CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	TOMKINS	IV. C. 7

⑥ Ninth Street Show (1951) – Leo Castelli –
Tenth Street scene – Barn
14.4

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	TOMKINS	IV. C. 7

Ninth Street Show (RR)

"My painting was up one day and down the next. With the exception of Jack Tworkov, Leo, and Betty Parsons, nobody found my work acceptable. And anyone who ~~didn't~~ contributed to the show had to fight for space. If you weren't there all the time, or know somebody, your piece got sent to the basement. That's when Jack Tworkov became a good defender of mine -- he gotit rehung.

"Only five galleries were showing contempora y American art then, and there was a lot of it around. The battle for American art was just beg nning to be won. That show was a brekt rough event, because it was artists picking artists."

DeKooning and Kline shows had knocked Bob out by this time. "I was bewildered and seduced." He saw the Klines at Egan, going there one day when the lights in the gallery were out and the paintings were just glowing there. "I still didn't know what those people were doing, I had never studied with anyone who even mentioned that they existed. I saw a Rothko show -- the room was filled with fever, it was really a charged atmosphere! But early on I had the feeling that there was enough room for everyone, that no two people had to do it the same way. Plus, I couldn't really emulate something I was so in awe of - that would be disrespectful. I saw Pollock and all that other work, and I said OK, I can't go that way. It's possible that I discovered my own originality through a series of self-imposed detours. Tho I still think it's disgusting that anyone can consider an idea real estate..."

3.

NINTH STREET SHOW (1951)

Sander: "... somebody came in and brought the idea around the Club that there was this wonderful big barn of an empty store... it was tremendous high ceilings and deep and open, and that we ought to have a show. And we had a meeting, a charter members' meeting. The Club, you know, had a policy against manifestoes, exhibitions, and so forth... And Leo volunteered to run it. And everybody was supposed to give him five bucks for expenses... I know I was one of the few who gave him five dollars."

On Kiesler's suggestion, Sander and somebody else hung a flag pole on opening night, with a 500-watt bulb on it. Huge crowd came. "...really it was amazing the number of people that came to that. It gave us some enthusiasm about ourselves I think. It did us more good in our own eyes than it did any other way. I think there was only one thing sold."

Soon after, The Tanager Gallery on 10th Street showing new work - big factor.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	TOMKINS	IV. C. 7

Ninth Street Show - Hess review in ArtNews (June-July-Aug.)

New York's avant-garde [Ninth Street; to June 10] gathers spectacularly in a 90-foot former antique shop, newly whitewashed (by the exhibitors) for the occasion. An air of haphazard gaiety, confusion, punctuated by moments of achievement, reflects the organization of this mammoth show which, according to one of the organizers, 'just grew.' Some pictures were chosen by the artist himself; others picked by small delegations of colleagues. A few entries were accepted because 'so-and-so' is 'such a nice fellow'; a few because 'such and such' was 'a great help'; several for no conceivable reason whatsoever... But such hit-or-miss informality and enthusiasm has resulted in a free and lively demonstration of modern abstract painting in and around New York — or, more properly, Greenwich Village..."

(doesn't mention RR)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	TOMKINS	IV. C. 7

Philip Johnson on MOMA - 7/29/76

Alfred Barr did like AbEx, especially Rothko, Pollock and DeKooning. But he got no support either from the board or from the director, Andrew Ritchie. (Johnson says he himself saw nothing in it at first - reaction of "any child could do better." Alfred took him to Rothko's studio, and he began to catch on. He bought the Rothko Barr wanted for the museum). Barr was by this time kicked upstairs and had only a sort of spiritual power - "What does Alfred think?"

Barr, however, only wanted one of each. One Rothko, one deKooning. He missed Pollock because he waited too late - until price went too high. Barr was so wedded to avant garde idea that he felt, OK, we have a Rothko, now let's look at that Polish guy, or that Polynesian canoe, or whatever.

Barr did very little visiting of studios. He wasn't comfortable with artists. And he had Calvinistic view that one should not be friendly with them because then one might be influenced.

Selz and Seitz did not like AbEx either (?) So MOMA did really start to decline as an influence.

In the 1960s, Barr was further from real power. He couldn't see Rauschenberg. Really hit it with Johns, and everybody at the museum thought he was crazy -- you buy one picture from a promising new artist, but not three.

Almost all the sixties art came from Johnson. Without his gifts they would have very little.

Johnson's interest in sixties art does not extend to the seventies. Sees nothing in Kossuth, Darboven et al. "I just can't get excited about art that I can't do anything about, all these wrappings and concepts."

Ninth Street Show (Eleanor)
The "Italian mafia" -- Pavia, Carone, Marce-Relli, Vicente -- began to resent Leo, and to take it away from him. Leo loved all the artists, just wanted to help any way he could. But some resented him, partly because they felt why doesn't he buy from us instead of organizing shows? After the event the artists discovered Eleanor Ward, and used her for subsequent annuals. Leo was hurt.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	TOMKINS	IV. C. 7

Ninth Street Show (Hess & and Ashton)

It got almost no attention in the press. Tom reviewed it but ~~xxxxx~~ nobody else did, and his review wasn't too favorable (check). But it seemed like a great event anyway. The weather was beautiful. "It was the first time any of us got to see the extent of the new work."

Leo paid the rent. There was no jury. And it's true that artists came in and hung their stuff unannounced.

Show got lots of attention, but no sales.
A year and a half later, Eleanor Ward gave "First Stable Annual in her newly-opened gallery - 150 painters, including Pollock's Blue Poles. Of the older artists, only Still and Rothko did not participate. Acc. to Ward there were no sales. At the Second Annual business improved. For Fluid, she turned over Gallery to Hess who selected work by 21 artists in order to illustrate some new directions.