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	Siegelaub	I.D.25

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by D

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What protest in not what i

reacted strongly to the use of teargas for reasons far beyond Harithas himself. We reacted because the leadership of the city's



Box, 13" x 11" x 11", Arlington, D.C.

27 Wash. Sq. N.  
NYC 10011  
April 14, 1971

DEar Seth:

Here are some random documents from the Giveaway Box. Best maybe for you to read the tearsheet from Arts first, which will explain both the Box and the Event.

Do you know anybody who might be interested in publishing the documents? I have a super xerox set of them on hand (better than these by far) and the originals themselves are sealed in the Box in Washington.

Just looking at these things brought it all alive again. I think they'd do the same for people who weren't there.

Best,

*Tony*

*P.S. Pls return these when  
U can.*

*Handwritten red arrow pointing up and down.*

the particular quality of Gilliam's work—its combination of exuberant release playing against the controlled color forms still

rather than inward. The Gilliam-Krebs-McGowin show proves only what the abortive summer protest signaled: an impatience

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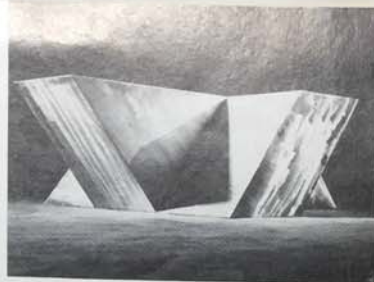
# Washington Letter

by DOUGLAS DAVIS

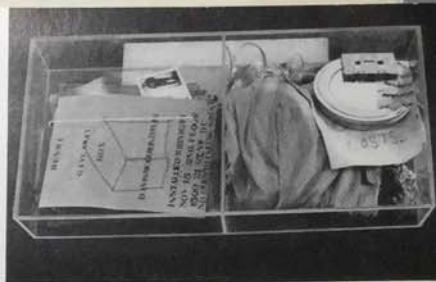
The fall has finally come after a summer filled with changes, one of which promises to leave its mark on the city's aesthetic psyche for some time to come. First, David Scott, long an energetic figure at the Smithsonian's National Collection of Fine Arts, resigned late in the spring. Not until September was his scholarly successor, Professor Joshua Taylor, professor of art at the University of Chicago, announced. Second, plans for an important—and welcomed—new gallery, directed by Ramon Osuna and Luis Lastra, late of the Pan American Union, were laid. The Pyramid, as it is now called, will open in January with a group show devoted to Matta, Baskin, Magritte, Hundertwasser, and others; more important, it will also handle and show younger artists. Among them are Washington talents like Robert Newman, Dignac, Jose Bernudez, and James Twitty. Finally, James Harithas, the controversial but effective director of the Corcoran Gallery, "resigned" early in July, thereby precipitating a unique crisis of conscience here that remains to this minute essentially unresolved. It is unique because Washington as a city is not used to weathering crises other than political.

The artist is a fringe commodity everywhere, of course, particularly in New York, but in Washington he is made to feel the distance between his own concerns and that of the citizenry more acutely than in any other metropolitan area of equal size and sophistication, at least in my experience. Thus the spectacle of widespread anger over a mere shift in museum personnel is cause for considerable reflection. A "protest" group formed and circulated statements that provoked counter-protests; the press devoted extensive space, both to the "official" and "unofficial" explanations for the resignation. (Vastly to oversimplify: the former indicated that Harithas had parted amicably over a reorganization plan backed by Executive Vice President Aldus Chapin; the latter hinted that the parting was bloody and based on "personal" differences between Chapin and Harithas.) The phone lines clogged with charge, counter-charge, plans, and counter-plans. At last came Barnett Newman, down from New York with a truck and a rented crane: he removed his *Broken Obelisk* from the lawn of the Corcoran, and a group of art students planted flowers in its place. From that moment on, the protest movement dwindled: its point had been made.

What mattered from the first about the protest in any case was its very existence, not what it was about to do or not do. We reacted strongly to the loss of Harithas for reasons far beyond Harithas himself. We reacted because the leadership of the city's



Alfredo Halegua, *Apartment Building* (model), 60" x 18" x 45". Courtesy of the Henri Gallery, Wash., D.C.



Gene Davis, Ed McGowin, Douglas Davis, *Giveaway Box*, 13" x 28" x 5 3/4". On view at the Henri Gallery in Washington, D.C.

major modern museum mattered, more than ever before. A whole new generation of artists, collectors, and public had matured within the past decade, giving ground to a mood of confident expectation that no one wanted to lose. Harithas' vigorous leadership, together with that of Walter Hopps, at the Corcoran's Dupont Center, had implemented that mood in a wide variety of ways, from its open stance toward the city's large black community to the vital encouragement it gave local artists. At this writing, the leadership is still unsettled, though Hopps has taken active control as Acting Director. The beleaguered Chapin will say only that the directorship will be settled later in the year, and that the Corcoran's policies will remain essentially unchanged.

It was in this admittedly ambiguous atmosphere that the long-awaited three-man exhibition of recent works by Sam Gilliam, Rockne Krebs, and Ed McGowin opened the Corcoran's fall season. The show had been more than a year in preparation; more important, it was to be the first chance properly to assess the best of that "new generation" I spoke of before, the generation that matured after the completed triumphs of "Washington Color Painting." The hope had been that this work, taken as a whole, would prove to the local and the national public that Washington art means much more, now, than clean, well-defined areas of color geometrically juxtaposed, one against another—that, in effect, Washington art has a new identity. This expectation, though largely fulfilled, has been given a surprising twist. Each of these artists is represented by an imposing quantity and quality of works, nearly all executed since 1968. Gilliam's huge, twisted canvases, some of them stretching more than 30 feet in length, are not only all of a kind but were for the most part produced during the past six months. He alone of the three can be said to represent anything close to an indigenous "Washington" sensibility. His works react specifically to "Color Painting," as we have come to think of it. Gilliam began folding his still wet canvas two years ago, intentionally running and smearing the geometric order of his colors. Having thus freed form and color, he freed his medium as well, hanging his canvas minus the stretcher, first from wall to wall, then in increasingly greater lengths; finally, at the Corcoran, two works—*Baroque Cascade* and *Carousel Form III*—hung together from the ceiling so that they dangled in free space just above the Atrium, to be seen from above or below. It is difficult to imagine the particular quality of Gilliam's work—its combination of exuberant release playing against the controlled color forms still

apparent within all those floppy folds—occurring anywhere else.

The same cannot be said of Krebs and McGowin, whose work is strongly national rather than "Washington" in origin. Krebs' base is plexiglas, out of which he has created a series of sharp, surpassingly graceful forms. He has also been working with laser beams, however, and in the exhibition he beautifully delineated the space in two darkened galleries with these thin pencils of light, passing just above the spectator's reach. In the latter of these galleries, mirrors reflected the laser patterns into each other, creating a burst of intersections before the eye. Whether intentionally or not, Krebs thus demonstrated a concern with the entire space—or environment—in which his work is shown, a concern widely shared at this hour, throughout the nation. He once wrote, in fact, about an exhibition earlier this year at the Jefferson Place Gallery.

*The enclosures through which our bodies move, whether it is the earth's atmosphere or a room, are what I am concerned with.*

McGowin revealed a similar interest in his jungle of plastic-and-polyurethane foam reliefs, entitled *Modigar*, through which the spectator moves tortuously, touching the foam as well as inspecting the thin painted plastic sheets to which it is affixed. The entire room is orchestrated into an experience, not only by the placement of the pieces, one hard upon another, but by the placement of the lights, which reflect huge kaleidoscopic shadows upon the wall. Two other new works by McGowin evidenced similar intentions. There is *Curtains*, a series of painted and suspended vinyl sheets, through or along which we can move, wrapping ourselves in the work, if we like. There is also a series of seven vacuum-formed plastic modulars with interior lighting. They are not arranged at the Corcoran to facilitate "movement" in between them, but they are plainly designed to be experienced in just that way, actively and not passively.

The "environmental" quality here, which is obviously shared by Gilliam's room-size paintings, is hardly unique to Washington, however, nor is the exploration by both Krebs and McGowin of materials like the laser or processes like vacuum-forming. As for Gilliam, his expressionistic handling of paint, though its reference point was the Washington school, has many, many analogies elsewhere. There, then, is the twist I mentioned before: this work is distinguished by an open, broad-based sophistication that looks outward rather than inward. The Gilliam-Krebs-McGowin show proves only what the abortive summer protest signaled: an impatience

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with the pace of the past, an eagerness to get on to larger aesthetic issues, to take the Washington identity out of Washington and replace it with something more adventurous.

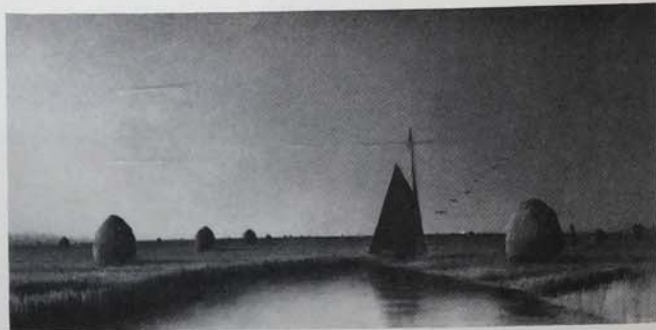
Several other exhibitions of considerable interest coincided with the Gilliam-Krebs-McGowin show. The National Gallery displayed the extraordinary collection of German Expressionist watercolors from the Wallraf-Richartz Museum in Cologne, plus a good many others from American collections. The vivid, biting works of George Grosz and Max Beckmann are particularly impressive, if not surprising: the modest watercolor has rarely been turned to such sharply satirical ends. Jeerson Place opened with another exhibition of witty, carefully executed wooden floor pieces by Jennie L. Knight. Finally, Alfredo Halegua, who has been dealing with larger and larger forms in his sculpture for some time, took a crucial step into architecture at the Henri Gallery. He showed scenes of aluminum and plastic models, together with expressionistic architectural drawings that can nonetheless be employed to translate the models into life-size reality, merging function and imagination, for once, satisfactorily.

Necessity forces me reluctantly to write about an event that is partly my own; it must be done however; no Washington report can omit the *Giveaway*, particularly now, when a *Box* containing its innards is on display at the Henri Gallery.

Last winter, Ed McGowin and myself asked Gene Davis if we could create 50 identical paintings based on one of his, a splendid multi-colored stripe painting entitled *Popsicle* and stretching 6' x 6'. Our intention was to give all 50 away by lottery, thus celebrating the changing of the guard, as it were, in Washington art. We had cosmic intentions, too, of course; among other things we wanted to make each of the 50 paintings so beautiful that the line between original and copy, value and non-value, real and fake would be diffused. Gene not only agreed, but enthusiastically supported the enterprise from start to finish (if, indeed, it has finished). The lottery took place on May 22 in the Grand Ballroom of the Mayflower Hotel; more than 500 persons attended, 50 of them leaving with 6' x 6' canvases under their arms.

By that time, however, our own minds had been changed too. To be specific, the structure of *Giveaway* had expanded far beyond its original "gestural" outline. The structure by then included, in our minds, everything associated with the event, from the idea to the making, paying, giving, evaluating, and later trading (of objects somehow suspended between art and non-art.) The *Box* arose, in essence, from this position. Made of clear, see-through plexiglas, it contains the entire process, from cancelled checks to masking tape and counts for more than either the black-tie lottery or the painting. Finally, there is a slit in the top, through which more evidence can be inserted—and was, during the installation event on the evening of November 15. The *Box* sits now on Henri's floor, awaiting further developments.

## in the museums



Martin J. Heade, *Twilight, Salt Marshes*, black and white chalk drawing. Coll. Maxim Karolik, courtesy Museum of Fine Arts, Boston. At the Whitney Museum.

### MARTIN JOHNSON HEADE

Notably absent from this round-up of Martin J. Heade's disparate prolificness at the Whitney are the subtler romantic nocturnes, the moon-haunted seascapes. The paintings included are more reflective of the charged, Gothic tension identified with Poe and Hawthorne and deriving belatedly from Baroque inner stresses. Heade's was a long and diligent career—1819-1904—if a restless one, and although some paintings remain only at the diligence level a few small still-lives, avoiding the impulse to grandeur, achieve delicate balances and something of that domestic poetry consummate in Chardin. Three charcoal and chalk drawings in series—*Dusk*, *Twilight* and *Deepening Dusk*—anticipate Monet's *Haystack* chronicle of the altering hours of the day. Light as sensation is, of course, not as subtle a topic in Heade's literalness. A small canvas, *Salt Marsh Hay*, comes closest to the transitional moment in atmosphere wherein the inward impact of light itself is felt and before which the reserves of memory and sensation are stirred. In this quiet painting overt drama is muffled to a low key. *Approaching Storm Near Newport* falls, more than most, under the mantle of laggard Romanticism, hinting at a disquieting presence of something more than lushness and minutiae in nature. *Tropical Uplands* explores aerial depth with an unabashed affection for transparencies and scaled tonalities. *Two Fighting Hummingbirds with Two Orchids* plays translucent petals against a mountain dissolving in atmosphere; the roles are reversed and the mountain becomes transient and the flowers permanent. The pervasive tone throughout is one of nature as an exotic and unpeopled retreat from the internal demon. Heade at his best remains, among a host of landscape painters, an in-scape painter. (Whitney Museum, Nov. 10-Dec. 21)—J.F.

### ANCIENT CAMBODIAN SCULPTURE

Sixty-one rare bronze and stone statues from the ancient kingdom swallowed by the jungles of southeast Asia are on view at the Asia House. The bronzes, ranging to six feet in height, are among the very few left

in existence. Included are many finely shaped Buddhas. One, a greatly detailed *Maitreya* Buddha—the Buddha of the future—is an excellent piece of sculpture, by anyone's terms. Other Buddhas are depicted sitting upon and upheld by *nagas*—multi-headed serpents that, in story, lifted the Buddha above flooding waters while he meditated. The temples from which the exhibit's statues come—Hindu as well as Buddhist—could not, of course be brought to New York; however, the rubbings of interior bas-relief walls also exhibited do much to extend our idea of the larger scenes within which these images lived.

The centuries from which the sculptures were taken vary, and so do the types of objects. The statues range from the seventh to the fourteenth centuries; and in them is a dictionary of Cambodian beliefs—including *garudas*, gods, deified kings and queens human, sub-human and super-human creatures. (*Asia House*, Oct. 9-Dec. 7)—MATTHEW BRZOSTOSKI.

### OSCAR BLUENNER

Oscar Bluemner has never been accorded the recognition which his work merits. His paintings were significant in the development of the abstract movements in this country, drawing from nature only what was needed to develop his abstract concepts, which subordinated idiom, form and composition to his advanced color theories. Bluemner realized a need to reduce forms to a simplicity that almost became a completely non-objective statement. Abstraction enabled him to state the function of color in a new and revealing light.

Five of his paintings were included in the history making exhibition, the Armory Show. As a prophetic commentator on the art of his time he contributed frequently to the Alfred Stieglitz publication, *Camera Work*, which was the first voice to champion the cause of the abstract movements in American art.

The present exhibition reveals the infinite pains the artist took to establish new significant color relationships, and evokes again some of the excitement experienced in the *Compositions for Color Themes* which he presented in his last one man

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*paper  
treasurer*

Gene Davis  
Ed McGowin  
Douglas Davis  
P. O. Box 137 3614  
Georgetown Station  
Washington, D. C. 20007

Dear Mr. Blank:

First, we pledge you to absolute secrecy. Second, we ask you to join with us in a major step that will establish the maturity and independence of the Washington art community. Third, we offer you a free painting by Gene Davis, selected by Douglas Davis, and made by Ed McGowin.

*at  
a  
major  
Washington  
hotel.*

On Thursday, night, <sup>May 22</sup> ~~April 30~~, 1969, we will give away <sup>twenty five</sup> ~~five~~ of these paintings at a ~~black tie cocktail party and reception~~ in the Empire Room of the Statler Hilton. As one of our ten patrons, you will be among the first ten to receive free paintings; in fact, a painting will be reserved for you whether you attend or not. ~~Plus which, your name will be listed on the engraved invitations to be sent out to the art community both of Washington and the Eastern World. President and Mrs. Nixon, in addition, will be invited to attend.~~

*can't*

In return, we need a donation of at least \$250 from each patron. Please make out checks to Miss <sup>Mr. Blank</sup> ~~Susan Ford~~, who is the ~~co-ordinator~~ <sup>co-ordinator</sup> of this Event, and send them to ~~her~~ <sup>her</sup> at the above address.

Sincerely yours,

Mr. Thomas Blank  
3000 Q Street, N. W.  
Washington, D. C. 20007

*last group  
acc.*

*statement of intent*

*An itemized  
statement of our  
expenses will be sent  
to you following the  
air early June,  
whatsoever for any  
unused monies.*

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PATRONS\*

Anonymous  
Henri Gallery  
Mr. and Mrs. William Martin  
Mr. and Mrs. Philip M. Stern  
Eugene E. Myers

SPONSORS\*

Anonymous  
Anonymous  
Dr. and Mrs. Ted Fields  
Fischbach Gallery  
Honorary Treasurer  
James Harithas

*Administration* ..... Susan Hord  
*Public Relations* ..... Marilyn Montgomery  
*Photography* ..... Susan Miller  
*Printing* ..... Agile  
*Music* ..... Dupont Circle Consortium

\*AS OF MAY 6

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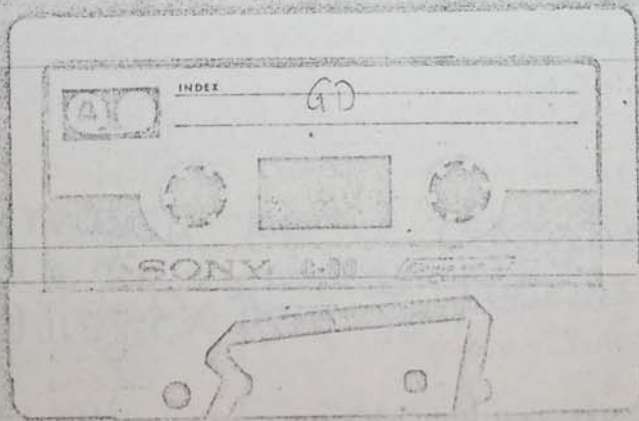
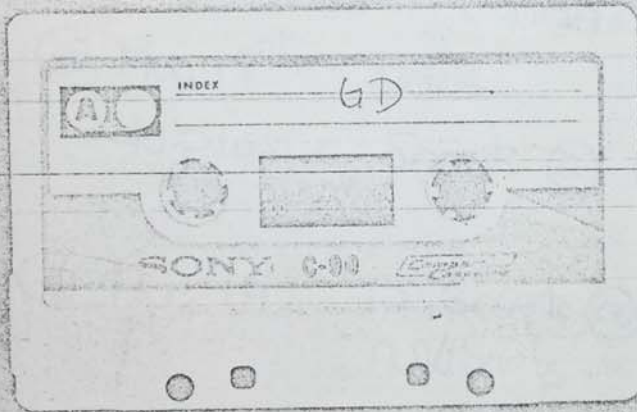
### STATEMENT

What is obvious about this Event is that it celebrates the end of one era in Washington art and the beginning of another. Beyond that the meanings fragment, like color in a prism, depending on the perceptions brought to it. There are at least these possibilities: a free Gene Davis is priceless; the acts of conception, selection, and reproduction are equal to the first act of making; a painting, since it is now being given away, like a free balloon, really is an object, and ought to take an appropriate form; conversely, we are free now not only to return to expressionism but to landscape and portraiture; art is common, rather than individual property; the entire Event, from its origin in a chance kitchen conversation to now approaches both art and ritual, by formalizing life. This last is more than a possibility to me: it is real; it is why I join in giving Gene Davis away.

