

**Eighth Street, Greenwich Village, New York,  
mid-twentieth century**  
Photograph by Claude Jacoby / Getty Images

Liquor store sign, made between 1930  
and 1960

Originally installed at 131 Bowery,  
removed in 2001

Metal, tin, and glass neon tubing

New-York Historical Society Museum and Library, New York, purchase

# THE COFFEE SHOP

In the early 1960s a wide range of music crackled and hummed from radios and record players everywhere. Folk recordings by Joan Baez, Bob Dylan, and Peter, Paul, and Mary marshaled rural ballads and work songs on behalf of burgeoning protest movements. Cutting-edge releases by Art Blakey, John Coltrane, and Sonny Rollins pushed jazz into new realms of composition and improvisation. The airwaves were filled with crossover hits that traversed racial barriers by blending pop and R & B. Berry Gordy's Motown Records released chart-topping hits by artists such as the Supremes, the Temptations, and Little Stevie Wonder. The Ronettes scored a smash with their single "Be My Baby." The Beatles led the so-called British Invasion, dominating rock 'n' roll charts and creating screaming maelstroms of teenage fans wherever they went.

This jukebox has been filled with seven-inch vinyl records of some of the most popular singles released between 1962 and 1964. Similar jukeboxes could be found in bars, coffee shops, and diners throughout New York during that period.

*To play a song, please make your selection using the buttons on the front of the jukebox.*

*Courtesy of New York Jukebox*

Diners at an urban lunch counter,  
mid-twentieth century  
Photograph by the United States  
Information Agency / Getty Images

## **JAMES ROSENQUIST**

### **AMERICAN, BORN IN 1933, DIED IN 2017**

**Sightseeing, 1962**

**Oil on canvas, glass, and walnut**

Saint Louis Art Museum, funds Given by the Shoenberg Foundation, Inc.

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**James Rosenquist began his career as a commercial sign painter. Working for the Artkraft Strauss Sign Corporation, he produced vibrant representations of consumer goods until committing to a career as an artist in 1960. Renting a studio in Coenties Slip on the waterfront of the Financial District, he began to make paintings that combined a well-known, slick advertising vocabulary with a wry ambivalence about the rampant consumerism he saw all around him.**

**The Green Gallery on West Fifty-Seventh Street presented Rosenquist's first solo exhibition in January 1962. Organized by the influential gallerist and dealer Richard Bellamy, the show promptly sold all of the works exhibited. *Sightseeing*, completed that same year, was inspired by a tourist bus Rosenquist saw while painting billboards in Times Square. Juxtaposing *sight* and *see* in large block letters with images of roses and a sheet of broken glass, the work challenges the separation between everyday habits of looking and the supposedly more refined practice of viewing art.**

IN THE CENTER OF THE ROOM

**MARK DI SUVERO**

**AMERICAN, BORN IN CHINA, 1933**

Untitled (*hungblock*), 1962

Steel, wood, and paint

Glenstone Museum, Potomac, Maryland

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Mark di Suvero made *Untitled (hungblock)* while living in a three-story loft located on the corner of Front and Fulton Streets in New York. As he recovered from an injury sustained in 1960 at his part-time construction job, di Suvero used a series of pulleys and nets to move from room to room. This new way of moving changed his practice, incorporating his experiences with dynamic principles of suspension. Made of humble industrial materials salvaged from the streets around his studio, the sculpture combines concrete materiality with a refined composition.

In 1962 di Suvero cofounded an independent artist cooperative known as the Park Place Group. The name came from a partially abandoned building at 79 Park Place in Lower Manhattan, where artists traded ideas, listened to jazz, and exhibited their work, in some cases installing pieces on the roof in the open air, surrounded by the sound of traffic and pedestrians below. Members of the group made large-scale paintings and sculpture that explored the dynamic, multisensory experience of moving through the city.

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601 AD)))

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TOP ROW  
**FREDERICK KELLY**  
**AMERICAN, BORN IN 1905, DIED IN 1999**

Dog’s Outlook, 1962  
Gelatin silver print

New-York Historical Society Library

**ANDRÉ KERTÉSZ**  
**AMERICAN, BORN IN HUNGARY, 1894,**  
**DIED IN 1985**

“Buy,” 1962  
Gelatin silver print

International Center of Photography, New York, gift of Noel and Harriet Levine, 1981

**AARON ROSE**  
**AMERICAN, BORN IN 1938, DIED IN 2021**

Untitled [Coney Island], 1961–63,  
printed later  
Archival ink-jet print

Museum of the City of New York, gift of Aaron Rose, 2014

**LOU BERNSTEIN**  
**AMERICAN, BORN IN 1911, DIED IN 2005**

Bowery, New York, 1963  
Gelatin silver print

Museum of Fine Arts, Houston, gift of Wolf Associates

**DIANE ARBUS**  
**AMERICAN, BORN IN 1923, DIED IN 1971**

Couple on Pier, NYC, 1963, printed later  
Gelatin silver print

Museum of Fine Arts, Houston, the Gay Block Collection, gift of Gay Block

**WEEGEE (ARTHUR FELLIG)**  
**AMERICAN, BORN IN AUSTRIA-**  
**HUNGARY, 1899, DIED IN 1968**

Way, c. 1964  
Gelatin silver print

International Center of Photography, New York, bequest of Wilma Wilcox, 1993

MIDDLE ROW  
**FREDERICK KELLY**  
**AMERICAN, BORN IN 1905, DIED IN 1999**

American and Chinese Marriage, 1962  
Gelatin silver print

New-York Historical Society Library

**SIMPSON KALISHER**  
**AMERICAN, BORN IN 1926**

Untitled (Schechter Furriers), 1963  
Gelatin silver print

Jewish Museum, New York, purchase: Photography Acquisitions Committee Fund, 2005-41

**LEONARD FREED**  
**AMERICAN, BORN IN 1929, DIED IN 2006**

New York, Harlem (Muscle Boy), 1963  
Gelatin silver print

Jewish Museum, New York, gift of Brigitte Freed, 2008-221

**DIANE ARBUS**  
**AMERICAN, BORN IN 1923, DIED IN 1971**

Two Female Impersonators Backstage,  
N.Y.C., 1962, printed later  
Gelatin silver print

Museum of Fine Arts, Houston, the Gay Block Collection, gift of Gay Block

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**GARRY WINOGRAND**  
**AMERICAN, BORN IN 1928, DIED IN 1984**

