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Duchamp

cc: Mr. Selz
Mr. Koch
Mrs. Shaw
Mrs. Woodruff

September 15, 1961

M. Marcel Duchamp
c/o M. Bernard Monnier
108 rue du Bac
Paris VIIe
France

Dear Marcel,

I was just beginning to dictate an emergency correspondence which said that I could not possibly have a panel without Duchamp on it when your kind letter arrived. I had called George Staempfli who suggested that I make contact with the Monnier's whose Boulevard de Clichy address I had. It is wonderful to know everything is settled.

In addition to you, I hope to have Roger Shattuck, Lawrence Alloway and Bob Rauschenberg. Except for a couple of problems to be ironed out (on a Rembrandt painting of course), they have accepted already.

If there is any chance that you will be back on October 2 I should be delighted, because the opening dinner is that evening. If by any rare chance you can come, drop me a note.

As I see the pattern for the symposium now, we might allow an hour for short statements, and then, after an intermission, open discussion between the members of the panel and have questions from the audience. A certain number of the exhibition books will be available by the opening and I shall send a copy immediately to all the panel members.

I am in contact with W.B.A.I. about taping the panel, which I hope will be somthing worth broadcasting and perhaps publishing.

The Duchamp room will be done entirely in a surgical white with immense shining white bases for The Fountain and The Bottle Drier.

With best regards,

William C. Seitz
Associate Curator

WCS:sjk

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c/o M. BERNARD MONNIER
108 Rue du Bac
Paris VII

symposium Duchamp

Sept. 10. 1961

Dear Bill

Your letter reached me here on our return from Sweden - only yesterday.

Thanks for the good news about your show — I also like "The Art of Assemblage". better than the plural form.

We will be back in N.Y. on Oct. 3rd and I will be very glad to participate in a panel discussion at the Museum on Oct. 19th.

As soon as I get back I will call you up for details.

In haste, until then

Affectionately

Marcel Duchamp

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Symposium - Duchamp

August 22, 1961

Mr. Marcel Duchamp
c/o Mr. George Staempfli
Cadaques
Spain

Dear Marcel,

May I say how sorry I am that I did not see you again before you left this summer. I called but your telephone had been disconnected. At present I am finishing up last details on the show, called "The Art of Assemblage," which it finally became after thinking about the plural form, the singular form with dates attached, etc.

As I mentioned when we talked about the show, there is going to be a Duchamp room including the Tu M' and the best known readymades. Several of these are reproduced in the book along with Tu m' in color on a wide foldout, which looks rather well. I have written a short description of it, and also one on the readymades.

I am happy to say that I have been able to get a work by Jean Crotti and one by Madame Crotti, for it is important that both of them be represented in this exhibition.

The reason for this letter is to ask if you would participate in a panel discussion to be held at the Museum on October 19. I remember with great pleasure the panel we were both on in Houston, and I know everyone here would be delighted if your participation could be added to the major Duchamp presentation in the exhibition.

Although, from the comfort of Spain, it may seem that there is a long time between now and October, may I ask to hear from you as soon as possible about the symposium. It is necessary for me to add that my budget includes an honorarium of only $50 per speaker, so your participation will be virtuallly a donation.

With best regards to you and Mrs. Duchamp,

William C. Seitz
Associate Curator

WCS:sjk

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Art of Assemblage "Symposium"; Proposed program

9:00 -Dinner in 6th floor Committee Room

8:30 -Opening Statements. 5 to 10 minutes (3 to 5 typed pages if written out) maximum in length.

Seitz: Introduction
Shattuck: The modes of juxtaposition
Duchamp: The readymade
Hahn: Metaphysics of assemblage
Rauschenberg:
Alloway: Popular culture as content (?)

9:25 Intermission during which audience will be asked to put written questions for specified panel members, signed with the questioner's name, in a box.

9:35 Discussion among the panel based on earlier statements and/or key topics such as the following:

-assemblage as an anti-art or non-art method

-impermanency as a value

-recent collage, etc.: Is it "neo-dada" or something else?

-the artist as performer: happenings, events, etc.

-new subject matter: automobile, tabloids, etc.

-juxtaposition in literature, dance, music, etc. vs. traditional separation of media.

-use of disdained materials

-"negative" content: horror, hostility, scatology, etc.

-movement art as an adjunct of assemblage

-assemblage, etc. as a "new realism."

-and so on

(This list is made almost at random, and is presented only as the loosest suggestion. It would, however, probably be helpful to agree on a few topics in advance to be used if it seems necessary or desirable during the discussion.)

10:10 Consideration of questions submitted during the intermission, and, if time, directly from the floor.

10:30 Conclusion of symposium.

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THE UNIVERSITY OF TEXAS
AUSTIN 12

DEPARTMENT OF ROMANCE LANGUAGES

October 24, 1961

Mr. William C. Seitz
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Mr. Seitz,

The press and excitement of New York made it impossible for me to come by and see you on Friday after the panel - an opportunity missed to thank you for your invitation and to discuss a few matters with you about the panel. I feel more than a little apologetic about some of the remarks I made that evening on how far short I felt our performances fell. And I mean that I think most of us failed to live up to your expectations - the only exception was Marcel Duchamp. Don't you think that another time it would be wise to ask all the participants to concentrate their remarks on the show itself, the works in it and the men represented? There might be one introductory set of remarks on the historical background, but otherwise I feel that what lacked last Thursday was focus and an area in which to air our differences. And I personally feel that I never had the opportunity to say sufficiently the extent to which I found the show interesting and challenging even though I had reservations to make about some of the works in it and qualifications about the very principle of assemblage.

Well, so goes show business. The party at your house afterwards struck me as being a great success, even though I was myself dead tired and incapable of carrying on a coherent argument with Rauschenberg. Please give my very best regards to Mr. Sells, to Mildred Constantine (whom I never did get a chance to see), and thank you again for having gone to such lengths to make it possible for me to come.

Faithfully yours,

Roger Shattuck

Roger Shattuck

RS/es

How did we all sound on tape? Ouch!

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Shattuck

October 31, 1961

Mr. Roger Shattuck
Department of Romance Languages
The University of Texas
Austin 12, Texas

Dear Roger,

As you suggest, the panel was anything but a carefully reasoned consideration of ideas of the participants. However, I was not at all dismayed even though its form was somewhat fused and the differences of opinion of the various speakers were not dealt with adequately. Nor am I unhappy because the focus was not sharp enough, mainly because I think such focus among the positions and attitudes represented was physically impossible in the time we had, although it is perfectly possible theoretically and in retrospect.

I have not heard the tape yet, but am looking forward to it. As a matter of fact it is going to be broadcast on FM station WBAI on November 14 at 8:00 PM. A verbatum copy of the questions which we never got a chance to answer is enclosed.

The only thing I am really unhappy about is that pressure of time prevented us from having lunch or dinner or a talk or some civilized contact while you were here. I surely hope we can fix this up in the near future.

Finally as to your performance, I have heard nothing but highly interested and complimentary comments concerning it.

With gratitude and best regards,

William C. Seitz, Associate Curator
(dictated by Mr. Seitz and signed in
his absence)

WCS:sjk
enc.

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Shattuck

THE UNIVERSITY OF TEXAS
AUSTIN 12

DEPARTMENT OF ROMANCE LANGUAGES

October 12, 1961

eptember 26, 1961

William C. Seitz
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Mr. Seitz,

Thank you for keeping me posted on developments about the symposium next week. I shall arrive in time to see the show the afternoon before the event, and I shall also try to confine my opening remarks to the subject you have assigned to me. However, my reading of your impressive catalogue and the echoes which begin to reach even Austin about the show lead me to believe I shall have a great deal more to say in the following discussion. This I take it is exactly what you wish - and I am delighted to be participating.

I look forward to meeting you then.

Sincerely yours,

Roger Shattuck
es.

Roger Shattuck

RS/es

Dictated by Mr. Shattuck but signed in his absence.

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Shattuck

THE UNIVERSITY OF TEXAS
AUSTIN 12

DEPARTMENT OF ROMANCE LANGUAGES

September 26, 1961

cc:

Mr. William C. Seitz
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Seitz,

I have no hesitation now about accepting the generous terms you offer in order to bring me to New York for the symposium on October 19. It sounds more and more alluring as we go along. I shall prepare the kind of text you mention as an initial statement, and hope to have some remarks ready for the rest of the panel. Naturally it will be necessary for me to see as soon as possible the book which you are putting out on the exhibit in order to have some idea of the context.

I look forward very much to meeting you and to seeing what you have put on.

Sincerely yours,

Roger Shattuck

Roger Shattuck

RS/es

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Shattuck

pls ans # 31510

October 10, 1961

Professor Roger Shattuck
Department of Romance Languages
The University of Texas
Austin 12
Texas

Dear Professor Shattuck,

Forgive me for being so slow in sending you final information concerning the assemblage symposium, an outline of which is enclosed. It will take place in the auditorium of the Museum on October 19, at 8:30 P.M. The final list of discussion topics is entirely suggestive. As for the opening statements, I feel that all of us would be given a certain assurance and freedom by agreeing on very specific topics.

May I make one thing very clear: I do not expect you to direct your comments toward the exhibition. It is my feeling that it raises a great many issues in which we are all interested; it can be a context, and perhaps a springboard, but I do not expect it to color the symposium beyond that. Nevertheless I hope you will have time to glance over the book, for if it interests, amuses, or annoys you it may serve to start your thoughts going.