—Douglas M. Davis

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Doug

Usici - "La Boxe"

Mycosis - To close (Aug 19, 1969)

① Aug 10<sup>th</sup>  
40 plastic sheets @ 25¢ - \$10.00  
(Ginn's (statement missing))

② Aug 18<sup>th</sup> - Stotts

40 plastic sheets @ 19¢ - \$7.49

③ Aug 19 12 sheets @ 20¢ 2.50  
Numbers 39¢ 39

④ Aug 19 Ginn's 8 sheets @ 25¢ 2.08

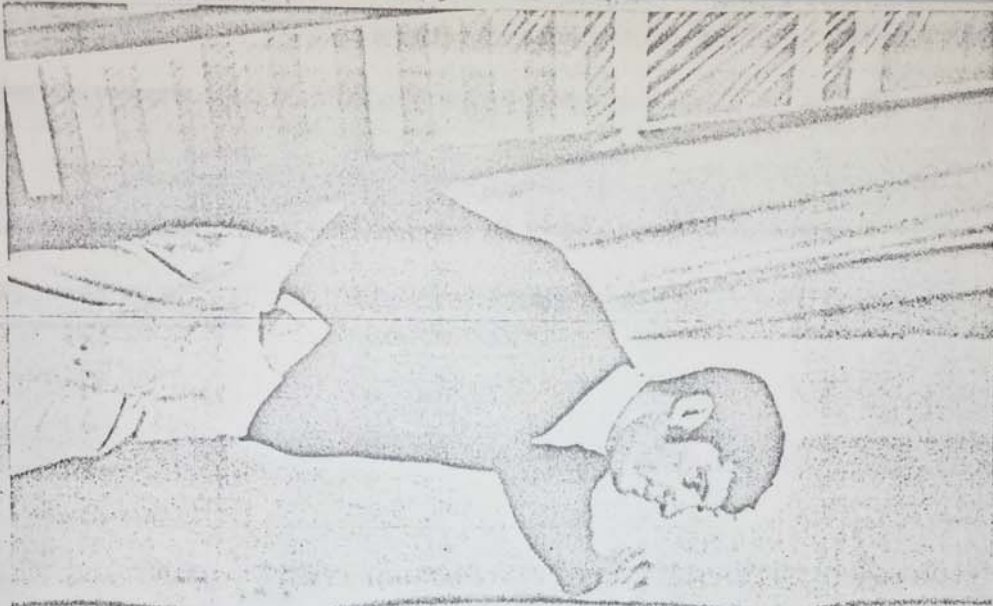
\$22.46

The reason for the discrepancy in # of sheets is due to fact that Ginn's had the best color and is EXPENSIVE!! -

If you can get this \$ to me before you Vanuse for places unknown it would be APPRECIATED - and Alice D. will never

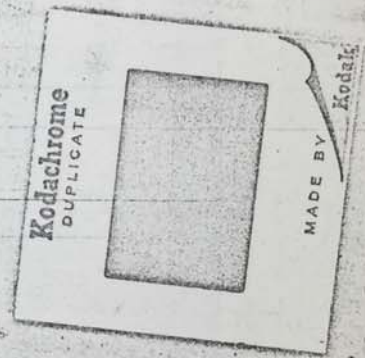
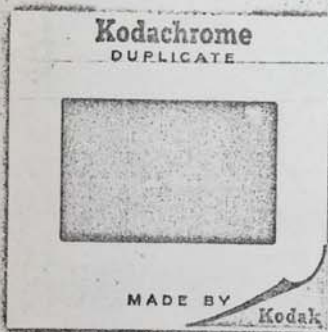
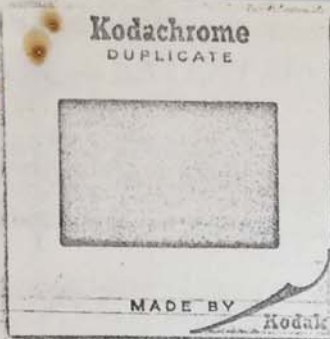
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ENTERTAINMENT/THE ARTS

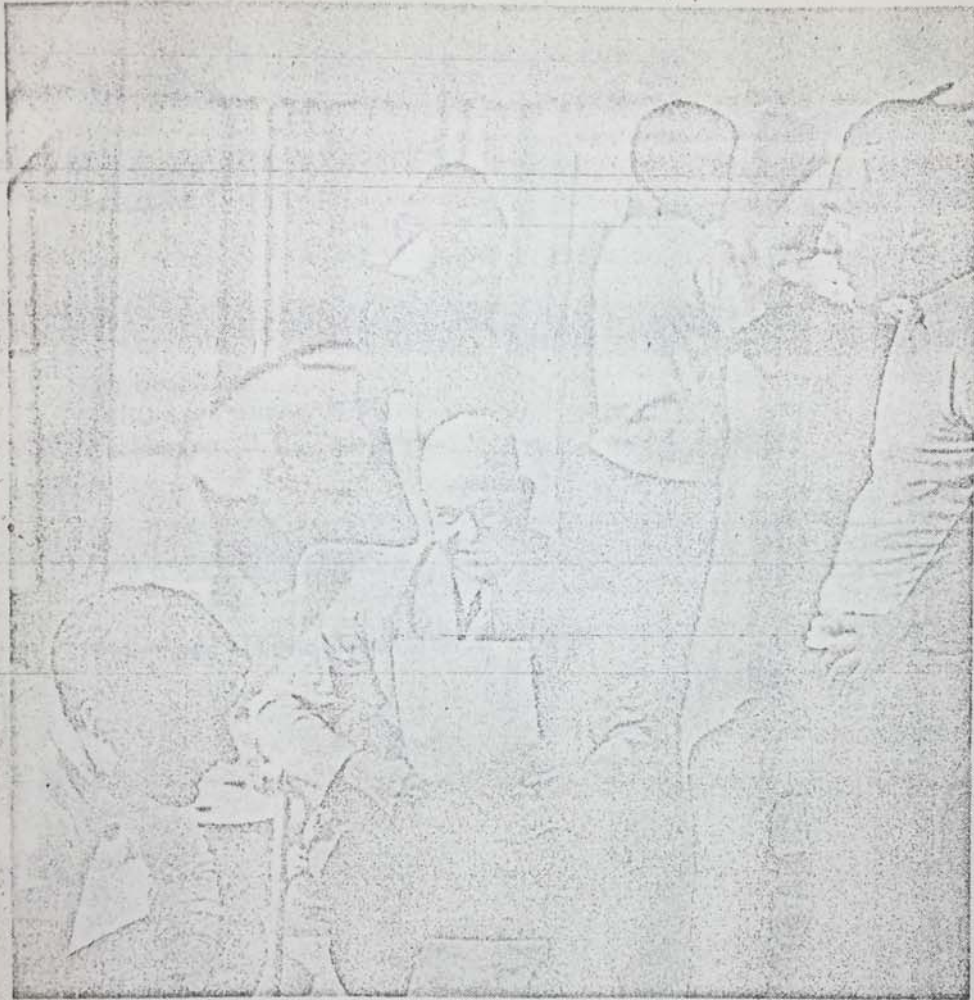


Photo by Susan Millet

While students make 50 of his paintings, Gene Davis (seated) discusses giving them away.

## 'Absolutely Free': \$3000 Canvases

DAVIS, From F1

Those who made the Giveaway possible will receive paintings for their trouble, but most of the pictures will be given to guests whose names will be picked by lot.

No painter's work could suffer less from assembly line production. Davis divides his canvases into parallel vertical stripes and only the color varies and here the only thing that's added is the sort of careful labor any skillful painter is well equipped to do.

The giveaway recalls a different sort of event that not so long ago celebrated the dominance of another kind of painting.

That earlier event was performed upon a Willem de Kooning drawing by Robert Rauschenberg, a painter then unknown. The drawing had been made freely, almost automatically, in the abstract expressionist man-

ner with soft pencil on fine rag paper. Working freely, almost automatically, in the abstract expressionist manner, Rauschenberg erased it.

Traces of the pencil marks remained so that the handwritings of both artists were visible when their work was shown as "Erased de Kooning by Robert Rauschenberg."

Rauschenberg's gesture marked a point in the history of art. His erasing did not destroy—but underlined—the premise of the work it altered. Freehand erasing is to freehand drawing as mass production is to the tedious production of an "original" Gene Davis stripe.

That's one way of looking at it. There are others. Some see the Giveaway as a publicity gimmick and others see it as a way to get something nice for nothing and still others regard it as a joke. Douglas Davis feels the Giveaway—with its color, its lottery, its glamor, its suspense—is itself a special work of art.

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Nº 30926



designers and manufacturers of outstanding sign advertising

2315 18TH PLACE, N.E. WASHINGTON, D.C. 20018 202 LA. 9-8884

Mr. Gene Davis  
 2480 16th Street, N.W.  
 Washington, D.C.

DATE November 17, 1969

customer pick-up

QUAN.	DESCRIPTION	UNIT	TOTAL	
	Fabricated (1) plastic box with 1/4" clear plastic.		85	00
	D.C. Sales Tax		3	40
			\$88	40

gh

THIS BILL DUE WHEN RENDERED

P2859

*Gene*  
 Gene Davis

2480 16th St. N.W.  
 Washington, D.C.

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November 28, 1969.

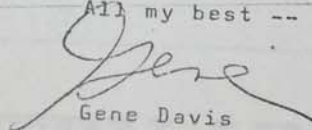
Dear Doug:

Following Ed McGowin's instructions, I am enclosing the bill for the plastic box. I hope you will pay ~~it~~<sup>it</sup> promptly, since the bill is in my name and I want ~~my~~<sup>my</sup> credit with Art Display to remain good.

Henri tells me Barbara Gold ~~came~~<sup>copped</sup> out on the Arts story. Will she write it elsewhere, I hope? Neddless to say, I will ~~ask~~<sup>look</sup> forward to your piece in Arts. All in all, I think the ritual at Henri's turned out rather well. It was a good idea.

Please excuse the sloppiness of this letter -- I am writing it early in the morning.

All my best --

  
Gene Davis

2480 16th St. N.W.  
Washington, D.C.

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DOUG MICHELS AND CHIP LORD  
(745)

MAY 22 PM 10 30

AA N

8-28-66

WU 1270 (RB-66)

*Telefax*

western union

*Telefax*

LF 575 (49) MSA 219  
NS HSB 02 GN PDF HOUSTON TEX 22 740P CDT  
DOUGLAS DAVIS, DLY 75

MAY 22 1977

DLR BY TOP THE GRAND BALLROOM THE MAYFLOWER HOTEL WASHDC  
FRAUD ART  
DOUG MICHELS AND CHIP LORD  
(745)

MAY 22 PM 10 30

AA N

8-28-66

WESTERN UNION  
TELEGRAM

by *Telefax*

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Gene Davis  
Ed McGowin  
Douglas Davis

request your presence

at a silent opening

for the

Giveaway: Event:

Documents:

Box

Henri

Midnight

Saturday

November 00

Take a glass of wine.

Drink.

Return the empty glass  
to the giver.

Leave.

All without speaking.

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15 03 521 511  
ACCOUNT NUMBER

094

TR. CODE

\*\$200.00

MAIL TO:   
Edward W. Mc Gowin  
2415 20th St. N.W.  
Wash. D.C.

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PAY TO THE ORDER OF  
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DOLLARS  
*Gene*

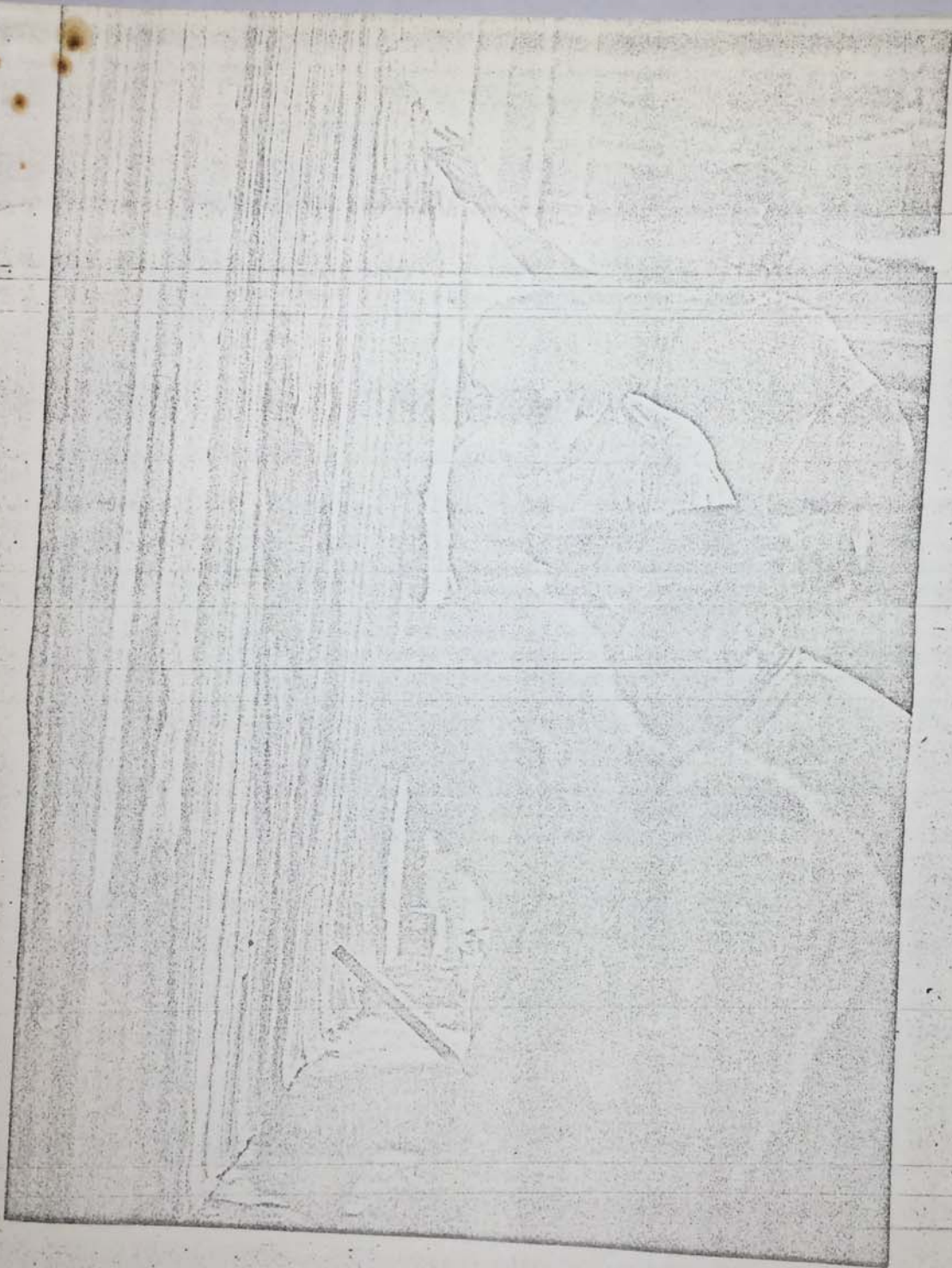
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## GIVEAWAY EVENT

## Income from patrons:

Mr. and Mrs. William Martin -- \$250; Anonymous -- \$150<sup>1</sup>;  
 Fischbach Gallery -- \$100; Mr. and Mrs. Philip Stern -- \$300;  
 Rockne Krebs (one check for three patrons) -- \$750; Henri -- \$250;  
 Anonymous -- \$250<sup>2</sup>; Eugene Myers -- \$250; Gene Davis -- \$100.

Total -- \$2,400.00

## Expenses:

Terry Martin, secretarial & admin.--\$25.00; Susan Hord, secretarial and admin., on two occasions --\$25.00 and \$55.55; Agile Printers, for invitations--\$177.76; Susan Hord, fee for administration of entire Event--\$100.00; Ed McGowin for materials: canvas, paint, stretchers, tacks, masking tape, and for fees, expenses paid to assistants--\$1,400.00; Mayflower Hotel --\$323.00; Doug Davis, expenses re meetings at house, food, beverages, etc.--\$13.75; Gene Davis for tubes on which unstretched paintings rolled--\$36.00; Marilyn Montgomery for cash expenses re publicity --\$5.00; Betty Cunningham, expenses for materials re assembling Giveaway Box, on three occasions--\$17.52, \$22.46, \$22.24; Art Display, Inc., to fabricate Box--\$25.00\*; Asman Photos, for publicity photos of Installation Event--\$9.00; Flash bulbs for snapshots of Installation Event to be inserted in Box -- \$4.14; Postage re invitations to Event, Installation, that is -- \$10.00; Fred Pitts, expenses re taking photo of Box for Arts Magazine article--\$15.50.

(\*There is still \$63 owing on the Box that must be paid in 1970.)

1969 Total -- \$2,386.92

<sup>1</sup>See attached sheet

<sup>2</sup>See attached sheet

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Douglas Davis

FORUM

## ART AS ACT

Act in America  
(1970 March April)

A unique contribution, I believe, is being made right now to that vast body of human activity we have come to call "art." Here are four examples of what I have in mind. Ann Halprin begins to reorganize the San Francisco Dance Workshop into a living community; the performers will integrate the business of daily life—the preparation of meals, cleaning the house, baby-sitting—into their workshops and into their choreography, pausing every few months to present the results as a "production." This writer and the young sculptor Ed McGowin create fifty handmade "copies" of an "original" Gene Davis painting, with the artist's permission, and give them away at a giant lottery. Allen Kaprow and a group of students fill in the outlines of shadows on the street with black chalk, then photograph the results after the original shadows move on. Painter Robert Huot announces his intention to go to a Staten Island beach, clear a one-acre site of driftwood, then set the driftwood afire at five in the afternoon to burn all night.