Central Park Zoo, New York, c. 1962  
Gelatin silver print

Yale University Art Gallery, New Haven, gift of Margaret and Neale M. Albert, J.D. 1961

**AARON ROSE**  
**AMERICAN, BORN IN 1938, DIED IN 2021**

Untitled [Coney Island], 1962–63,  
printed later  
Archival ink-jet print

Museum of the City of New York, gift of Aaron Rose, 2014

BOTTOM ROW  
**AARON ROSE**  
**AMERICAN, BORN IN 1938, DIED IN 2021**

Untitled [Coney Island], 1961–63,  
printed later  
Archival ink-jet print

Museum of the City of New York, gift of Aaron Rose, 2014

**LEONARD FREED**  
**AMERICAN, BORN IN 1929, DIED IN 2006**

New York, Harlem (Fire Hydrant), 1963,  
printed later  
Gelatin silver print

Jewish Museum, New York, gift of Jack Domeischel, 2008-147

**FREDERICK KELLY**  
**AMERICAN, BORN IN 1905, DIED IN 1999**

Seventh Avenue Subway Car, 1962  
Gelatin silver print

New-York Historical Society Library

**LOU BERNSTEIN**  
**AMERICAN, BORN IN 1911, DIED IN 2005**

Coney Island, 1962  
Gelatin silver print

International Center of Photography, New York, gift of Arlene Steinberg and Irwin Bernstein, 1992

**ROY DECARAVA**  
**AMERICAN, BORN IN 1919, DIED IN 2009**

Pepsi, 1964  
Gelatin silver print

Museum of Fine Arts, Houston, museum purchase

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**DAVID VESTAL**  
**AMERICAN, BORN IN 1924, DIED IN 2013**

West 23rd Street, New York, 1964  
Gelatin silver print

Jewish Museum, New York, gift of Dr. Joseph A. Chazan, 2014-17

New York had long been home to inventive documentary photographers, but in the early 1960s fresh energy coursed through the city's streets. A new generation of photographers increasingly turned their cameras to overlooked aspects and subtle contradictions of metropolitan life. Recording scenes of New Yorkers going about their day, these artists made images of public spaces that were raw, complicated, and charged with the intimacy of private experiences.

The photographs shown here and in the surrounding galleries represent the work of many of the most innovative photographers of the period. Their styles and subjects range widely, in some cases tending toward social commentary and in others toward more aesthetic concerns. Their work nonetheless shares a deep investment in the diversity that gave New York its unique vitality and an interest in the process of seeing and being seen.



# **CLAES OLDENBURG**

## **AMERICAN, BORN IN SWEDEN, 1929**

Poster for The Store, 1961  
Letterpress

Collection of Claes Oldenburg

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**The artist Claes Oldenburg sold household and everyday goods he re-created in plaster and paint at *The Store* advertised here. He based the ad on a Spanish-language flyer that he had seen in a Puerto Rican neighborhood uptown.**

## **CLAES OLDENBURG** **AMERICAN, BORN IN SWEDEN, 1929**

Soft Calendar for the Month of August, 1962  
Acrylic on canvas filled with foam rubber

Metropolitan Museum of Art, New York, the Muriel Kallis Steinberg  
Newman Collection, gift of Muriel Kallis Newman, 2006

Braselette, 1961  
Muslin, plaster, chicken wire, and enamel

Whitney Museum of American Art, New York, gift of Howard  
and Jean Lipman

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**Claes Oldenburg operated *The Store* from December 1, 1961, to January 1, 1962, out of a storefront he rented at 107 East Second Street in downtown Manhattan. Oldenburg converted the back of the space into a studio; the front became a shop where he sold paint-and-plaster reconstructions of everyday household items, including the women's undergarment seen here, to both art-world initiates and curious passersby. As Oldenburg explained at the time, "I am for an art that takes its form from the lines of life itself, that twists and extends and accumulates and spits and drips, and is heavy and coarse and blunt and sweet and stupid as life itself."**

**Later in 1962 he exhibited some plaster commodities from *The Store*, alongside new soft sculptures made in collaboration with his then-wife, the artist Patty Mucha, at the Green Gallery on West Fifty-Seventh Street. Fashioned out of canvas stuffed with rubber, objects such as ice cream cones, hamburgers, and calendar pages were transformed into lumpy, unstable sculptures that encouraged viewers to play an active role in reinterpreting familiar forms.**

**ENRICO BAJ**  
**ITALIAN, BORN IN 1924, DIED IN 2003**

**Furniture Style, 1961**  
**Collage on tapestry**

National Gallery of Art, Washington, DC, gift of Mr. and  
Mrs. Burton Tremaine

## HAROLD STEVENSON

### AMERICAN, BORN IN 1929, DIED IN 2018

The Eye of Lightning Billy, 1962  
Oil on canvas, joined panels

Harold Stevenson Family

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Harold Stevenson's *The Eye of Lightning Billy* was featured in *International Exhibition of the New Realists*, which opened at the Sidney Janis Gallery in October 1962. One of the first presentations of Pop art in the United States, the exhibition included works by artists from the United States and Europe. Janis described the artists as “city bred, urban folk artist[s] attracted to abundant everyday ideas and facts” gathered from the street, stores, and other public and private spaces around them.

In 1949 Stevenson moved from Oklahoma to New York, where he befriended the artist Andy Warhol, appearing in several of Warhol's early films. Despite moving to Europe in 1959, Stevenson helped shape New York's queer cultural scene with his monumental homoerotic paintings. *The Eye of Lightning Billy* is a close-up of Roy Dale Billy, an Indigenous American cowboy the artist met in Oklahoma. The painting depicts, according to Stevenson, “the man-made man (the HERO) exemplified by the idol of the silver screen—bigger than life—the non-art-y personality. I'm bored with the simple-sincere typical American. It is time to forget this ridiculous myth, and instead take a close-up look at exactly what we have made man into.”



## ANDY WARHOL AMERICAN, BORN IN 1928, DIED IN 1987

Two Marilyns, 1962  
Acrylic, silkscreen ink, and pencil on linen

The Broad, Los Angeles

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In 1962 the actress Marilyn Monroe was discovered dead, at the age of thirty-six and surrounded by bottles of sleeping pills, inside her home in Brentwood, Los Angeles. Born Norma Jeane Mortenson, she had dyed her brown hair blond and changed her name, rising to fame in such films as *Gentlemen Prefer Blondes*, *The Seven Year Itch*, and *Some Like It Hot*. Despite disappointing box-office returns later in her career, Monroe's cultural prominence persisted. The star cooed "Happy Birthday, Mr. President" in May 1962 to John F. Kennedy before a transfixed audience at Madison Square Garden, cementing her place in the public imagination. "I don't look at myself as a commodity," she cannily remarked in an interview in *Life* magazine published the day before she died, "but I'm sure a lot of people have. That's the whole trouble. A sex symbol becomes a thing. I just hate to be a thing."

