



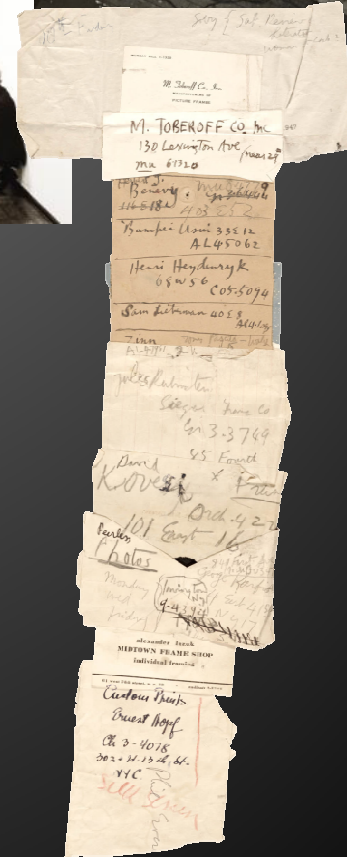
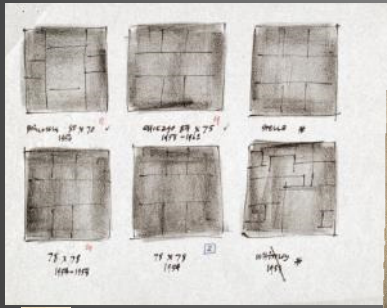
Archives of American Art

from A to Z

B
C
D
E
F
G
H
I
J
K
L
M
N
O
P
Q
R
S
T
U
V
W
X
Y
Z

Terra/INHA program

Liza Kirwin
March 21, 2016



Archives of American Art

Smithsonian Institution, Washington, DC

5,930

16,215

2,280

696

1,941,485

collections

linear feet

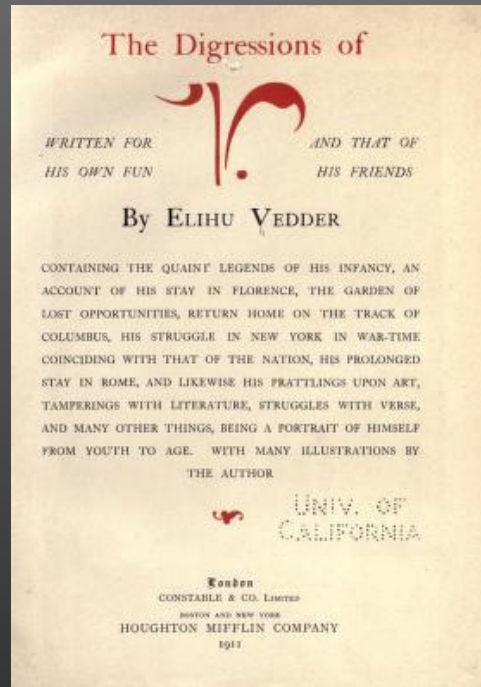
oral history interviews

finding aids online

digital files online

Autobiography

Elihu Vedder



The Digressions of V

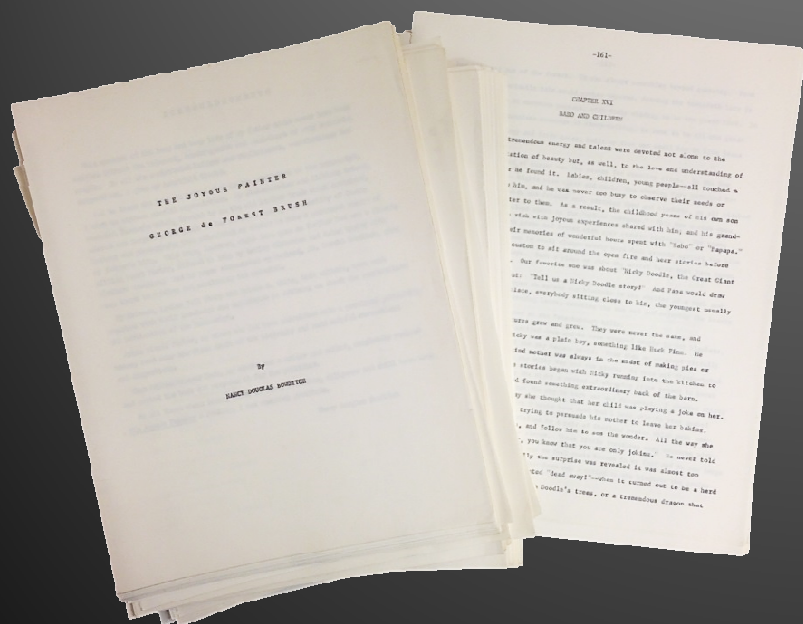
Stories & Essays	Page	Notes	Page	Notes
Just for Fun - a poem				
Thunder and Tomatoes	34			
Sailing Close to the wind - story of Lincoln	62		34	Lincoln
The Toscana - an allegorical cigar	37		62	Tobacco cigar
How Easy Two Alley-ways Pistons	39		37	Easy digressions
Poetry and the Idiot	70		39	
The Enormous Variety of Some Jacksals	67		70	Idiot
Rush that's, a modern artist - Two uses	58		67	Young people
Painted and painted Thoughts	69		58	Real
Speaking of Ghosts - Said close to the wind	52		69	Painted picture
On the gentle art of making friends	64		52	ghosts
Nature's Hiding - Inspiration, Etc.	14		64	gentle art
Your artist only work from necessity	35		14	Art, Nature
Procrastination in the Cabinet as drinking	66		35	artist necessity
Chastity	43		66	practical criticism
The Best of the Desert Island	33		43	Chastity
A Great Impression in Archæological Philology	76		33	Desert Island
Exaggeration - an omnibus, jagged, Salomon's Power	45		76	Great Impression
How to load the head - literary law by	45		45	Exaggeration
The Bird Cage - the fashionable advice	67		45	Load head work
Wild Cats and mistakes	60		67	Bird cage
(Cellini - Salamandere)			60	Wild cats
The Melancholia of Diderot explained	2			Sal
Reaction - Latency in Art	76		2	Melancholia
Ronald Butler and lots of things	27		76	Reaction
Strong Thoughts - What this fuss	46		27	Butler's list
What's in a Name	3		46	Strong thoughts
Fussing	63		3	What's in a name
Placation	85		63	Fussing
The Paper Way - painting	30		85	Placation
Russia Remissa - repainting Skys	26		30	Paper way
Subtlety - J. la F. Style	56		26	Russia Remissa
Duck's Wookie - along the Avenue	20		56	Subtlety
Close Hauled The Cat and the Fish - Skip this	44		20	Duck's Wookie

Elihu Vedder, *The Digressions of V* (Boston: Houghton Mifflin, 1910), title page; Vedder with a bicycle, circa 1910; Vedder's notes for *The Digression of V*, undated. Elihu Vedder papers, Archives of American Art.

B

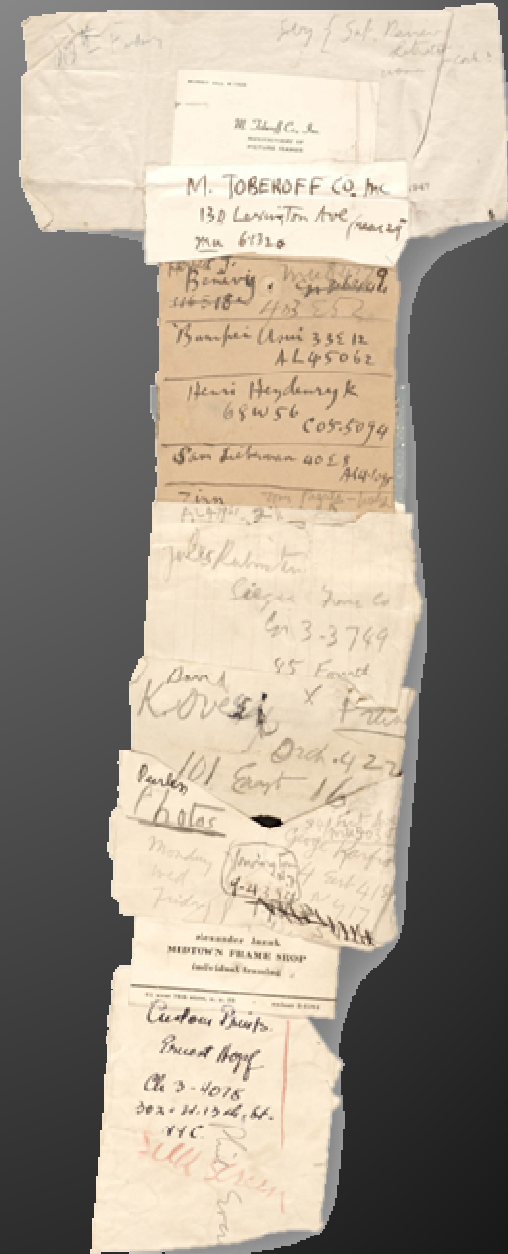
Biography

Nancy Douglas Bowditch



Left, Nancy Douglas Bowditch, typescript "George de Forest Brush: Recollections of a Joyous Painter" (published 1970); right, the Brush children in Italy: Gerome, Nancy, Tribbie, and Georgie, circa 1905, photograph by Fratelli Alinari, Florence. Nancy Douglas Bowditch and Brush Family papers, Archives of American Art.