Now each of these four examples can be set off from the other by applying the terms conventionally attached to it by both critics and public. Ann Halprin's productions are referred to as "dance" almost without exception. Ed McGowin and I wound up calling the "Giveaway" an "event," but most of the critics considered it a "gesture," in the tradition of Duchamp's *Ready-Mades*. The third example is a "happening," incontestably, because its organizer, Kaprow, invented the term—and must now bear its burden. The Staten Island bonfire, despite its similarity to Kaprow's street "happening," was called a "work," pure and simple, as were each of the thirty-one contributions made by artists to the month-long "exhibition" (titled "March 1969") organized by Seth Siegelaub.

My contention is, of course, that these four examples are in the deepest sense identical, that they share a view both of the world and of art unique at

least in degree to our time. I also contend that we have been blinded to this perfectly obvious fact by the terminology we have been using, terminology that makes superficial distinctions between these forms while obscuring the common ground they share. Unfortunately, the present status of the term "happening," which might serve as a verbal umbrella, irritates everyone. First elevated to the perfumed level of chic, it now reeks of the dead, detouring artists who know better toward the invention of new terms. What they know is that the impulse behind the happening is far more complex than the mass media even dream. Its scope includes not only Kaprow's early works, George Brecht's minimal "events," the far-flung Fluxus group, including Americans like Dick Higgins and Europeans like Dieter Rot and Wolf Vostell, but the theater pieces of John Cage before them. What is further known but little granted is that the central impulse behind the "happenings" movement—which I take to mean the use of simple, everyday activity in art for its own sake—persisted through the 1960s, surfacing in other, more formal genres, such as music and dance—on their left-wing, avant-garde front.

At this moment we are living through new realizations of this impulse that take on shapes even more obvious in their derivation. Huot's ceremonial bonfire is but one example from a wide spectrum that includes Otto Piene's "sky events" in Boston, environmental happenings in Los Angeles, street-parade-house events in Washington, and a great many quasi-happenings in Poland and Czechoslovakia. Note also that Huot's "work" lacks even the formality of Kaprow's street happening, that it took place by itself, without an audience, without any art connotations whatsoever save the announcement, printed in Siegelaub's catalogue. Following "March 1969," a group of artists organized by Hannah Weiner and John Perreault, among others,

staged a series of similarly slight "street works" during the spring and fall, involving acts as mundane as standing on a corner or sending telegrams; the matter of audience, again, was inconsequential, save through the medium of mimeographed scores.

The tie that binds these "works" with Kaprow's "happenings" and Brecht's "events" ought to be clear, it seems to me, as is the further tie to Ann Halprin's performance community, Richard Schechner's Performance Group in New York, San Francisco's Bread and Puppet Theater, Grotowski's Polish Laboratory Theater and Joseph Chaikin's Open Theater. All of these groups have experimented with a community source for theater, developing "scripts," in essence, from the interaction between its members, until, as Schechner contends, the line between living, workshop and performance almost vanishes.

We now can no longer comfortably rule art out of any part of life, in other words, just as in psychology and urban planning, we are learning that we cannot ignore any single segment of the relationship between individual and environment—witness the growth of Gestalt therapy and "environmental design." This development affects as well the way we view the dialogue of ideas between artist and artist, which is punctuated every so often by a Duchampian or Rauschenbergian "gesture." Barbara Rose anticipated a shift several years ago, in her article "Didactic Art," when she said that certain works appearing to be no more than cerebral gestures—like Warhol's soup cans or Ad Reinhardt's black paintings—have inherent esthetic value of their own. I would go further. The difference in motive between a pure gesture, like Duchamp's ready-made urinal, and Rauschenberg's erased De Kooning drawing, is sharp: Duchamp complained late in life that his urinal had come to be considered an art object; Rauschenberg complains of the reverse,

that his erasure is looked upon by art historians as an historical statement; he sees the erased drawing as a *drawing*.

Those of us who were involved in the "Giveaway" converted quickly to the latter view. Our motives at the start were purely Duchampian: we wanted to make a statement about the passing, in a sense, of "Washington Color Painting," which Gene Davis represented better than any man alive, and its replacement by a new generation, namely ourselves. We hoped further to cast doubt upon the accepted standards of value in art by making our fifty original "copies" immaculately beautiful. Though both objectives came to be realized, we also came to think of the "event" as much more, as (to quote words that Gene Davis himself wrote) "a work of art in which the paintings and the people who receive them are the materials."

We can no longer rule art out of any part of life. This is the statement that grounds these disparate phenomena, not the old dodge about art and life coming together. There is little "art" not to say "theater" in the traditional sense in any of the examples under discussion. There is only a new attitude toward life itself, an attitude that is unabashedly esthetic. For the first time, we accept the life situation as art rather than the subject for it. Since the "situation" is always in flux, of course, that means we now look upon activities inherent in living—the act of life, if you will—with the care and attention once reserved for fixed objects. Beside this fact, it seems to me, the most radical permutations in contemporary painting and sculpture lose their polemic if not their qualitative edge. No other aspect of art is closer to developments outside it, or merits finer attention.

Douglas Davis, *art critic and himself a maker of "events," is author of "Art and Technology: The New Environment," to be published this year by Praeger.*

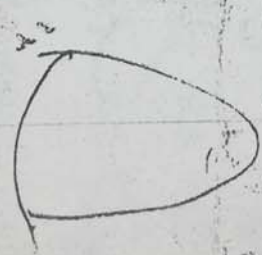
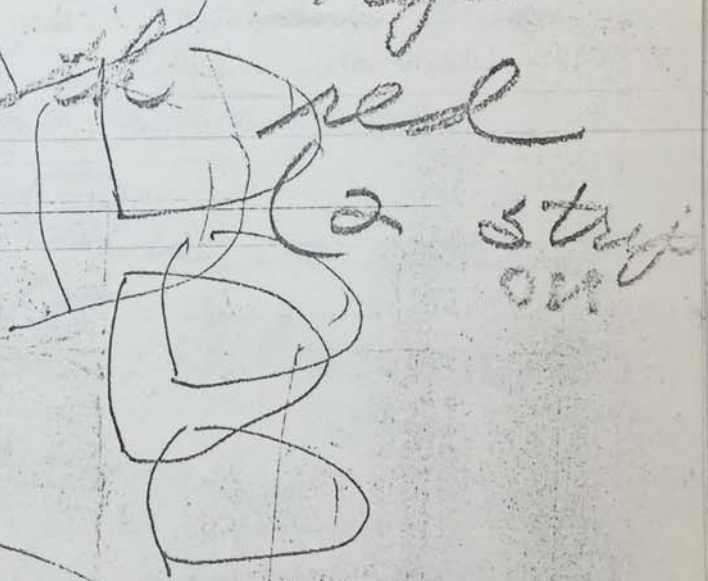
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I.

Cad. yellow med  
with orange  
(2 stripes)

J.)

Cad. orange  
with red



010

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B. Accra violet  
(10 stripes)

C. Cad. yellow  
(2 stripes)

D. Permanent light green  
NO  
(1 stripe)

E. Cerulean Blue + white  
(5 stripes)

F. Cad. Orange  
(1 stripe)

G. Phalo. green + white  
NO  
(2 stripes)

H. Cad. yellow with green  
(11 stripes)

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*Mr. Gene Davis  
Mr. Ed McGowin  
Mr. Douglas Davis*

*requests the pleasure of your company  
at a Give Away of  
fifty free paintings by  
Gene Davis  
entitled "Popsicle" (1969; size 6"x6")  
on Thursday, the twenty-second of May  
nine until eleven o'clock*

*The Grand Ballroom, The Mayflower Hotel  
Black tie                      Cash Bar*

*Drawing 10 p.m. — winner must be present.*

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STATEMENT

I endorse unreservedly the use of my painting as the subject matter for this event which is, in itself, intended as a significant work of art. The esthetic and related implications, I will leave to others.

—Gene Davis

STATEMENT

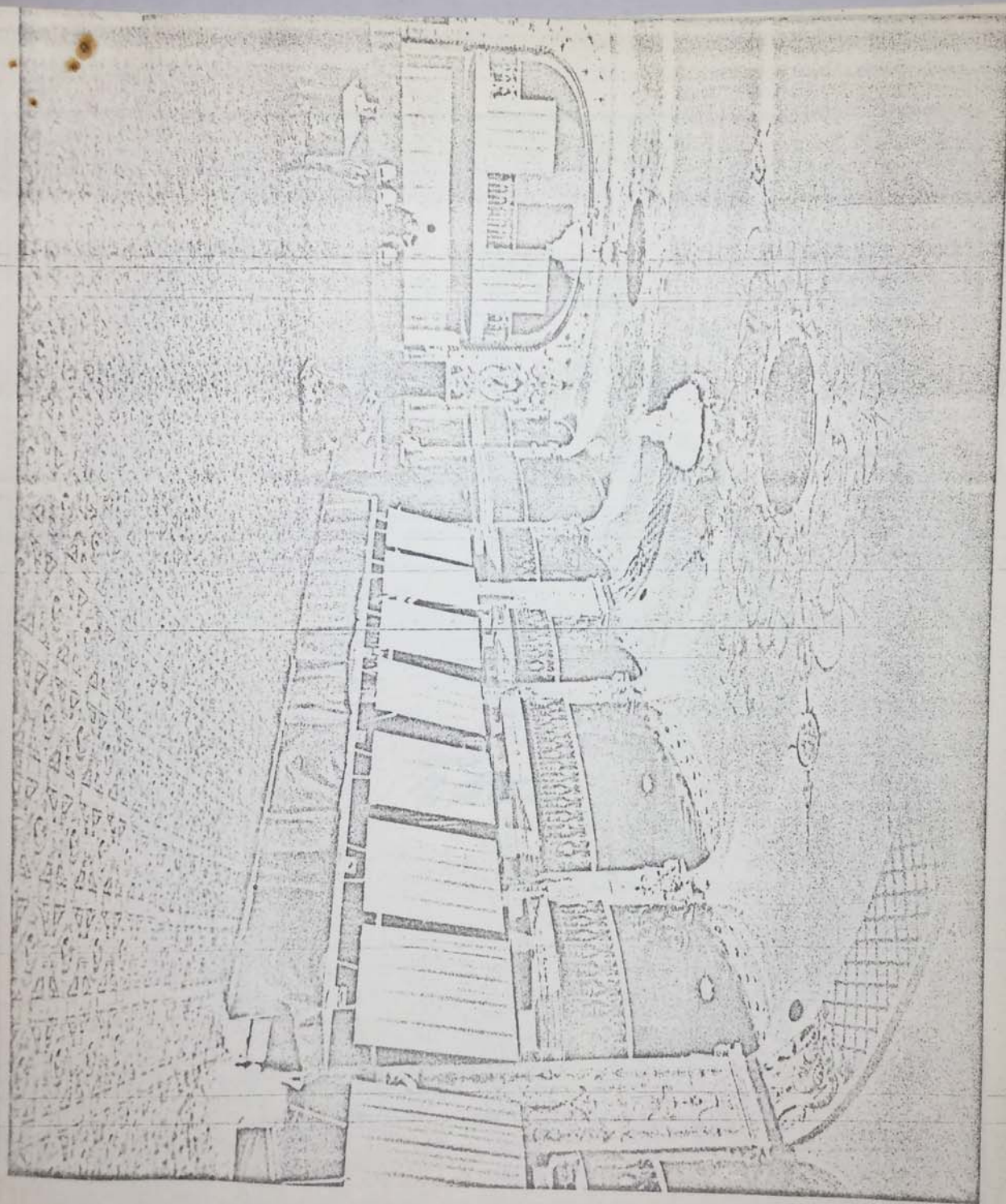
I have dreamed of this Event for a long time. When Doug suggested that we mark a moment, the Event came to my mind. When Gene agreed, the Event took form, and became perfect.

It means to me the end of searching for being through purity and the beginning of constant change, changing faster and faster . . . .

—Ed McGowin

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Released by Douglas Lusk  
Made by SA Williams  
FOR FILE FILE IN LOBBY by SA Lusk  
Grand Ballroom, Mayflower Hotel  
Washington, D.C.

WPA  
G. W. Davis  
H. W. Brown

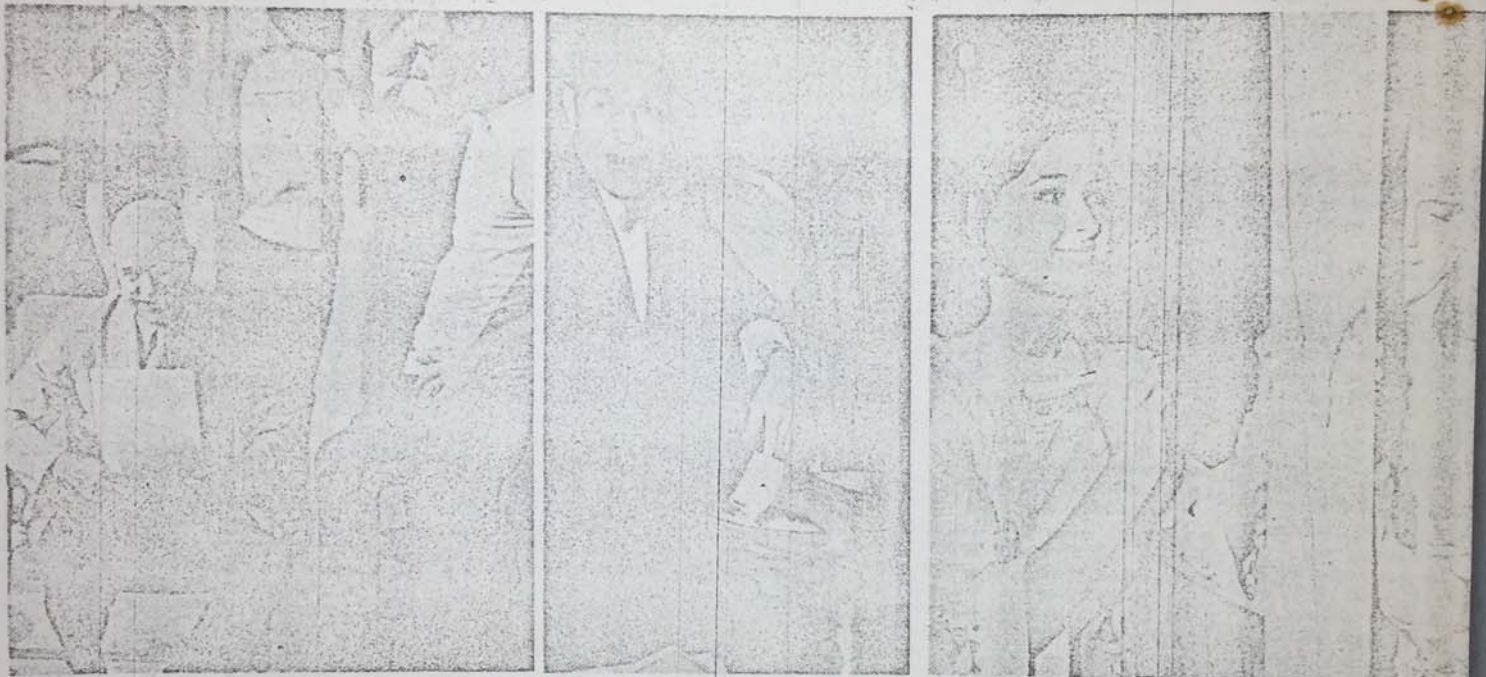
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GOVERNMENT OF THE DISTRICT OF COLUMBIA  
CITY COUNCIL

Post 5/23/69

# A GIVEAWAY IN THE NAME OF ART



Gene Davis, during painting session last month (left), and picking winners last night: at right, Vanessa Guerin and Karen Gulmon, two winners, at the Jefferson Place Gallery.

By Paul Richards

The Gene Davis Giveaway—a peculiarly Washingtonian lottery-celebration—took place last night in the Grand Ballroom of the Mayflower Hotel. Fifty people, all exceedingly lucky, some suitably and symbolically famous, won.

The room was filled and there were people on the balcony looking at the people on the floor and there, against the far wall, were ten stretched stripe paintings, all identical, all sufficiently beautiful to destroy all suspicions about Gene

and girls in finery. Artist Juan Downey circulated among them passing out silver books of matches. The books, signed and dated, said: "The art of invisible energy is in visible energy is in . . ."

For a while the guests stood staring at each other and listening to the orchestra and wondering what the Giveaway was about.

Then the Dupont Circle Consortium stopped playing and Douglas Davis stood before the microphone and everyone stopped wondering and the lottery began.

Douglas Davis (no rela-

thought the whole thing up. He was wearing tux trousers with a satin stripe and a shirt striped with colors of orange, cantelope and lime.

Gene Davis, the man who'd thought up not the Giveaway but the paintings that were being given, stood behind him smiling over the name-filled punch bowl. His tux was black. His tie was red.

Ed McGowin, the man in charge of making all the paintings, stood behind Gene Davis. The paintings lay behind McGowin, six-foot squares of painted canvas,

original and mixed the paint for its 50 replicas. The replicas had been painted on the walls of McGowin's studio by a five-member team whose members applied the masking tape and painted on the stripes.

Gene Davis's name was silkscreened on the backs of the canvases. So were the names of Douglas Davis and Ed McGowin and the date. Below this were original signatures of the people who'd made the pictures. They were:

Vanessa Guerin, who's 20 and studies at the Corcoran, and Karen Gulmon who's the

Clark and Larry LePore, who doesn't call himself a painter but paints just as fervently as the other members of the team.

The lottery was dotted with coincidence. The name of one lady was selected twice and everybody booed. Mary Greenley, the wife of sculptor Colin Greenley won a painting and so did Jim Fitzpatrick, an attorney with Arnold and Porter.

Eugene Myers, the Dean of the Corcoran School, shook Fitzpatrick's hand. "Congratulations, you've just won \$3000," said Myers.

Before the lottery some of

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GOVERNMENT OF THE DISTRICT OF COLUMBIA

# Free Art Is Not Just A Stripe

By BARBARA GOLD

**WOULD** a successful painter give away 50 of his latest paintings? Never? Think again.

Gene Davis is one of Washington's leading painters, and his canvases command high prices all over the country, yet that's just what he did in the grand ballroom of the Mayflower Hotel a few weeks ago.

He invited 500 artists, collectors and museum people, had the Dupont Circle Consortium play chamber music, and distributed the paintings by drawing names from a silver bowl.

The give-away was no gimmick. The 50 paintings were the real thing—six feet square and glittering with Davis's characteristic pink, yellow, orange, blue, and green stripes. He had help filling in the stripes from fellow-artist Ed McGowin and 12 student assistants from the Corcoran School of Art, but every canvas carried his signature as well as theirs on the back.

Why would Gene Davis give away 50 paintings?

## *'Is Painting Really Dead?'*

He was almost matter-of-fact about such largesse, would say only, "I endorse unreservedly the use of my painting as the subject matter for this event which is, in itself, intended as a significant work of art. The aesthetic and related implications, I will leave to others."