Andy Warhol began making paintings of Monroe shortly after her death. Using a publicity photo from 1953, he reproduced her face on canvas after canvas, mimicking the processes of mechanical reproduction upon which her fame depended; the smudges in the paint recall the cultural forces that contributed to her tragic end.



# THE DEPARTMENT STORE

American fashion was brought to life by the vast network of producers in Midtown Manhattan's Garment District, who at the time made the majority of clothing sold in the United States. The fashion industry in the United States had long profited from copying French couture. During the 1960s, however, a new cohort of designers, such as Geoffrey Beene, Bonnie Cashin, and Rudi Gernreich, were part of a vanguard that established a reputation for the creativity, ingenuity, and high quality of American design.

Mainstream fashion was increasingly designed for and marketed to young women, who were entering the professional workforce in growing numbers and were emboldened by their rising buying power. This was in contrast to more mature, upper-class women whose tastes and wallets had dominated the postwar market in Europe and the United States. Describing this world increasingly dominated by young people, *Vogue's* then editor-in-chief, Diana Vreeland, coined the term "youthquake" in 1965. The more than ninety million people under twenty-four years of age in the United States alone played a larger role than ever in fashion and indeed in all aspects of American culture.

The garments in this section are some of the most unique designs of the period, which New Yorkers could purchase not only from small boutiques but also from department stores such as Bergdorf Goodman, Bonwit Teller, Henri Bendel, and Saks Fifth Avenue.

**Mannequins in a department-store window,  
New York, 1964**  
Photograph by John Garetti / Getty Images

**BONNIE CASHIN**  
**AMERICAN, BORN IN 1908, DIED IN 2000**

Jumpsuit, c. 1963  
Leather and wool

Museum of the City of New York, gift of Mr. Philip Sills



**EVELYN JABLOW**  
**AMERICAN, BORN IN 1919, DIED IN 1997**

**Fold-Up Dress for a Portable Society, 1964**  
**Silk**

Cincinnati Art Museum, museum purchase

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**Evelyn Jablow's *Fold-Up Dress for a Portable Society* is both a wearable garment and a conceptual provocation that encapsulates the future-oriented direction of 1960s fashion in the United States. Jablow was born in Philadelphia but soon moved to New York, where she established herself as a furniture and interior designer.**

**In 1964 Jablow turned her eye to fashion, writing in the *Saturday Evening Post*: “The woman of tomorrow will wear pleats and tights, and live in a house spun from glass fiber, with patent-leather walls and no furniture at all.” Published alongside were Jablow's futuristic designs, meant to be “contained in a cylinder no larger than a man's golf bag and worn in multiple combinations, in one size only—a free form to fit all figures.”**

**RUDI GERNREICH**  
**AMERICAN, BORN IN AUSTRIA, 1922,**  
**DIED IN 1985**

**Monokini (topless swimsuit), 1964**  
**Wool knit and elastic**  
**Produced by Harmon Knitwear**

Kent State University Museum, Ohio, gift of Leamond Dean

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The monokini was Rudi Gernreich's swimsuit of the future. The topless design was controversial, making it difficult to find a model willing to be photographed wearing it. Ultimately only one image of the suit (taken from behind) was published, in *Look* magazine. At the urging of *Look* editor Susanne Kirtland, a wider selection of images appeared in *Women's Wear Daily* and later in *Life*, where many American readers took note.

Debates about the monokini and its implications for society spread across the country and the world. In 1964 the *New York Times* reprinted an article from a Soviet newspaper that stated: "The American way of life is on the side of everything that gives the possibility of trampling on morals and the interests of society for the sake of ego. So the decay of the moneybag society continues." While never intended for mass production, more than three thousand monokinis were sold at New York department stores in the summer of 1964 alone; it is likely that only a fraction were worn in public.



## **GEOFFREY BEENE AMERICAN, BORN IN 1927, DIED IN 2004**

### **Evening dress, 1964 Silk**

Musée Mode et Dentelle de la Ville de Bruxelles, Belgium

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**Geoffrey Beene's floral evening dresses appeared in the March 1964 issue of *Vogue* as prime examples of "bold new prints on the American evening scene." The floor-length design seen here was made from textiles by the Swiss silk manufacturer Abraham Ltd. and styled with matching gloves. The fluid elegance of the dress's simple silhouette is enlivened by a vibrant motif of blooming yellow flowers and bright blue palm leaves. Prefiguring the daring designs of the later 1960s, this dress is conspicuously striking, imagined for a wearer unafraid of standing out.**

**Beene had worked anonymously for years under French and American designers, rising up through the ranks of tailors. In 1963 he struck out on his own, establishing his eponymous brand in the heart of the Garment District on Seventh Avenue. Just a year after his company's launch, Beene was awarded the fashion industry's top prize, the Coty American Fashion Critics' Award, the first of many to come in his illustrious career.**

**ROBERT RAUSCHENBERG**  
**AMERICAN, BORN IN 1925, DIED IN 2008**

Headline, 1962  
Solvent transfer, pencil, and watercolor  
on paper

Courtesy of Jonathan O'Hara

## **ROBERT RAUSCHENBERG** **AMERICAN, BORN IN 1925, DIED IN 2008**

**Talisman, 1958**

Combine: oil, paper, printed paper,  
printed reproductions, wood, glass jar on  
metal chain, and fabric on canvas

Des Moines Art Center, Iowa, purchased with funds from the Coffin  
Fine Arts Trust; Nathan Emory Coffin Collection of the Des Moines  
Art Center

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**Robert Rauschenberg's first museum retrospective, curated by Alan Solomon at the Jewish Museum in 1963, confirmed his status as one of the most important artists in the country. Works here were seen among fifty others; many of them were unruly assemblages of found objects, newspaper scraps, street trash, and paint that Rauschenberg called Combines. The artist used fragments that could not always be easily identified under their layers of rust and grime, connecting them to the recognizable world while suppressing their original connotations. This allowed the meaning of the works to be made and remade indefinitely, both in the museum and on the streets outside.**