I am looking forward to a wonderful evening. With such a panel as this one, I cannot see how it can fail.

With anticipation and warm regards,

William C. Seitz
Associate Curator

WCS:sjk
enc.

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Shattuck

cc: Mr. Selz ✓
Mr. Koch
Mrs. Shaw
Mrs. Woodruff
Miss. Rubenstein

September 20, 1961

Professor Roger Shattuck
Department of Romance Languages
University of Texas
Austin, Texas

Dear Professor Shattuck:

Your letter arrived at exactly the right moment. I can understand how you might have been confused, and also that it would be rather unreasonable, to say the least, to ask you to rustle up transportation from Texas for yourself. I was writing to Marcel in Spain because he was there for the summer; since my last letter he has written agreeing to participate, and will be back in New York early in October.

Although no one will ever believe it, it is really true that the Museum of Modern Art does not have unlimited budgets, and we do not have money available for transportation. However, I was so eloquent in expressing my desire to have you here that I succeeded in getting one of our trustees to provide the money. I am now able to offer you the following: the original $50 honorarium (if it can be called that), one day's per diem of $20, and a round-trip ticket (tourist, I think) from Austin, Texas to New York, which is $172.92, bringing a total of $242.92.

From your letter it would appear that, with these new conditions, we are sure of having you on the panel which will take place on October 19. As it looks now, it will include Shattuck, Duchamp, Robert Rauschenberg, and the English critic Lawrence Alloway. In the near future I shall write to everyone with a few suggestions, and as soon as it is ready, about October 1, I shall send you a copy of the book which parallels the exhibition.

The panel should occupy two hours. I shall make a ten minute or shorter introduction, then I hope that each speaker will make a statement about six or seven double spaced pages or ten to fifteen minutes long. An intermission will follow this and then an hour of discussion between the panel, with questions from the audience. I expect that the program will be taped, and that it will be worthy of publication.

What I hope that you might want to do is to give a short characterization of the mode of juxtaposition, indicating the way it overlaps various media, and the way it broke with previous modes.

Could you let me know if the conditions I have mentioned are satisfactory, and if there are any additional questions you wish me to answer? May I also say how much I look forward to meeting you, and how delighted I am that you feel able to come and participate.

With best regards,

William C. Seitz
Associate Curator

WCS:sjk

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THE UNIVERSITY OF TEXAS
AUSTIN 12

DEPARTMENT OF ROMANCE LANGUAGES

September 6, 1961

Dear Mr. Seitz,

News of your exhibition, "The Arts of Assemblage," naturally arouses my interest to a high degree. I should like very much to come up to New York in October or November in order to see the show and to contribute what I can to the discussion you plan.

You anticipated the only problem--the financial one. I should be willing to make the trip for expenses only, but I do not feel I can undertake it for so small a fee. There are two possibilities. One is that you might be able to cast around and discover the $250 odd dollars the trip will cost me. I very much hope that this will be the case. If not, I might be able to approach the university here for travel funds. But since they just finished paying my way to Mexico, I am unwilling to think of making such a request before having urged you to do everything you can to allow me to come.

Thank you for the invitation and, particularly, for your warm comments on my book. I feel sure we can work something out.

Sincerely yours,

Roger Shattuck

RS/es

tember 18, 1961

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my acceptance, and

the symposium will

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to check figures

THE MUSEUM OF MODERN ART

Date September 19, 1961

To: Bill Seitz

From: Emily Woodruff

Re: Roger Shattuck's expenses
Art of Assemblage Symposium

The expenses which will be incurred in bringing Roger Shattuck to New York for the Art of Assemblage symposium on November 2nd have been approved. According to an airline check, the round-trip fare from Austin, Texas is $172.92. To this we have added the $20.00 per diem allowance and $50.00 honorarium, bringing the total of $242.92 very close to your original estimate of $250.00.

E.C.W

here, you are unable to do so, then I shall request assistance for travel from this university. Just what the decision would be I cannot predict.

Let us say that I'm still acting in every way as if I shall attend your symposium. Will you now be so kind as to reply as to how we stand as to expenses. I regret having to appear so conditional in my acceptance, and am prepared to come for minimal expenses only.

Sincerely yours,

Roger Shattuck

Roger Shattuck

P.S. I should appreciate some indication of the form the symposium will take in order to ponder my own contribution.

RS/es

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THE UNIVERSITY OF TEXAS
AUSTIN 12

DEPARTMENT OF ROMANCE LANGUAGES

September 18, 1961

Mr. William C. Seitz,
Associate Curator
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Seitz,

Our letters and wires have crossed, and I want to avoid any misunderstandings. When you say in your letter of September 7 "I should appreciate it if you could let me know immediately if you can arrange to be here," you make no mention of any further possibilities of your defraying expenses. Surely I cannot officially approach the university here without a plausible explanation of why the Museum of Modern Art cannot pay my way--particularly since you speak of approaching Duchamp in Spain!

I would very much like to participate in the panel, as I have said. I am still hoping that you can adjust or enlarge your budget at least to pay my air fare to New York City. If, for reasons I can cite to the authorities here, you are unable to do so, then I shall request assistance for travel from this university. Just what the decision would be I cannot predict.

Let us say that I'm still acting in every way as if I shall attend your symposium. Will you now be so kind as to reply as to how we stand as to expenses. I regret having to appear so conditional in my acceptance, and am prepared to come for minimal expenses only.

Sincerely yours,

Roger Shattuck

P.S. I should appreciate some indication of the form the symposium will take in order to ponder my own contribution.

RS/es

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Shattuck Symposium

cc: Mr. Selz ✓
Mrs. Woodruff
Mrs. Shaw

September 7, 1961

Professor Roger Shattuck
Department of Romance Languages
University of Texas
Austin
Texas

Dear Professor Shattuck:

I am delighted, to say the least, that it may be possible for you to come to New York and participate in my symposium on "The Art of Assemblage," which as I think I said, will take place on October 19.

I have already had acceptances from the English critic, Lawrence Alloway, and from Robert Rauschenberg, both of whom are extremely intelligent and sensitive to the phenomenon that interests us. I have written to Marcel Duchamp in Spain, but as yet have not heard from him.

I should appreciate it if you could let me know immediately if you can arrange to be here, for I feel that your presence on the panel is not only essential but, on my part, also a recognition of the contribution your ideas have made to the concept of the exhibition.

I think that this could develope into a panel of real importance, and I am hoping that it can be taped by WBAI both as a record and for broadcast later on.

With best regards,

William C. Seitz
Associate Curator

WCS:sjk

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MR SEITZ (CURATOR), MUSEUM OF MODERN ART
11 WEST 53 ST NYK
RETURNED YESTERDAY WOULD LIKE TO PARTICIPATE IF BUDET MATERIALIZES
LETTER SENT
SHATTUCK.

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either two or three-dimensions.

Inasmuch as your book, The Banquet Years, interested me very much in the past, as well as your interest in "pataphysics," I have quoted profusely from you in the book to be published in connection with the exhibition.

Late in October or very early in November, I am planning to have a symposium to discuss the fascinating problems which this kind of art, non-art and anti-art raises, with four participants. It would give me the greatest pleasure if you could be on this panel. Unfortunately my exhibition budget does not include travel funds for speakers on the symposium, and the token fee will only be $50 per speaker. Is there any chance that you are coming to New York in the fall anyway?

May I ask you to let me know as soon as you can if by some series of fortunate coincidences you could be here, and thank you for the catalytic effect which your book has had on my thinking.

Yours very sincerely,

William C. Seitz
Associate Curator

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Shattuck

D L S

THE MUSEUM OF MODERN ART

FACULTY SECRETARY
UNIVERSITY OF TEXAS
AUSTIN, TEXAS

SEPT. 6, 1961

R.P. 25 WORDS

NEED TO REACH PROFESSOR ROGER SHATTUCK.

SEITZ
MODERNART
NEW YORK

chg: The Art of Assemblage

August 10, 1961

Professor Roger Shattuck
Department of Romance Languages
University of Texas
Austin
Texas

Dear Professor Shattuck:

For the last months I have been at work on an exhibition called "The Art of Assemblage," which will be held at the Museum of Modern Art in the fall, and later at the Dallas Museum for Contemporary Arts and the San Francisco Museum of Art. Roughly described it is an expanded collage show, but for you I could describe it as the art of "juxtaposition" in either two or three-dimensions.

Inasmuch as your book, The Banquet Years, interested me very much in the past, as well as your interest in "pataphysics," I have quoted profusely from you in the book to be published in connection with the exhibition.

Late in October or very early in November, I am planning to have a symposium to discuss the fascinating problems which this kind of art, non-art and anti-art raises, with four participants. It would give me the greatest pleasure if you could be on this panel. Unfortunately my exhibition budget does not include travel funds for speakers on the symposium, and the token fee will only be $50 per speaker. Is there any chance that you are coming to New York in the fall anyway?

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Yours very sincerely,

William S. Seitz
Associate Curator

WSSmjk

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Ad. A Symposium Shattuck

August 10, 1961

Professor Roger Shattuck
Department of Romance Languages
University of Texas
Austin
Texas

Dear Professor Shattuck:

For the last months I have been at work on an exhibition called "The Art of Assemblage," which will be held at the Museum of Modern Art in the fall, and later at the Dallas Museum for Contemporary Arts and the San Francisco Museum of Art. Roughly described it is an expanded collage show, but for you I could describe it as the art of "juxtaposition" in either two or three-dimensions.