Later, immaculate in tuxedo and red tie, his shaven head gleaming in the light, he circulated through the ballroom. The question, from a girlish voice, anonymous in the crush of admirers crowding the painter, rose faintly, "Is painting really

dead?" The answer—from an artist hailed by some as the first to use identically wide, hard-edged stripes without a trace of a brushstroke as a means to juxtapose color—came with a strangled laugh. It must have been the fiftieth time that night he'd heard that query. "People are interring it all the time."

And he walked to the stage to begin pulling the names from a silver bowl.

Douglas Davis, an art critic, and the man who thought up the give-away, was more expansive. He believed the event marked "the end of one era in Washington art and the beginning of another."

"We are free now," he explained, "not only to return to expressionism but to landscape and portraiture; art is common, rather than individual property; the entire event, from its origin in a chance kitchen conversation to now approaches both art and ritual, by formalizing life. This last is more than a possibility to me: it is real; it is why I join in giving Gene Davis away."

Ed McGowin, a sculptor who recently came to national attention with his vacuum-formed plastic constructions, took a more cosmic view. He revealed he had "dreamed of this event for a long time. When Doug suggested that we mark a moment, the event came to my mind. When Gene agreed, the event took form, and became perfect."

"It means to me," he mused, "the end of searching for being through purity and the beginning of constant change, changing faster and faster."

## *Why They Did It*

Clad in paisley headband and ruffled white shirt, McGowin handed out the rolled, red-ribboned, prize paintings.

The three organizers also announced three formal reasons for the give away:

"The act of giving away 50 paintings by Gene Davis is a direct challenge to the idea of art as a 'precious, unique, irreplaceable object' which is 'owned.' This event verifies concept as a major reality in art.

"The event, in another sense, symbolizes the logical conclusion of an important era in Washington art—the dominance of color painting—and the beginning of a new epoch in which art here moves beyond painting into new and unstructured areas. The entire affair, inviting the participation of the local arts community, can be seen as a work of art in itself, a kind of event in which the Gene Davis stripe paintings and the people who receive them are the major materials."

"Materials" they were. Costumed to the teeth they crowded the ballroom. Commenting on colorful clothes in the Sixties has become somewhat passé. It's virtually impossible to be surprised by anyone's outfit anymore. In Washington, however, any appearance en masse of the "art crowd"—distinctly different from the always conservatively dressed political people who dominate the city—always warrants attention. Outfits ranged from loosely knit micro-minis—most popular dress on the scene—to floppy pantsdresses to long formal gowns, from proper black tie to gold and paisley turtle-necks to black leather vest, apache scarf, and clear plastic safety glasses.

## *Observing The Guests*

Organizer Doug Davis wore a puff-sleeved shirt colored in pink, yellow, orange, blue and green stripes that matched the Gene Davis canvases he was helping distribute.

How these "guests as art materials" acted was as noteworthy as what they wore:

They came—some to get nothing—some to see what was to be seen, some sincerely sensed that a motion was under way and to be witnesses.

Four or five of the most trained, aloof people on the art scene were observed entries into the silver bowl. Professor known for his pony back behind some latecomer three extras. The rules ordered to a person."

One girl's name was pulling the drawing. Boos, screams filled the room. Davis McGowin only let her have

A sponsor's (13 collectors series rented the ballroom materials) name was called "fixed, fixed" arose. The silver bowl, another selected. It had already received a pair. A married couple each were more cries of "fixed, fixed."

## *A Commercial Object*

A doctor rushed out on a case. Immediately after he left the door, his name was called "take it for him" were shouted. Invitation had made it clear he was present to win."

The name of a hippie painter in Washington's Free Community was selected. He hesitated, reluctant to commit to "owning" couldn't resist the bright ear of it, and found himself suddenly.

Scientists were figuring the order as each painting was given. Critics crossed their fingers

*Continued on Page*

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Councilmen

March 28, 1969

Dear Gentlemen:

Thank you for your letter of recent date inviting me to attend your art patrons reception on May 22nd. I am very sorry I will be unable to attend and I hope you will understand that previous commitments will prevent me from being with you.

Sincerely,

GILBERT HAHN, JR.  
Chairman, City Council.

Mr. Gene Davis  
Mr. Ed McGowin  
Mr. Douglas Davis  
P.O. Box 3614  
Georgetown Station  
Washington, D. C. 20007

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recalled that the only thing she'd ever won before was an electric mixer at a supermarket opening. A generally imperturbable museum director crooned to a friend, "Oh I hope you win; I hope you win."

Rarely have people admitted more frankly that a work of art has also become a commercial object—like furniture or jewelry. A communal apothecary of the acquisitive instinct was in progress. Every person in that ballroom knew that a Gene Davis painting is valuable now and will probably appreciate steeply and

How did Douglas Davis describe, "A Free Gene Davis is priceless so the acts of conception, selection, and production are equal to the act of making; a painting since it is now being given away, like a free balloon, is an object, and ought to take an appropriate form." Every one of the guests

to win. The last name was the last canvas handed. People stood still, not believing they would go empty-handed. Winners took their booty. Losers left a huge heap of

and splattered masking tape—the dividing strips Gene Davis and crew had used to prevent one stripe from spreading into the next—in the center of the ballroom. They yanked off chunks of the sticky stuff, claimed them as if they, too, were treasure, asked the artist to sign his name, to transform the little piles of waste into art.

**A Hint In Matchbooks?**

Or they picked up the 500 numbered and dated silver matchbooks lying about on the tables, pondered the words lettered on the covers—"The Art of Invisible Energy is In-Visible Energy is In," looked inside at the authentic artist's signature—"Downey"—written there.

Had the evening really signaled the end of an era? Perhaps a hint was inside those covers. Juan Downey doesn't paint. He made his mark last fall with a highly successful exhibition of electronic sounds and machines at the Corcoran Gallery.

The room became quiet. A vague air of sheepishness became pervasive. Slowly people realized that taking home something—a canvas, a hunk of signed masking tape, a mystical matchbook—really wasn't what liking art is all about. Gradually they gath-

ered that Davis, Davis & McGowin had pointed out, in an extraordinarily forceful way, just how totally monetary value could get in the way of aesthetic pleasure, had demonstrated that a group event could be a work of art, had made art lovers look at themselves a little more honestly.

The grand ballroom began to empty. Spirits picked up as the guests passed through the ornate lobby, noted the displays of Chanel perfume and Countess Mara ties, reached Connecticut avenue and its fashionable shops. Conversation revived. The evening had been fun.



Gene Davis, left, (the artist), Doug Davis, Ed McGowin, and a student on the "Popsicle," one of the paintings.

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2301 S. Street, N. W.

March 27, 1969

Dear Gene Davis, Ed McGowin and Douglas Davis --

Pledged as we are to absolute secrecy,  
we hope that you will not be, in telling anybody  
and everybody that we are all for you.

What a great idea!

Please keep us posted if you need further  
help.

Leni and Phil Stern

*Leni*

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For Immediate Release

GENE DAVIS "GIVE-AWAY"  
TO OCCUR MAY 22

Fifty new stripe paintings by Gene Davis will be given away in Washington at a black tie event Thursday, May 22, 1969, 9 to 11 P.M. in the Grand Ballroom of the Mayflower Hotel. 40 recipients will be chosen by a random drawing of names.

Originators of the Give-Away are Douglas Davis, art critic for The National Observer, contributing editor for Art in America and creator of post-Happening "Events"; Ed McGowin, prominent young sculptor in new media, recently featured in the Whitney Museum Annual of Sculpture; and Gene Davis, well-known artist and prime force within the "school" of Washington Color Painting.

The paintings, each measuring 6 x 6 feet, are made from "Popsicle", a recent painting by Gene Davis. This work was selected especially for the Give-Away by Douglas Davis as representative of the artist's work. To make the 50 "Popsicle" paintings, McGowin and 12 assistants used Gene Davis' masking tape technique and his specially mixed colors, applied to some 300 feet of canvas stretched across McGowin's studio walls. On the back of each painting is a silk-screened authorization by the three principals.

While the public is invited to read its own meaning into the event, Davis, Davis and McGowin have emphasized these several points:

(1) The act of giving away 50 paintings by Gene Davis is a direct challenge to the idea of art as a "precious, unique, irreplaceable object" which is "owned." This event verifies concept as a major reality in art.

(2) The event, in another sense, symbolizes the logical conclusion of an important era in Washington art -- the dominance of color painting -- and the beginning of a new epoch in which art here moves beyond painting

--MORE

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What is obvious about this Event is that it celebrates the end of one era in Washington art and the beginning of another. Beyond that the meanings fragment, like color in a prism, depending on the perceptions brought to it. There are at least these possibilities; a free Gene Davis is priceless; the acts of conception, selection, and reproduction are equal to the first act of making; a painting, since it is now being given away, like a free balloon, really is an object, and ought to take an appropriate form; conversely, we are free now not only to return to expressionism but to landscape and portraiture; ~~everyone ought to own the same art~~; the entire Event, from its origin in a chance kitchen conversation to now approaches both art and ritual, by formalizing life. This last is more than a possibility to me; it is real; it is why I join in giving Gene Davis away.

--Douglas Davis  
April 22, 1969

art is common, rather than individual property;  
~~everyone ought to own the same art~~

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Bussels 4-6-70

Dear Seth,

hello. This is just to say  
I am leaving Brussels  
for London and to then come  
back to the continent.

I shall be in Torino  
about July 17 or 20 and I really  
hope to see you again there.

So, be patient, time is going over  
very quick!!

Yours

Richard

hello from Bijlde

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5.20.70

44, AV<sup>IS</sup> DES CHAMPS-ELYSEES  
PARIS VIII<sup>IS</sup>  
TELEPHONE 359.92-50  
256.23-30

Dear Seth,

just hello.

I am happy with the  
endorsement - I hope you will be too.

Everything is all right for me.

I hope it is for you too.

etc...

send p-card 22 May 70.

To H Studio International July-  
August issue any longer an issue for  
you? As you see, I am not  
playing with words -  
let me know when you are going to  
and to, so I can write you some more  
rich

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Siegelaub	I.D. 25

# Royal Manhattan



44th to 45th Streets at Eighth Avenue  
New York, New York 10036

26 / 11 / 70.

Dear Seth

I spoke again with Costelli about  
Douglas, Lawrence, Robert.

I introduced Douglas personally  
two days ago.

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P.S



J. ... in the show.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D. 25

# Royal Manhattan

44th to 45th Streets at Eighth Avenue  
New York, New York 10036



26 / 11 / 70.

Dear Seth

I spoke again with Castelli about  
Douglas, Lawrence, Robert.

I introduced  
two of  
several

Now your address was written while  
I was standing at the spot as  
indicated at the overside.

like be... series 1 5722

Be m...

cian  
fin

P.S.

for  
Douglas and Robert must  
be absolutely included in the show.



ors

Blvd.  
if.

resident  
lege of

la

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aced geschreven  
ing gelezen  
-> vlot bezorad



**AIR MAIL**

Mr. Seth Siegelau  
138 Prince St.  
New York 10012  
NY / U.S.A

AMSTERDAM  
Brug over de Leidsegracht  
Bridge across the Leidsegracht  
Pont sur le Leidsegracht  
Brücke über die Leidsegracht



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Siegelaub	I. D. 25

# Royal Manhattan

44th to 45th Streets at Eighth Avenue  
New York, New York 10036



26/11/70.

Dear Seth

I spoke again with Castelli about Douglas, Lawrence, Robert.

I introduced Douglas personally two days ago and he saw also several works.

Now Leo would like to speak privately with you. I think he like better Joseph and Douglas.

Be nice and call him next week  
from Euro.

P.S. Do something more with ~~the~~ DIANE for the ~~project~~ suggestion show. I think Douglas and Robert must be absolutely included in the show.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

138 Prince Street, New York 10012.

*1 June 71*

Dear Germano,

The following is a partial list of names and addresses of collectors who own works of Joseph Kosuth:

Mickey Ruskin  
Max's Kansas City  
213 Park Ave. South  
New York 10003

Stanely Griastein  
441 N. Rockingham  
Los Angeles, Calif,  
90049

Eugenia Butler  
533 South Rimpau Blvd.  
Los Angeles, Calif.  
90005

Manuel Greer  
35 West 53 Str.  
New York 10019

Robert Topal  
825 Orienta Ave  
Mamaroneck, N.Y.

Gary Kennedy, President  
Nova Scotia College of  
Art and Design  
6152 E Coburg Road  
Halifax, N.S. Canada

Eugene Schwartz  
1160 Park Avenue  
New York 10028

Miss Louis Kellaer  
Box 9 Taaglewood Road  
Scarsdale, N.Y.

Vernon Nikkel  
117 Manana  
Clovis, New Mexico

John G. Powers  
8 East 83 Str.  
New York 10028

Exx Raymond L. Dirks  
50 1/2 Barrow Street  
New York 10014

Museum of Modern Art  
11 W. 53 Str.  
New York 10019

Herbert Vogel  
305 E. 86 Str.  
New York 10028

Artists:  
Lichtenstein  
Arman  
Weiner  
Oldenburg  
Smithson  
Dewain Valentine

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

138 prince street, new york 10012. tel: (212) 925-2113

Gregory Battcock

Dear Gregory,

I have been in touch with Charles Harrison, and in accord with his requests, please make the following minor alterations to the interview I gave you for your Dutton anthology book:

1. Update the introduction about me, take away Harrison's initials ("C.H.") and put in your name.
2. Change the sub-headline from "Seth Siegelaub in conversation with Charles Harrison" to "A Conversation x with Seth Siegelaub."
3. The first ~~XX~~ "CH" in the interview should change to EX "Charles Harrison", with the remaining "CHs" being kept as is.
4. Credit Studio International.

Hope you are having (had) a good time in Greece.

Keep in touch,

Peace,

SETH SIEGELAUB, 26 June 1971, NY

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	Siegelaub	I. D. 25

138 Prince Street, New York 10012. Tel: (212) 925-2113

Mr. Gregory Battcock  
317 W. 99 Str.  
New York 10025

Dear Gr

Enclose  
Charles  
your bo

I have  
not exp  
his ass

I will

Thank y

*Seth*  
SETH S

Encl: C



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	Siegelaub	I.D.25

138 Prince Street, New York 10012. Tel: (212) 925-2113

Mr. Gregory Battcock  
317 W. 99 Str.  
New York 10025

Dear Gregory,

*AIR MAIL*

PARIS  
Le Panthéon.

10.11.70

Impossible to join Lucie  
I will ~~try~~ again. Working for you, you will receive informations as soon as possible.

*Tout à mes Amis  
pour Lucy et toi,  
Aniel*

PARIS  
18H30  
11-11  
1970  
GARE DU NORD

LYNA PARIS - 8, rue du Caire PARIS 2ème

Imprimé en France  
Reproduction interdite

Seth Siegelaub  
138 Prince str.  
NY City 10012  
N.Y.  
U.S.A.

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	Siegelaub	I.D.25

138 Prince Street, New York 10012. Tel: (212) 925-2113

Mr. Gregory Battcock  
317 W. 99 Str.  
New York 10025

Dear Gregory,

Enclosed is a xerox copy of the interview I had with  
Charles Harrison in September 1969 for inclusion in



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	Siegelaub	I. D. 25

138 Prince Street, New York 10012. Tel: (212) 925-2113

Mr. Gregory Battcock  
317 W. 99 Str.  
New York 10025

Dear Gregory,

Enclosed is a xerox copy of the interview I had with Charles Harrison in September 1969 for inclusion in your book for Dutton.

Piet Mondriaan (1872—1944)

Compositie met kleurvlakjes nr. 3 / Komposition mit Farbflächen Nr. 3 / Composition with colour planes no. 3 / Composition avec plans de couleur no. 3 1917

Haags Gemeentemuseum

8/5/70  
Dear Seth,  
I tried to call a few times, without success. We just received word a 5 weeks wait to N.Y. from Canada. Could you possibly call me (office home: 070-514181; evening: 070-245158), because I would like to see you in Amsterdam. Thank you.

Sno

Nr. 530 — Verlag Aurel Bongers Recklinghausen



Seth Siegelaub

Houtmanakade 35

Amsterdam

Holland

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	Siegelaub	I.D.25

138 Prince Street, New York 10012. Tel: (212) 925-2113

Mr. Gregory Battcock  
317 W. 99 Str.  
New York 10025

Dear Gregory,

Enclosed is a xerox copy of the interview I had with  
Mr. Battcock in September 1960. For inclusion in



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	Siegelaub	I.D. 25

138 Prince Street, New York 10012. Tel: (212) 925-2113

Mr. Gregory Battcock  
317 W. 99 Str.  
New York 10025

Dear Gregory,

Enclosed is a xerox copy of the interview I had with Charles Harrison in September 1969 for inclusion in

NOH-GAKU (NOH PLAY)  
NOH-GAKU is a kind of masque which was made from BUGAKU, DENGAKU and SARUGAKU (Japanese ancient courts and musical), at the age of YOSHIMITSU ASHIKAGA. It is original Japanese dance to the tune of Japanese flutes and drums and YO-KYOKU (Japanese folk songs).

PAR AVION  
航空郵便  
POST  
GA

10 45  
NIPPON

Tokyo 11251  
My dearest Seth,  
What a trip!  
The invitation to  
I will speak with  
I will later in  
you tonight!  
Amities  
BVRm

Seth, I received  
Hill, Mr.  
To Morrow -

SETH SIEGELAUB  
HAUTMANKADE 35  
AMSTERDAM  
Hollande

足利義満の時代、観阿弥が舞楽や日本古来の田楽・田楽などをあわせてつづった長曲劇、節や太鼓の舞、これにて、謡曲を語りながら演じる日本独特の舞である。

P.C. 335

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	Siegelaub	I.D.25

138 Prince Street, New York 10012. Tel: (212) 925-2113

Mr. Gregory Battcock  
317 W. 99 Str.  
New York 10025

Dear Gregory,

Enclosed is a xerox copy of the interview I had with  
Charles Harrison in September 1969 for inclusion in  
your book on Duchamp.





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	Siegelaub	I.D.25

138 Prince Street, New York 10012. Tel: (212) 925-2113

Mr. Gregory Battcock  
317 W. 99 Str.  
New York 10025


Dear Gregory,

Enclosed is a xerox copy of the interview I had with Charles Harrison in September 1969 for inclusion in your book for Dutton.

I have written to Charles for his permission; I do not expect him to say no. If he does we can delete his name and use the word "INTERVIEWER".

I will advise you when I receive his reply.

Thank you,

  
SETH SIEGELAUB, 3 June 1971, N.Y.

Encl: One 2page interview.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

*Ben received my mail from you, Thank you. In reply to your letter:*  
 Karel - The Telephone: The

SETH SIEGELAUB c/o

Mr. Carl Andre  
 c/o Tokyo Biennial  
 c/o Mainichi Newspapers  
 1-1-1 Hitotsubashi  
 Chiyoda-ku  
 Tokyo, Japan

Dear Carl,

Having been receiving your postcards - somewhat romantic, though not totally uncommunicable.

In London, to late May, working to edit the summer issue of Studio International. Afterwards back to A'dam to Dusweldorf and Koln for a few days, then to Turin (+ Italy) in early June for a month or so (I have never been in Italy).