**Rauschenberg had been living in New York since 1949, and at the time of the retrospective, was living illegally in a commercial building at 809 Broadway. The artist refers to the city explicitly in some of the works here. *Headline*, for example, is made almost exclusively from pages torn from October 1962 issues of the *New York Times*.**

**ROBERT RAUSCHENBERG**  
**AMERICAN, BORN IN 1925, DIED IN 2008**

**Coca-Cola Plan, 1958**

Combine: pencil on paper, oil on Coca-Cola bottles, wood newel cap, and cast metal wings on wood structure

Museum of Contemporary Art, Los Angeles, the Panza Collection

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**ROBERT RAUSCHENBERG**  
**AMERICAN, BORN IN 1925, DIED IN 2008**

**Tadpole, 1963**

Combine: oil and silkscreen with rubber  
inner tube and tin sheet

Collection of Barbara and Richard S. Lane

TOP ROW

**Four Young Lady Poets:** Carol Bergé, Barbara Moraff, Rochelle Owens, and Diane Wakoski, 1962

**The Sullen Art: Interviews** by David Ossman with Modern American Poets, 1963

**Fuck You: A Magazine for the Arts** 1, no. 4, August 1962  
Edited by Ed Sanders

Archive of Ed Sanders

**Art and Literature: An International Review** 3, autumn 1964  
Edited by John Ashbery

**Location,** 1963  
Edited by Thomas Hess and Harold Rosenberg  
Cover design by Larry Rivers

**Kulchur** 5, spring 1962  
Edited by Marc Schleifer

**Kulchur** 8, winter 1962  
Edited by Lita Hornick

**Kulchur** 15, autumn 1964  
Edited by Lita Hornick

**Locus Solus,** 1962  
Edited by James Schuyler

**Columbia Review,** 1964

**The Floating Bear: A Newsletter,** 1962  
Edited by LeRoi Jones (later Amiri Baraka) and Diane di Prima

**The Dead Lecturer: Poems** by LeRoi Jones (later Amiri Baraka), 1964

MIDDLE ROW

**The Sonnets** by Ted Berrigan, 1964  
Edited by Ron Padgett  
Cover by Joe Brainard

**Poems for Marilyn** by Al Fowler, John Harriman, John Keys, Taylor Mead, Joel Oppenheimer, and Ed Sanders, 1962  
Edited by Ed Sanders

Archive of Ed Sanders

**Hinges: Poems** by Dick Gallup, 1965  
Edited by Ted Berrigan

**Seventh Street: An Anthology of Poems** from Les Deux Mégots, 1961  
Edited by Don Katzman

**Seventh Street: A Literary Quarterly; Poems** from Les Deux Mégots, 1962  
Edited by Don Katzman

**In Advance of the Broken Arm: Poems** by Ron Padgett, 1964  
Cover and drawings by Joe Brainard

**Offset of cover for Literary Days: Selected Writings** by Tom Veitch, 1964  
Edited by Ted Berrigan and Ron Padgett  
Cover by Joe Brainard

**Fuck You: A Magazine for the Arts** 1, no. 5, December 1962  
Edited by Ed Sanders

Archive of Ed Sanders

**Fuck You: A Magazine for the Arts** 2, no. 5 December 1962  
Edited by Ed Sanders

Archive of Ed Sanders

**Lunch Poems** by Frank O’Hara, 1964

BOTTOM ROW

**C: A Journal of Poetry** 1, May 1963

**C: A Journal of Poetry** 2, June 1963

**C: A Journal of Poetry** 3, July–August 1963  
Cover by Joe Brainard

**C: A Journal of Poetry** 4, September 1963  
Cover by Andy Warhol

**C: A Journal of Poetry** 5, October–November 1963  
Cover by Joe Brainard

**C: A Journal of Poetry** 6, December 1963–January 1964  
Cover by Joe Brainard

**C: A Journal of Poetry** 7, February 1964  
Cover by Joe Brainard

**C: A Journal of Poetry** 8, April 1964  
Love Pictures cover by Ted Berrigan and Joe Brainard

**C: A Journal of Poetry** 9, Summer 1964  
Cover by Joe Brainard

All edited by Ted Berrigan

All collection of Ron and Patricia Padgett

**C Comics** 1, June 1964

Collection of Ron and Patricia Padgett



The New York School of poets lived and worked in downtown Manhattan in the 1950s and 1960s. They met at bars and coffeehouses around the city, including the Cedar Tavern on University Place, San Remo on the corner of MacDougal and Bleecker Streets, and Les Deux Mégots on East Seventh Street. Writing poems that were both urbane and amusing, they blended wry sophistication with a lightness of touch. They were particularly interested in the dynamism of popular culture and the rhythm of everyday speech. John Ashbery, like many members of the New York School, wrote art criticism and contributed regularly to *ARTNews*. Frank O'Hara was a curator at the Museum of Modern Art, where during his lunch breaks he wrote poems such as "Poem (Instant coffee with slightly sour cream)" and "At Kamin's Dance Bookshop."

The volumes in this case include the work of key poets in the New York School. In addition to works by Ashbery and O'Hara, the anthologies, mimeographed magazines, newsletters, and first editions include writing by Barbara Guest, LeRoi Jones (later Amiri Baraka), Taylor Mead, Ron Padgett, and Ed Sanders, among others. The covers of several volumes were designed by the artists Joe Brainard, Larry Rivers, and Andy Warhol. Some are traditional in appearance, others borrow design elements from comic books, and a few have a do-it-yourself aesthetic that suggests illicit distribution.

**FRANK O'HARA**  
**AMERICAN, BORN IN 1926, DIED IN 1966**

All That Gas  
Present  
The Trout Quintet  
On Rachmaninoff's Birthday  
Fantasy

Performed at New York University, April 7,  
1964

Adieu to Norman, Bon Jour to Joan and  
Jean-Paul  
Poem (Khrushchev is coming on the  
right day!)  
Ave Maria  
Naphtha  
Metaphysical Poem  
Poem (Lana Turner has collapsed!)  
Blue Territory  
Old Copies of Life Magazine  
Poem (I don't know as I get what  
D. H. Lawrence is driving at)

Performed at University at Buffalo, State  
University of New York, September 25, 1964

Courtesy of Maureen O'Hara Granville-Smith, Frank O'Hara Estate

**LEROI JONES (LATER AMIRI BARAKA)**  
**AMERICAN, BORN IN 1934, DIED IN 2014**

As a Possible Lover  
The Dance  
A Poem for Speculative Hipsters  
Black Dada Nihilismus  
Short Speech to My Friends  
A Poem Some People Will Have to  
Understand  
Tightrope  
Mise en Scene, Newark 1947  
Three Modes of History and Culture  
Blue Whitey  
The Bronze Buckaroo