Ccontacts



Left, Alfred Puhn photograph of Philip Evergood working on his painting *Bride*, stamped on the May 27, 1948; right Evergood's contact information for services near his New York City studio. Philip Evergood papers, Archives of American Art.

Diary

Jervis McEntee

Wednesday 18 March 1874 He attended Bella Bruck's farewell concert. Manuel sang, Hieronimski played and others of these note took part - I am more and more confirmed in my conviction that Miss Bruck will never make a singer of any consequence.

Sunday 22. Mr Tompkins and his daughter came to see us on Friday. I am painting very dry in my big drawing picture. I have my model very dry but it is no work when I work that I get very dry. Don't know Mr. Worthington. His wife says "Not dry will but think to leave."

Monday 23. The weather is cold again and the wind blows a gale the city being in a cloud of dust. Mr. Fisher called. My little model came but as it was so good with him I had to send him away. I finished the picture all day however and have it nearly done. I wrote to Jennie last night and Jennie wrote to me.

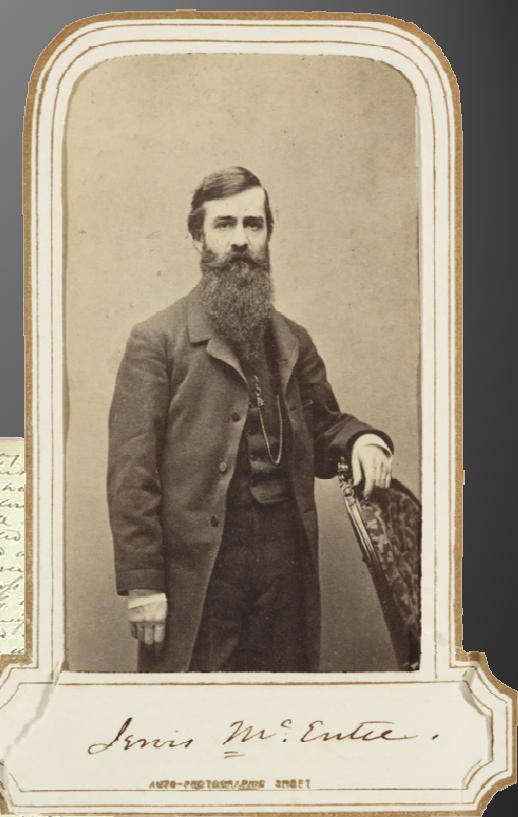
Tuesday 24. It was as cold as wind winter today. I went off to Eastman's gallery this morning to see if he would go up to Portland with me on Saturday which he has promised to do. I met him on his way down town and smoked with him down to 38th St. & Thomas gallery after which we walked back to his house. We had a talk about his drawing picture time which he is making in and a recollection of certain narrow matters. The object of the necessity of selling our pictures more highly by not being so ready to exhibit them at cheap and other places mostly to amuse people but to lend all our efforts towards a fine exhibition was a gem of the hour. My little hope much from the coming exhibit's here at the Academy in the way of creating around respect for American Art. All indications go to show that we will have a full and fair exhibit where and I am very much interested to see the effect which it cannot fail to have. Another thing which I have always insisted on is that artists should always stand up for the dignity of their profession and not quietly bow to the conceits and pretensions of ignorant people who presume to set them

aside as authorities. The moment they presume I have met with instances of this which were too offensive to be borne and he came the charge of being a charlatan. I would not quietly bow to it. My little was to have come today but he disappointed I had hoped to finish the picture. I had a piece of good luck today. I was looking over papers in my pocket book and came across several dollar bank notes which I had cut up. I have just finished Black's last novel "ed Prince" a charming story the scene of which is laid in Mexico. I am reading now "The Sentimental Tourist's Home."

Wednesday Mar. 25 1874. The rain has a good effect to go down town to try some more upon and water not immediately after but looking in at several places I found for it had bought 50 sheets which I had cut up and made an arrangement to have up to leave and towards paint shop to forward when I stopped on my way down arranged with them a parcel them for me. I still very much relaxed after I had accomplished all this. I went and bought a hour glass again in South St. called at my house Charles' office where was not in and then came home with my eyes full of dust and a bad feeling in my head. Dr. W's came in in the afternoon and showed me some very ingenious surgical instrument he had made and had made. Tom Sawyer spent the evening with us.

Thursday 26. I awoke with a headache, in fact was conscious of a bad feeling in my head all night. By some had to put my feet in hot water. Mountains got truly colder but I could not see him. After a lunch and a cup of strong coffee I gradually grew better and by three o'clock my headache had nearly left me. Then came and brought his picture of the "Confessional" which he has in Tith's some picture and I went in to see it. I liked it much better than I feared I should. I think it an exceedingly good picture. From there we went to "offered" room, to Whittredges and to Hubbard's.

Friday 27. I sent my pictures to the Academy today. Four in all. "Cape Ann" 24+42 for sale paid \$7.50. "Dreams



Left, Jervis McEntee, diary, 1876. Jervis McEntee papers, Archives of American Art; right, McEntee, autographed carte de visite, Worthington Whittredge papers, Archives of American Art.

Eulogy

Romare Bearden



I know that we are all touched by the passing of our dear friend Carl Holty; but I'm sure we all realize that Carl would not have wished this to be a sad occasion. We come here rather to pay tribute to a remarkable man and to offer our respects to Carl's dear wife Elizabeth; his daughter Toni, and to each of his other relatives.

When I told my wife this past Thursday of Carl's having left us, after she recovered from her initial shock, she said:

My ! Carl was one of the last persons whom you could talk to.

In a way she appraised much of what Carl meant to all of us. He had such a great breath of knowledge, experience, and creative understanding there was ^{hardly} any subject which ~~you~~ ^{Carl} could not discuss intelligently ~~with Carl~~ and to which his far-ranging, subtle mind could not provide some new, ~~interesting~~ ^{absorbing} insight.

I first came to know Carl after World War II, when I became associated with the Samuel Kootz Gallery. Every month or so Mr Kootz would have the artists to his home just to talk shop so to speak. Of course,

Carl was a dominant factor in the conversations. We were all amazed ^{by the wonderful accuracy and retention of his mind} ~~by Carl's knowledge, especially of art history.~~ In fact, I must confess it became a game with me over the years to try and find ^{obscure} ~~some~~ facts ^{of art history} ~~along these lines~~, that Carl might not know. I could seldom ~~do so~~.

A few weeks ago, in what I ^{now} realize ~~was~~ was one of my last conversations with ~~Carl~~. I thought I had him. I knew of his great admiration for the old German painter Lucas Cranach and I had read quite accidentally that Titian had painted a portrait of Cranach; but, as you can imagine, Carl knew all about that incident and even expanded on the reaction of the Emperor Charles ~~the~~ ^{5th} to both these masters.

What I am saying, really, is that Carl was completely generous in sharing his knowledge and his whole self.

Left, Romare Bearden on 125th street in Harlem, New York City, circa 1950; right Bearden's eulogy for Carl Holty, 1973. Romare Bearden papers, Archives of American Art.

F

inancial record

Jacques Seligmann & Co. records



Jacques Seligmann, circa 1910. Jacques Seligmann & Co. records, bulk 1913-1974. Archives of American Art, Smithsonian Institution.