A REQUEST

I am organizing a 2-day conference of 25 artists in Nova Scotia on 5,6 October, with artists just talking to artists. I would like you to participate. Other 24 artists invited, include: Buren, Bladen, Irwin, Chamberlain, Judd, Merz, Lichtenstein, Morris, Newman, Smithson, Poons, Serpa, Stella, tinguely and Weiner. I (Nova Scotia's money) will provide you with airfare, expenses and honorarium for the 2 days. Letter with more information awaits you at Dwan, NY.

After Nova Scotia conference, I retire from the exciting, interesting, ostuous World of Art, headed for points unknown.

If you are in Europe, we will meet.....

Thank you,

seth siegelaub, 5 May 70, London.

*Have a good time*  
 Karel Dobert

*13.50  
 81.00  
 +0.50  
 486.00*

*28.00  
 121.00  
 85.00  
 1846.00*

*P-101-1*

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Siegelaub	I.D. 25

Karel - Ben received ~~my~~ my mail from you, Thank you. In reply to your letter:  
 The Telephone: The  
 paid bills - 4 February - f. 67,24 + f. 5,- (paid at the central telephone with loan) 4-5-'70  
 - 21 April - f. 109,45 - (at Post Office at Borenstraat)

The only money not paid is for the 3 cables (f. 65,35). I will send you this soon.

I have the receipts for the paid telephone bills ~~in~~ on ~~the~~ my papers. We will take care of this when I return to Amsterdam in late May.

13,50  
 36  
 8100  
 + 050  
 48600

13,50  
 36  
 8100  
 + 050  
 48600

28,50  
 36  
 17100  
 8550  
 102600

Seth

Greetings from A'dam.

We've some troubles to get the "Houtmanakade," but we'll find something.

A problem. I could pay just in time the telephone-bill (Jan./febr.); the other day the PTT would come and take away the telephone (no joke). There seems to exist still another bill (concerning March/April) that has to be paid within a few days. Have you ever seen these bills? It's even possible you paid them (but in the wrong way). The first bill was f. 67,24 (+ f. 5,- extra); the second one f. 109,45. (Your three cables have been paid too: f. 65,35).

If you know something about the telephone-bill, please, write me.

Have a good time.

Karel Dobbert.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

MICHEL CLAURA  
PARIS

December 20 - 1970

74 rue Blanche  
PARIS 9<sup>ème</sup>

Tel.: 526-08-24 Jean Seth,

Daniel spoke to  
me (he he).

The two things made with  
Jan, in Paris and Milan, were very  
good and successful.

The Primitif Milieu is just as  
always, unbearable.

Did you do something about the  
European distribution of an catalogue? I am  
afraid not because there is a lot of  
people (10 or so) complaining because they cannot  
find it. I am glad to know that you know  
you are owing me money!

A longer letter will follow this  
one. Sure you'll be delighted to know that.  
Best to you and Lucy with  
much love  
Michel

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D. 25

138 Prince Street, New York 10012. USA Telephone: 212- 925 2113

Mr. John Baldessari  
2405 3rd Str.  
Santa Monica, Calif 90405

Dear John,

Did you receive a copy of the Artist's Reserve Interest Sale Agreement? Were you able to make copies and distribute to other artist's in L.A.? Did you get a chance to reply?

I am (and have been) working very hard on this artist's project, giving it all my time until about mid-March.

I definitely plan to come to L.A., for about 2 weeks, from about 28 March to the 15 April, and I would like to do the lecture we spoke about when you were in N.Y. I would do my lecture number on Art Politics, Machinery, Reality and Business, Etc. Please advise me about specifics (date and money) at your end, and I will confirm.

Also, I would have to do other lecture numbers to cover the cost of the trip. I already wrote Helene W. about this. Do you have any suggestions? San Diego? U of C at LA?, Irvine?, Art Assn. of the LA Museum?

Do you have any idea who did that Earthquake piece last week? It has the NY art world really bussing with excitement. Level with me, was it a CIA shake up? or is Pasadena planning an exhibition of Earth Art? In any case, I suppose it was nobodies FAULT. The at San Andreas (the well known art bar in NY) people are falling over themselves trying not to rock the boat.

Hello to All,

SETH SIEGELAUB, 15 February 1971, New York.

*March he will be*  
 \$150 each 12 or 14 April - L.A. State  
 \$100 San Diego - U.C.  
 Irvine - Berkeley / San Francisco Inst. Dist.  
 Fresno State - Judy Chicago U. of C. Davis - Bill Wiley  
 U of C - Riverside - Shirley Stein

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D. 25

Amsterdam 10 July 1971

Dear Seth, Adriaan told me I had to pay you some money for the Ruscha books we got. I think that's quite fair but mostly those kind of things get complicated without any reason. The fact is that I didn't think about it until Adriaan asked me very carefully. (the way he is). So included you will find it. The only thing you should do is drop me a card to say that you got it. So it was not taken out at the mail. Hope you and Lucy are in good spirits. Give her my love. Bob Barry + Julie + 2 kids are staying with us for a couple of days. Very pleasant people to have around. You hardly notice them. Bob showed me a copy of your artist's rights. Can you send me a few copies for Holland. Looks perfectly all right to me. Hope you come over for Europe again as I have not much reason to come over to the USA in the near future. Again my best for all of you - from Jane and Barbara  
Jane

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

SETH SIEGELAUB 138 Prince Street, New York 10012. Tel: 925-2113

Dear Konrad,

Thank you for sending the article from the Frankfurter All. Zeitung. It had it translated and it sounded very interesting. Incidentally, I understand that it spoke of 5% of the gross selling price, which of course, will usually be much more money for the collector or dealer than the 15% of profit which we proposed in the Artist's Contract.

What are your thoughts about this?

Also, when you were in NY, I consigned to you 2 works of art ( a Weiner painting and a Huebler drawing) which belong to my brother Jay. He recently asked me about them, and in turn, I am asking you about them.

Have you sold them?

If so, please make some arrangement to get the money to me in New York (I will give the money to my brother).

If they have not been sold, please send me a receipt for them.

In any case, please keep me advised of any developments about anything happening at your end in Germany.

I hope everything is Okey Dokey.

Hello to Dorothy and Kaspar David,

Peace,

SETH SIEGELAUB, 5 Dec 72, N.Y.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D. 25

Daniel Buren

128 Prince Street, New York 10012. Tel: 212- 925 2113

Hi Seth!

May be you are there!

May be I will see you soon.

May be as you said: *PEACE & LOVE* =  
photographs - we look just great.

In reply to your letter; as I'm looking to a  
number of art magazines articles, I  
saw Barbara Reiss, and she said that Studio will  
be publishing - if this is so, no US magazine  
would also publish it. *And*

Lucy Lippard said to tell you that there is no  
hurry for your material for her book.

I was in Los Angeles, with Stanley Grinstein, and  
rested and lectured (Bob Barry was out for a few  
days also). It was very good. Stanley is going to  
be in N.Y. for about 10 days (Genial has a big show  
at the M. of M. Art)

The politics of the Guggenheim show and your situation  
is still being discussed in N.Y. I gave Barbara the  
Dan Flavin letter that you sent me.

Rene Haackel had a show cancelled by the Guggie. Ed  
Fry was fired. Barbara looked well and will be writing  
an article about the whole business.

Has Michel translated the Contract yet? I spoke to  
Herman Dales in N.Y., and he agreed to publish and  
distribute the French version of the contract after  
Michel translates it. Everything is going very well  
with the Contract (Carl Andre used it for all the  
work when he sold his show out at the Dean).

GOSSIP: The Dean is closing for good at the end of July.  
Weber will reopen in the fall downtown under his own  
name (and money).

Ask Michel to write.

A friend (and patron), Jack Wendler, will be seeing you  
in Paris - he will be opening an art center in London  
in the fall.

Peace.

DSB, 28 April 71, N.Y. *[Signature]*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. D. 25

138 Prince Street, New York 10012. Tel: 212- 925 2113

Daniël Buren

Dear Daniël,

Received your letter of 25 March along with the photographs - we look just great.

In reply to your letter; as I was speaking to a number of art magazines about your article, I saw Barbara Reise, and she said that Studio will be publishing - if this is so, no US magazine would also publish it.

Lucy Lippard said to tell you that there is no hurry for your material for her book.

I was in Los Angeles, with Stanley Grinstein, and rested and lectured (Bob Barry was out for a few days also). It was very good. Stanley is going to be in N.Y. for about 10 days (Gemini has a big show at the M. of M. Art)

The politics of the Guggenheim show and your situation is still being discussed in N.Y. I gave Barbara the Dan Flavin letter that you sent me.

Hans Haackel had a show cancelled by the Guggie. Ed Fry was fired. Barbara looked well and will be writing an article about the whole business.

Has Michel translated the Contract yet? I spoke to Herman Daled in N.Y., and he agreed to publish and distribute the French version of the contract after Michel translates it. Everything is going very well with the Contract (Carl Andre used it for all the work when he sold his show out at the Dwan).

GOSSIP: The Dwan is closing for good at the end of July. Weber will reopen in the fall downtown under his own name (and money).

Ask Michel to write.

A friend (and patron), Jack Wendler, will be seeing you in Paris - he will be opening an art center in London in the fall.

Peace,

SETH, 28 April 71, n.y.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

Daniel Buren  
21 rue de Navarin  
Paris 9<sup>e</sup>  
France

Paris le 25.3.71

Mon cher Seth,  
mieux vaut tard que jamais! Ask Lucy for the  
translation.

I wrote an article about the GIE story. Do you  
know any magazin or newspapers which would publish it, be-  
cause it would be interesting to have this text publish in  
the states and in english. Let me know if you have any idea  
or possibility. Could you said to Lucy than I will have a  
meeting with Roland Barthes only at the end of April and  
I cannot give to her any plan before for her book. If it is  
to late she could translate and print "LIMITES-CRITIQUES"

Hope to hear from you very soon,

*Daniel Buren*  
Daniel Buren

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	Siegelaub	I.D.25

Daniel Buren  
21 rue de Navarin  
Paris 9<sup>e</sup>- France

17 September 1964  
Paris le 16.3.71

Mr. James Fitzmaurice  
ART INTERNATIONAL  
VIA ST  
LUGANO,

Dear Mr  
This is  
York, a  
having  
I feel  
I would  
New York  
Thank you



than you ask  
need more than  
the April issue  
give a chance  
evin! which  
ould show  
is really  
in avant-garde  
erstand more  
me, till

Daniel Buren

Kindly post,  
26 Mar 71 - sent P-card.  
SIGH LAUB

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D. 25

Daniel Buren  
21 rue de Navarin  
Paris 9°- France

17 September 1971

Paris le 16.3.71

Mr. James Fitzsimons  
ART INTERNATIONAL  
Via Clemence Marain  
Lugano, Switzerland

Dear Mr. Fitzsimons,  
I always find all the  
interest in this letter  
I guess a New York, and  
to print having a fine - see

I leave to this letter  
interesting I think  
of you why you  
I (of course)

I feel that the word  
I would also appreciate  
New York represents  
thank you.

Sincerely yours,  
26 Mar 71 - See  
DANIEL BUREN



André LECONTE,  
38, rue Sainte-Croix de la Bretonnerie, PARIS  
Editions d'Art & GUY  
Fabrication Française - Reproduction interdite

PAR AVION

SIEGELAUB

138 PRINCE ST

NEW YORK

U.S.A

PARIS ET SES MERVEILLES  
3 617. - L'Hôtel de Ville (1882),  
et le pont d'Arcole.

I WILL BE IN NEW  
YORK ABOUT THE  
MAY  
BEST  
CELSTRA

\* Photo véritable \*

to say than you ask  
if you need more than  
it in the April issue  
to give a chance

end" Flavin! which  
You could show  
think it is really  
a certain avant-garde  
o. I understand more  
As for me, till

soon, etc.

possibly a

ren

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

Daniel Buren  
21 rue de Navarin  
Paris 9°- France

17 September 1971

Paris le 16.3.71

Mr. Jacob Filippov  
ART INTERNATIONAL  
Via Giacinto Morandi 17a  
Lugano, Switzerland

Mon cher Seth,

hi! I gave everything to Peter who said than you ask  
always for more and more space! I don't think you need more than  
all the issue! Anyhow it's going to be print in the April issue  
I guess and I just hope you leave enough room to give a chance  
to print my text too.

I include a letter from "your friend" Flavin! which  
I leave to you to appreciate the high level. You could show  
this letter as well as you want because I think it is really  
interesting about the mentality of what is a certain avant-garde  
thinker of to-day. Lucy would appreciate too. I understand more  
why you want to retired from the art world! As for me, till  
I (of course), I want to fight.

So, I hope to hear from you very soon. P.S.  
Take it easy!

Kisses to Yves and Lucy, Isidore, and possibly a  
New York representative.

*Mart/AmREJ Am. T. - A. Buren*

Daniel Buren

Sincerely yours,

*26 Mar 71 sent P-card.*

SETH SIEGELAUB

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

31 October 1964  
17 September 1964

Mr. Alfred H. Barr Jr.  
Mr. James Fitzsimmons  
ART INTERNATIONAL  
Via Clemente Maraini 17a  
Lugano, Switzerland

Dear Mr. Barr:

Dear Mr. Fitzsimmons;

Attached please find a group of photographs of the PIERRE CLERK show. This letter is to introduce you to the SETH SIEGELAUB gallery in New York, and more particularly to 2 artists I represent, who will each be having a one-man show this fall:

PIERRE CLERK - from 13 October to 7 November

The work is made by LAWRENCE WEINER - from 10 November to 5 Dec. any other time convenient to you. I hope that you will get an opportunity to see the work on 7 November. Thank you.

(Please note enclosed photographs).

I feel that the work would be of interest to your New York critic.

I would also appreciate a rate card for advertising, and possibly a New York representative.

Thank you.

Sincerely yours,

SETH SIEGELAUB

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

Paris, le 13 Juin 1964

Mr. Alfred H. Barr Jr.  
11 West 53 Street  
New York City

Mr. Seth Siegelaub  
1100 31 October 1964  
New York  
U.S.A.

Mr. Alfred H. Barr Jr.  
MUSEUM OF MODERN ART  
11 West 53 Street  
New York City

Dear Seth Siegelaub,

Dear Mr. Barr:

Attached please find a group of photographs of the PIERRE CLERK show which is now entering into its final week of exhibition at my gallery.

PIERRE CLERK is represented in your Museum's collections and I think that you would be interested in seeing the work he has done since he was acquired by your Museum.

The work is made available to you during the gallery hours or at any other time convenient to you. I hope that you will get an opportunity to see the show before it closes on 7 November. Thank you.

Very truly yours,

SETH SIEGELAUB

Indeed, I presume what this exhibition is going to be, because I already know the works of the artists you have contacted. But I would rather like you, if it is possible, to send me more information, in order to be able to have this text worked out as soon as possible.

I do not write very much because I do not want to write about anything, that is why I need to know precisely what I am writing about.

Unfortunately, I think I shall not be able to come to the States this summer, but, since I am of the committee for Prospect 88, I know that most the artists of your forthcoming exhibition will be invited there, so I hope this will be an opportunity to meet again.

Looking forward to hearing from you, best regards,

Yours sincerely

*M. H. Clavin*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

Paris, le 13 Juin 1969

Michel Claura  
6, rue Paul-Escudier  
Paris- 9<sup>ème</sup>  
Tél. : Tri. 71-68

Mr. Seth SiegelauB  
1100, Madison Avenue  
New-York  
U.S.A.

Dear Seth SiegelauB,

you may remember that we met  
in Bern, in April.

Buren told me, a few days  
ago, that you are preparing an international exhibition,  
including people like André, Weiner, Leyitt, Kossuth,  
Barry, etc...

I think it would be a great  
thing to write a text on this exhibition, and I would  
have it published either in Studio International or  
in Les Lettres Françaises or in Opus International, I  
do not know yet.

Indeed, I presume what this  
exhibition is going to be, because I already know the  
works of the artists you have contacted. But I would  
rather like you, if it is possible, to send me more in-  
formation, in order to be able to have this text worked  
out as soon as possible.

I do not write very much  
because I do not want to write about anything, that is  
why I need to know precisely what I am writing about.

Unfortunately, I think I  
shall not be able to come to the States this summer,  
but, since I am of the committee for Prospect 69, I  
know that most the artists of your forthcoming exhibition  
will be invited there, so I hope this will be an  
opportunity to meet again.

Looking forward to hearing  
from you, best regards,

Yours sincerely

*Michel Claura*

*Send cat +  
relevant correspondence*

*Mail ans*

*7 July 69.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

Yve-Alain Bois  
RD 1 Hanover Pa 17731

October, 5th 69

Dear Mister Siegelaub,

I am awfully sorry I have not answered sooner your very kind card.

It was very nice to you.  
Now perhaps you were at Prospect and met Jean Clay.

I just wonder how things are going along with him. I hope this meeting could have brought many interesting points of collaboration.

Anyway, I would like to know how did you find Prospect.

It will be very nice if you find the time to write me addresses of people interesting here or call me.

I wish, and in the same time I hope you are not angry at me for asking that, that your catalogues you said you want to send are not out of print.

Anyway, if I go to New York, I hope to meet you.

Do Jan Dibbets have an adress when he comes in New York?

Thank you again for your letter, and hoping the exposition of Seattle was good, please receive all my wishes.

Very friendly yours,

Alain Bois

<sup>tel. here</sup>  
PS : 637 . 1036 (area code 717)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

Yve-Alain Bois  
c/o Norman B. Nace jr  
RD 1 Hanover Pa 17331

August, 19, 1969

Dear Mr Siegelaub,

Would you please excuse my very bad english  
but I just arrive in USA , and perhaps later it will be better.

I am a friend of Jean Clay in Paris , and he  
wants to have information about you to put in his review (Robho,  
perhaps you know) which is important in Europe ; So he tells  
me to correspond with you.

I shall be very glad to know how to receive  
your catalogue of your changing show , and to have things you  
edited for publication , if you do.

I hope to meet you a day at New York , but  
I please you not to put that away, because it perhaps will be  
good for you to have a diffuser in France.

I am very alone here in the country , so  
I hope you will find the time to find and to send information.

I thank you beforehand,

*Alain Bois*

Truely Yours

*Answered by Postcard. 26 Aug 69*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

1190 Madison Avenue, New York 10028/ 212 288 5031/ 17 Apr 69  
New York 10028/ 212 288 5031/ 25 Apr 69

Mr. Jack Burnham  
40 Massachusetts Avenue  
Cambridge, Mass. 02139  
Den Haag, Holland

Dear Mr. Burnham,

Dear Eric,  
It has been suggested by a number of people that I should meet you for the hospitality shown me on my last visit to

Den Haag. Please excuse my asking you if  
Do you think that would be possible that we could talk on your next visit to New York?

If it would be possible, could you ring me when you are in town?

I look forward to meeting you.