Performed at the Asilomar Negro Writers  
Conference, Pacific Grove, California,  
December 20, 1964

**JOHN ASHBERY**  
**AMERICAN, BORN IN 1927, DIED IN 2017**

Rivers and Mountains  
The Ecclesiast  
Into the Dusk-Charged Air  
Two Scenes  
Popular Songs  
The Instruction Manual  
And You Know  
They Dream Only of America  
The Suspended Life  
A Life Drama  
Our Youth  
Landscape

Performed at the Living Theater, New York,  
September 16, 1963

## **JIM DINE**

### **AMERICAN, BORN IN 1935**

**Tattoo, 1961**  
**Oil on canvas**

Museum of Modern Art, New York, Mary Sisler Bequest, 1990

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**Jim Dine's *Tattoo* was featured in the pivotal 1963 exhibition *Six Painters and the Object* at the Solomon R. Guggenheim Museum. Curated by the renowned British critic and art historian Lawrence Alloway, the show focused on artists who incorporated everyday objects—including flags, magazine and newspaper photographs, mass-produced items, comic strips, and advertisements—into their work. Drawing on known subject matter, Alloway explained, established a “common ground, either for intimacy or for dissent.”**

**In *Tattoo*, Dine combines his interest in daily life with a deep commitment to painting, which he used to leave his personal impression on the everyday world. The word “tattoo” is an intentionally impersonal reference to downtown metropolitan existence, but the thick flesh-colored swaths of paint bring a sense of intimacy to the work. The surface not only recalls the look of a human body, but also records the movement of Dine's hand manipulating the paintbrush to create it.**

**LEE BONTECOU**  
**AMERICAN, BORN IN 1931**

Untitled, 1959

Welded steel, canvas, black fabric, soot,  
and wire

Museum of Modern Art, New York, gift of Mr. and Mrs. Arnold H.  
Maremont, 1960

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**Lee Bontecou was one of four women artists included in the Museum of Modern Art's survey *Americans 1963*, curated by Dorothy C. Miller. In the gallery dedicated to Lee Bontecou, she contributed a selection of ominous ocular reliefs made from cast-off industrial materials, exemplified by the work shown here.**

CLOCKWISE FROM LEFT

**CHRYSSA**

**AMERICAN, BORN IN GREECE, 1933,  
DIED IN 2013**

Projection Letter F, 1958–60

Welded and cast aluminum

Museum of Modern Art, New York, gift of Joseph H. Konigsberg, 1961

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**SALLY HAZELET DRUMMOND**

**AMERICAN, BORN IN 1924, DIED IN 2017**

Drone, 1962

Consent, 1962

Both oil on canvas

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution,  
Washington, DC, gift of Joseph H. Hirshhorn, 1966

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*Americans 1963* opened at the Museum of Modern Art on May 22, 1963, presenting a wide range of styles by fifteen artists, most of whom lived in New York. The survey was the last in a series of influential Museum of Modern Art exhibitions of contemporary American art that were curated by Dorothy C. Miller. The series, which began in 1942, focused on a small number of artists, each with their own dedicated gallery.

Four of the fifteen artists in *Americans 1963* were women. One of these was Sally Hazelet Drummond, whose densely colored pointillist paintings, paired with loaded and strikingly contemporary titles, can be seen here. Chryssa showed prints based on newspaper classified ads and imposing reliefs made of metal and neon, including the one here, that evoked New York's word-filled streets. Sculptures by the other two women artists, Lee Bontecou and Marisol, are on view nearby.

**MARISOL (MARISOL ESCOBAR)  
VENEZUELAN AND AMERICAN,  
BORN IN FRANCE, 1930, DIED IN 2016**

**Self-Portrait, 1961–62**

Wood, plaster, marker, paint, pencil,  
human teeth, gold, and plastic

Museum of Contemporary Art, Chicago, gift of Joseph and Jory Shapiro

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**Marisol was born in Paris to Venezuelan parents, her childhood spent between Venezuela, Europe, and the United States. In 1950 she moved to New York, studying at various art schools throughout the city. Her carved wooden assemblages defy easy categorization, combining an interest in everyday objects typical of Pop art, with techniques borrowed from folk art and pre-Columbian sculpture.**

***Self-Portrait* is a multifaceted image made from scrap wood, bits of plastic, and human teeth, and other materials that Marisol scavenged from the city streets. Because only three of the seven faces actually resemble the artist, the work can be read both as a self-portrait and as a broader reflection on the often fragmented identities of city dwellers.**

**109**  **604 AD**  **704**

# MARTHA EDELHEIT

## AMERICAN, BORN IN 1931

### Tattooed Lady, 1962

Oil on canvas

Collection of Beth Rudin DeWoody

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A born New Yorker, Martha Edelheit had her first solo show in 1960 at the Reuben Gallery, an artist-run space located on East Tenth Street that was frequented by such peers as Jim Dine and Claes Oldenburg. By 1962 Edelheit had become interested in tattooing. Influenced by the writings of the anthropologist Claude Lévi-Strauss, she approached the human body as a primeval canvas. In this painting a female figure bends at right angles following the rectangular stretcher shape, her canvas-colored flesh becoming the ground for a dense array of colorful markings.

Edelheit's work challenged the conventional female nude and increasingly conservative attitudes toward tattoos in New York. The year before she painted *Tattooed Lady*, the city banned the practice of tattooing. Health concerns were the official cause of the ban, but it was widely speculated that the real reason was a desire by city officials to sanitize the city's image ahead of the 1964 World's Fair.