PACKED IN REGISTER

INVOICE OF MERCHANDISE
(NOT PURCHASED)

Paris, France, September 28th 1936

Invoice of paintings (Articles d'œuvre le cas échéant) shipped

By Jacques Seligmann & Fils (Société à responsabilité limitée) of 9, rue de la Paix, Paris
to Jacques Seligmann & Co Inc., of 5 East 51st Street New York
for account of Jacques Seligmann & Fils, of 9, rue de la Paix, Paris
to be shipped per s/s Ile de France leaving Le Havre September 30th 1936

NO	DESCRIPTION	VAL	UNIT
GS 22 178 4824	Painting by Seurat, "Le Crayon" (with old frame of the 18th cent. French work produced at the end of 19th cent. Purchased from Brasse, 68 Eld Melesherbes, Paris, 28/9/35.....	400,000	
191 5981	Pastel by Manet, "Mme Monet", with old frame of the 18th cent. French work produced at end of 19th cent. Purchased from Knoedler, 18 Old Bond St. London, September 1935.....	88,000	
156 1450	Water colour by Delacroix, "Majestiana arabes", with modern second hand frame (see value at foot). French work produced at end of 19th cent. Purchased from Tabourier, Paris, 1/7/29.....	120,000	
GS 23 228 4824	Drawing by Seurat, "Chantouse de jazz concert", with modern second hand frame (see value at foot). French work produced at end of 19th cent. Purchased from Hériot, 45 av. Kléber, Paris, 23/6/36.....	25,000	
175 3469	Painting by Seurat, "Tour Eiffel", (with modern second hand frame (see value at foot) French work produced at end of 19th cent. Purchased from G. Bernheim, Paris, 16/9/34.....	60,000	
258	Pastel by Degas, "Eugène Rouart", with modern second hand frame (see value at foot) French work produced at end of 19th cent. Purchased from Brasse, 68 Eld Melesherbes, Paris, 2/6/36.....	90,000	
284	Painting by Picasso, "M. Coquiote", with modern second hand frame (see value at foot) French work of the 20th cent. Received on consignment from Saliter, 31 Place Madeleine, Paris, 23/9/35.....	40,000	
285	Painting by Renoir, "Jeune fille portant du pain", with modern second hand frame (see value at foot). French work produced at end of 19th cent. Received on consignment from Georges Levy, Meslay-Le Vidame, 23/9/36.....	70,000	
carry on		893,000	

G

rant application

John Bernard Flannagan



FELLOWSHIP APPLICATION FORM
JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION
 511 FIFTH AVENUE · NEW YORK · N. Y.

1940

APPLICATIONS and accompanying documents must reach the Secretary of the Foundation not later than October 15, 1939. They are desired, for the convenience of the Committee of Selection, as early as possible.

In what field of learning, or of art, does your project lie? SCULPTURE

Condise statement of project: To continue creative work in sculpture.

Working in the United States, but to work and exhibit in various localities as opportunity offers.

will and publish a definite and articulate statement on well defined philosophical approach to working in the graphic arts.

PERSONAL HISTORY:

Name in full: John Bernard Flannagan

Present address: 42 Mount Vernon Street, Boston, Mass. c/o Le Centre
 Telephone: Capital 0365

A permanent address: c/o E. Wylie, 794 Lexington Avenue, New York City.

Present occupation: sculptor

Place of birth: Woburn, Massachusetts Date of birth: April 1, 1897

If not a native-born American citizen, date and place of naturalization: _____

Single, Married, Widowed, Divorced: Married

Name and address of wife or husband: Margaretta Flannagan, 42 Mt. Vernon St., Boston, Mass. c/o Le Centre

Name and address of nearest kin, if unmarried: _____

Ages of children, if any: Daughter nine years.

Have you any constitutional disorder or physical disability? no

With this application please submit a small recent photograph.

REFERENCES:

Submit a list of references from whom further confidential information may be obtained concerning your qualifications and from whom expert opinion may be obtained as to the value and practicability of your proposed studies.

Name of Reference	Position	Address
Mrs. Julianna R. Force	Director Whitney Museum of American Art	10 West Eighth Street New York City.
Alfred H. Warr, Jr.	Director, The Modern Museum, New York	11 West 53 St., New York City
John T. H. Saub	Curator Painting and Sculpture, The Brooklyn Museum	Eastern Parkway, Brooklyn, N. Y.
Nathaniel Peabodystall	Pres. The Institute of Modern Art	270 Dartmouth St. Boston, Mass.

If you have applied or expect to apply elsewhere for any fellowship or scholarship for the same period, state the facts regarding such applications: XXXXXXXX

If you apply elsewhere for any fellowship or scholarship after presenting this application, please notify the Foundation immediately.

SIGNATURE: _____

PLACE AND DATE OF MAILING: Boston, Massachusetts

SUGGESTIONS CONCERNING APPLICATIONS

1. If convenient, please type application and additional material.
2. Use paper the size of this sheet, 8 1/2" x 11", if possible, for writing all documents submitted.
3. Every page or document submitted must bear the applicant's name plainly written.
4. Whenever the space provided in this form is not suitable for an applicant to present fully the facts of his or her case, it is requested that they be stated in a separate document.
5. Only one copy of the application form should be submitted to the Foundation by the applicant; the other may be retained by him for his own files.
6. It is suggested that applications and accompanying documents be sent by registered mail, addressed to the John Simon Guggenheim Memorial Foundation, 511 Fifth Avenue, New York, N. Y.
7. If you do not get a receipt for your application within a reasonable time, please notify the Foundation.

JOHN B. FLANNAGAN

OUTLINE OF PROJECT

My aim is to continue the purpose of twenty years of working in sculpture...to create a plastic idiom alive as the spoken word; sculpture with such ease, freedom and simplicity that it hardly seems carved but to have endured so always. Fulfilled, it should mean the development of an instrument so sensitive as to record the human psyche in all its various moods and reactions to life instead of the usual banal platitudes and worn clichés.

This is an austere art which compels a clear perception of its scope and limitations. Therefore it seems that it should be of a generalized universal symbolic nature...man, woman, child, animal. The fusion of abstract design with feeling and representational values is one of the major problems of art expression. The design, the sculptural form is of course fundamental but it is necessary to vitalize this through emotion and verisimilitude else the work become cold and remote. Over and above the facile organization of lines, planes and masses should brood the mystery of a living thing.

I should like to write and publish a definite and articulate statement, a well defined philosophical approach to working in the graphic arts.

Finally, I should like to enlarge my scope of activity by working in somewhat larger forms and varying mediums, and by paying more attention to some of the indirect mediums such as casting metals and ceramics.

I plan to work entirely in the United States, working and exhibiting in various localities as opportunity offers.

John Bernard Flannagan Guggenheim Fellowship application, 1940. John Flannagan papers, Archives of American Art; top, John Flannagan *Sleeping Cat*, 1932–1933, granite, 26" in diameter (collection of the Jordan Schnitzer Museum of Art, University of Oregon). Robert J. Forsyth research material on John B. Flannagan, Archives of American Art.

H andwriting

Marcel Duchamp



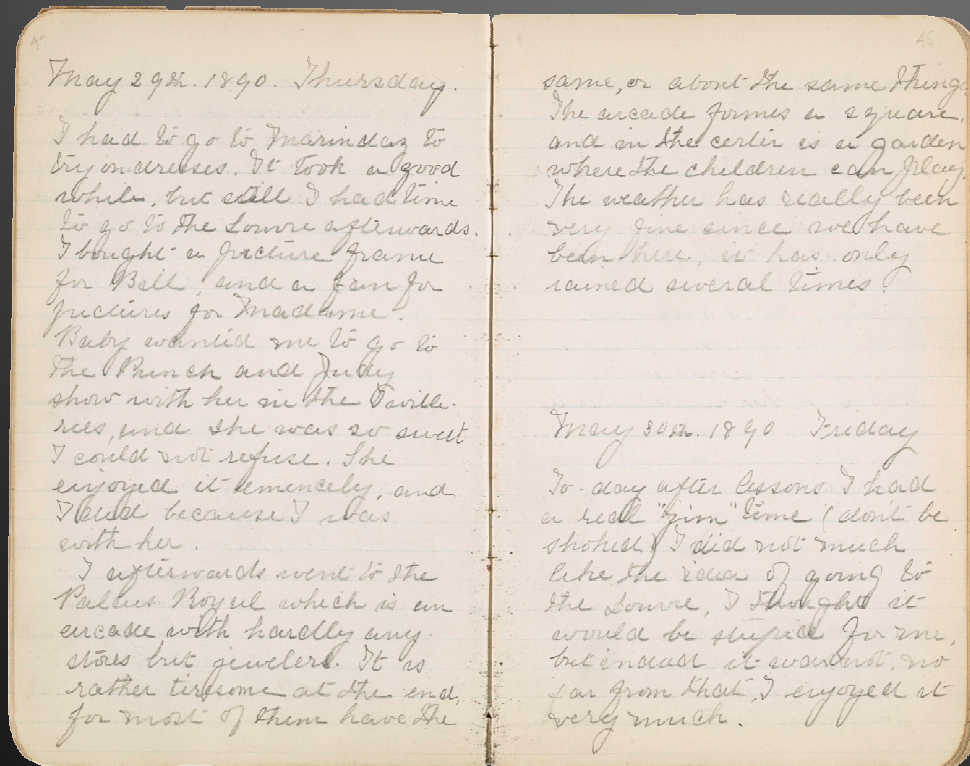
15 Janvier 1916.
 ma chère Suzanne
 Merci énormément pour t'occuper de toutes mes affaires
 - mais pourquoi n'aurais-tu pas pu acheter un
 atelier pour habiter. J'y pense juste maintenant
 - mais je pense que peut-être ça ne t'irait pas.
 En tout cas, le bail finit 15 juillet et si tu
 reprenez, ne le fais qu'en proposant à
 mon propos de louer 3 mois par 3 mois, comme
 cela se passe ordinairement; il acceptera
 sûrement. Peut-être père ne serait ^{pas} mécontent
 de regagner un terme si c'est possible que tu
 quittes Lacondamine pour 15 avril. — But
 I don't know anything about your
 intentions and I do not want to
 suggest anything. —
 Maintenant si tu es montée ^{à Paris} tu as vu
 dans l'atelier une roue de bicyclette et une
 porte-bouteilles. — J'avais acheté cela comme
 une sculpture toute faite. Et j'ai une intention
 à propos de cette porte-bouteilles: Ecoute.

