult. One of the things that I like about it is the fact that it concentrates basically on the pictures that we are showing - where they came from and what they meant to you - but also suggests the open-ended possibilities of your concern in the broadest human terms, not simply in photographic terms.

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With warm best wishes,

enc.

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April 29, 1977

Box 44
Saint Richmond
California 94807

Ms. Susan Elsmarik
Department of Photography
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

May 11, 1977

Dear Mr. Chauncey:

I am very pleased indeed that you have agreed that we should do the show of forty to fifty prints in July. This show is now firmly on the schedule, and will open to the public on July 18th. I am sending a copy of the advance announcement that will appear in our next published Calendar.

In the next couple of weeks I will edit from your transcribed tape some excerpts that I think should make a very good wall label, and will send this draft to you for your approval or suggestions. As we agreed on the phone, I will make 8 x 10 copy negatives of eight of the pictures in the show, which will be available only for publicity or review purposes in conjunction with the show. If other pictures are requested by the magazines, etc., we will explain that reproduction fees must be negotiated with you.

We can if you wish return the remainder of the prints to you in their albums, unless you should prefer that we keep them together until the end of the exhibition in October.

As I said on the phone, I am reasonably confident that I will be able to scratch up at least the price of a round trip ticket so that you will be able to see the show on our walls. It will be a pleasure for me to meet you after all these years.

With warm best wishes,

Mr. Chauncey Hare
287 Kenyon Avenue
Kensington, California 94807

JS/pw

enc.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.16

April 29, 1977

Box 44
Point Richmond
California 94807

Ms. Susan Kismarik
Department of Photography
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Ms. Kismarik:

I am writing to request that my very good friend, Lida Moser, be allowed to look at the four volumes of photographs you have there if at all possible before they are shipped off for return to me.

I hope this letter reaches you in time!

Thank you very much for your help.

Sincerely,

Chauncey Hare
Chauncey Hare

copy: Lida Moser
350 West 57th Street # 15A
New York, New York 10019

245.1073

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1179.16

May 1, 1977

287 Kenyon Avenue
Kensington, California 94708

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

Dear John,

I would appreciate it very much if you would have your registrar, or whoever handles your shipping records, drop me the attached card when the four volumes of photographs are shipped off to the above address. I want to avoid having the photographs shipped and not be notified that they are coming. I understand they had not been shipped yet as of April 29, 1977.

I sent a note there at the request of Lida Moser (it was addressed to a Susan Kismarik) that Lida be allowed to look at the photographs... if they had not been sent. Lida phoned me April 29 to say she wanted the note sent, because she had been there that day to see the photographs and although the photographs were still there, she would require the note from me. At any rate, that's how I know they haven't been shipped yet....but I am anxious that they be shipped and most importantly informed when shipped and by what transit means. Things are mixed up as hell these days, so I at least want to keep track of this one! I don't want to lose these pictures.

Thank you very much.

Sincerely,

Chauncey Hare
Chauncey Hare

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The Museum of Modern Art

To Linda Gorden
From John Szarkowski
Date 10 May 77
Re Summer Calendar

Photographs by Chauncey Hare.

Steichen Galleries, third floor

Forty-five pictures of public and private interiors, generally with their inhabitants. The photographs were made in California (1968-70) where Hare has worked as a petroleum engineer for twenty years, and in the upper Ohio Valley (1971-72) where Hare's father's family had lived for seven generations.

This work is part of a continuing ~~documentation~~ project documenting the impact of technology on the individual.

July 18 - October 23

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The Museum of Modern Art

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Painting and Sculpture, Prints and Illustrated Books, Public Information,
Registrar, Rights and Reproductions

To

From Rosette Bakish

Date May 17, 1977

Re New exhibition

cc: Franz Skryanz
Perrin/Ristuccia
Erna Ladage
Ina Hopkins
Sarah Hoge
Coxen/Williams
Ron Puhalski

Please add the following to your list:

<u>Acct.#</u>	<u>Title/Director/Gallery/Dates</u>
2258	PHOTOGRAPHS BY CHAUNCEY HARE John Szarkowski Steichen Gallery July 18 - October 23, 1977