Thank you for copies of the text and any 8x10 photographs you may need from the enclosed negatives and return all the information to me as soon as possible.

SETH SIEGELAUB

II I am presently organizing an exhibition for this summer (see the enclosed letter to the invited artists) and in talking to Carl Andre, he suggested that perhaps his participation (in my exhibition) could be his exhibition at the Guggenheim Museum. Would this be possible?

Please reply with your feeling about this possible arrangement.

Best of luck on the Andre exhibition.

Thank you.

SETH SIEGELAUB

Encl: 1 transcript (12 pages)  
2 8x10 photographs  
2 contact sheets (with negatives)  
1 (copy) of letter to artists.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. D. 25

UNIVERSITY OF CALIFORNIA, SAN DIEGO

1100 Madison Avenue, New York 10028/ 212 288 5031/ 25 Apr 69

Mr. Enno Develing  
Gemeente Museum  
Stadhouderslaan 11  
Den Haag, Holland

POST OFFICE BOX 109  
LA JOLLA, CALIFORNIA 92037

Dear Enno,

Thank you for the hospitality shown me on my last visit to Den Haag. Please excuse my delay in writing you.

- I As we discussed at that time I am enclosing a
- Transcript of the Windham College symposium
  - 2 - 8x10 photographs
  - 2 contact sheets with the negatives
- for your use in the Carl Andre catalog.

- II Please make copies of the text and any 8x10 photographs you may need from the enclosed negatives and return all the information to me as soon as possible.

I'll be back in NYC early in December. I want to hear about Germany.

- III I am presently organizing an exhibition for this summer (see the enclosed letter to the invited artists) and in talking to Carl Andre, he suggested that perhaps his participation (in my exhibition) could be his exhibition at the Gemeente Museum. Would this be possible?

Please reply with your feeling about this possible arrangement.

Best of Luck on the Andre exhibition.

Thank you.

JS/SETH SIEGELAUB

Encl: 1 transcript (12 pages)  
2 8x10 photographs  
2 contact sheets (with negatives)  
1 (copy) of letter to artists.

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	Siegelaub	I.D.25

UNIVERSITY OF CALIFORNIA, SAN DIEGO

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

POST OFFICE BOX 109  
LA JOLLA, CALIFORNIA 92037

*26 Dec 71*  
*Sent Post*

Seth Siegelaub  
1100 Madison  
New York City

7 October, 1969

Dear Seth,

College Art Association Conference is January 28-31 in Washington, D. C. I don't know the exact date but I'll let you know --

Other participants are Morris, Smithson, Serra, and Weiner.

I'll be back in NYC early in December. I want to hear about Germany.

Best Regards,

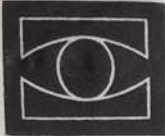
*John*  
John Baldessari.

JB/mm

*visited address*  
*Jean-Pierre Foucault*  
*30 FIDLEY ROAD*  
*HANOVER, NH*  
*also more photos and*  
*Jean P. Foucault*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. D. 25

# THE RICHARD DEMARCO GALLERY LTD



Eight Melville  
Crescent  
Edinburgh  
EH3 7NB  
Scotland  
Telephone  
031-225 1050  
031-226 6302

22 The Fl.

Sent P. Cord.

Seth -

Whole morning scene  
was fucked up and my  
crop remaining in Murray's  
basement untill end of  
Aug. Wasnt able to get  
back to you and Lucy.  
Lawrence was just  
fine.

Corrected address

Jean-Pierre Fournier

30 FINCHLEY ROAD  
HAMPSTEAD, P.Q.

also Marc Raboy and  
Jean V. ~~Dufresne~~ Dufresne

Gallery Director  
Richard Demarco

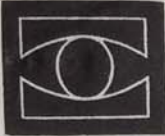
Gallery Administrator  
Jennifer Gough-Cooper

Patron  
James B Walker

Directors  
Thomas M Craig  
Andrew K McC Elliott  
Mark Goldberg  
Lilian Hope Collins  
Vivien M Gough-Cooper  
John O R Martin

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

# THE RICHARD DEMARCO GALLERY LTD



Eight Melville  
Crescent  
Edinburgh  
EH3 7NB  
Scotland

Telephone  
031-225 1050  
031-226 6302

14 MAY. 70

Dear Seth.

I wonder if you could  
contemplate coming to Edinburgh on  
20<sup>th</sup> & 22<sup>nd</sup> of this month. I have  
a party of collectors & art experts  
from Philadelphia coming to Edinburgh  
then & I thought it would be nice  
if you were in Edinburgh at the same  
time. Also, I think there is a good  
chance that Josef Beuys will be back then

Please write to me

Yours Aze

Richy Demarco

Gallery Director  
Richard Demarco  
Gallery Administrator  
Jennifer Gough-Cooper

Patron  
James B Walker

Directors  
Thomas M Craig  
Andrew K McC Elliott  
Mark Goldberg  
Lilian Hope Collins  
Vivien M Gough-Cooper  
John O R Martin

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

138 Prince Street, New York 10012. Telephone: 212- 925 2113

21 November 1970

Mr. Jack Burnham  
810 Michigan Avenue  
Evanston, Ill. 60202

Dear Jack,

I am planning to come to Chicago on or about the 4th onwards to attend a peace strategy (open) convention being held at the Peckinham Labor Center in Chicago.

I would like to know if you could arrange something for me, at that time, which would pay for my transportation and expenses. Either at Northwestern or in Chicago. A lecture perhaps?

After Chicago, I will probably go to Detroit.

Advise, if possible.

In any case, I will expect and look forward to seeing you and Judith.

How's the book?

Note new telephone number.

Thanks,

SETH SIEGELAUB, 21 November 1970, New York.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

138 Prince Street, New York 10012.

Dear Harold,

I used the Amex card to pay for my airfare to Chicago, and it cost \$112.00.

Enclosed please find check for \$50.00. Including your future debiting of \$112.00 for my Chi trip, the balance I still owe you<sup>s</sup> is \$357.75.

It was a very good and interesting trip.

I have had a number of my works of art framed, and they will be ready at the end of this week. If you and Ann wish, you may borrow some of them for the use<sup>d</sup> and pleasure at your home and/or office, for a very modest charge to cover my cost of framing them.

In any case we will meet soon,

Thanks,

SBTH, 9 December 70, N.Y.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

138 Prince Street, New York 10012. Telephone: 212-925 2113

Mr. Peter Davies  
Art School  
Art Institute of Chicago  
Michigan at Adams  
Chicago, Ill. 60603

Dear Peter,

Thank you for the hospitality and turn-on shown to me yesterday. It was indeed a very interesting occasion for me.

I am enclosing one of the last, few remaining copies of the "March" 1969 show (which was meant as a give-a-way) for your school library what-have-you.

If there is any interest in the books of International General, please forward all inquiries to the address on that ~~xx~~ sheet of paper (List Of Books) I gave you.

If there is any activity that develops in or around the discussions we had regarding politics, or if you want to reach me about something, - DO.

Thanks, and perhaps we will meet again in Chicago.

SETH SIEGELAUB, 9 December 1970, N.Y.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D. 25

Send to Bardo, for Magazine Cover - 4 Jan 71

3 Jan 71

HARD CORE

If we were to print  
the words f1ck, sh2t,  
c03t, pr4ck, mother-  
f05ker, g6.d, you wouldn't  
be allowed to read it be-  
cause of the suppression  
of free speech.

Code: 1 is u, 2. is i, 3. is n  
4. is i, 5. is c, 6. is o.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D. 25

# HARD CORE

3 Jan 71

IF WE WERE TO PRINT  
THE WORDS F CK, SH T,  
CU T, PR CK, MOTHER-  
FU KER, G D, 'YOU  
WOULDN'T BE ALLOWED  
TO READ IT BECAUSE  
OF THE SUPPRESSION  
OF FREE SPEECH.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D. 25

Dear Mr. SiegelauB,

This is to remind you about the panel discussion.  
Please come to the League at 8 pm.

Best wishes for the New Year

Rudolf Baranik

A R T 7 1 a series of discussion panels, sponsored by the Art Students League, directed by Rudolf Baranik. At the Gallery of the Art Students League, 215 W. 57 St. NYC

Beyond the Sixties Jan 5

Carl Andre  
Leon Golub  
Louise Nevelson  
James Monte  
Barbara Rose  
Irving Sandler \*  
Seth Siegelaub

Esthetics and Revolution Jan 19

Benny Andrews  
Dore Ashton \*  
Rudolf Baranik  
Nicolas Calas  
Jon Hendricks  
Robert Morris  
Irving Petlin

Art and Politics Feb 2

Romere Bearden  
Louise Bourgeois  
Red Grooms  
Jacob Lawrence  
Peter Schjeldahl  
Barry Schwartz \*  
Jack Sonenthal  
Way Stevens

Figurative Art: Conceptual or Perceptual? Feb 16

Bernard Apter  
Will Barnet  
Lawrence Campbell \*  
Duane Hanson  
Alice Neel  
Peter Passantino  
Philip Pearlstein  
George Segal

\* participating moderator

The Black Artist March 2

Benny Andrews  
Vivian Brown  
Dana Chandler  
Barry Geithor \*  
Al Hollingsworth  
Norman Lewis  
Richard Mayhew  
Louise Parks  
Faith Ringgold  
Hale Woodruff

Women's Liberation and the Arts March 16

Jennifer Licht  
Lucy Lippard \*  
Annette Richardson  
Kate Millet  
Grace Paley  
Faith Ringgold  
Nancy Spero  
Sylvia Stone

The Art School Today March 30

Hert Aach \*  
Morton Feldman  
Mervin Jules  
Stewart Kronis  
Irving Kriesberg  
Silas Rhodes  
Ralph L. Wickiser

Why New York? April 13

Lawrence Alloway \*  
Arakawa  
Arnold Belkin  
Yehuda Ben Yehuda  
Tosun Bayrak  
Hans Haacke  
Malcolm Morley  
Georges Noel

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

138 Prince Street, New York 10012. USA. Telephone: 212 925-2113

Dear Stanley and Elyse,

How are ya, How are ya, How are ya? Remember Anther Godfrey?

Enclosed find a copy (final) of the ARTIST'S AGREEMENT business I had~~s~~ sent you about 6 weeks ago.

I will be coming to L.A. from about the 28th of March to the 15th of April

I expect to be doing some lectures in and around L.A. to pay for the trip. Obviously, I would like to do as many as possible so as to make as much money as possible from the World of ART.

Do you have any suggestions? Where? (My lecture thing is about the politics of Art ... "the GAME" and how it is played).

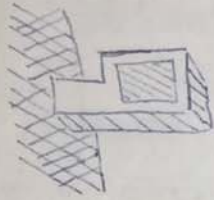
La La La La....

If not, no matter, in any case I will look forward to seeing you all at that time,

Peace,

SETH, 9 march 71, n.y.

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	Siegelaub	I.D. 25



# - Maloney	Plus X	Exta-high B
#49 - F16/10/58 19, 20, 21, → 1/2 sec	- 1	F1/4 sec - 1, 2
22, 23, 24 → F16/11, 8/1 sec	- 2	3, 4
25, 6, 7 → "	- 3	5, 6 7, 8
28, 9, 30 → "	- 4	9, 10
31, 2, 3 → "	- 5	
34, 5, 6, → "	- 6	

Waver

F16 11

Beta high B  
10, 11 -

8/1 sec

F 11/8 - 1/4 sec

56

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	Siegelaub	I.D. 25

Selected

by Douglas Davis

Made

by Ed McGowin

for Give Away an Event May 22 1969

Grand Ballroom, Mayflower Hotel  
Washington, D.C.

*W. McGowin*

*Gene Davis*

*Ed McGowin*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D. 25

What is the

What is the true value of a new piece  
mostly

this contains a series of questions, all  
hopefully unanswerable. they have to do  
w/ the rate of popularity of destinations

Is a piece more than

is this

should to begin anew the  
but some have been dated

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D. 25

XXXXXXXXXXXXXXXXXXXX  
1100 Madison Avenue  
XXXXXXXXXXXXXXXXXXXX  
28  
XXXXXXXXXX  
Bu8-5031

Mr. Jack Alexander  
Vice-President, Public Relations  
FORMICA CORP.  
4614 Spring Grove Avenue  
Cincinnati, Ohio 45232

Dear Mr. Alexander,

The following relates to the public relations project between Formica and the sculptor Douglas Huebler. This project was recommended a number of months ago by Tom Leighton, and Mr. Huebler was put in touch with Mr. Bergman (from the Cincinnati office) to work out details on the amount and schedule of the exterior Formica he was to receive. This has hung in abeyance until 2 weeks ago at which time Mr. Huebler met with Mr. Sweeney and Mr. Gels of your Milton, Mass. office and relayed a request to Mr. Bergman for 100 sheets of exterior Formica (50 sheets light grey and 50 sheets putty grey). This brings us up to date.

Mr. Huebler is presently working in interior Formica and his immediate plans call for the construction of outdoor sculptures using the new exterior Formica. The request for 100 sheets can be given out over the forthcoming 18 months, with an initial order of 30 sheets (15 light grey and 15 putty grey).

Tom Leighton had expressed to me your interest in the Arts, and he feels that cooperation with this sculptor will give voice to your interest - with this valuable plus - at the end of an agreed period (12 months?) Mr. Huebler will present FORMICA with a piece of sculpture, which can be installed at one of your buildings or donated to a Museum.

I am aware of the success of Les Levine's project with Tom Bress of your Building Products Division and feel that you can anticipate equal or greater success with your program with Mr. Huebler.

Sincerely yours,

SETH SIEGELAUB

21 June 1967

N.Y.

(11:SS)

CC: Tom Leighton

Attachments: 2 photographs  
Biography

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

XXXXXXXXXXXXXXXXXXXX  
 28  
 XXXXXXXXXXXX  
 Bu8-5031  
 Lo4-3250

Mrs. Lucienne S. Bloch  
 1111 Park Avenue  
 New York 10028

Dear Mrs. Bloch;

Kindly note my change of address from 16 West 56 St. to 1100 Madison Ave. (82nd). Along with this change is a change in status from a public gallery to a private dealer.

I had the pleasure of meeting you when you saw a show at my gallery called "25" during March of this year. At that time you were interested in a piece of John Chamberlain's.

I have since come across a piece of Chamberlain's that could possibly be of interest to you. It is an earlier piece (1958), before the Jackson show, and has never been shown publicly. It is approximately 57" high.

If you would be interested I could show you the piece and discuss it further.

Thank you.

Sincerely yours,

23 November 1966

SETH SIEGELAUB

28 November 1966

*(Faint handwritten notes)*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

JAMES F. CARR + BOOK 1100 Madison Avenue  
 41 FIFTH AVENUE + New York 3  
 GRamercy 5-6443

XXXXXXXXXXXXXXXXXX  
 23  
 XXXXXXXXXXXXX  
 Bu8-5031  
 Lo4-3250

25th April 1966

Mr. and Mrs. Patrick Clark  
 306 East 81 Street, Director  
 N.Y.C. 10028  
 16 West 56th Street  
 New York, New York

Dear Mr. and Mrs. Clark,  
 Dear Mr. SiegelauB:

Kindly note my change of address from 16 West 56 St. to 1100 Madison (82nd St.). Along with this change is a change in status from a public gallery to a private dealer. It is tentatively to be called

Artists in North America. It will include those artists, Having spoken to you when you saw the Micheal Eastman show at the gallery about one year ago, I would welcome the opportunity to speak to you once again. in Mantle Fielding's Dictionary of American Painters,

Sculptors and Engravers, which we have recently published. Realizing that you are probably quite busy (renovating a brownstone?) would be most happy to hear from you, and to have you stop by.

biographical reference to North American artists. The inclusion of artists in this work who are represented or Sincerely yours, should be of benefit to both the artist and his gallery.

In the entries for contemporary artists in our new SETH SIEGELAUB we hope to include besides the regular background of origin, schooling, etc., a record of their one-man shows, major group shows, the location of their important works and references to articles or books written by or about them. This type of information is rarely available from secondary sources, and we try to rely on the more primary ones such as exhibition catalogues, information sheets and publicity notices. If you are able to furnish us with this sort of material--particular catalogues of shows and publicity releases--we would be very grateful for your help. It will enable us to tell our readers when and where an artist exhibited and what it was that he showed.

23 November 1966

*ad onward  
 29 April (out of)*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D. 25



JAMES F. CARR ♦ BOOKS  
41 FIFTH AVENUE ♦ New York 3  
GRamercy 5.6443

---

25th April 1966

Seth Siegelaub, Director  
Seth Siegelaub Gallery  
16 West 56th Street  
New York, New York

Dear Mr. Siegelaub:

We are in the process of compiling a biographical dictionary of American artists tentatively to be called Artists in North America. It will include those artists, both past and contemporary, who do not appear in either Groce and Wallace's Dictionary of Artists in America or in Mantle Fielding's Dictionary of American Painters, Sculptors and Engravers, which we have recently republished with a ninety-two page addendum. Along with the above two works, Artists in North America should become the standard biographical reference to North American artists. The inclusion of artists in this work who are represented or shown by you should be of benefit to both the artist and his gallery.

In the entries for contemporary artists in our new book, we hope to include besides the regular background of origin, schooling, etc., a record of their one-man shows, major group shows, the location of their important works and references to articles or books written by or about them. This type of information is rarely available from secondary sources, and we try to rely on the more primary ones such as exhibition catalogues, information sheets and publicity notices. If you are able to furnish us with this sort of material--particular catalogues of shows and publicity releases--we would be very grateful for your help. It will enable us to tell our readers when and where the artist exhibited and what it was that he showed.

*ad answered  
29 April (cont cat.)*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25



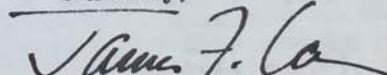
JAMES F. CARR ♦ BOOKS  
41 FIFTH AVENUE ♦ New York 3  
GRamercy 5.6443

---

We have also prepared an information form which we are sending out to individual artists. We would like to send it to any artists who may be represented by you, if you would send us their addresses, or simply their names in which case we will send the forms to them in your care. There is absolutely no charge or any other commitment to artists included in this work.

Finally, we would like to be placed on your mailing list in order to receive your future catalogues and announcements. Thank you for your consideration.

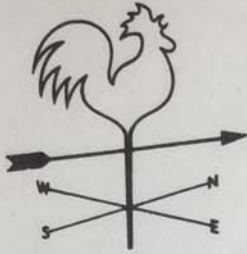
Sincerely,

  
James F. Carr

JFC:kc

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	Siegelaub	I.D. 25



# THE ART BARN

NORMANDY 1-9048

AN EXPERIMENTAL CENTER FOR ARTS & CRAFTS • LOWER CROSS ROAD • GREENWICH, CONN.