J'ai, à N. Y., j'ai acheté des objets
 dans le même goût et je les traite comme
 des "ready-made", tu sais assez d'anglais
 pour comprendre le sens de "tout fait"
 que je donne à ces objets — Je les signe
 et je leur donne une inscription, en
 anglais. Je te donne qqes exemples:
 J'ai par exemple une grande pelle à neige
 sur laquelle j'ai inscrit en bas: In advance
of the broken arm. traduction française: En
avance du bras cassé — ne t'écrie
 pas trop à comprendre dans le sens
 romantique ou impressionniste ou cubiste.
 — cela n'a aucun rapport avec;
 une autre "ready-made" s'appelle: Emergency
in favor of twice. traduction française
 possible: Danger en faveur de 2 fois.
 Tout ce préambule pour te dire:
 Prends pour toi la porte-bouteilles. J'en fais
 un "ready-made" à distance. Tu inscriras en
 bas et à l'intérieur du cercle du bas, en petites lettres
 peintes avec un pinceau à l'huile en couleur
 blanc d'argent la phrase inscription que je vais
 te donner ci-après, et tu signeras de la
 même écriture comme suit:
 [d'après] Marcel Duchamp.

Marcel Duchamp letter to Suzanne Duchamp, Jan. 15, 1916. Jean Crotti papers, Archives of American Art; Marcel Duchamp, Jacques Villon, Raymond Duchamp-Villon, and Villon's dog Pipe in the garden of Villon's studio, Puteaux, France, circa 1913. Photographer unknown. Walt Kuhn, Kuhn family papers, and Armory Show records, Archives of American Art.

Journal

Gertrude Vanderbilt Whitney



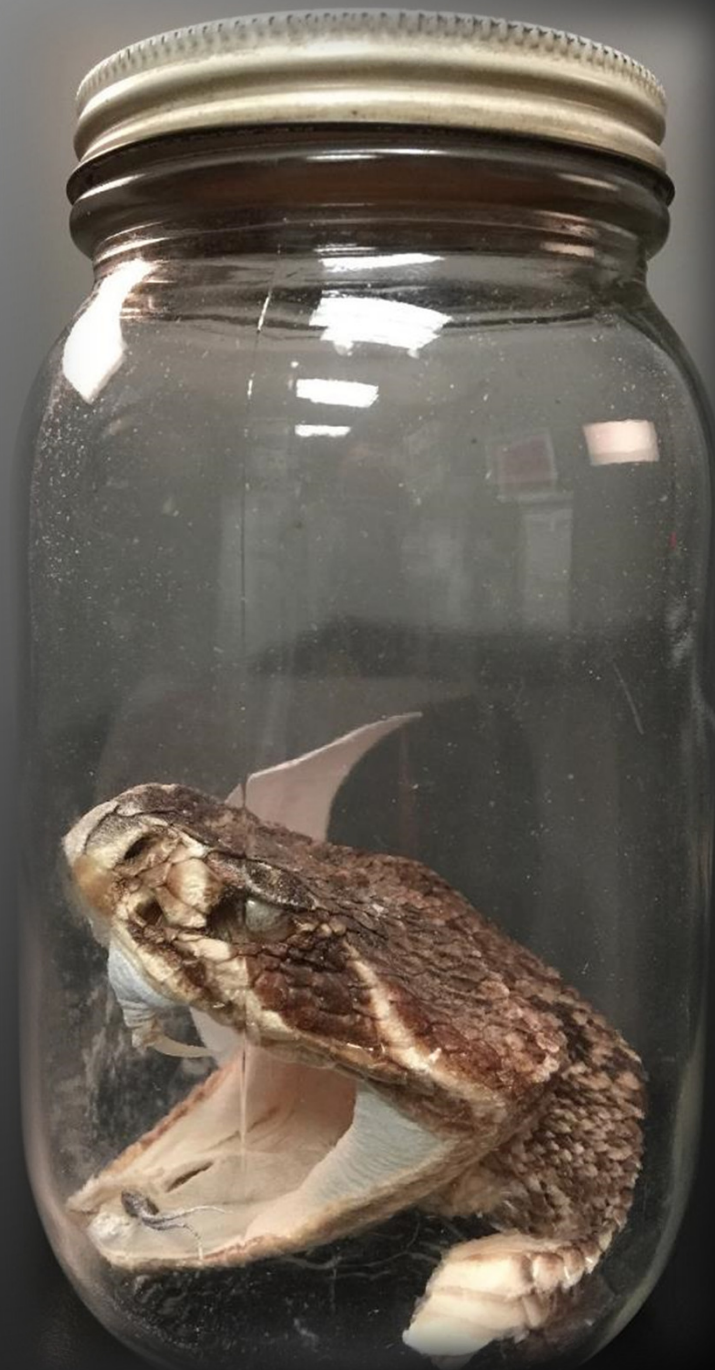
Gertrude Vanderbilt Whitney, travel journal, May 10 to September 14, 1890; Gertrude Vanderbilt Whitney, circa 1913. Photograph by Adolf De Meyer. Gertrude Vanderbilt Whitney papers, Archives of American Art.

K

eeepsake
Robert Smithson

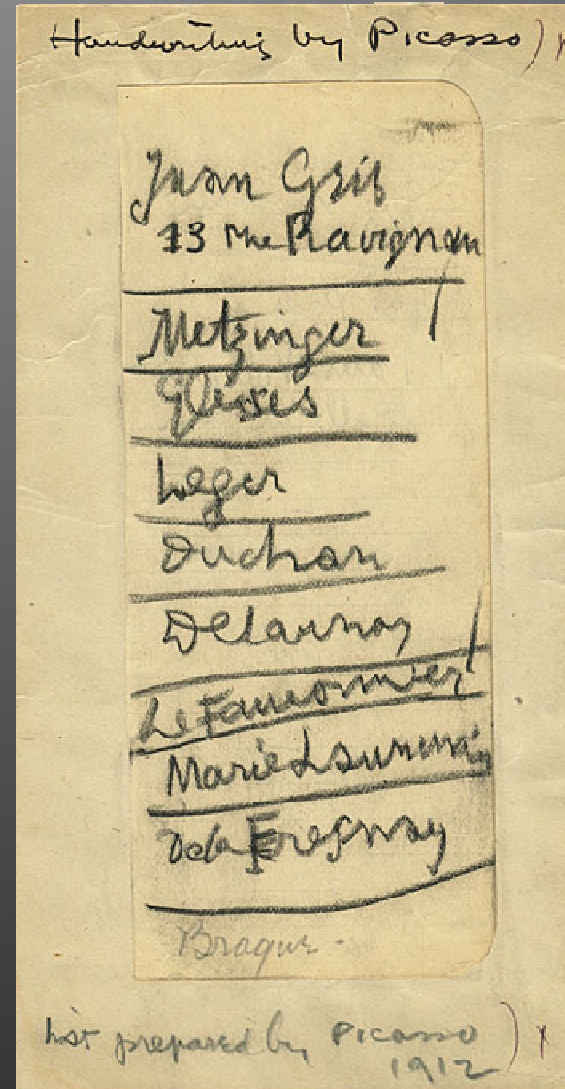


Smithson's *Spiral Jetty*, Great Salt Lake, Utah, 1970. Photograph by Gianfranco Gorgoni; Robert Smithson and Nancy Holt at site project for *Island of Broken Glass*, Vancouver, Canada, between 1969 and 1970, photograph by Gianfranco Gorgoni; rattlesnake head in a jar, Robert Smithson and Nancy Holt papers, Archives of American Art.