## **CAROLEE SCHNEEMANN**

### **AMERICAN, BORN IN 1939, DIED IN 2019**

#### **Butterworth Box II, 1963**

Wooden box, fabric, oil paint, and eggshells

Courtesy of the Carolee Schneemann Foundation and Galerie Lelong & Co., Hales Gallery, and PPOW, New York

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**Carolee Schneemann moved to New York in 1961 and soon became associated with the Living Theatre and the Judson Dance Theater, producing experimental works that explored bodily sensations. Although Schneemann is best known for these performance-based works, which she referred to as “kinetic theater,” her artistic practice was rooted in painting. Like her fellow artist Robert Rauschenberg, she was interested in building on the embodied gesturalism of Abstract Expressionists such as Jackson Pollock and moving painting beyond the confines of the flat canvas. Working in a loft on West Twenty-Ninth Street, which had formerly belonged to a fur retailer, she began making painting-constructions in three dimensions that incorporated materials from everyday life. In *Butterworth Box II* Schneemann layers thick, multicolored strokes of paint over a wooden box containing items sourced from her immediate surroundings, transforming her physical environment into an arena for performance and expression.**



**LOUISE NEVELSON**  
**AMERICAN, BORN IN UKRAINE, 1899,**  
**DIED IN 1988**

**Sky Cathedral's Presence I, 1959–62**  
Painted wood and found objects

Fine Arts Museums of San Francisco, foundation purchase,  
Phyllis C. Watts Fund for Major Accessions

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Louise Nevelson's artistic practice was shaped by the so-called urban renewal campaign that New York's Committee for Slum Clearance began in the 1950s. In the campaign developers purchased properties and evicted the low-income and mostly minority tenants, often leaving them nowhere to go. In 1958 Nevelson was evicted from her Kips Bay brownstone on East Thirtieth Street, which was being demolished along with more than eight hundred other residences. New York University-Bellevue Hospital took their place, a development overseen by the imposing city planner Robert Moses. After years spent contending with bulldozers and wrecking balls, she moved to Spring Street in 1959.

Nevelson made her Walls series out of wooden crates, furniture scraps, and other detritus scavenged from her chaotic neighborhood. Beginning *Sky Cathedral's Presence I* the year she moved to Spring Street, Nevelson transformed her materials into a richly textured monument to urban displacement. In 1963 the British critic John Russell called her practice "a New Yorker's contribution to art, [made from] the materials which that great city provides in super abundance, as a result of the day-long dismantling of unwanted buildings."

**108**  **603**  **703** 

IN THE CENTER OF THE ROOM

**JASON SELEY**

**AMERICAN, BORN IN 1919, DIED IN 1983**

**The Boys from Avignon, 1962–63**

**Chromium-plated steel from a 1949 Buick**

Hood Museum of Art, Dartmouth College, Hanover, New Hampshire,  
purchased through a gift from Evelyn A. and William B. Jaffe Fund,  
Class of 1964

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**Jason Seley's monumental chrome sculpture *The Boys from Avignon* was shown in the survey *Americans 1963*, which Dorothy C. Miller curated at the Museum of Modern Art. Made from scraps that Seley salvaged from a 1949 Buick automobile, the work is likely a sly allusion to Pablo Picasso's 1907 modernist masterpiece *Les Femmes d'Alger* (O.J. version) (*The Young Ladies of Avignon*), one of the crown jewels of the Museum of Modern Art's permanent collection. In addition to being a practicing sculptor, Seley was an influential teacher at Hofstra University on Long Island, New York University, and Cornell University.**



Pablo Picasso, *Les Femmes d'Alger*, 1907.  
Oil on canvas. Museum of Modern Art, New York

IN THE CENTER OF THE ROOM

**RICHARD STANKIEWICZ**

**AMERICAN, BORN IN 1922, DIED IN 1983**

Untitled, 1961

Welded steel

Cleveland Museum of Art, gift of the Cleveland Society for Contemporary Art in honor of Edward B. Henning and purchase from the J. H. Wade Fund

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In 1949 Philadelphia-born Richard Stankiewicz moved to New York, where he studied at Hans Hofmann's School of Fine Arts. In 1952 he helped found the Hansa Gallery, a cooperative artist-run space on East Twelfth Street for those who struggled to find representation at the more established galleries uptown. During that time, Stankiewicz—along with Louise Nevelson and Robert Rauschenberg, whose works can also be seen in this gallery—pioneered a distinctly American artistic approach to the use of found objects. They welded together scraps of urban debris sourced from New York's streets and sidewalks into witty rust-covered assemblages.

Although Stankiewicz left New York for rural Massachusetts in 1962, his work continued to be shown regularly in the city. He became associated with junk art, which celebrated “the ways in which artists are like other people, sharing objects, sharing the environment, literally,” according to the critic and curator Lawrence Alloway. *Untitled* was presented in the 1964 exhibition *Recent American Sculpture* at the Jewish Museum.



## **JACK SMITH**

### **AMERICAN, BORN IN 1932, DIED IN 1989**

**Flaming Creatures, 1962–63**  
16mm, black and white, sound, 43 min.

Film-Makers' Cooperative / New American Cinema Group, Inc.,  
New York

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Jack Smith shot his underground film *Flaming Creatures* on the roof of the Windsor Theater on Grand Street. Starting around 1957, Smith ran a photography studio in an Eighth Street storefront, taking erotic pictures of people he dressed in local thrift-store finds. That same sense of sexualized, campy performance informs *Flaming Creatures*. The film's loose collection of episodes—set to a pop soundtrack that includes the Everly Brothers' 1958 song “Be-Bop-a-Lula”—borrows equally from Hollywood blockbusters and low-budget B movies. Gender-bending male figures apply lipstick in close-ups; dreamlike sequences are filled with gauzy transitions; scenes from horror films are reenacted to resemble mock orgies.

Hosted by the filmmaker and critic Jonas Mekas, *Flaming Creatures* premiered on April 29, 1963, at the Bleecker Street Cinema. Attracting attention from admirers and detractors alike for its risqué content, the film was targeted for censorship. On March 3, 1964, undercover New York City police officers halted a screening at the New Bowery Cinema and arrested several people in attendance. Mekas was put on trial for obscenity in 1964, and the influential critic Susan Sontag came to his defense. She deemed *Flaming Creatures* an inventive avant-garde work of art that should be shown without “meddling censorship by the philistine, the prudish, and the blind.” Mekas was sentenced to sixty days in a city workhouse, but the sentence was suspended.

**Note to visitors: This artwork contains mature content, including strong language, nudity, and disturbing imagery.**

# **BOB THOMPSON**

## **AMERICAN, BORN IN 1937, DIED IN 1966**

### **The Golden Ass, 1963**

**Oil on canvas**

Courtesy of Michael Rosenfeld Gallery LLC, New York

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Bob Thompson based *The Golden Ass* on a black-and-white etching by the eighteenth-century Spanish artist Francisco Goya, flooding the original composition with vivid shades of fuchsia, turquoise, and orange. Made during the height of the struggle for civil rights in the United States, this intervention into European high art was likely shaped by the racial politics Thompson experienced growing up in deeply segregated Louisville, Kentucky.