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Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk

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11 Oct. 61

Dear Bill

I added at the end of last paragsaph "and also works of assemblage"

That may help the discussion

Affectionately

Marcel

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ART & ARTISTS:

Far-Out View Closer In

By RUAL ASKEW

A solid enough point can be made at least theoretically if not to everybody's pet or key letter that all forms of creative expression somehow involve an act of assembling.

Music requires at least ink and paper or tape recorder plus performer and sounding instrument; theater feeds on as much or as little audio-visual paraphernalia and human conveyors as needed; opera usually relies on all the physically expressed arts sooner or later.

Even the poet and the dancer—who can make do on the least audio-visual aids—must "assemble" the creative thoughts and attitudes to be expressed.

Otherwise there is visual blank or aural vacuum, for even without tangible properties or elements, every creative act "assembles" (or disassembles) creative thoughts and allied stimuli.

We make the point in reference to "The Art of Assemblage," presently filling Dallas Museum for Contemporary Arts with all manner of startlingly potent appari-tions. In the historical sense, there is nothing really that new in this fulminating aggregate for the simple reason that from the day man first scavenged the refuse of his mind for something meaningful to express—be it wise, foolish, beautiful, ugly, sane or sick—he has gone through the basic motion of pure assembling.

THERE IS A vital, challenging difference, though, between the eternal act of assembling creative thought and emotion, as DMCA's tour exhibition makes almost intoxicatingly clear. Whereas a Vivaldi or Mozart utilized physical means (ink, paper, instrument, performer, etc.) to express an assembled pattern of creative expression, the resulting aesthetic experience was a world apart from the physical tools—no matter what the quality of individual performance or inspiration.

Both Leonardo da Vinci and Grandma Moses "assembled" paintings similarly without regard to talent: their raw physical materials took on new life as someone of startlingly potent appari-thing expressed while remaining identifiable as paint, canvas, etc. The catalogue of comparisons could continue without end.

NOW, INEVITABLY, artists have taken to unorthodox media to express what they have to say, ranging through vacant lots, dumpyards, junk-heaps and so on for this incredible "new" grist for the ageless mill of creativity. In its purest form, an "assemblage" classifies as such only if its physical ingredients remain themselves and clearly identifiable in context—but oh, what a context! These artists—and their ratio of aesthetic legitimacy is as pronounced as in any other style or school—no longer paint or sculpt as the world has been used to in one form or another since the first physically creative day came to pass. They make objects which remain themselves physically and then again something radically above and beyond the "seeable" or "feelable."

These "objects" or "assemblages" might well be automobile bumpers and grills welded into glossy togetherness but as a gleaming new social comment titled "Masculine Presence," which Jason Seley has made so tellingly. A Louise Nevelson can send her trucks and hirelings scrounging any demolition site or vacant lot, sort out the refuse into the wooden boxes she employs as files, then rather magically select her "files" into rearranged designs that can have the Gothic elegance of medieval cathedral doors.

THE PIONEERING Marcel Duchamp can plop one of his "readymades"—a wall urinal—over on its back and with not such jolting humor as irony make us consider that the, in this instance, simple act of juxtaposition can become a thing of beauty now existing as "Fountain."

Picasso triggered the time-lock in 1912 when he pasted a scrap of oilcloth to a painting as the first "College." Out of the vault strode his fellow cubists, Braque and Gris, to mix extraneous matter into paintings, then the futurists, the dadists, the surrealists — but especially Kurt Schwitters and Joseph Cornell. Those astonishing two-legged packrats got more aesthetic experience out of old buttons, bus tickets, marbles, maps, goblets, etc. than endless generations of attenuating copy-



"Royal Tide I," Louise Nevelson's 1960 gilded wood construction, stands 8 feet high, is 40 inches wide and 8 inches deep, loan from New York's Martha Jackson Gallery for "The Art Assemblage."

ists. They set the course for the assemblers' parade that found its international route only after the war years.

WHAT THESE artists would have us realize is an old message in often unexpected guises: beauty can be found wherever you choose to find it, if not of itself dormant and unaided, then in itself actively restated. For the assemblers, the immediacy of contemporary life as well as its passage into waste and decay are the ingredients. He tools with the most impact upon contemporary awareness of the creative act. In due course they will be as fixed or passe in time and history as "Washington Crossing the Delaware" or the Victorian era's pressed florals.

For now, though, as brilliantly exposed by "The Art of Assemblage," these rampant alchemists pack a wrenching wallop to tradition, convention, image-association and the like. Whether they come up with non-art or anti-art or whatever — and they have — they range the gamut of human emotion at a heady pace and by rather incredible means. Even at ing, they can invoke the good, the horrible, the tragic, the ridiculous and comic, the beautiful and hideous in man and his civilization.

AS VISUAL ASSAULTS of disrupting substance, as beauty out of disparates, as an intellectual-emotional purge of fixed notions of all sorts, "The Art of Assemblage" is a stunning adventure, and the most entertaining act now visible on Dallas boards or gallery walls. Credit William C. Seitz, the curator who assembled it for New York's Museum of Modern Art, with stating an almost impossible case with brilliant conviction.

Waring Group to Offer New Concert Idea

Fred Waring and his Pennsylvanians will be starred in a new concert entertainment, "Let Freedom Sing," for one performance only at the State Fair Music Hall, at 8:30 p.m. Saturday, Feb. 3. Conceded by Waring to be the major effort of his almost 50 years of showmanship, this musical chronicle is a portrait of the things synonymous with America.

Told in familiar music in the Waring manner, as well as in the words of the most eloquent spokesmen of their times, Whittier, Longfellow, Holmes and Emerson, the program includes a half-hour work written by Roy Ringwald, "The Song of America." First performed in June, 1950, it forms the theme of the entire program to be presented here.

On the drawing boards for over a year, the Waring production uses an extensive wardrobe, new electronic sound devices, and imaginative scenery. It presents the glee clubs, the orchestra, and the soloists of the Pennsylvanians in a potpourri of the familiar "Sounds of America", including such well-known composers as Berlin, Gershwin, Kern, Loesser, Loewe, Porter and Rodgers, and also programs "Let Freedom Sing"

Waring started entertaining the public with the Pennsylvanians 43 years ago. Each year he tours with the orchestra and choral group, and this year he will visit some 100 cities on this first transcontinental tour with "Let Freedom Sing."

Tickets for the Dallas engagement, under the auspices of Concerts, Inc., are available at the State Fair Box Office, 1920 Elm Street, for $4, $3, $2 and $1.

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STATE FAIR MUSIC HALL
Prices $4.90, $3.90, $2.90, $1.50
Reservations RI 7-9995 or RI 2-9252
432 Fidelity Union Life Bldg., 1511 Bryan

GEO. SHEARING
AND HIS QUINTET IN CONCERT
STATE FAIR MUSIC HALL
MON., JAN. 29—8:15 P.M.
Prices $3.90, $2.90, $1.50, $1.00
Reservations RI 7-9995 or RI 2-9252
432 Fidelity Union Life Bldg., 1511 Bryan

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DELICIOUS TURKEY DINNER
Baked Young Tom Turkey with Plantation Dressing, Giblet Gravy, Cranberry Sauce, Tossed Salad with your choice of Two Fresh Garden Vegetables, Hot Rolls with Butter, Coffee or Tea.
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Dealey Award Winner
James Dick Pianist
Borber-Symphony No. 1
Chopin-Concerto No. 1 E Minor
Mussorgsky-Pictures At An Exhibition
Box Office Open 1:30 P.M. McFarlin Auditorium
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8:20 P.M. STATE FAIR MUSIC HALL
in person CAROL

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"HOSS" and "BEN" CARTWRIGHT
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Company of 100 With Symphony Orchestra
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Les Patineurs
Miss Julie
Etudes
Feb. 2
Swan Lake
Eden Pas de Deux
The Combat
Gala Performance
ROYES FERNANDEZ AND LUPE SERRANO
MARIA TALLCHIEF
FEB. 1

Motion Picture Directory

(Sunday Jan. 21, 1962)

Feature Films Alphabetized

ALL IN A NIGHT'S WORK—South Loop.
ANGEL BABY—Twin.
BABES IN TOYLAND—Village.
BABETTE GOES TO WAR—Casa View, Lakewood.
BACHELOR IN PARADISE — Granada.
BAD DAY AT BLACK ROCK—Big D.
BETRAYED—Big D.
BIG BIG BIRD—Linda Kay.
BLACK DAKOTAS—Kings.
BRIDGE TO THE SUN—Denton, Rose-dale.
THE COMANCHEROS — Arcadia, Buckner, Casa Linda, Chalk Hill, Downs, Hampton, Inwood, South Loop, Texas.
LAS CUATRO MILPAS—Stevens.
EL DIA A 4 O'CLOCK—Circle.
EXTRAÑO EN LA ESCALERA—Stevens.
FACTS OF LIFE—Buckner.
GIRL OF THE NIGHT—Twin.
GO NAKED IN WORLD—Jefferson.
GOODBYE AGAIN—Chalk Hill, Denton, Hampton.
GREYFRIAR'S BOBBY—Electra, Vogue.
HORSE SOLDIERS—Uptown.
THE HUSTLER—Preston Royal, Wilshire.
THE INNOCENTS—Majestic.
JOURNEY TO CENTER OF EARTH—Bruton.
KING OF KINGS—Tower.
THE LAST SUNSET—Uptown.
LOSS OF INNOCENCE — Lone Star, Northwest.
MAGIC SPECTACLES—Coronet.
THE MARK—Fine Arts.
NAKED INLAND—Twin.
NAKED JUNGLE—Downs.
NORTH BY NORTHWEST—Kiest.
PIT AND THE PENDULUM—Linda Kay.
PLEASURE OF HIS COMPANY—Crest.
ROMAN SPRING OF MRS. STONE — Palace.
SATURDAY NIGHT AND SUNDAY MORNING — Jefferson, Lone Star, Northwest.
SECOND TIME AROUND—Bruton, Casa View, Garland.
SPARTACUS—Wynnewood.
SUMMER AND SMOKE—Esquire.
THIS IS CINERAMA—Capri.
TOM THUMB—Vogue.
TORPEDO RUN—Crest.
THE TRAPP FAMILY—Roseyln.
WILD IN THE COUNTRY—Garland.
WONDERS OF ALADDIN—Electra.
X-15—Delman.