List

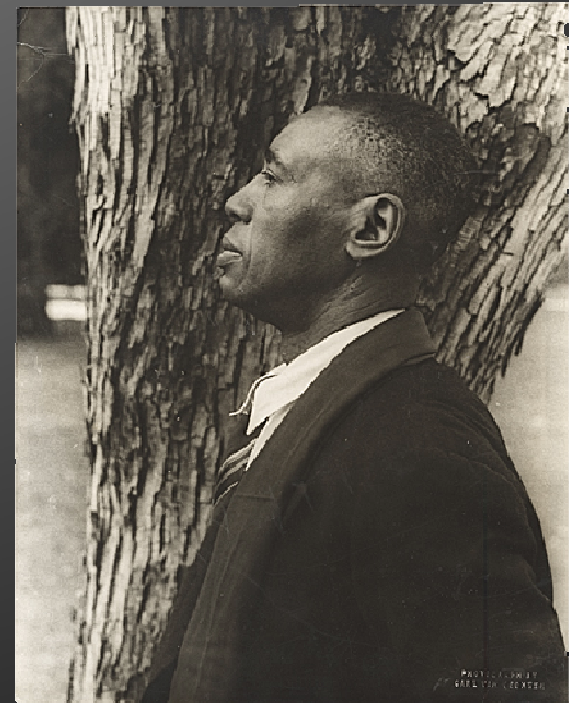
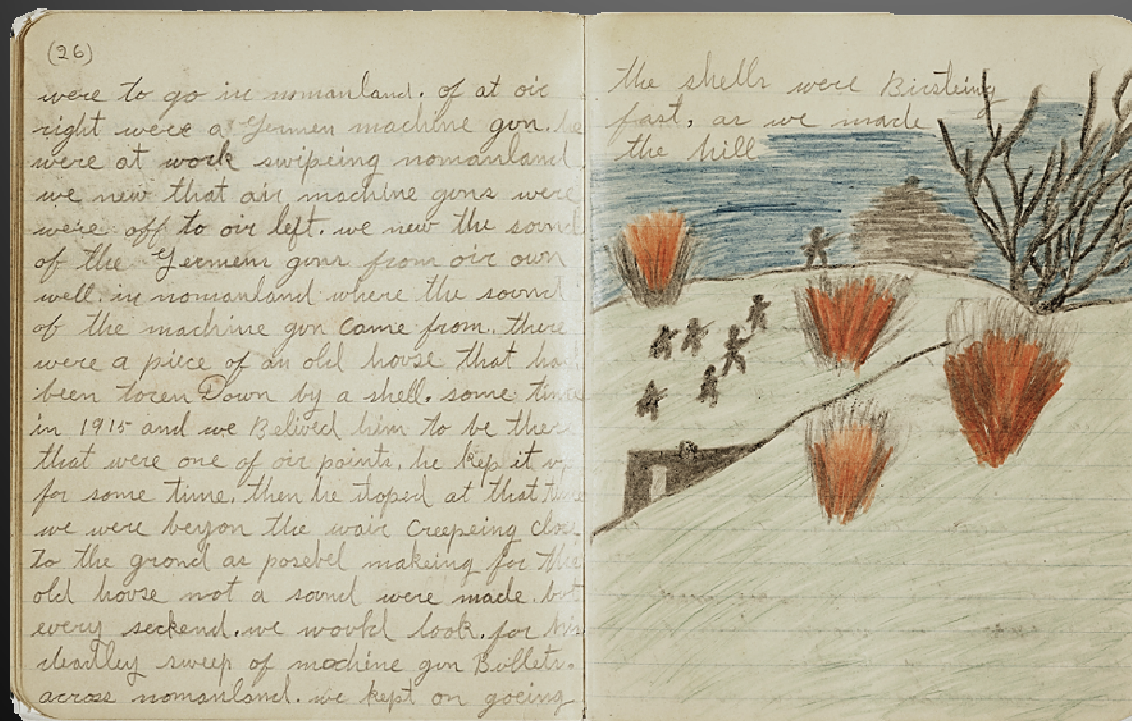
Picasso



Left, Pablo Picasso and daughter Maya Picasso, circa 1944. Photographer unknown. William and Ethel Baziotes papers, Archives of American Art; right Picasso's 1912 list recommending artists for the 1913 Armory Show, Walt Kuhn, Kuhn family papers, and Armory Show records, Archives of American Art.

Memoir

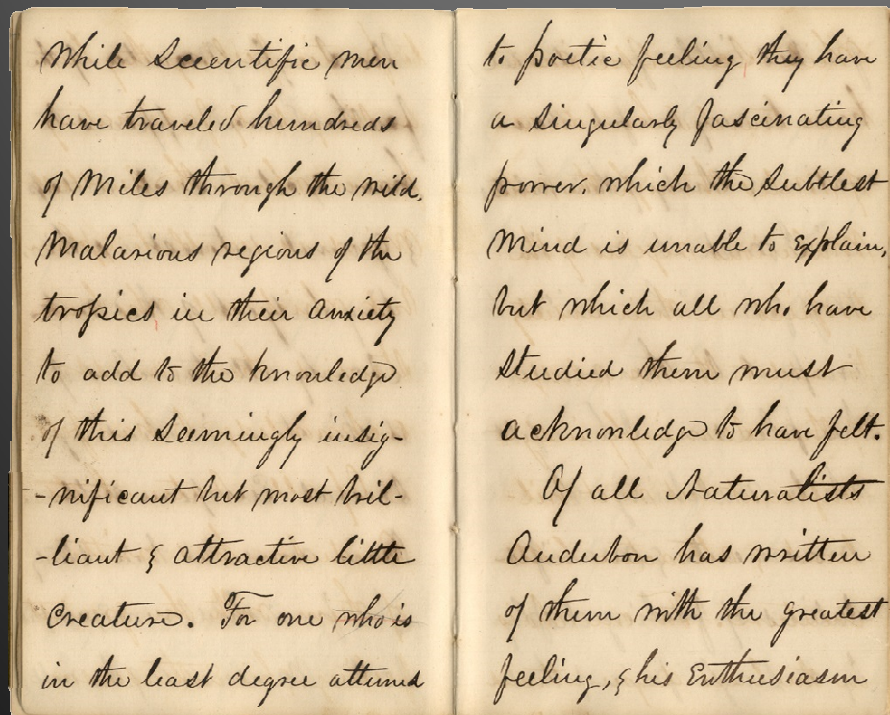
Horace Pippin



Horace Pippin memoir of his experiences in World War I, ca. 1921. Horace Pippin notebooks and letters, Archives of American Art; Carl Van Vechten, photograph of Horace Pippin, 1940. Downtown Gallery records, Archives of American Art.

Notebook

Martin Johnson Heade



Left Martin Johnson Heade, notebook on hummingbirds, circa 1865. Martin Johnson Heade papers, Archives of American Art; right, Martin Johnson Heade, *Hooded Visorbearer*, oil on canvas, 12¼ x 10 inches, ca. 1863-64, Crystal Bridges Museum of Art.

Oral history



Interview of Tony Natsoulas conducted by Liza Kirwin, August 9-11, 2004, for the Archives of American Art in Sacramento, California.

P

hotographs

Lewis Hines



Lewis Hine, *Joys and Sorrows of Ellis Island*, 1905. Silver gelatin print.
Elizabeth McCausland papers, Archives of American Art.

Questionnaire

Eugene Gershoy



QUESTIONS FOR ARTISTS EMPLOYED ON THE WPA FEDERAL ART PROJECT IN NEW YORK CITY AND STATE

NAME: Eugenie GERSHOY DATE COMPLETED: May 13, 1968

Part I -- Concerning your Project Employment

1. Did you work on the New York City or New York State project? Check one or both.

2. Were you ever employed on the WPA/FAP outside New York City or State? Yes No . If yes, where?

3. On which of the following divisions of the New York WPA/FAP did you work? Check as many as are relevant. (If you were a SUPERVISOR, place an "S" on the line.)

a. Art Teaching	<input type="checkbox"/>	l. Photography	<input type="checkbox"/>
b. Easel Painting	<input type="checkbox"/>	m. Posters	<input type="checkbox"/>
c. Exhibitions & Allocations	<input type="checkbox"/>	n. Stained Glass	<input type="checkbox"/>
d. Four Art Design Unit	<input type="checkbox"/>	o. Technical, Restoration & Installation	<input type="checkbox"/>
e. Design Laboratory	<input type="checkbox"/>	p. Visual Education	<input type="checkbox"/>
f. Graphic Art	<input type="checkbox"/>	q. Model Making & Scenic Design	<input type="checkbox"/>
g. Index of American Design	<input type="checkbox"/>	r. Other (Please specify)	<input type="checkbox"/>
h. Information & Records	<input type="checkbox"/>		
i. Models Service	<input type="checkbox"/>		
j. Murals	<input type="checkbox"/>		
k. Project Planning, Materials and Supplies	<input type="checkbox"/>		<u>Sculpture Project</u>

4. Please describe in general terms what you did on each of the divisions you have checked in question 3. Use separate sheets if necessary.