Thompson returned in 1963 to New York, where he had previously studied, moving into a loft on Rivington Street in downtown Manhattan. He became one of the most influential artists in the city, showing at the Martha Jackson Gallery on the Upper East Side. Thompson was also a fixture in the city's intellectual scene. His loft was an important site for Black cultural producers such as the jazz musicians Ornette Coleman and Sonny Rollins and the poet and publisher LeRoi Jones (later Amiri Baraka).

# **ROBERT INDIANA**

## **AMERICAN, BORN IN 1928, DIED IN 2018**

### **The Rebecca, 1962**

**Oil on canvas**

Collection of Barbara and Richard S. Lane

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Robert Indiana's *The Rebecca* alludes to New York's little-known history as a port in the American slave trade. The *Rebecca* was a slave ship that docked in the city's harbor, a purpose emphasized by the words "The American Slave Company" and "Port of New York" in the painting. The lettering was inspired by nineteenth-century brass shipping stencils that the artist discovered in the Lower Manhattan waterfront district Coenties Slip. For Indiana, who had been living in the area since 1956, *The Rebecca* addressed the complex connection of his adopted downtown neighborhood and American history. Although best known for paintings that evoke consumer advertisements, signs, and billboards, Indiana here uses their bright colors and bold type to point to darker currents in American capitalism.

## **ROBERT INDIANA**

### **AMERICAN, BORN IN 1928, DIED IN 2018**

**Eat, 1962, cast 1991**  
**Painted bronze**

Collection of Gillian and Simon Salama-Caro

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Like many of Robert Indiana's works, *Eat* is both intensely public and intensely private. "Eat" was the last word his mother spoke before she died, but it is also a ubiquitous word in the urban landscape of New York, advertising countless diners, bodegas, and bars. The artist used impersonal stenciled letters to allude to this pervasiveness. The number 25 had additional personal resonance: in 1957 Indiana moved into a loft at 25 Coenties Slip, located on the East River in Lower Manhattan, when his previous home was slated for demolition.

*Eat* belongs to a series of vertical sculptures that Indiana called "herms." The term evokes stone-slab mileposts in ancient Greece, which were often topped with busts of Hermes. The god was said to protect travelers, messengers, and thieves such as the denizens of the shipping docks in Indiana's Coenties Slip neighborhood, as well as the wayfarers of Grand Central Terminal farther uptown, whose Forty-Second Street facade includes a likeness of Hermes.



# **ELLSWORTH KELLY**

## **AMERICAN, BORN IN 1923, DIED IN 2015**

### **Brooklyn Bridge VII, 1962**

**Oil on canvas**

Museum of Modern Art, New York, gift of Solomon Byron Smith, 1980

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**Proximity to the Brooklyn Bridge is one of the characteristics that distinguished the Coenties Slip neighborhood in the Financial District from other artist communities in New York. Ellsworth Kelly moved to Coenties Slip in 1956 and soon began to make large-scale paintings dedicated to the bridge, one of New York's most recognizable landmarks. Among the largest and most impactful paintings in the series is *Brooklyn Bridge VII*. Like many of Kelly's works, the painting connects to the recognizable world while using the power of abstraction to transform its shapes. The curved white lines and deep blue ground refer to the bridge's sweeping suspension cables and the East River coursing underneath. While based on a tangible landmark, the painted images nonetheless retain their geometric form, locating the painting in a space between figuration and abstraction that Kelly explored throughout his career.**

**AGNES MARTIN**  
**AMERICAN, BORN IN CANADA, 1912,**  
**DIED IN 2004**

**Little Sister, 1962**  
Oil, ink, and brass nails on canvas over wood

Solomon R. Guggenheim Museum, New York, gift, Andrew Powie  
Fuller and Geraldine Spreckels Fuller Collection

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**Agnes Martin spent her childhood in Vancouver before moving to the United States in 1932. While studying at the Teachers College of Columbia University, she decided to become an artist. Martin relocated in 1957 to Coenties Slip at the insistence of her gallerist Betty Parsons, finding a loft in the neighborhood with the assistance of fellow Parsons artist Ellsworth Kelly. During her time in Coenties Slip Martin began producing her best-known works: square canvases painted in muted colors and animated by subtly rendered stripes or grids. These qualities—meant to create meditative emotional effects informed by Zen Buddhism—suffuse her compact and intimate work *Little Sister*. The time Martin spent in New York was a period of artistic as well as personal growth. She developed close and possibly romantic relationships with fellow artists Lenore Tawney and Chryssa, whose works can be seen nearby.**

## LENORE TAWNEY

### AMERICAN, BORN IN 1907, DIED IN 2007

Hanging, Number XXIV, 1963  
Handwoven and braided linen, woven  
tapestry, and gauze

Cooper Hewitt, Smithsonian Design Museum, Smithsonian Institution,  
New York, gift of Lenore Tawney

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Lenore Tawney lived downtown at Coenties Slip, where she belonged to a community of artists that included Chryssa, Robert Indiana, Ellsworth Kelly, Agnes Martin, and James Rosenquist, whose works can be seen nearby. Tawney studied at the Art Institute of Chicago before moving to New York in 1957. For Tawney, who was fifty years old at the time, the move was a radical assertion of independence.

Over several years, Tawney lived in a series of lofts bordering the East River. She transformed these dwellings into deeply personal spaces, painting their walls white and hanging her groundbreaking open-weave tapestries from their ceilings. These works, made on a loom that the artist modified herself, combined traditional craft techniques and three-dimensional forms appropriated from modern sculpture. *Hanging XXIV* reflects both the physical space and the social freedom that living at Coenties Slip afforded her.

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705



IN THE CENTER OF THE ROOM

**ANNE TRUITT**

**AMERICAN, BORN IN 1921, DIED IN 2004**

North, 1963

Acrylic on wood

Dia Art Foundation

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Anne Truitt spent most of her life studying poetry and fiction in Washington, DC, but she traveled to New York often. After a significant trip to the Solomon R. Guggenheim Museum, Truitt embarked on the most well-known phase of her artistic practice. She began to produce wooden geometric sculptures, covering them with finely modulated layers of paint. Truitt exhibited several of these works in her first solo show at the André Emmerich Gallery on East Fifty-Seventh Street. *Newsweek* connected the exhibition with the metropolitan landscape, noting that the pieces shown had “the precision and presence of contemporary architecture,” characteristics which can also be seen in *North*. Both imposing in size and intimate, *North* addresses viewers physically while also inviting them to come closer to inspect its subtle variations in color and shade.