Theatres Alphabetized

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THE MUSEUM OF MODERN ART

Date October 16, 1961

To: Herb Bronstein

From: William C. Seitz

Re: Preparations for Assemblage Sympssium

The necessary physical arrangements for the Assemblage Symposium should be as follows:

On the platform I shall need a long table which will accommodate four people, seated facing the audience, and one at each end. I am going to sit at the end rather than between the speakers.

We shall need six microphones, one for each speaker.

I am going to ask people who wish to ask questions to place them in a box, put at a convenient location, during the intermission. Perhaps there should be paper or cards and pencils available for those who don't have them. The best place for the box might be outside the auditorium with an arrangement made for someone to bring questions to the platform for immediate study by the panel.

It will also be necessary for a guard or someone else to be in the auditorium gallery watching for Mr. and Mrs. Alloway so that Mr. Alloway can be brought to the platform immediately by the platform entrance. A seat in the front row near this entrance should be saved for Mrs. Alloway.

WCS:sjk

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THE ART OF ASSEMBLAGE SYMPSOIUM - Questions Posed to the Panel

Dr. Huelsenbeck - If, as the panel has more or less agreed, there is no logic to the Art of Assemblage and Dada, how then can there be a logical symposium on an illogical subject?
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For Heavens sake let the Speakers talk into the Mikes

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D. Ashton

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George Frojain (?), Obstetrician

Mr. Huelsenbeck - If Dadaism is a reaction to the social breakdown, why isn't there more of it today? Prof. Shattuck - What do you admire in the spirit of dada?
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R. Carasso, -

Mr. Rauschenberg - Could you clarify your ideas about motivation, or the lack of it, if not concerning your own work, than perhaps assemblage in general?
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H O W B O R I N G ! ! !
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To Mr. Alloway - Could you please venture to explain why the American Structurist Charles Biderman is well-known among English artists while he has been ignored in the U.S. for 25 years?
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Mr. Huelsenbeck - You speak of the seriousness of creation. What of the seriousness of destruction? The audience reaction to your speech was (suureal not dada) laughter. Question: do you eat Vita-Herring?
S. Fraud, Vudon (?)

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Dr. Huelsenbeck - Would you agree with Rudolf Arenheim that the present tendency to relegate the creative discipline to a totally unconscious source is analogous to the faith earlier artists placed in the higher powers of a muse, of a source outside and above, and that both represent a shedding of responsibility in the creative act, in the present case to a source within but below?

S. Gilbert - Artist

My question is rather a suggestion that the speakers pull in their chairs closer to the table, that they place the microphone opposite their mouths even if they have to lower them. And Mrs. Seitz should keep his hands away from his mouth. We are all troubled by the mechanics of hearing which should not be necessary.

D. Cole, Artist

Could it be that in our age of anxiety we forgot the humor, the laughter, the happy enjoyment in play art? Will Dada and similar art of nihilism bring back the "olympic laughter" to us helpless struggling Titans? More laughter in art galleries!

H. Kienast, M.D.

1) Is it possible to get/buy mimeo transcriptions of the discussions here tonight - for those who were unable to attend (members) especially that of Prof. Shattuck and Mr. Duchamps.

2) Where is "Nude Descending a Staircase" today?

Amelia Craw, Corduroy Council of America

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S. Gilbert - Artist

My question is rather a suggestion that the speakers pull in their chairs closer to the table, that they place the microphone opposite their mouths even if they have to lower them. And Mrs. Seitz should keep his hands away from his mouth. We are all troubled by the mechanics of hearing which should not be necessary.
D. Cole, Artist

Could it be that in our age of anxiety we forgot the humor, the laughter, the happy enjoyment in play art? Will Dada and similar art of nihilism bring back the "olympic laughter" to us helpless struggling Titans? More laughter in art galleries!
H. Kienast, M.D.

1) Is it possible to get/buy mimeo transcriptions of the discussions here tonight - for those who were unable to attend (members) especially that of Prof. Shatuck and Mr. Duchamps.

2) Where is "Nude Descending a Staircase" today?
Amelia Craw, Corduroy Council of America

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Before the intermission, questions will be collected by ushers. As many as possible

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To Marcel Duchamp:
How much does Dada owe to Futurism?

Alec Nicolesen — Name
Preparator of Exhibitions — Profession
Denver Art Museum, Capitol — Profession

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will be discussed by the panel.

to: Richard Huelsenbeck.

Since little documentation ~~has been~~ ~~is available~~ of Dada noise music is ~~also~~ presently available, would Mr. Hülsenbeck care to recall such noise or collage music of Ball and others.

Name

George Maciunas, editor of FLUXUS magazine

Profession

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Before the intermission, questions will be collected by ushers. As many as possible will be discussed by the panel.

Dr. Hulsenbeck - If as the panel has made clear, there is no logic to the Art of Assemblage and DADA, How then can there be a logical symposium on an ILLOGICAL SUBJECT.

ALLAN PORTER
Name

DESIGNER
Profession

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MR. Rauschenberg: Could you clarify your ideas about "motivation", or the lack of it, if not concerning your own work, than perhaps assemblage in general?

Max Kozloff — CRITIC, Nation Magazine

Name — Profession

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HOW BORING!!

Carlos Baldwin — ?

Name — Profession

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FOR: Marcel Duchamp

Do you feel that the contemporary "assemblage" movement is a direct outgrowth of New York DADA?

Rrose Selavy — Sculptor

Name — Profession

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Before the intermission, questions will be collected by ushers. As many as possible will be discussed by the panel.

What kind of reaction in the observer were you trying to evoke (if any) in regard to an encounter with a readymade

Tim Cochman — Student

Name — Profession

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Before the intermission, questions will be collected by ushers. As many as possible will be discussed by the panel.

Mr. Duchamp - If all art is readymade, does this imply that only people who have been contra-cepted have meaning?

George Frogan — Obstetrician

Name — Profession

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for Roger Shattuck:

What are necessary and sufficient conditions for two juxtaposed items to cancel one another?

D. E. PADDOCK — Name

ENGINEER — Profession

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D Cole — artist

Name — Profession

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A new approach will solve your problem.

James Lee Hans

Name

Profession

Hans

ARTIST

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Profession

Before the intermission, questions will be collected by ushers. As many as possible will be discussed by the panel.

Name Profession

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do you think assemblages are works of art?

anabelle Smith artist

Name Profession

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Profession

Before the intermission, questions will be collected by ushers. As many as possible will be discussed by the panel.

Profession

Before the intermission, questions will be collected by ushers. As many as possible will be discussed by the panel. For Dr Muelenbeck

That Zero you mentioned, is it also Everything - Is life like a glass of Tea or Isn't it?

Eve Adam,

Name

Profession

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Before the intermission, questions will be collected by ushers. As many as possible will be discussed by the panel.

What do you think of Transandra?

To all

Gene Kates — Painter

Name — Profession

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To Bob:
Say something about the sense of danger-

R-Rosenthal

Name Profession

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I ASK MR. RAUSCHENBERG! WHEN DO YOU ARRIVE AT THE FEELING THAT AN OBJECT ASSEMBLED ARRANGED IS MORE THAN AN OBJECT — AND IS A WORK OF ART.
DO YOU BELIEVE TO MAKE A WORK OF ART OR DO YOU BELIEVE

Name LIL PICARD Profession PAINTER WRITER

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To Prof. Roger Shattuck

When depreciating the NeoDada works, did Mr. Shattuck refer also to the significant examples of American and West European neo-dada music and theatre,

George Maciunas, Editor of Fluxus magazine.

Name Profession

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Before the intermission, questions will be collected by ushers. As many as possible will be discussed by the panel.

To Mr Alloway: Could you please venture to explain why the American Structurist Charles Biederman is well-known among English artists while he has been ignored in the US for 25 years?

To Mr Seitz: Why was not Gabo included in the show?

Name: Lief Sjoberg

Profession: Prof.

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Before the intermission, questions will be collected by ushers. As many as possible will be discussed by the panel.

Mr. Alloway – Doesn't your terming "Assemblage a Barbet Art" indicate your interest in "purity of the media?" ② Do you eat Vita-Herring?

George Sokrates — Waiter

Name — Profession

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Do you all agree the only criterion in Art Today is "Truth." Truth coming from a direct (and intense) need to state one's perceptions of life. Not Art. Thus the assemblage of objects is in a way great indictions of where Art must go.

Name Nicholas O'Brien Profession Actor

90.