I first made a group of animals and circus figures to be allocated to children's play centers, hospitals, institutions - I then designed a series of figures and groups to be placed in conjunction with murals in the children's room of the Astoria Public Library, it was in these sculptures that I introduced the use of color, and developed a medium which enabled me to experiment with extravagant gesturing and movement

5. What was your WPA "skill classification"? Check:

a. Professional & Technical	<input checked="" type="checkbox"/>
b. Skilled	<input type="checkbox"/>
c. Intermediate	<input type="checkbox"/>
d. Unskilled	<input type="checkbox"/>

6. How were work assignments made:

a. Through discussion between you and your supervisor?	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/> <i>sometimes</i>
b. By dictation of your supervisor?	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
c. Through discussion between you and a project sponsor?	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
d. By dictation of a project sponsor?	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
e. On your own initiative?	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>

Please discuss: *In my initial assignments it was suggested I execute a series of circus figures and animals to be allocated to various public buildings and institutions (see attached listings) thereafter I worked on my own initiative, and was enabled to develop my own projects, and experiment with new concepts and new media.*

7. Give the names of your immediate supervisors:

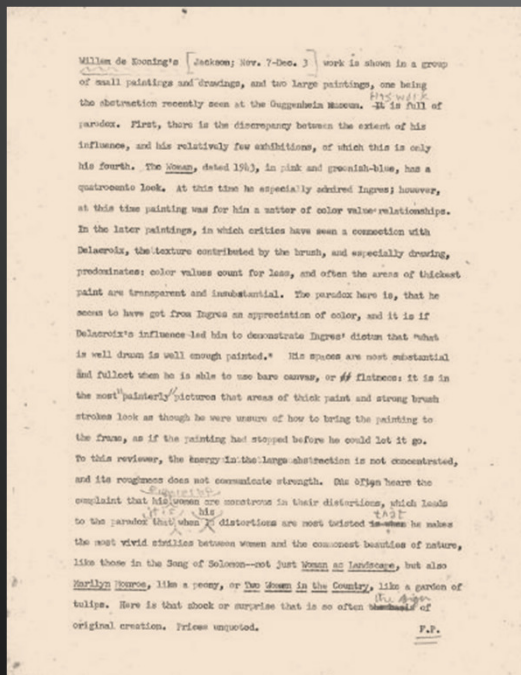
*Nemo Piccoville, - supervisor on the sculpture project.
Mrs. Barbara Quitt, - supervisor on the administrative staff.
Mr. Julian Bowers, - Project Supervisor*

Left, Eugenie Gershoy in her studio, Oct. 29, 1940. Photograph by Max Yavno. Federal Art Project, Photographic Division collection, Archives of American Art; right, Gershoy's response to Francis V. O'Connor's "Questions for Artists Employed on the WPA Art Project in New York City and State," completed May 13, 1968. Francis V. O'Connor papers, Archives of American Art.

R

review

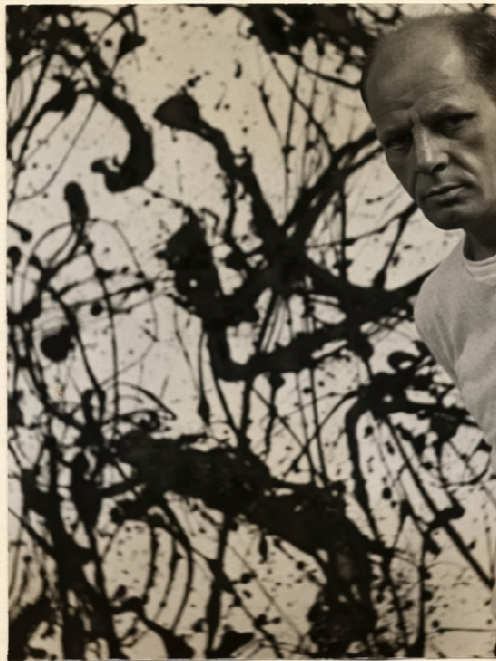
Fairfield Porter



Left, Fairfield Porter, draft for "Reviews and Previews: Willem de Kooning," (that appeared in *Art News* 54, November 1955). Fairfield Porter papers, Archives of American Art; middle, Willem de Kooning, *Two Women in the Country*, 1954, Hirshhorn Museum and Sculpture Garden; and right, Fairfield Porter with his painting of his Chevrolet van at the Tibor de Nagy Gallery, circa 1962. Photographer unknown. Fairfield Porter papers, Archives of American Art.

S tatement

Jackson Pollock



Technic is the result of a need —
New Needs demand New Technics ———
Total Control ——— Sense of
the accident ———
States of order ———
Organic intensity ———
Energy and motion
made visible ———
Memories arrested in space,
Human needs and motives ———
acceptance ———
Jackson Pollock

Jackson Pollock with his painting *Untitled Number 32*, 1950, photograph by Hans Namuth, and on the verso Pollock's statement about his work. Jackson Pollock and Lee Krasner papers, Archives of American Art.

Tax records

Elaine and Willem de Kooning

Joint Return Willem and Elaine de Kooning -- page two ⁵³ *Original*

Expenses

Models: Sandy Brooke \$110
Milton Resnikoff 196
Miriam Shapiro 200
Alfred Leslie 200

Total \$ 700.00 *note 7*

Art Materials: paint, canvas, brushes,
stretched, turpentine,
linseed oil, varnish,
paint knives, paper, charcoal,
pencils, crayons, sponges,
boards, gels, etc. \$ 956.00 *note 7*

Hardware: Hammer, frame, stapler, nails,
miscellaneous \$ 150.00 *note 7*

Capital loss -- purchase of painting
(contribution short sale release
option exercised to repurchase
same at higher price) sold in 1954
for \$50 to Tom Harkin. Repurchased
1957 for \$100. \$ 50.00 *note 2*

Capital loss -- ~~purchase of painting~~
return of payment on painting
sold above and sold for \$0
loss of that year (1951) \$ 1000.00 *note 2*

Total Expenses	\$ 1806.00
Minus Income	(368.27)
Loss	\$ 1437.73

Elaine de Kooning



Elaine and Willem de Kooning, joint tax return, income and expense notes for 1953, 1954. Elaine and Willem de Kooning financial records, Archives of American Art.

U nidentified



Carl Holty, Joan Miró and others at tea, circa 1940. Carl Holty papers, Archives of American Art.

Verso

Fritz Dreisbach



Howdy. Things are going just fine -
I'm very happy with the
students & the shop - I think
I'll be doing it again next summer
My only problem is that I spent
about \$3000 over the grant, but
it's a good cause to go into
debt for (how I got to blow
lots a glass, which I'm doing)
Tell Jamie I'm mailing the
slides out special on this, which
is when they're supposed to be ready
& he should have them by Thursday
at the latest - I imagine Soler's been great
Hope I get that knise

Snapshot of Fritz Dreisbach (left) and an unidentified person at Pilchuck workshop, Stanwood, Washington, summer 1971. Photographer unknown, and on the verso Dreisbach's note to Francis Sumner Merritt. Francis Sumner Merritt papers, Archives of American Art.

W

ork of art

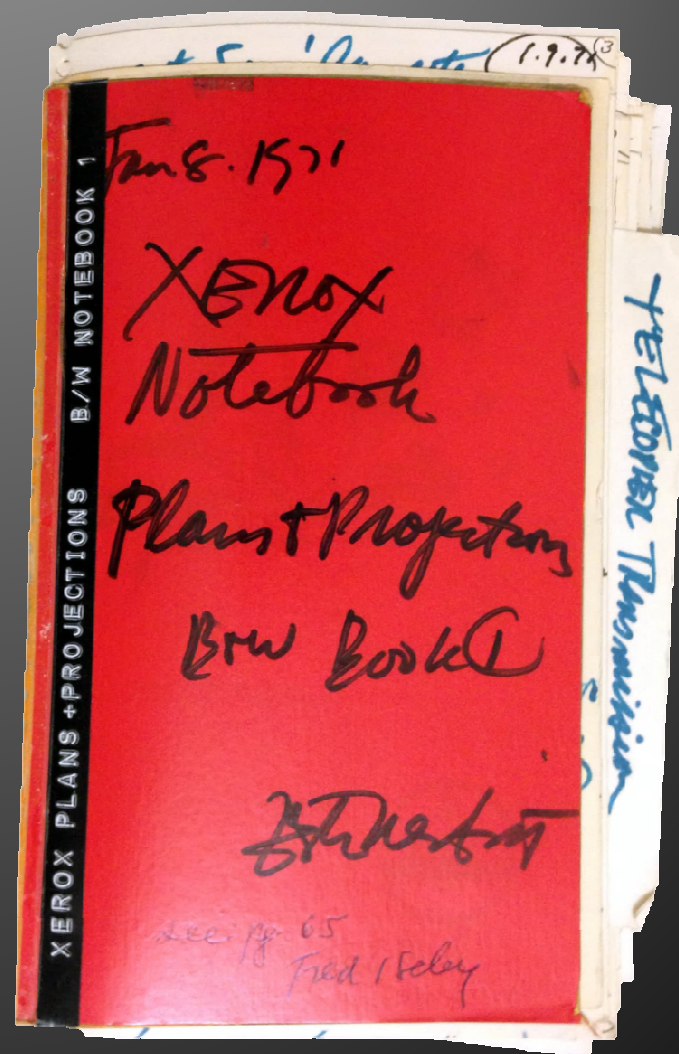
Peter Blume



Peter Blume at work on *Tasso's Oak*, circa 1957; Blume, study for *Tasso's Oak*, circa 1957, Peter Blume papers, Archives of American Art.