Dear Seth —

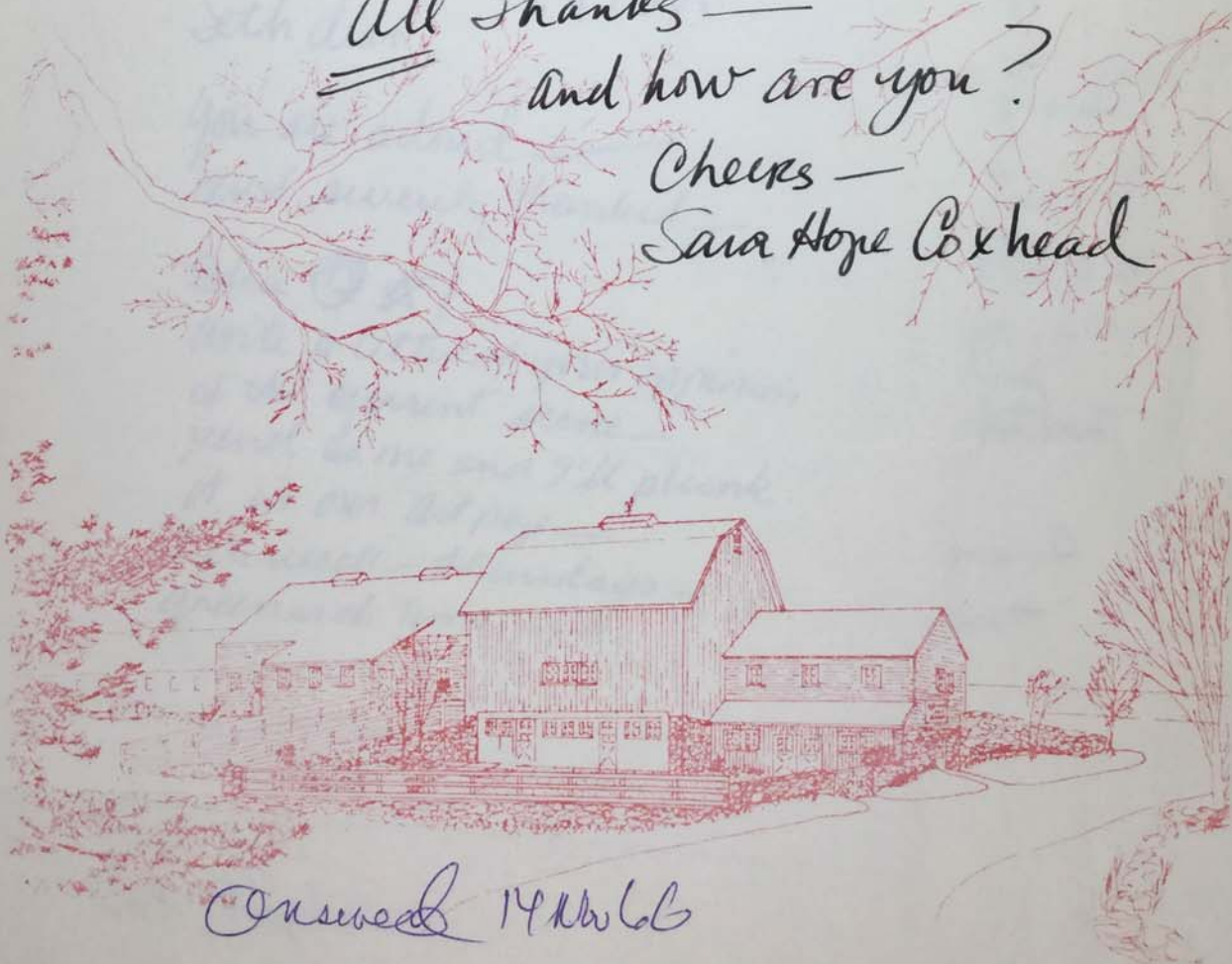
Please include this good group  
on your regular mailing list!

All Thanks —

And how are you?

Cheers —

Sara Hope Coxhead



Onward 14 Nov 66

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145 Milbank Avenue

Mrs. Ole Martin Amundsen, Jr. • 24 East Elm Street • Greenwich, Connecticut

Jan 66

VISIT

Seth dear

You are adored —  
and severely thanked —

Idea @ \*!

Write a letter of your opinion  
of the current scene —

send do me and I'll plunk  
it in our art page —

1 per week — Thursdays —  
Greenwich Time —

Sincerely,  
Seth Siegelau

Siegelaub  
New York  
Dept. of Visual Arts

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D. 25

is not understood happening in  
experience

10875 10894

Mr. H  
Dear  
Enclos  
EE H  
gallon  
This  
first  
1964  
I would  
the at  
season  
Thank

PARDON  
delay of conversation —  
interruption —

Trouble here is HAPPINESS  
(very time consumptive) —

Come visit — ? Soon ? —

Allan Kaprow is doing OK —

McCluen is a treasure —

(Fuck the Village Voice of May '66  
with its sissy put down) —

Best + thoughts  
always — Sara Hope Costhead  
Amundson —

Sincerely,  
Seth Siegel

Very I Campbell  
Director  
Dept. of Visual Arts

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D. 25

2014/5/7 MF

7 May 1965

Mr. Alfred H. Barr Jr.  
 MUSEUM OF MODERN ART  
 11 West 53 ST  
 NEW YORK CITY

Mr Alfred H Barr Jr  
 Museum of Modern Art  
 11 West 53 St  
 New York City

Dear Mr Barr:

Enclosed please find a catalogue and release from the  
 E.F. HEBNER exhibition which is now being shown at my  
 gallery thru June 12th (in 2 parts)

This, as you may know, is my eighth and final show of my  
 first season (you had seen The Pierre Clark shown in October  
 1964)

I would like to have you see the present show, and some of  
 the other works that I have put out during the past  
 season.

Thank You.

Sincerely,  
 Seth Siegelaub

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	Siegelaub	I.D. 25

7 May 1965

7 May 1965

Mr Alfred H Barr Jr  
 Museum of Modern Art  
 11 West 53 St  
 New York City

Mr Alfred H Barr Jr  
 Museum of Modern Art  
 11 West 53 St  
 New York City

Dear Mr Barr

Dear Mr Barr:  
 Enclosed please find a catalogue and release for the  
 E.F. HEBNER exhibition, which is now being shown at my  
 gallery thru June 12th (in 2 parts).  
 This, as you know, is a retrospective of his work from  
 1910 to 1960. The first season (you had seen the first show of the  
 first season) you may know, is my eighth and final show of the

I would like to have you see the present show, and some of  
 the other work that I have put out in the past

Thank you

Best regards  
 J. Rosenberg

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

"do not understand happening vs.  
experience"

10825 10894

AREA CODE 614 582-9181

DENISON UNIVERSITY



GRANVILLE, OHIO 43021

Founded 1812

29 January 1965

Seth Siegelaub Gallery  
16 West 56th St  
NY - NY

Gentlemen:

Trundling around, as I am, way out here in Ohio, I would have no idea what attitude YOU have toward (quote unquote) institutions of higher learning.

But they..or at least I ...have an interest in YOU.

On Feb 11th I'm talking to students about Pop, Op, Happening, and Experience. Because I saw in the New York Times that an Experience at your gallery was scheduled for Dec 22-25, I am turning to you for help.

Could you - would you - please tell me what constituted these 4 days? And if you can't be bothered, then tell me where I could find it written up. I, to be truthful, do not understand **happening vs experience**. Or maybe I just don't understand **experience**, PERIOD!

Santa doesn't fit in January but here's a stamp.

Sincerely,  
*Mary K Campbell*  
Mary K Campbell  
Instructor  
Dept. of Visual Arts

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	Siegelaub	I. D. 25

"do not understand happening vs.  
experience"

June 15, 1965

Mr. John D. ...  
10 West 57th Street  
New York, N. Y.

Dear Mr. ...

Thank you for your inquiry of June 10. The ...  
has presently planned its exhibitions and the ...  
and is unable to make any commitments at the present time.

I suggest you write the gallery of ...  
and some of the private galleries in town.

We will, however, place your material on file for  
future reference.

*[Handwritten signature]*  
Director of ...



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	Siegelaub	I.D.25

*The Corcoran Gallery of Art*

*Washington, D.C. 20006*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

June 15, 1965

Mr. Seth Siegelaub  
16 West 56th Street  
New York, N. Y.

Dear Mr. Siegelaub:

Thank you for your inquiry of June 10. The Corcoran has presently planned its exhibitions into the 1967 season, and is unable to make any commitments at the present time.

I suggest you write the Gallery of Modern Art and some of the private galleries in town.

We will, however, place your material on file for future reference.

Sincerely yours,

*Geoffrey P. Borwick*  
Geoffrey P. Borwick  
Administrative Assistant

GPB/skh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D. 25

On the occasion of ~~the~~ your past Biennale (29th) I had spoken to you regarding the painters I represent (when you were in N.Y.) but unfortunately ~~at that~~ ~~time~~ I had reached you too late.

Anticipating the forthcoming 30th Biennale, I have ~~an~~ ~~written~~ ~~writing~~ to enquire when you plan to be in New York selecting works, so at that time I can ~~present~~ <sup>show</sup> you ~~a~~ some works.

I shall send you photographs under separate cover.

Thank you for ~~it~~

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	Siegelaub	I.D.25

THE MONTREAL MUSEUM OF FINE ARTS  
LE MUSÉE DES BEAUX-ARTS DE MONTRÉAL

1379 SHERBROOKE STREET WEST, MONTREAL 25, QUEBEC

DAVID G. CARTER, DIRECTOR

CABLE ADDRESS: MONTMUSE  
TELEPHONE: 842-8091

December 17th, 1965.

Mr. Seth Siegelaub,  
Contemporary Art,  
16 West 56th Street,  
New York 19, N.Y.

Dear Mr. Siegelaub:

Thank you for your note along with the accompanying literature on Lawrence Weiner received this past month. I am sorry that I did not see a letter from you a propos of exhibition facilities in Canada, so that I do not know whether you were inquiring about Museum facilities or about those of commercial galleries in cities such as Montreal and Toronto. In terms of the styles of the artists you handle, probably Galerie Libre, the Waddington Galleries, Inc., Galerie du Siècle and the Galerie Massot-Loranger in Montreal would be your most likely collaborators here. In Toronto, the Jerrold Morris Gallery, David Mirvish Gallery, the Isaacs Gallery would be the possibilities. I do not know whether this responds to the questions in your letter or not, but it is the best I could give you in anticipation of what they actually were.

With best wishes for the Holiday Season, and please give my regards to Pierre Clerk when you see him.

Sincerely,

Montreal  
Galerie Libre - 2100 Crescent St  
Galerie du Siècle - 1494 W. rue Sherbrooke  
Galerie Massot-Loranger  
Toronto  
Jerrold Morris - 130 Bloor St W.  
David Mirvish

*David G. Carter*  
David G. Carter  
Director

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

THE MUSEUM OF MODERN ART  
LE MUSÉE DES BEAUX-ARTS DU MONTREAL

## Loeb Student Center

NEW YORK UNIVERSITY • WASHINGTON SQUARE • NEW YORK, N.Y. 10003

OFFICE OF THE PROGRAM COORDINATOR

November 20th, 1966

Mr. Seth Siegelaub  
16 West 56 Street  
New York 19, N.Y.

January 20, 1966

Dear Mr. Siegel:

Mr. Seth Siegelaub  
16 West 56 Street  
New York 19, New York

Dear Mr. Siegelaub:

It was most pleasant speaking with you in December. I am sorry that there are no dates available for exhibits until after July. However, if you are still interested in exhibiting the paintings of Martin Maloney and Laurence Weiner, kindly re-submit their resumes in late May or early June to this office.

Thank you very much for your interest in Loeb Student Center.

Sincerely,

*Joan Emery*

Joan Emery  
Assistant Program Coordinator

JE/mt

Encl.: A transcription of the two photographs.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

THE MONTREAL MUSEUM OF FINE ARTS  
LE MUSÉE DES BEAUX-ARTS DE MONTRÉAL

1379 SHERBROOKE STREET WEST, MONTREAL 25, QUEBEC

DAVID G. CARTER, DIRECTOR

CABLE ADDRESS: MONTMUSE  
TELEPHONE: 842-8091

November 30th, 1964

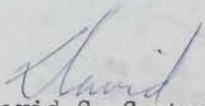
Mr. Seth Siegelaub  
Seth Siegelaub Contemporary Art  
16 West 56th Street  
New York 19, N.Y.

Dear Seth:

Our Acquisitions Committee for contemporary art met and decided in the negative concerning the purchase of works by Pierre Clerk at this time. The reaction of the Committee was that while the composition seemed to be bright and cheerful they felt that the statements were rather too large in scale for the sort of composition he was undertaking and oddly enough the more recent small ones did not have the same attraction as compositions as the larger earlier ones. I feel somewhat disappointed as I know Pierre will be and I am returning the colour transparencies which we have had here as it would be unfair to hold them further in view of the Committee's decision.

It was a pleasure to have met you and I hope to see more about you and your gallery in the future.

Sincerely,

  
David G. Carter  
Director

Encl.: 4 transparencies and one photograph.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

NOBLE MUSEUM



THE NATIONAL GALLERY OF CANADA      LA GALERIE NATIONALE DU CANADA  
OTTAWA 4

Dear Mr. Siegelau:

November 20, 1964.

We would be happy to have Mr. Townsend submit work for the XXI American Drawing Biennial, but since this is an open, invited exhibition the choice of artists is not the Museum's, but that of the jury. An entry blank and prospectus should Mr. Townsend submit.

Dear Mr. Siegelau:

Thank you for your letter of November 16 concerning the work of Pierre Clerk, and for the catalogue of his recent show at your gallery in New York. I regret to say that the preliminary selection by Mr. William Townsend has already been made, and this can now be only reduced.

Mr. Townsend's tour of selection, which took him from coast to coast, was quite well publicized in Canada, and I am sorry that Mr. Clerk's work was not submitted for consideration through one of the museums or commercial galleries on his route. Better luck next time!

I am passing on the catalogue material to our Chief Curator for his information.

Yours sincerely,

William S. A. Dale, Ph.D.,  
Assistant Director.

Seth Siegelau, Esq.,  
16 West 56th Street,  
NEW YORK 19, N. Y.,

WSAD:mcc

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	Siegelaub	I.D.25

NORFOLK MUSEUM  
OF ARTS AND SCIENCES

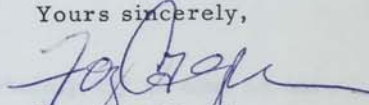
NORFOLK, VIRGINIA

November 12, 1964

Dear Mr. Siegelaub:

We would be happy to have Mr. Whiteman submit work for our XXI American Drawing Biennial, but since this is an open, juried exhibition the choice of artists is not the Museum's, but that of the judge. I am enclosing an entry blank and prospectus should Mr. Whiteman care to enter some of his work.

Yours sincerely,



Foy Casper, Jr.  
Assistant to the Curator

Mr. Seth Siegelaub  
16 West 56th St.  
New York 19, N. Y.

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	Siegelaub	I.D.25



ISTITUTO ITALIANO DI CULTURA  
686 PARK AVENUE  
NEW YORK 21. N. Y.

TELEPHONE: TRAFALGAR 9-4242

18318

October 19, 1964

Dear Mr. Siegelaub:

Although I had hoped to come to the opening of the paintings of Pierre Clerk, I was unable to do as I was out of town.

I shall certainly try to come in one day soon. Till then, with my best wishes -

Yours sincerely,

*G. Cardillo*  
Giuseppe Cardillo  
Director

Mr. Seth Siegelaub  
Contemporary Art  
16 West 56 Street  
New York 19, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

8 June 1964

4 June 1964

Mr. Mr. George Dergalis  
143 188 Church Street  
Bro. Newton, Mass.

Dear Mr. Dergalis,

Estelle and Abe Siegelaub recently passed thru New York City, and while they were here they visited me at my gallery and suggested I contact you regarding possible representation in New York City.

Interested.

I do not know what your present plans are regarding this, but I would be interested in seeing your work and discussing the possibilities further.

convenient for you to visit me.

I will be in New York all summer and will be available to see you and your work at your convenience.

For further information please write (or phone) me at the above letterhead. I am in the gallery from 3 to 6 P.M. weekdays.

Thank you.

Seth

Sincerely yours,

Seth Siegelaub

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	Siegelaub	I.D.25

8 June 1964

Mr. Sidney Ackerman  
1424 Fteley Avenue  
Bronx, N.Y.

Dear Sid,

I am sending you this letter as an invitation to visit me at my new Art Gallery on West 56 Street. The gallery is not yet opened to the public, but I am making the gallery available by appointment to a few select people and I thought you would be interested.

I am available at the gallery from 3 to 6 P.M. weekdays to make any arrangements convenient for you to visit me.

Looking forward to hearing from you soon.

Sincerely yours,

Seth

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

8 June 1964

Mr. Sidney Ackerman  
1424 Ftely Avenue  
Bronx, N.Y.

Dear Sid,

I am sending you this letter as an invitation to visit me at my new art gallery on West 56 Street. The gallery is not yet opened to the public, but I am making the gallery available by appointment to a few select people and I thought you would be interested.

I am available at the gallery from 3 to 6 P.M. weekdays to make any arrangements convenient

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16 June 1964

Mr. and Mrs. A. S. Freeman  
150 East 61 Street  
New York City

Dear Mr. Devine;

Dear Mr. and Mrs. Freeman;

I am sending you this letter as a personal invitation for you to visit me at my new Art Gallery at 56th Street and 5th Avenue. The gallery will be open to the public, effective 23 June (Tuesday), through the summer from

Tuesday thru Saturday  
10:30 to 6:00 P.M.

or by appointment.

I am representing a group of artists, some of whom have not been seen in New York before, and I feel that such of the work will be of interest to you.

Please feel free to stop in and say hello.

Sincerely yours,

Seth Siegelaub

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	Siegelaub	I.D.25

16 June 1964

Mr. Donald Devine  
179 East 70 Street  
New York City

Dear Mr. Devine;

I am sending you this letter as a personal invitation for you to visit me at my new Art Gallery at 56th Street and 5th Avenue. The gallery will be open, effective 23 June (Tuesday), through the summer from my new gallery at 56th Street and 5th Avenue. I will be open the entire summer, during the weeks  
Tuesday thru Saturday  
10:30 to 6:00 P.M.

I had previously met you when I was associated with the Sculpture Center or by appointment. you were choosing work for an exhibition in Little Rock Arkansas. At that time you explained you were a consultant to museums, and I am representing a group of artists, some of whom have not been seen in New York before, and I feel that much of the work will be of interest to you. I have since opened my own gallery, representing a group of very individual and exciting artists, and I feel that much of the work will be of interest to you.  
Please feel free to stop in and say hello.

I look forward to seeing you again soon.  
Sincerely yours,

Sincerely yours,  
Seth Siegelaub

Seth Siegelaub

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	Siegelaub	I.D.25

23 June 1964

Mr. William Parrell  
Purdue University  
Lafayette, Indiana

Mrs. R. Berkowitz  
29 East 64 Street  
New York City

Re: National Small Painting Show  
November 1 - 31, 1964

Dear Mrs. Berkowitz; I enclose a recent group catalogue from my gallery.