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Before the intermission, questions will be collected by ushers. As many as possible will be discussed by the panel. TO DR. Huelsenbeck

COULD it be that in our age of anxiety we forgot the "HUMOR", the laughter, the happy enjoyment in play e art.? Will DADA and similar art of NIHILISM bring back the "olympic laughter" (olympisches gelächter / der Götter) to us helpless struggeling TITANS? More laughter in the Art-galleries!

Name H. Kienast Profession M.D.

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~~I am~~ I'm not being an artist ~~and~~ but continuing to talk about art just as I enjoyed a position as making art and not talking.

Daniel N. Gibson

Name Profession

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Ques#1 Is it possible to get (buy) PLEASE mimeo transcriptions of the discussions here tonight - for those who were unable to attend (members) especially that of Prof. Shattuck -

Ques#2 where is "Nude Descending Staircase" today? and Duchamps?

Amelia Cram — Corduroy Council of America

Name — Profession

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Mr. Hülsenbeck: As a psychiatrist as well as dadaist, do you see any connection between the artsy-craftsiness of much recent assemblage and the psychic problems of the homosexual?

John Simon
Name

Critic
Profession

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Before the intermission, questions will be collected by ushers. As many as possible will be discussed by the panel.

Mr. Hulsenbeck - You speak of the seriousness of creation - what of the seriousness of destruction? The Audience reaction to your speech was laughter. Question - Do you eat Vita-Herring

Surreal - not Dada — S. Frawd — Vudon

Name Profession

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How can I tell unless I smell a Carthegian?

Name Profession

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Name Profession

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Profession

Before the intermission, questions will be collected by ushers. As many as possible will be discussed by the panel.

to Doctor Huelsenbeck

Could you & say few words about the influence of Freud's theories on Dadaism and Surrealism?

Name

Gamer MD

Profession

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Mr. Rauschenberg - ① If meaning belongs to people, why do they eat Vita-Herring?
② Is there room for an "anyway" with a "noway". If yes is the answer -

Name: ~~Thos~~ N. Crewchief

Profession: Sanitary Engineer

question from who requires Rauschenberg?

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Dr Wuelsenbeck —

If as you say no philosophy, religion or system remains valid today, what Code or Standards do you apply to your actions? R. Carasso —

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Mr. Rauschenberg: Would you agree with Alfred Jarry that "God is the shortest path between ~~Z~~zero and infinity"?

Name Simon Watson Taylor Profession

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Before the intermission, questions will be collected by ushers. As many as possible will be discussed by the panel.

1. Prof Shattuck - if a/c position is yrs ~~upon~~ after viewing a whole assemblage, if this whole exhibit was a complete. Just, Why are we finding it necessary to have a symposium on this subject

William Monaghan — artist

Name — **Profession**

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Dr. Huelsenbeck -

Before the intermission, questions will be collected by ushers. As many as possible will be discussed by the panel.

Mr. Alloway: Is the modern environment any more "collage" susceptible than Faust's study in ~~the~~ Baroque painters' conception? What is specifically illogical environment? — Dr. Ashton

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Dr. Huelsenbeck -

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Spontaneous discussion would be infinitely more stimulating than lectures from prepared papers !!!

Name Profession

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Dr. Huelsenbeck —

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Is nihilism nothing?

Dr. Weiss Glass

Name **Profession**

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1.- Does the art of "assemblage" play the same role in relationship to "Neo-Dadism" as collage played in "Dada"?

2.- What are the essential differences between Dada and Neo-Dadism?

3.- What are the majors manifestations of Dada - to day?

Barbara Haydak — Artist - Student

Name — Profession

Questions addressed to Panel in General

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For Heavens sake let the Speakers talk into the mike

Name Profession

Name

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Before the intermission, questions will be collected by ushers. As many as possible will be discussed by the panel.

To Mr. Huelsenbeck — if Dadaism is a reaction to the social breakdown, why isn't there more of it today? —

To Prof. Shattuck: — what do you admire in the spirit of dada?

Eugene Gladerman — Art Director

Name — Profession

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This symposium points to the handwriting on the wall. Can anyone of you clarify the ~~handwriting~~ message?

Sarah M. Sosna — Housewife

Name — Profession

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Duchamp

It seems rather pointless to tell this audience that Marcel Duchamp is the leader of New York dada and proto-dada, that he is the painter of a series of masterworks of which the most famous are the canvas that rocked America at the Armory Show in 1913, and the the large glass composition in the Philoadelhia Museum of Art.

By way of presetning him, may I therefore, simply say that, though the international world of art reveres him as one of the most important living artists, he recently described himself as an "ANARTIST:" a-n-a-r-t-i-s-t: that is to say (and I am using his own words) "no artist at all. He is represented in the exhibition by his objects that he christened "REadymades," about which he is going to speak at this moment.

WCS:sjk

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Allaway

Lawrence Alloway is one of the ...

Rauschenberg

The first work I ever saw by Bob Rauschenberg, hanging on the wall in an exhibition at the old Stable Gallery, was a picture made of loam and moss from which grass and plants were growing. He has since become internationally known for works that range from characteristic New York paintings to combines like Canyon, in the exhibition upstairs, or Monagram, which includes an angora goat and an automobile tire. Often the dazzling and active side of his art seems to take precedence over the contmplative side. This side is marvellously evident in the series of illustrations to the inferno of Dante's Commedia, which were exhibited last spring and will appear in Book form during the next year, with a commentary by Lore Ashton. I asked Mr. Rauschenberg to speak on "combine paintings." Three days later or so he informed me that his topic would be "Validity," and I haven't the slightest idea what he is going to say.

anti-art ... verse, with s...

WCS:sjk

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Alloway

Lawrence Alloway is one of the best known british critics and succeeding Roland Penrose, the director of ~~_____~~ on Dover Street and London, where he has held shows that included Ettore Colla, John Latham, and other artists included in the Assemblage Exhibition. ~~xxxxxxxxxxxxxxxxxxxxxx~~ Bedause of his writing as a congributing editor of Art International he has become the modt sidely read Egglish avant garde critic, and he is surely the one with the keenest knwoledge of recent American modern art. To come to the point of the evening, Mr. Alloway was one of the first to give attention the art works made of urban waste magterials on the one hand and the enrichment, or adulteration if you wish to see it that way, of absgract pai ting by ideas and images drawn from vernacular life.

I have asked Mr. Alloway to speak on this interest of popular culture, ~~xxxxxxxxxxxx~~ but inasmuch as we haven't had time to check, I hasitate to way that such will be the case.

anti-art , diverse, ~~with~~ and they will include some

WCS:sjk

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present discipline ones to ignore to avoid tackling in the below?

ARTIST

Shattuck

(3)

(1)

Ladies and Gentlemen:

~~Whatever the reasons are that you have come tonight, it~~ is ~~extremely gratifying for me to see~~ such keen interest in this ~~symposium~~. After having spoken during dinner with four of the panel members, I can guarantee you that the two hours we have is going to pass rapidly, and be as full of diverse materials as a Raushenberg combine painting. My introduction, therefore will be very short. I must emphasize, however, that our intention is not to discuss the assemblage exibition as such, or the individual objects in it, but to a few of the questions which the existence of these works raises. It goes without saying that almost any exhibiton points beyond the objects on the wall or floor toward a complex of attides, issues, ibtellectual positions, and problems. The ideas postulated by assembled art, and, if you will, anti-art and non-art, are and they include expiecially rich and diverse, with some

WCS:sjk

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bristling points and sharp edges. It is made up, on the one hand, of the ideas that, between the 19th century and the presetn, brought collage into existence, and on the other by the issues raised by the inescapable fact of the continued growth and spread of collage and other assembled art. It is these ideas, rather than the exhibition on the third floor, that our panel is going to discuss this evening.

Already present at the table are Prof Shattuch, Dr. Huelsenbeck, Mr. Buchmap and Mr. Raushenberg. Fate and airline schedules permitting, Mr. Alloway will be sitting in the chair next to me in about 3/4 of an hour.

Befor we begin, let me explain the ground rules. The symposium will begin with a short prepared statement, on a specific topic, by each speaker. At the conclusion of these statements, or shortly afterward, there will be an intermission, just before, the ushers will collect written questions for the panel to answer and so our minutes are not wasted,

show were his rather than my own. Mr Shattuck is going to speak now on "the mode of juxtaposition."

WCS:sjk

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and discuss. May I ask to indicate whether your question is directed toward a specific panel member, or to the panel in general, and to sign the sheet with your full name.

We shall deal with an many topics as we can, and even with some questions and comments directly from the floor if there is time.

show were his rather than my own. Mr Shattuck is going to speak now on "the mode of juxtaposition."

WCS:sjk

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-Shattuck

It would have distressed me greatly if I had failed to inveigle the first speaking prof. Roger Shattuck to make the trip from the University of Texat at Austin to participate in this panel; not only because he is an authority on, and a translator of, Apollinaire and Alfred Jarry, ~~baccbccgaccixxçcdachtecbook~~ ~~Ixecbeac~~ and, like Mr. Duchamp, a satrap of the Collège de Pataphysique, but because, in his sparkling and probing book The Banquet Years, ~~xxxxmxxx

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Huesenbeck

The next speaker is almost impossible to introduce. For those in many countries who know him, or know of him, it is unnecessary; for those who do not it is hard to know where to begin. He was one of the small group at the Caberet in Zurich, Swithzerland, who were midwives at the immaculate conception of the word "dada" in 1916. He was also a medical student, and got his degree in 1922. He has written over twenty books which include novels and poetry as well as chronciles of modern art, and, because he is now a constatly busy practicing psychoanalysts, a series of scholarly papers. His topic, which I swear was entierly his own and not suggested by me) is "The Metaphysics of Assemblage."