Xerography

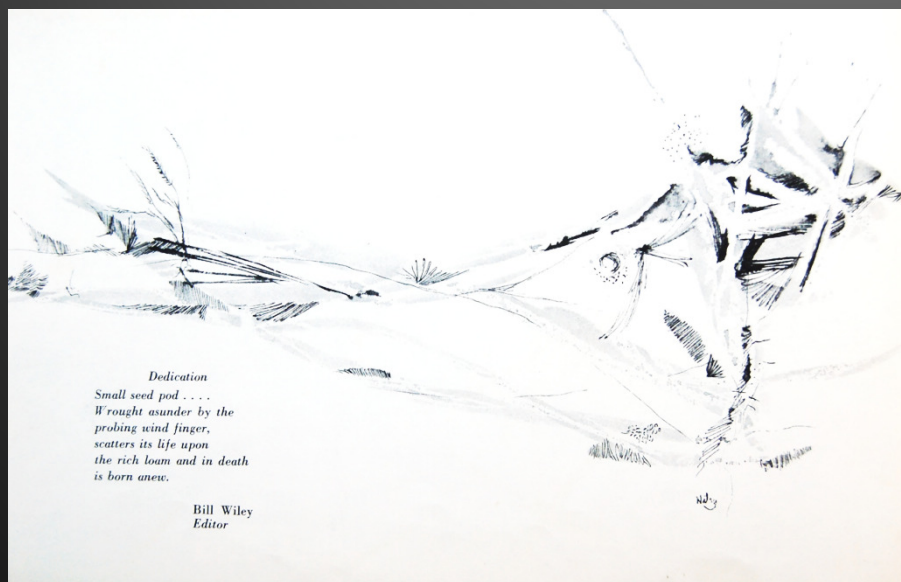
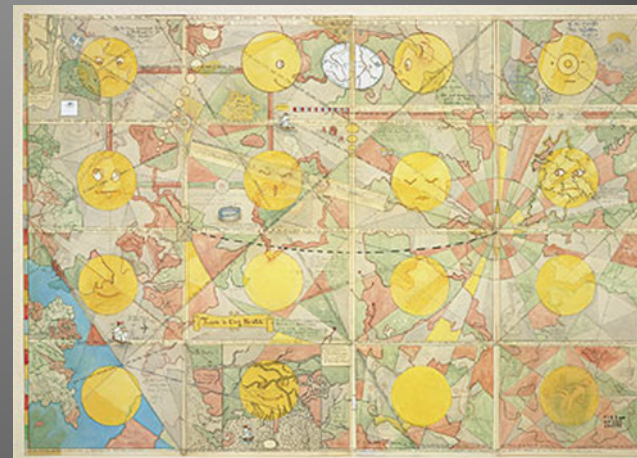
Esta Nesbitt



Left, Esta Nesbitt at the *Shadow Paintings* exhibition, circa 1974. Photographer unknown; right, Nesbitt's "Xerox Notebook," January 8, 1971. Esta Nesbitt papers, Archives of American Art.

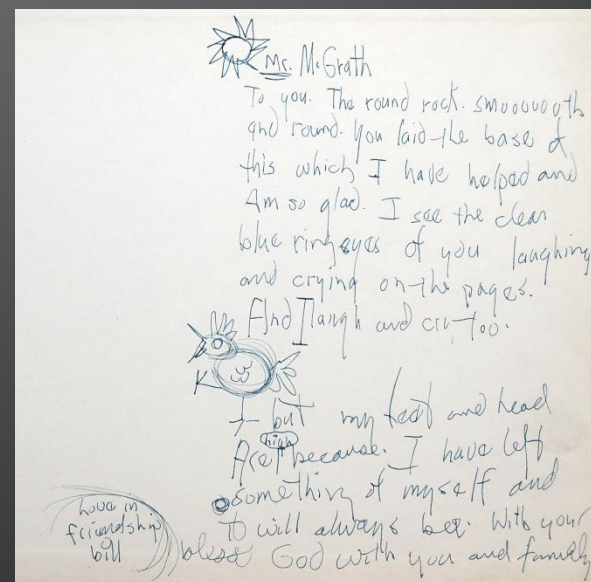
Yearbook

William T. Wiley



Dedication
Small seed pod
Wrought asunder by the
probing wind finger,
scatters its life upon
the rich loam and in death
is born anew.

Bill Wiley
Editor



Mr. McGrath

To you. The round rock. smooth
and round. You laid the base of
this which I have helped and
Am so glad. I see the clear
blue ring eyes of you laughing
and crying on the pages.

And I laugh and cry too.



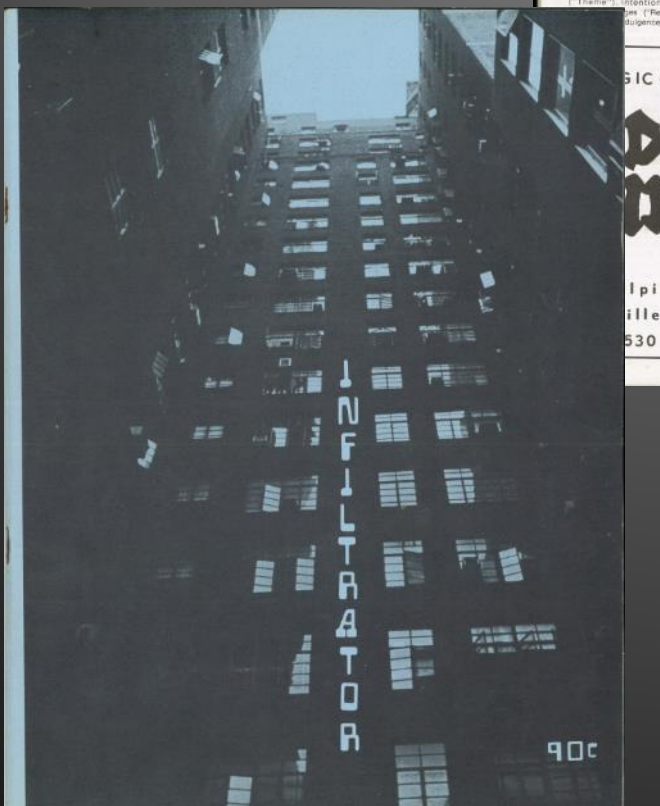
I but my feet and head
are here because. I have left
something of myself and
I will always be. With your
bless God with you and family

love in
friendship
bill

Left, a page from William T. Wiley's high school year book, 1956, with a poem and illustration by Wiley; right Wiley's inscription to his art teacher James A. McGrath. James A. McGrath papers, Archives of American Art. Above, William T. Wiley, *Meridian Moons Overwhatarewe*, 2006, mixed media on canvas, 60 ¼ x 85 ½ inches, private collection.

Zine

Infiltrator



PUBLIC IMAGE LTD. (Virgin U.K.)

A burst of bass, a crash of drums, and a "healy" - also, also, also! - JOHNNY ROTTEN MEETS AGAIN!
Would you believe, Lydon's Revenge, or "I Can Be Boring And Still Intelligent Without Malcolm McLaren".

It's been a drag trying to pass the LP out. How to sound positive without coming off like a treney consumer? How to be constructively critical without the usual Public Image album, like most debuts, showcases the band's strengths and weaknesses, relying on the listener to distinguish. After having had PIL in my possession for several weeks, the view from here is that there's a lot of good there for the most part, but it's not as good as it could be. It is lost or totally buried in favor of going into the listener's ears. Sort of like a mugger who, after robbing you, regresses on your skull for good measure.

John Lydon has said that PIL would pursue a totally different direction from the Pistols. But is that "different direction" means more-minute dronish "enhancement" with studio trickery ("Therapy" intentionally po-faced "Religion") and suggestive set to a disco

beat ("Fodderstomp")...then someone softer set up peace talks with Jones and Cook, can there's no point in going any further.

There's no excuse for all this wasted vinyl, except that maybe they wanted to see how far their fans could be led. And judging from the rapid rate of returns being made on PIL, it's not paying off. Reading this back, I become aware of making PIL sound more opposing. Which is sort of unfair, because there are slight traces of good amidst the drone. "Religion" if not "Animal" leap off the groove with a single melodic line, not unlike that of the first Singles LP. Although Keith Levine can't play guitar worse than Ron Aronson couldn't play back in '79, "Low Life" has that single play with reggae dynamics (Gordon Bass, drum accompaniment, melodic guitar slices) while J.L. rants about "apostate traitor" McLaren overtop. And, of course, "Public Image" - leaving rock and roll to start to finish.

Put simply, if you have the 41, you've heavily got the best feature of the 12-inch mode. As bad as PIL is, though, I still believe that John Lydon's one of the most important figures to come out of rock in the 70's. With the Sex Pistols, he dragged all of us, kicking and screaming

into the present, out of reveries for the 1960's. And he will assuredly be a force to be reckoned with in the 80's. Even genial benefits from disrupting. Got your act together, Johnny. The whole world is watching.