I am sending you this letter as a personal invitation for you to visit my new gallery at 56th Street and 5th Avenue. It will be open the entire summer, during the enclosed hours (see card).

I had previously met you when I was associated with the Sculpture Center in New York, when you were choosing work for an exhibition in Little Rock Arkansas. At that time you explained you were a consultant to museums, and you assisted them in preparing their exhibitions.

I have since opened my own gallery, representing a group of very individual and exciting artists, and I feel that much of the work will be of interest to you.

I look forward to seeing you again soon.

Sincerely yours,

Seth Siegelaub

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

16 September 1964

Mr. William Farrell  
Purdue University  
Lafayette, Indiana

Re; National Small Painting Show  
November 1 -31, 1964

Dear Mr. Farrell:

Enclosed please find a recent Group catalogue from my gallery.

I am writing you this letter with particular reference to the work of Lawrence Weiner (see photograph in catalogue). Mr. Weiner will be having a one-man exhibition in New York from 10 November to 6 December, and much of the work will be of such a size to be of interest to you for your show.

I would like to loan you a group of these small paintings by Lawrence Weiner for inclusion in your show.

I realize that you have only seen one example of this man's work, but I can furnish additional information on request.

Thank you for your consideration.

Sincerely yours,

SETH SIEGELAUB

16 September 1964

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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16 September 1964

Mr. William Farrell  
Purdue University  
Lafayette, Indiana

Dear Mr. Farrell:

Enclosed please find a recent Group catalogue from my gallery.

I am writing you this letter with particular reference to the work of Lawrence Weiner (see enclosed catalogue). Mr. Weiner will be having a one-man exhibition in New York from 18 November to 6 December, and the size of much of the work may be of interest to you for your small painting show.

I am interested in your work and I feel that the inclusion of a group of small paintings by Lawrence Weiner in your small painting show will be tremendously interesting.

For further information please do not hesitate to write or call.

Best,  
Billie

16 September 1964  
Billie

Billie  
Billie  
Billie

16 September 1964

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

L8 September 1964

Biennale Secretary  
Corcoran Gallery of Art  
17th Street and East St. N.W.  
Washington 6, D.C.

Dear Sir:

Enclosed please find a catalogue from a current group exhibition at my gallery in New York.

I am interested in having some of my artists show at your biennale in 1965, and would like to know the procedure that you follow when you choose work from galleries.

Thank you for your consideration.

Sincerely yours,

SETH SIEGELAUB

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

22 September 1964

Mr. Gordon Brown  
ART VOICES  
200 East 72 Street  
New York City

Dear Mr. Gordon:

Enclosed please find the photographs of the work of Pierre Clerk and Lawrence Weiner, for inclusion in your November issues.

The photographs may be retained for your use, and I can forward immediately any additional information you may request.

Thank you. When you mentioned the gallery, you had mentioned to me that Mr. Robert Scull was a business associate of yours, and as you know he is an important collector of Contemporary Art. I would be glad to see to it that Mr. Scull received one of the enclosed catalogues.

I shall look forward to seeing you and your wife in the near future and any effort you could put forth in attending this favor.

**SETH SIEGELAUB**

Very truly yours,

**SETH SIEGELAUB**

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	Siegelaub	I.D.25

2 November 1964  
2 November 1964

Mr. Richard S. Joseph  
1290 Avenue of the Americas  
New York City

Dear Mr. Joseph:

Enclosed please find two catalogues for the forthcoming LAWRENCE WEINER show, which opens on Tuesday, 10 November, with the reception scheduled for Thursday, 12 November at 7 P.M. You and your wife are invited, of course.

When I had spoken to you regarding the gallery, you had mentioned to me that Mr. Robert Scull was a business associate of yours, and as you know he is an important collector of Contemporary Art. I would be most appreciative if you could personally see to it that Mr. Scull received one of the enclosed catalogues.

I shall look forward to seeing you and your wife in the near future and I thank you for any effort you could put forth in effecting this favor.

Very truly yours,

SETH SIEGELAUB

SETH SIEGELAUB

SETH SIEGELAUB

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	Siegelaub	I.D.25

2 November 1964

Mr. H.B. Caldwell  
Norfolk Museum of Arts and Sciences  
Museum Plaza  
Norfolk 10, Virginia

Dear Mr. Caldwell:

Enclosed please find a photograph of the work of EDWARD WHITEMAN, who I would like to present to you for inclusion in your Drawing exhibition to be held at your Museum from 3 January - 31 January 1965.

The work Edward Whiteman does is exclusively done with mixed media on paper, and the photograph show very well the sense of his work.

I feel that the work warrants your consideration and if you are interested in seeing more of his work; either when you are in New York selecting for the show, sent down to you directly, or by photograph, please feel free to contact me.

Thank you for your interest in this letter. His work either by photograph or the actual work, please feel free to contact me.

Very truly yours, interest.

Very truly yours,  
SETH SIEGELAUB

SETH SIEGELAUB

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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10 November 1964

4 November 1964

Director  
Art Lending Service  
ALBRIGHT KNOX ART GALLERY  
1285 Elmwood Avenue  
Buffalo, New York

Dear Madam:

Enclosed please find the catalogue for the PIERRE CLERK exhibition which is presently being held at my gallery in New York.

I have recently spoke to Harold Hart of the Martha Jackson Gallery and he had mentioned that you had borrowed a CLERK 'oil on paper' for your Art Lending Service.

I am the exclusive agent for PIERRE CLERK in New York, and have many examples of his work in the gallery, along with access to his other work at his studio.

If you have any further interest in seeing his work either by photograph or the actual work, please feel free to contact me.

Thank you for your interest.

Very truly yours,

SETH SIEGELAUB

4 November 1964

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	Siegelaub	I.D.25

SETH  
SIEGELAUB  
GALLERY

10 November 1964

Dear Don,

On the 4th and 5th of December at 8:30 P.M., Miss Patricia Evans and Mr. William Kase (accompanied by Miss Alice R. Finley at the piano) will give a recital of concert songs at my gallery.

Miss Dore Ashton  
217 East 11 Street  
New York City

Both evenings are by invitation only, and I am extending this personal invitation to you and your guest to join me on either evening to hear the concert.

Dear Miss Ashton;

When I had a group show up during the month of September, you stopped by and saw the work of EDWARD WHITEMAN (see attached photograph). At that time you expressed some interest in Mr. Whiteman's work, and you mentioned something about a show for him (in either Michigan or Wisconsin).

Edward Whiteman will be having his first New York one-man show in the spring of 1965 at my gallery, and I would like to coincide my plans for Mr. Whiteman's exhibition with any plans that you may have.

Mr. Whiteman is almost finished with the work for his show, and I would like you to see the work and discuss this matter further.

Thank you for the interest you have had in Mr. Whiteman's work, and I will look forward to hearing from you.

Very truly yours,

SETH SIEGELAUB

on the (4th)(5th) of December.

SETH SIEGELAUB

Mr. Donald Devine  
175 ...  
New York City

*Copy to*

*Miss Dore Ashton 150061*  
*Mr. William Kase 150071 (copy)*  
*Mr. Donald Kase - 920 Bklyn*  
*Miss Patricia Evans - 215 E 11 St*  
*John Rubin - 2 ...*

*Mr. S. ...*  
*Mr. ...*  
*Mr. ...*

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	Siegelaub	I. D. 25

**SETH  
SIEGELAUB**  
CONTEMPORARY ART

18 WEST 58th STREET  
NEW YORK 19, NEW YORK  
PLAZA 70868

19 November 1964

28 October 1964

Dear Don,

On the 4th and 5th of December at 8:30 P.M., Miss Patricia Evans and Mr. William Kase (accompanied by Miss Alice R. Finley at the piano) will present a recital of concert songs at my gallery.

The audiences for both evenings are by invitation only, and I am extending this personal invitation to you and your guest to join me on either evening to hear the concert.

Enclosed is a R.S.V.P. along with an addressed envelope.

I shall await your reply,  
yours truly,  
SETH SIEGELAUB

I would like to be placed on your mailing list to receive prospectuses anticipating your exhibitions, and notifications when your representatives are in New York looking at work, so they may visit my gallery.

Please feel free to contact me regarding the work of any artist I represent. Thank you.

Very truly yours,

I will \_\_\_\_\_ attend on the (4th)(5th) of December.  
SETH SIEGELAUB

Mr. Donald Devine  
179 East 70 St.  
New York City

*Copies to*

- ✓ Mrs AE Freeman 150 E 61
- ✓ Don Devine 179 E 70 St (refuse)
- ✓ Mr David Kase - 920 Park Ave
- ✓ Mrs Conrad Kleeper - 215 E 68
- ✓ Jack Rubin - 2 CPW (no)

- Mr Sy Wittling - 198 So State Road
- Dr Harry K. Longus - 227 W 57 St, No Plainfield N.J.
- Mrs Anne Kleeper - 1050 E 88 Ave

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**SETH  
SIEGELAUB  
CONTEMPORARY ART**

16 WEST 56TH STREET  
NEW YORK 19. NEW YORK  
PLAZA 7-0565

28 October 1964

Director  
Washington Gallery of Modern Art  
1503 21 St. N.W.  
Washington, D.C.

Dear Miss Presskin

Enclosed please find the catalogue for the forthcoming LAWRENCE WEINER exhibition to be held at the Seth Siegelaub gallery in New York from 10 November thru 5 December 1964, along with some gallery photographs of the previous exhibition of PIERRE CLERK (for insertion in the Pierre Clerk catalogue previously sent).

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Very truly yours,

SETH SIEGELAUB

*Copy  
of letter  
sent to all Museum  
with ① Weiner cat  
② Clerk exhibition sheet*

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	Siegelaub	I.D.25

Bonn, January 10 1969



Embajada de España

Siegelaub / Wentler.

Dear Sirs:

Please send me information and price for the "Xerox Project".

I am very interested in the writings, drawings & pieces of LeWitt, Andre', Kosuth, etc.

Yours sincerely,

JOSE L. CASTILLEJO  
FIRST SECRETARY

Ambassy of Spain  
TRIERER STRASSE 83  
53 BONN

West - Germany

Specifically regarding the work of Kosuth, Barry, Weiner and  
Bridges all the "work" is priced from \$1,000. But this  
depends on specifics.

I thank you for your inquiry.

20 January 1969

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

Mr. Jose L. Castillejo  
First Secretary  
EMBASSY OF SPAIN  
Friedrich Strasse 83  
51 Bonn, West Germany

13 November 1964

Mr. Donald Q. Devine  
179 East 70 Street  
New York City

Dear Don,

Please accept this letter and catalogue as a personal invitation from me, for you to stop in to see the Lawrence Weiner exhibition, now being held at my gallery. It has no "text". It costs \$30.00.

Mr. Weiner's work itself is very distinctive, and the unusual hanging of the paintings (many of which are small) in the gallery (which is large) reinforces their power.

It would be a pleasure to talk to you once again, and to introduce to you the work I now represent.

I am looking forward to seeing you again.

Very truly yours,

SETH SIEGELAUB

20 January 1969

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	Siegelaub	I.D.25

Mr. Jose L. Castillejo  
First Secretary  
EMBASSY OF SPAIN  
Trierer Strasse 83  
53 Bonn, West Germany  
Los Angeles, California  
EUROPE

Re: "Electric Show"

Dear Mr. Castillejo,

Thank you for your inquiry of 10 January.

Enclosed please find the title page from the "Xerox" book. The book is 186 pages, 8 1/2"x11", 1" thick, printed Xerographically. It contains a 25 page project from each of the 7 artists. It has no "text". It costs \$20.00.

Also 3 books and catalogues relating to the artists I have recently published.

I have dealings with the art of all the artists represented in the "xerox" book, and represent the exclusive interests of 4 of them.

If you are interested in acquiring works of any of these artists, please be as specific as possible. For instance, if you would be interested in the earliest major pieces of Carl Andre (now traveling in the "Art of the Real" exhibition, presently at the Kunsthaus, Zurich to 16 February, and presently credited to Mr. Hollis Frampton), "Cedar Piece", 1960-4, 1,74x0,92x0,92, I could arrange such a sale.

Generally regarding the work of Kosuth, Barry, Weiner and Huebler all the "work" is priced from \$1,000. But this depends on specifics.

I thank you for your inquiry.

20 January 1969

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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P.O. Box 56  
Wolfville, Nova Scotia  
CANADA  
August 19, 1968

Mr. Oliver Andrews  
Department of Art  
University of California  
at Los Angeles  
Los Angeles, California  
1100 Madison Avenue

Re: "Electric Show"

Dear Oliver,

How is the show going? The following information is to submit the work of three artists we discussed both in L.A. and N.Y.

Douglas Huebler: Kindly send the blueprints for the electrical system for the building where the exhibition is going to be held. Huebler will forward them within 3 days to you, after I have received them. The document he returns to you should be placed on the wall in the exhibition under plexiglas.

Lawrence Weiner: Also I have enclosed a "statement" for a piece for your exhibition from Lawrence Weiner (IT doesn't necessarily have to be made.). If you do accept the piece, the "statement" enclosed should be kept in the museum files during the course of the exhibition. He will be credited within the exhibition space by the standard credit card on the wall. In the catalog he will be credited with the piece as you would any other.

Joseph Kosuth: I spoke to Joseph about the "Neon" piece owned by Mrs. Eugenia Butler at Gallery 669, and he said he would be happy to have her loan it to your show.

Please credit the Huebler and Kosuth to the loan from Eugenia and myself. Please Credit the Weiner to the loan of just myself.

Kindly forward any information about the show to me - including the dates.

SS/ss

X

2 December 1968

*Sand Weiner  
"Statement" - those about of electricity -*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

P.O. Box 56  
Wolfville, Nova Scotia  
CANADA  
August 19, 1969

Seth Siegelaub  
1100 Madison Avenue  
New York, N.Y.

Dear Mr. Siegelaub,

As a fervent admirer of the old Dadaists, I was quite pleased to happen upon a recent NEWSWEEK review of the "exhibit" you have staged of "works" by Sol LeWitt, et al. I realize that as far as some of the creations go, the catalogue would be patently superficial (as it would be for my latest chef d' oeuvre, made up of three rapidly-occurring burps--which John Cage assures me also qualifies as music). However, since circumstances forbid me travelling to Portales and L.A. and since I missed those premiere-only performances at Niagara Falls and the Netherlands, I needs must beg to be considered for one of your epoch-freezing catalogues. Would you notify me of the cost at your earliest convenience? I haven't anticipated anything as eagerly as this since those fond childhood moments before opening a fat package of baseball cards.

Thank you very much.

Sincerely yours,

*James C. Fetty*

James C. Fetty

215 Aug 69 - Replied by Post Card

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

1100 Madison Avenue, N.Y. 10028/ 212 288 5021/ 16 April 69

Mr. Lawrence Alloway  
330 West 20 Street

Aug.25, 1969

Dear Mr. Siegelaub,

Please send me your August exhibition; if you wish me to assume payment of postage, I will gladly repay you for it.

How was your summer? I trust it was constructively more so than mine. Have there been exhibits since the March-- er, I'm sorry, since the Los Angeles show? I'll check in Wittenborn's.

Of course, I never took those pictures of every subway station in New York. I did travel the length and breadth of the system on June 19th & 20th, for the second time in my life. As could be expected, it was not as interesting as the first time.

I was pleased to see the recent Newsweek article on you (in fact, that's what prompted me to write). Will there be any more "hung" exhibits (a la Jan.5-31) in New York?

There wasn't enough conceptual work in the Anti-Illusion show at the Whitney (which I otherwise enjoyed immensely). Or perhaps there was too much. It all depends on how you come out of the elevator.

*Peter Frank*  
Peter Frank  
20 Clover Street  
Tenafly, New Jersey 07670

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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1100 Madison Avenue, N.Y. 10028/ 212 288 5021/ 16 April 69

Mr. Lawrence Alloway  
330 West 20 Street  
New York

Mr. William Agee  
Dear Lawrence,

Thank you for the review of the March show in the Nation.

Enclosed please find a copy of a letter to artists regarding an exhibition I am presently organizing for this summer. It will take place in 10 - 15 cities throughout the world.

I have recently returned from Europe and now that I have settled in perhaps we could get together.

Hello to Sylvia.  
Sincerely,

SETH SIEGELAUB

Thank you.

Sincerely,

atth: 1 copy of letter.

- Enc. 3 letter pages, Douglas Huebler
- 4 letter pages, Lawrence Weiner
- 2 letter pages, Robert Barry
- 3 letter pages, Joseph Kosuth

26 Nov 68  
Everything returned

the 30th of July, 1968.

atth - with 2 plates, Barry & Huebler  
atth - same as above, 1 letter page, 1 photo plate, 1 photo

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I.D.25

Mr. William Agee  
THE WHITNEY MUSEUM  
945 Madison Avenue  
New York City

Dear Bill,

Enclosed please find some Xerox proposals for your forthcoming Sculpture Annual. They relate to the work of

Douglas Huebler  
Lawrence Weiner  
Robert Barry  
Joseph Kosuth

They all need contextual explanation, particularly Joseph Kosuth, who will propose the idea of sculpture.

Thank you.

Sincerely,

Enc. 8 Xerox pages, Douglas Huebler  
4 Xerox pages, Lawrence Weiner  
2 Xerox pages, Robert Barry  
0 Xerox pages, Joseph Kosuth

26 Nov 68  
Everything returned

the 30th of July, 1968.....

21 Aug - sent 2 photos Barry to Agee

24 Oct - Gave Doty - 7 Xeroxes of Barry + 3 photos (Ashby, Siegel, Wein)

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	Siegelaub	I.D. 25



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Canada

Nov. 13<sup>th</sup>.

Dear Seth:

Thanks for the Jan Dibbets Card and  
Simon V. Catalogue.

The show has now been called  
The Photo Show and so far I have had  
promises for photo material from:

(a) locals: Iain Baxter; Ian Wallace, Duane Handen,  
Jeff. Wall; Aristedes Pasparakis, me,  
Ilyas Paganis (maybe one or two less or  
more)

(b) Foreign types: Ed Ruscha, Bruce Nauman

Have also been in correspondence trips via  
Lucy to: Hoebler, Haacke, Graham,  
Kinmont, Robert, Kirby, Burgy.

If you wish in any way to take part;  
or suggest other artists working with this  
media (in contemporary context) please get in touch.  
like right now. Show up (most of it) by December 8<sup>th</sup>.

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Canada

Photo Material, snapshots in particular will be displayed on wooden tables with glass tops (some chairs) ~~is~~ micro-film viewer and slide sorter for Baxter; stapling and pinning unmounted photos me & Ian Wallace. whatever the artist insists upon.

Thanks again —————

Christos (Dikeakos)

{ 2406 W. 7th Avenue  
Vancouver 9 B.C.  
CANADA