WCS:sjk

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permissiveness

I think it could be said that everyone on this panel is unsympathetic to those critics and officials who feel justified in censoring or denouncing new art movements. ~~xxx~~ This being so, I should like to ask the opposite question: Do believe that the occasion ever exists when such censure or denunciation is justified? Or do you fieel that the various professionals who deal with artists and their work should ~~decendeedy~~ aim at complete sympathy and permissiveness to innvations? Should artists be allowed to anything they went to, or ~~xxx~~ their such ~~xxxxxxxxx~~ is a thing as delinquent or or criminal art.

Medium divisions

of responsibility in the creative act, in the present case to a source within but below?

S. GILBERT — ARTIST

WCS:sjk

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Dr. Huelsenbeck –

Would you agree with Rudolf Arnheim that the present tendency to relegate ~~the~~ the creative ~~power process to Sa~~ discipline to a totally unconscious source is analogous to the faith earlier artists placed in the higher powers of a muse, of a source outside and above, and that both represent a shedding of responsibility in the creative act, in the present case to a source within but below?

S. GILBERT – ARTIST

WCS:sjk

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First of a series on FOUR MAJOR EXHIBITIONS

THE ART OF ASSEMBLAGE: a symposium

October 19 8:30 p.m.

LAWRENCE ALLOWAY *British art critic*

MARCEL DUCHAMP *artist, leader of the New York Dada movement*

RICHARD HUELSENBECK *one of original founders of the Dada movement in Zurich*

ROBERT RAUSCHENBERG *artist*

PROFESSOR ROGER SHATTUCK *literary critic, author "The Banquet Years"*

WILLIAM C. SEITZ *moderator, Associate Curator, Painting and Sculpture Exhibitions*

	members	**non-members**
Tickets: SYMPOSIUM	*$2.25*	*$3.00*
series of 4 programs	*$6.00*	*$8.00*

(includes admission to Museum)

THE MUSEUM OF MODERN ART *11 West 53 Street, New York 19*

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Symposium

THE MUSEUM OF MODERN ART

Date October 16, 1961

To: Herb Bronstein

From: William C. Seitz

Re: Preparations for Assemblage Symposium

The necessary physical arrangements for the Assemblage Symposium should be as follows:

On the platform I shall need a long table which will accommodate four people, seated facing the audience, and one at each end. I am going to sit at the end rather than between the speakers.

We shall need six microphones, one for each speaker.

I am going to ask people who wish to ask questions to place them in a box, put at a convenient location, during the intermission. Perhaps there should be paper or cards and pencils available for those who don't have them. The best place for the box might be outside the auditorium with an arrangement made for someone to bring questions to the platform for immediate study by the panel.

It will also be necessary for a guard or someone else to be in the auditorium gallery watching for Mr. and Mrs. Alloway so that Mr. Alloway can be brought to the platform immediately by the platform entrance. A seat in the front row near this entrance should be saved for Mrs. Alloway.

WCS:sjk

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Alloway

cc: Miss Rubenstein
Mrs. Woodruff
Mr. Bronstein

November 22, 1961

Mr. Lawrence Alloway
Bennington College
Bennington, Vermont

Dear Lawrence:

You are absolutely right in expecting your expenses to be covered for the symposium, and a purchase order has been put through so that when the vast wheels turn you should get a check for $20.50.

The symposium has been broadcast twice from W.B.A.I., where it was rather expertly cut down to 1 1/4 hours, and sounded excellent over the air.

May I thank you for your special efforts to get here and for your contribution.

I am rushing to get an article and lecture done by the end of November. As of November 30 I am hoping to be a little free myself. Irma and I were both extremely sorry that our Sunday brunch had to be called off and are looking forwa d to seeing you and Sylvia in the near future.

Thanks and best regards,

William C. Seitz
Associate Curator

WCS:sjk
enc. - symposium questions

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BENNINGTON COLLEGE
BENNINGTON, VERMONT

cc: Miss Rubenstein

9 November 1961

Dear Bill

Thank for the cheque for $50.00 that I received from the Museum the other day. I had an idea that my exceptional expense in getting to the Museum so fast would also be refunded. I remember I wrote you about this but I cannot find an answer.

The flight from Albany to Idlewild was $12.50 and the cab in to the Museum was $8.00.

I hope to be in New York with a little leisure soon. I'll call you then and hope we can get together.

Best wishes to your wife and yourself

Laurence

Purchase Order No. 32951

Purchase Order
32951

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BENNINGTON COLLEGE
BENNINGTON, VERMONT

9 November 1961

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Best wishes to your wife and yourself

Lawrence

Purchase Order
32951

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Alloway

THE MUSEUM OF MODERN ART

Date November 13, 1961

To: Bill Seitz

From: Emily C. Woodruff

Re: Lawrence Alloway's Travel Expenses - Thursday Evening

I have your request for $20.50 in travel expenses for Mr. Lawrence Alloway's trip to New York for the October 19th Symposium.

Did you commit the Museum to this payment? If so, we will, of course, honor it and would appreciate having a purchase order from your secretary to cover it.

Emily

Purchase Order No. 32951
Nov. 18

it ahead.
too much work. See you Thursday
as soon as poriible.
Yours ever
Lawrence

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Allocated

10/20
$50. honorarium # 31616

Bennington College
Bennington
Vermont

Monday

Dear Bill
Thanks for the telegram. Your idea is a good one, but I don't think that my statement can possibly be ready before Thursday - so I can't send it ahead. I'm sorry. I have just too much work. See you Thursday as soon as possible.

Yours ever
Lawrence

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alloway

Telefax

WESTERN UNION
INTERNATIONAL COMMUNICATIONS

To get fast, dependable service, write in "Via W. U. CABLES" here

CALL LETTERS DLS CHARGE TO MOMA

To

Via WUC

Mr. Lawrence Alloway
Bennington College
Bennington, Vermont WUC

If you send statement it can be read in case of absence.

Seitzmodernart

Art of Assemblage Symposium

1272 1C (6-55) Send the above message subject to the terms of the Western Union Telegraph Company set forth in its tariffs on file with the Federal Communications Commission.

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

May I make one thing very clear: I do not expect you to direct your comments toward the exhibition. It is my feeling that it raises a great many issues in which we are all interested; it can be a context, and perhaps a springboard, but I do not expect it to color the symposium beyond that. Nevertheless I hope you will have time to glance over the book, for if it interests, amuses, or annoys you it may serve to start your thoughts going.

I shall have someone waiting for you outside the auditorium so that they can take you directly to the platform. As you will see in the outline I have scheduled you last in the introductory statements. A seat can be saved for Sylvia at the front of the auditorium close to the door where you will enter.

If the topic I have indicated for you seems reasonable it is not necessary for you to let me know about it. If you wish to change it, however, let me know because you probably will not be here when I make my opening comments.

Everyone here is looking forward to a wonderful evening. With such a panel as this one, I cannot see how it can fail.

With anticipation and warm regards,

William C. Seitz
Associate Curator

WCS:sjk
enclosure

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Alloway

October 10, 1961

Mr. Lawrence Alloway
Bennington College
Bennington, Vermont

Dear Lawrence,

I am delighted to hear that you are able to arrange things so that you can participate in the symposium. I have enclosed an outline which may look somewhat too formal, but we can loosen it up as much as we want to for the actual program. The final list of discussion topics is entirely suggestive, but everyone here felt that rather presise opening statements would give the seminar a certain assurance and freedom.

May I make one thing very clear: I do not expect you to direct your comments toward the exhibition. It is my feeling that it raises a great many issues in which we are all interested; it can be a context, and perhaps a springboard, but I do not expect it to color the symposium beyond that. Nevertheless I hope you will have time to glance over the book, for if it interests, amuses, or annoys you it may serve to start your thoughts going.

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With anticipation and warm regards,

William C. Seitz
Associate Curator

WCS:sjk
enclosure

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Art of Assemblage "Symposium"; Proposed program

7:00 -Dinner in 6th floor Committee Room

8:30 -Opening Statements. 5 to 10 minutes (3 to 5 typed pages if written out) maximum in length.

Seitz: Introduction
Shattuck: The mode of juxtaposition
Duchamp: The readymade
Hulsenbeck: The metaphysics of assemblage
Rauschenberg:
Alloway: Popular culture as content (?)

9:25 Intermission during which audience will be asked to put written questions for specified panel members, signed with the questioner's name, in a box.

9:35 Discussion among the panel based on earlier statements and/or key topics such as the following:

-assemblage as an anti-art or non-art method

-impermanency as a value

-recent collage, etc.: Is it "neo-dada" or something else?

-the artist as performer: happenings, events, etc.

-new subject matter: automobile, tabloids, etc.

-juxtaposition in literature, dance, music, etc. vs. traditional separation of media.

-use of disdained materials

-"negative" content: horror, hostility, scatology, etc.

-movement art as an adjunct of assemblage

-assemblage, etc. as a "new realism."

-and so on

(This list is made almost at random, and is presented only as the loosest suggestion. It would, however, probably be helpful to agree on a few topics in advance to be used if it seems necessary or desirable during the discussion.)