Mike Heath



Kevin MacDonall
John Lydon, John McVie, John Mellencamp, Steve Denny, Frank, Robert Goldstein, Roddy Frame

The A.U. Connection

A cold January night 1977. Queensie and I were carefully mounting the icy steps to the door of yet another in a seemingly endless string of A.U. parties. Most of these parties consisted of as many well-known A.U. students as could be packed into a room, for the single-minded worship of a bag of beer and the same Van Morrison (or maybe it was Joni Mitchell) record. But perhaps this party, hosted by one of Queensie's more offbeat

would be different. I'd already played the first two weeks of a four-eye, party casualties and rabbits in around the basement stairs, an uncomfortable love up to great us. Downstairs, people sat on the bed, floor, and along the walls were on the loose.

At the figure-wearing brown levis, at-shirt getting wily, still managing to look ahead, and his eye he would take a few steps or break, walk back, play a few notes and so on. If he had expected to see a beer can, Kevin Campbell. Doing his drums great garage, hoodlum Duston Hoffman was

harder, a broad blond fellow who had us, was tapping his foot and playing bass. Rightist stands together were the things, off-beat rock rhythms played with an I the median at the turnoff center - and down his hand he took, pounding the crying out noise, passionate lyrics as if to their necessity. Dressed bewilder of the new guitar solo kind played, along with rightist circuit at the time. Although I had New York a year previous, and seen last I was unprepared for this kind of

excitement in Washington. Straight leg levis and pink button-down collar shirts with Bernie boots seemed, along with the music, daintily simple and eccentric. The lack of pretence was refreshing. During a break I engaged in a heated argument with my girl friend, who maintained that Bas, levis and last incarnation of the Fox-Daddy Warbus clove, who I just toured D.C., were a better band. I insisted that Controls were more exciting, original, daring, and that they ring my chimes. Along with Paul Smith, whose earlier performances had contained an element of passion and daring, I found unexcited in any of her later concerts, the Controls nurtured my growing New Wave sensibility. I was getting tired of Queensie and Rod Stewart covers. I came to favor the Controls originals over their covers, but with the letter they turned me on, as have many new wave complements, to a volume of earlier, or more obscure material. Roddy's voice seemed to take on a higher tremor as he split out the lyrics to the original "Subways", "Had No Idea", and "Daniel Mouse". Keith wrote the music, and Roddy the lyrics.

Controls broke up just as the word had begun to spread, after a packed debut at the A.U. Tavern. Roddy started the gig with a poetry reading Controls broke up soon after. Kevin Campbell and Josh (the man seen in the form Nice Guide that summer, with Harrison Sommer (base) and Barney Jones (vocals), both formerly of Overkill. Andy Charney played guitar with the band sometimes. I came to enjoy this band, who played rock, pop, and novelty songs a lot. They were fun. But Nicky Bottom was hiding out, and finally in January, 1978, the Urban Verbs burst on the scene with Roddy at the meet. Robert Goldstein, who had played guitar with the Look, shared songwriting duties with Master France, and created a musical synthesis of their common ideals. But that's another story, and it's here that Bob Bilen takes up the story.

Marie Provost

MUSIC · FANTASY GAMES · BOOK · ART · FILMS

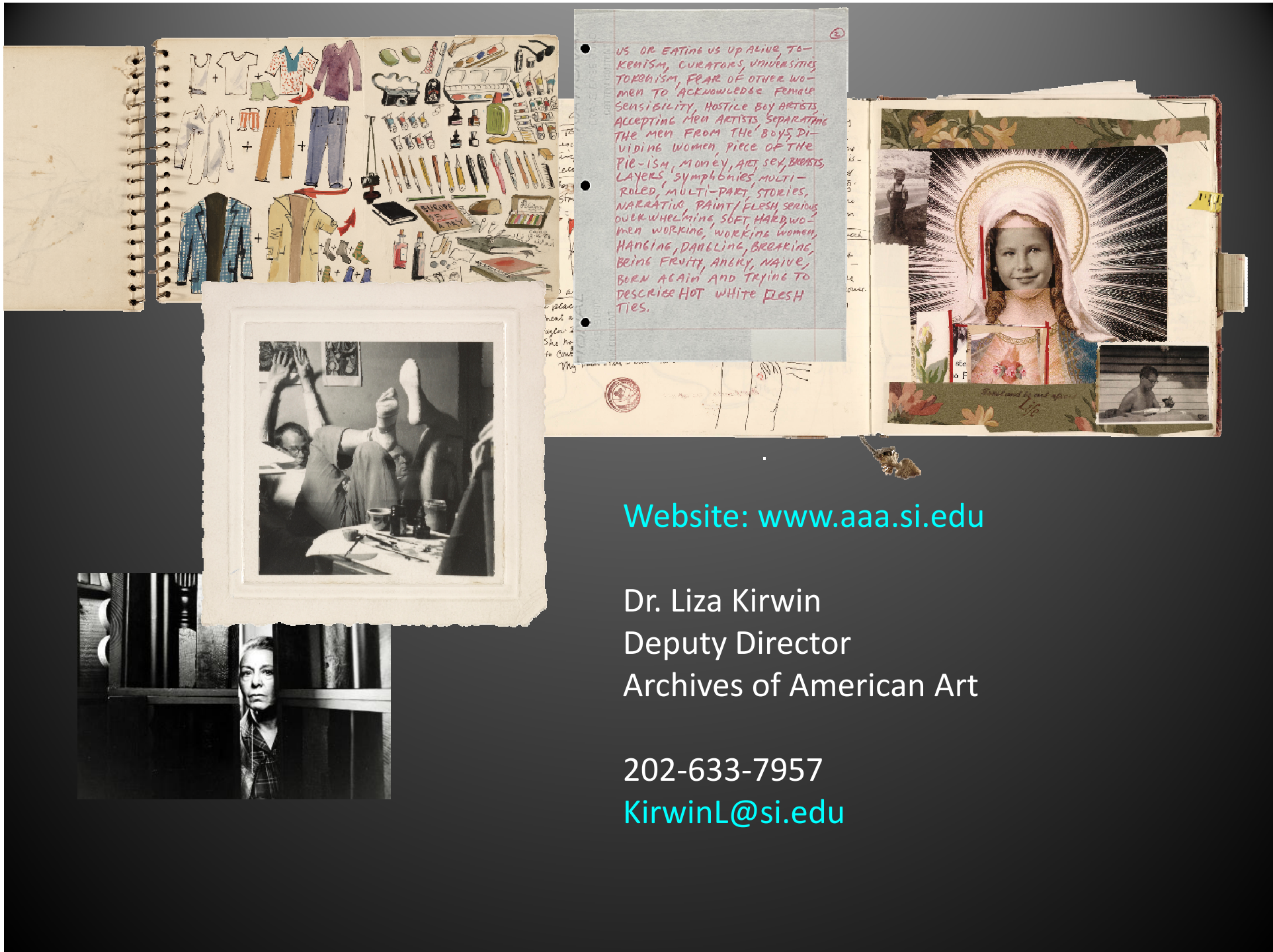
STAFF TIPS

EVERYBODY: Only commit yourself to an assignment if you're sure you can do it - something out at the last minute is a nasty surprise that can really jam the works. Please call me when you think of new ideas for features so that I can coordinate them in time. Keep an eye out for potential advertisers, carriers, and contributors. If possible, please give me contributors my phone # only if you can't contact me to give me theirs. Write - **ARTISTS/CARTOONISTS:** Please keep a close eye on the content of each issue so that if possible you can do stuff that goes with it. If you aren't doing strict line copy please let me know as soon as possible so that it can be screened with the photos. **PHOTOGRAPHERS:** All photos must be black and white. Bring contact sheets when ready to Mike Vassar, Dwight, or me, so that prints can be chosen. Please look for unusual shots, and, on most photos, strong detail (some guitarists have complained that they can't see what type of guitar people are playing in some on-stage photos). If it can be set up, don't hesitate to photograph bands in more casual or interesting settings - backstage, outside, in a restaurant, or, if they have time, do a planned session in a neat location. * - keep an eye out for potential shots in the audience of a show, people walking down the street, impromptu newsorthy events that you catch. Think of yourself as a roving photo-journalist! (Infiltrate)

WRITERS: Please let me know of all concerts you plan to attend as far ahead as possible - sometimes we can get you in for free (ditto for photographers). Try to remember to take a pad and pencil to any musical event or potential happening (including social, political, artery). Let me know as soon as possible if you want to review a record or anything else - so that I won't give the review to someone else. Please type and double space all material. If you can't type your stuff get it to me a week before the normal deadline so your resident typist (me) can do it.

DEADLINES: Writing - the 15th. Photos - the 15th. Art/Cartoons - the 10th.

Infiltrator, no. 1, 1979, Washington, DC, and "staff tips," circa May 1979. Kevin MacDonall papers, Archives of American Art.



Website: www.aaa.si.edu

Dr. Liza Kirwin
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