10:10 Consideration of questions submitted during the intermission, and, if time, directly from the floor.

10:30 Conclusion of symposium.

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Alloway

BENNINGTON COLLEGE
BENNINGTON, VERMONT

8 October 1961

Dear Bill
Congratulations on The Art of Assemblage. The show & the catalogue are both terrific.
And thank you for your generous references to my writing.
About the 19th. The College car is going to pick me up immediately after my lecture and get me to Albany Airport for American Airlines Flight 567; take off 7.15. Idlewild: 8.19. Then I'll take a cab to the museum.

When I get to the museum should I come straight to the platform or what? Do let me know what you want me to do. Also if you get any idea of how the discussion may go, or if you have any

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With warm regards,

William C. Seitz
Associate Curator

WCS:sjk

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Alloway

particular questions for me, do let me know.

I take it I can bill the Museum for cabs and plane?

look forward to seeing you again very much

Sincerely
Lawrence

PS
Sylvia will be with me, so can a seat be kept for her in the audience?

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With warm regards,

William C. Seitz
Associate Curator

WCS:sjk

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THE MUSEUM OF MODERN ART DATE Oct. 4, 1961

REQUEST FOR PUBLICATIONS

Kindly send one **copies of the following publications:**

paper

cloth X THE ART OF ASSEMBLAGE

To:

Mr. Lawrence Alloway
Bennington College
Bennington
Vermont

For: THE ART OF ASSEMBLAGE

Requested by W.C. Seitz

NO. _____ **DELIVERED** _____

I shall send you a copy of the exhibition book, or better, be here for the opening dinner on October 2.

My secretary and I were just chatting about how to get to New York fast, from Bennington, and will continue research, but I should think you could find the experts there on the campus.

If you cannot get here by 8:15 or 8:30 when the secession starts, we might be able to begin without you and have you talk later.

Let me know if you will be coming through New York in the near future. I am going to the opening at the Carnegie if I can, but may be too busy. I am not going to even consider the possibility of your not being here. On some things one must be adamant.

With warm regards,

William C. Seitz
Associate Curator

WCS:sjk

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Alloway

cc: Mr. Selz
Mr. Koch
Mrs. Shaw
Mrs. Woodruff

September 14, 1961

Mr. Lawrence Alloway
Bennington College
Bennington
Vermont

Dear Lawrence,

As you can gather from the enclosed letter to William Fels I feel that your presence on the assemblage panel is very important. You were one of the first who was cognizant of what was going on and you have written eloquently about it.

I have just received word from Marcel Duchamp that he will be able to participate, and I also expect to have Roger Shattuck, author of The Banquet Years and things on Apollinaire, etc, here. His discussions of the idea of juxtaposition in literature, music and art are very important. Bob Rauschenberg has already consented to be on the panel, and I have every expectation that it will be recorded by WBAI, and hope that it will be a real document.

As for the form, I shall write you later. Perhaps an hour or less for those who wish to make prepared statements, an intermission, and an hour for discussion.

I shall send you a copy of the exhibition book, or better, be here for the opening dinner on October 2.

My secretary and I were just chatting about how to get to New York fast, from Bennington, and will continue research, but I should think you could find the experts there on the campus.

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With warm regards,

William C. Seitz
Associate Curator

WCS:sjk

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Symposium
Alloway

BENNINGTON COLLEGE
BENNINGTON, VERMONT

11 September 1961

Dear Bill
Thanks for yr letter of 29 August which was forwarded to me from England.

Sorry as I am to say it, I think I may not be able to be on your symposium on 19 October. I regret it very much, but this is the position: I'm one of the Carnegie juroors and I shall be in Pittsburgh most of the week beginning 8 Oct. Hence I shall miss a week's classes. Despite the Bennington belief in one-to-one discussion I really cannot miss two weeks running. If it is possible to get to NY from here in the time between finishing my lecture (6.00) & whatever time the symposium is scheduled for, you can count on me. (Do you know a route?) otherwise I'll regret fully have to pass.

See you soon

Lawrence

, 1961

ng your letter
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on Thursday,
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Symposium
Alloway

cc: Mr. Selz
Mrs. Woodruff
Mrs. Shaw

August 29, 1961

Mr. Lawrence Alloway
36 Chepstow Road
London W.2.
England

Dear Lawrence,

Forgive me for being so slow in answering your letter of August 8. I am delighted that you can be on my symposium which, by the way, is not on November 2 but on Thursday, October 19. I hope this does not fall at the same time as one of your teaching periods also, but if it does, Bennington should be happy to change the teaching period--after all, they do not believe in classes anyway but only intimate talks.

Meanwhile, I shall depend on you for the panel, and look forward to seeing you in New York, if it is possible, on your way to Bennington.

Cordially,

William C. Seitz
Associate Curator

WCS:sjk

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alloway

36 Chepstow Road
London W2
England

8 August 1961

Dear Bill

Thanks for your letter of 4 August. I'll tell Latham you want him to reserve the object for you and may pick it up personally this fall.

I'm very flattered by your invitation to take part in a symposium on Assembled Art. I'd like to accept, and I do, subject only to one condition. It's on Thursday 2 November, you say. I think that Thursday afternoon (from 4.00 until 6.00) is one of my teaching periods at Bennington. If so, I could only start for NY after that. Have I time enough?

Maybe you heard that I'm going to be at Bennington for a year, taking Gene Goossen's lectures while he's at Hunter. So I'll have a year pretty close to NY and most of my favorite painters which Sylvia and I feel very happy about.

We're leaving here at the end of the month and should be in Bennington around 4-5 September. Looking forward to seeing you very much.

Cordially

Lawrence

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Symposium

Alloway

August 4, 1961

Mr. Lawrence Alloway
16 Chepstow Road
London W.2
England

Dear Lawrence,

After our extremely pleasant days together in England, I have been sorry that our lines of communication have become so tenuous. However, I assume that you have run across reverberations from our conversations in people whom you have met since. The fact that not all of the artists who interested me are going to be in the assemblage exhibition indicates the unpleasant decisions I have had to make in all sectors.

However, as there is to talk about, my reason for writing is more specific. Is there any chance that you will be in New York at the time of the assemblage exhibition, that is in October? I am planning a symposium with about four speakers and/or disputants on some of the issues raised, to take place on Thursday, November 2. We are hoping that it will be an important discussion, and I expect that it will be either broadcast directly or recorded for later broadcasts. Unfortunately, I do not have the budget to bring anyone here from abroad, but from certain grapevine hints I have heard from various places it seems there might be an outside chance that you may want to come to this country next fall. The honorarium is hardly worth mentioning--$50 per speaker--so we hope that the very best people will come for love.

As yet, I have not decided whom I shall ask, probably Marcel, Bob Rauschenberg (who is very articulate), maybe Rosenquist, and it would give me the greatest pleasure to have you on the panel. It would be exciting, also, to be able to talk over the exhibition with you. If there is any possibility of your coming here, will you let me know as soon as possible.

I have not asked Latner to send me the piece I wanted yet, because there is some possibility that I shall be in London this fall and I can get it then, but will you have him reserve it for me; and I shall let him know whether to send it or not. As a matter of fact, I have been unable to take care of anything but immediate responsibilities in the last two months. I am delighted that Charles Alan was so interested in Latner, and hope that they arrange an open-up for him because of the show in which his Sheet is going to appear.

With best regards to Mrs. Alloway,

Cordially,

William S. Rubin
Associate Director

WSR:

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LAWRENCE ALLOWAY · Introduction

This grouping of three artists is not intended to reveal a trend. As a matter of fact, the only thing they share separates them from each other as well as from most of their contemporaries. None of them belongs to those associations, amorphous but recurrent, which artists form in England, such as the group of American-influenced painters in London or the St Ives cobweb. All three artists are independent and, in various degrees, isolated: they are making their own ways towards targets of their own choosing, and the targets are in three different directions.

CROSBY

If one made a kind of status-list of the subjects of figure sculpture it might run something like this: idols, heroes, family, girl-friends. Magic and grandeur belong at one end of the spectrum, intimacy and accessibility at the other. Theo Crosby's works can be connected with the spectrum at two points. His bachleor figures are family imagery, whose company includes figure-heads, cigar store Indians, Mexican paper men, and money boxes in human form—that is to say, figures in which a kind of knowledgeable clumsiness is a safeguard against facility and rhetoric. The sculptures of female figures shown here, on the other hand, are closer to idols: *Seated Woman*, *Paravane Girl Woman*, and *VTO Woman*, are part of a series, in which the popular undercurrent is reduced. These sculptures, mostly in terracotta, built up by the pottery building technique of 'coiling', are the result of multiplying one clearly defined form. The repetitions of this basic shape, the rotund volumes of which are embedded in one another, create evocative sequences of form. The figures embody references to rockets, paravanes—floats used for cutting moored mines, and stroboscopic photographs of birds in flight, so that the voluminously massed blind idols open out into a realm of analogies that touch on experiences of diverse forms.

BLAKE

Lyman Bryson has pointed out that in the 18th-century prestige was attached to the family name, but that in the 20th-century name-publicity has been freed from the family. The names and their faces that Peter Blake uses in a majority of the objects and collages on view here—*Everly*, *Sammy Davis Jr*, *Novak*, *Sinatra* (with hair and a big knot in his tie), *Elvis*, *Cliff*, *BB* (not *Bernard Berenson*)—are tributes to name-publicity. He honours leisure heroes and heroines with graphs of arrival. Blake's subject is the intangible of wealth as it confers momentary greatness and familiarity on performers, before they withdraw gracefully or are pulled screaming into Memory Lane. His works are stretched between a fine sense of topicality and nostalgia. His attitude to the mass media is neither theoretical nor primitivistic; his art is a natural record of 'people I like', mounted in forms that combine the intimacy of tackboards with the impact of public signs. The attitude of the true fan towards his or her object is never lecherous or amused. The fan of Kim Novak, say, has an expertise in her ways and attributes, which never really questions the public image or trespasses on her privacy. It is a compound of chastitiy and curiosity, of gossip and content. Blake works as a fan.

LATHAM

One of the images that Mallarmé used to define books was a butterfly (pages as wings, spine as body). John Latham's books, cut, torn, and burned, resemble moths in their symmetry, in the crisp, soft furry pages, and in their ashen, somewhat lunar, complexion. Blake uses pin-up material and postcards in obedience to their original messages; Latham's libraries (my word for his work-in-progress), on the other hand, render mass-produced objects unique. Duchamp in his *Unhappy Readymade* exposed a geometry book to the weather. Latham does something of the sort, except that he keeps the process of transformation in his own hands. He destroys the function of books as records of verbal information. This is a loaded gesture in a culture like ours in which libraries are repositories of 'the wisdom of the ages' and in which books are used by the heaviest readers as bricks to build walls against the barbarians of visual mass culture. But Latham's destructive gesture turns into an act of creation, as non-verbal art appears out of the wreckage of the printed word. The effacement of the known code is related to the emergence of a previously unknown object. The versatility of objects when subjected to disinterested acts of esthetic decision, allows Latham to play with both the original status and the transformation of his books.

WCS:sjk

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Hulbeck

October 10, 1961

Dr. Charles R. Hulbeck
88 Central Park West
New York, New York

Dear Dick,

Forgive me for being so slow in sending you final information concerning the assemblage symposium, andoutline of which is enclosed. It will take place in the auditorium of the Museum on October 19, at 8:30 P.M. The final list of discussion topics is entirely suggestive. As for the opening statements, I feel that all of us would be given a certain assurance and freedom by agreeing on very specific topics.

May I make one thing very clear: I do not expect you to direct your comments toward the exhibition. It is my feeling that it raises a great many issues in which we are all interested; it can be a context, and perhaps a springboard, but I do not expect it to color the sympsoium beyond that. Nevertheless I hope you will have time to glance over the book, for if it interests, amuses, or annoys you it may serve to start your thoughts going.

I am looking forward to a wonderful evening. With such a panel as this one, I cannot see how it can fail.

With anticipation and warm regards,

William C. Seitz
Associate Curator

WCS:sjk

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Rauschenberg

October 10, 1961

Mr. Robert Rauschenberg
128 Front ~~St~~ 809 B'way — 10/20 $50 honorarium
New York NYC
New York #31519

Dear Bob,

Forgive me for being so slow in sending you final information concerning the assemblage symposium, an outline of which is enclosed. It will take place in the auditorium of the Museum on October 19, at 8:30 P.M. The final list of discussion topics is entirely suggestive. As for the opening statements, I feel that all of us would be given a certain assurance and freedom by agreeing on very specific topics.

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With anticipation and warm regards,

William C. Seitz
Associate Curator

WCS:sjk
enc.

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Fels

cc: Mr. Lawrence Alloway

Mr. Selz
Mr. Koch
Mrs. Shaw
Mrs. Woodruff

September 14, 1961

Mr. William C. Fels, President
Bennington College
Bennington, Vermont

Dear Mr. Fels:

May I congratulate you on inviting to your campus as provocative and stimulating a critic of modern art as Lawrence Alloway. Even before I knew he was going to be at Bennington, I had asked him to participate in a symposium here at the Museum, in connection with a major exhibition, "The Art of Assemblage."

Provisionally Mr. Alloway agreed to be on this panel, but he has just written me that, inasmuch as he will be away from Bennington as a juror for the Carnegie International exhibition in Pittsburgh, he hesitates to come to New York later and interrupt his classes. As a university professor, I entirely understand and respect this conscientiousness and agree totally with it. However, I not only feel that Mr. Alloway cannot be replaced in the panel, but also that it would be valuable to Bennington College to lend him to us for that evening.

He has agreed to come if he can get here between 6:00 and 8:00 on Thursday, October 19; this is probably impossible. Would it be possible to reschedule his classes on that day to give him sufficient time to get to New York?

I have only visited Bennington once, and this was during the summer, but even then I felt an atmosphere of vitality which must be greatly intensified during the year.

Yours very sincerely,

William C. Seitz
Associate Curator

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Pearson

BENNINGTON COLLEGE
BENNINGTON, VERMONT

September 27, 1961

Mr. William C. Seitz
Associate Curator
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Seitz,

May I thank you for your letter regarding Mr. Lawrence Alloway. Your appreciation of his perceptive understanding of the modern artist and his art is well justified, and we are delighted to have him at Bennington.

I wish that I could return your kindness by guaranteeing Mr. Alloway's participation in the symposium at the Museum. We should, of course, be very happy to have him contribute to this event at the Museum, and will offer any assistance and facility of the college which might make it possible for him to do so. But only Mr. Alloway can decide whether or not it is possible for him to attend. The vitality of which you spoke so kindly is very much a part of the atmosphere now that term has begun. It is good, but it often leaves one with very little to spare. At any rate Mr. Alloway is still, I think, considering the possibility of getting to New York October 19, and I hope he can come down on your side.

Sincerely yours,

Harry W Pearson

Harry W. Pearson
Dean

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MEETING ABOUT THURSDAY EVENING AUDITORIUM PROGRAMS - June 21, 1961 Film sympos

Present: Dick Griffith, Richard Koch, Allen Porter, Sarah Rubenstein, Bill Seitz, Peter Sola, Lia Shaw, Emily Woodruff

The following Lectures relating to Program were suggested:

September 21 - Lecture on Polish Painting and a 10-minute film - Peter Sola

October 19 - Arts of Assemblage - Symposium to be organized by Bill Seitz

November 16 - Chagall - Meyer Shapiro to be asked if he would talk on Iconography. (Suggested fee $250)

December 14 - Lecture - Redon, Moreau and Breedin - by John Rewald or Robert Goldwater

January - Lecture on Acquisitions by Alfred Barr. Dick Koch to check with Read.

February - Photography

March - Dubuffet

April - Frank Lloyd Wright

May - Picasso

Music

Dick Koch is exploring the question of music with Composers' Showcase.

Suggested Program: 3 concerts of Jazz
5 concerts of Special Music

Price of Tickets: $3.00 a concert for non-members) including Museum admission
$2.25 a concert for members)

Films

Dick Griffith thought it might be difficult to organize the series on "The New American Cinema" but will explore the matter a little further and report back. He wishes all films to be screened by Mr. Koch and Mr. Wheeler in July and August. In the meantime he will have some alternative suggestions.

Mr. Griffith recommended selling the series in 2 lots of 4.

Bill Seitz said he would like to have one evening of films on Assemblage and suggested the date of November 2nd.

All films must be sold as a series.

Architecture

There was some discussion about the advisability of offering lectures on Architecture considering there had been so many given on this subject in New York last year.

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Film Symp

2.

Lin Shaw said that the Architectural League were going to put on a series of 6 anyway and she felt that it might be a good idea if they were held in our Auditorium. The final decision will be made by Arthur Drexler and Rene d'Harnoncourt once the Architectural League has presented a program of speakers.

Notification of Members

Emily Woodruff said it was obvious that no definite Program would be settled before August 1st when the September calendar goes to press. She thought that since the Thursday evenings idea was a new project, a special letter should be sent to all the Resident and Suburban Members some time in September. Allen Porter said that some general notification might be included in the September calendar.

Price of Tickets

Sarah Rubenstein thought we should ask $2.00 for Non-Members and $1.50 for Members for all the events except the Music.

The series of 4 would be sold at $7.00 for Non-Members and $5.00 for Members (including Museum Admission.)

Honorarium

After considerable discussion it was decided that we should offer $100 as an honorarium for the speakers - staff members as well as outsiders. However, if the general reaction was that this amount is too little, we should consider raising it to $125.00.

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OBERLIN COLLEGE

October 9, 1961

Miss Ellen Johnson
Department of Fine Arts
Oberlin College
Oberlin, Ohio

Dear Ellen,

I should be happy to have you come to the symposium on October 19. I think it is advisable for you to have a ticket in advance for it may be very well attended.

The price of a ticket is $3.00 unlesssyou are a member in which case it will be $2.25.

Yours,

William C. Seitz
Associate Curator

WCS:sjk

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OBERLIN COLLEGE
OBERLIN, OHIO

DEPARTMENT OF FINE ARTS

September 27, 1961

Dear Bill:

I notice on the Museum calendar that you are having a symposium on your Assemblage show on October 19. If you think it is desirable to have a ticket in advance, could I please ask you to send me one (and let me know how much it costs) ? Thank you!

I intend to come down on October 19 and spend two or three days at the exhibition. It is a wonderful piece of luck for me as I have been doing some work on collage and what it has led to and have planned to concentrate on the subject next year when I shall be on leave from Oberlin.

I am looking forward with great pleasure to the end of the month.

With best wishes for the success of your show,

Sincerely,

Ellen

Ellen Johnson

Mr. William Seitz
Museum of Modern Art
New York City

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