## **UGO MULAS**

### **ITALIAN, BORN IN 1928, DIED IN 1973**

#### TOP ROW

**Andy Warhol in the Factory, New York, 1964**

**Roy Lichtenstein in his studio, New York, 1965**

**Robert Rauschenberg in his studio with Judith Dunn, New York, 1964**

#### BOTTOM ROW

**Richard Bellamy in George Segal's studio, New York, 1964**

**John Chamberlain in his studio, New York, 1964**

**Lee Bontecou in her studio, New York, 1964**

**Modern gelatin silver prints**

Courtesy of Archivio Ugo Mulas, Milan-Galleria Lia Rumma, Milan / Naples

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**In 1962 *New York Times Magazine* profiled the “Loft Generation,” the roughly five thousand artists and intellectuals who lived in semiabandoned commercial buildings throughout Lower Manhattan. In these “rundown ateliers”—appealing for their low rents and immense square footage—artists produced large-scale artworks and collaborated outside the traditional gallery and museum system. Activities involved everything from formal gatherings where ideas were discussed, to loft parties where rock ‘n’ roll echoed off the rafters, to innovative happenings.**

**The Italian photographer Ugo Mulas arrived in New York in autumn 1964 to document the Loft Generation in action. He produced one of the most detailed photographic records, which includes the images shown here, of postwar American art. Alan Solomon, whom Mulas had met at the 1964 Venice Biennale, had encouraged him to travel to New York. In 1967 Mulas and Solomon published *New York: The New Art Scene* (on view in the case nearby), a book that included Mulas's photographs from 1964–65 and Solomon's lengthy introductory essay. Solomon described the New York “scene” as a physical and social space that extended throughout the city and enacted “a certain state of mind, a certain kind of collective awareness, a sense of spirit of mutual reassurance.”**

**Declaration of intended action by Artist Tenants Association, June 14, 1961**

**Declaration of intended action by Artist Tenants Association, June 14, 1961**

**Summary of amendment to the Multiple Dwelling Law proposed on March 13, 1963**

**Artist Tenants Association inauguration of building fund campaign, July 1964**

**Announcement that negotiations between Artist Tenants Association and representatives of the City of New York have collapsed, July 6, 1964**

**Facsimiles**

Archives of American Art, Smithsonian Institution, Washington, DC

**New York: The New Art Scene by Ugo Mulas and Alan Solomon, 1967**

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**The Artist Tenants Association was an advocacy group formed in 1959 to combat the Loft Laws. These zoning measures were put in place by Mayor Robert F. Wagner, with the support of the city planner Robert Moses, as part of a controversial campaign of “urban renewal.” The regulations cited various safety concerns but were seen by many as an attempt to evict artists and other undesirables from neighborhoods that Wagner and Moses thought of as slums. Periodic protests ensued, including a 1964 march on City Hall that included more than one thousand artists and gallery representatives. They carried signs emblazoned with the slogans “Save Our Homes,” “We Need Space,” “Stop Squeezing Art Out of New York,” and “I Can’t Live in a Box.”**

**The documents shown here relate to the Artist Tenants Association’s battle with the city. Many are signed by influential artists of the period, including Mark di Suvero, Jasper Johns, Boris Lurie, and Richard Stankiewicz, whose works can be seen in the surrounding galleries.**

CLOCKWISE FROM TOP LEFT

**LEE FRIEDLANDER**  
**AMERICAN, BORN IN 1934**

Galax, Virginia, from the series the Little Screens, 1962  
Gelatin silver print

Museum of Fine Arts, Houston, the Manfred Heiting Collection

Nashville, from the series the Little Screens, 1963, printed later  
Gelatin silver print

Yale University Art Gallery, New Haven, gift of Richard and Barbara Benson, by exchange

Baltimore, from the series the Little Screens, 1962  
Gelatin silver print

Yale University Art Gallery, New Haven, gift of Richard and Barbara Benson, by exchange

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**These photographs by Lee Friedlander come from his Little Screens series. Taken in various cities across the United States, they focus on transient images of faces and bodies broadcast on flickering television sets in otherwise empty domestic interiors. Some works from Friedlander's series were published as a 1963 photo essay in *Harper's Bazaar*. The photographer Walker Evans, who helped define the documentary style that Friedlander also practiced, wrote an accompanying text. He described the photographs as "spanking little poems of hate" that reveal the "unearthly pall that reflected light from the home television boxes casts over the quotidian objects and accoutrements we all live with."**

# THE LIVING ROOM

Magnavox television, manufactured mid-twentieth century

Selection of television programs and advertisements, 1961–64

Video, black and white and color, sound, approx. 49 min.

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In 1950 only 9 percent of households in the United States had a television set. By 1960 that number had exploded to 90 percent. As the decade progressed, television increasingly dominated in American life, broadcasting on the three national networks CBS, NBC, and ABC everything from situation comedies and variety shows to commercials for toothpaste, instant coffee, and baby food. Although other forms of mass media persisted, television emerged as the main way that Americans made sense of their rapidly changing world.

Color television became widespread and the launch of the Telstar satellites in 1962 and 1963 made live broadcasting possible. In the comfort of their living rooms, Americans could experience epoch-defining events, including the astronaut John Glenn's orbit around Earth, John F. Kennedy's prime-time address on the Cuban Missile Crisis, and the Alabama governor George Wallace's vicious defense of segregation. Television also became a powerful tool that activists wielded to shape public opinion, advocating for racial justice, women's liberation, greater awareness of environmental crises, and gay rights.



Maxwell House Instant Coffee advertisement

Jazz Casual, the Cannonball, Adderley Quintet, NET, October 17, 1961

Ford Falcon advertisement

Post Alpha-Bits Cereal advertisement

The civil rights leaders Malcolm X and Bayard Rustin in a televised debate at the Community Church in Manhattan, NBC, January 23, 1962

Coca-Cola advertisement

Gaines-Burgers dog food advertisement

General Foods, Famous Americans Sweepstakes advertisement

The astronaut John Glenn orbiting Earth, February 20, 1962

Slinky advertisement

Johnny Seven OMA (One Man Army) toy gun advertisement

Adventures of the Road-Runner, Warner Brothers, 1962

President John F. Kennedy's Address at Rice University, Houston, Texas, on the Nation's Space Effort, September 12, 1962

Excerpt from A World's Fair Diary with Edwin Newman, NBC, July 30, 1964

Salem cigarettes advertisement

Suzy Cute doll advertisement

A Tour of the White House with Mrs. John F. Kennedy, CBS and NBC, February 14, 1962

Leonard Bernstein's Young People's Concerts, "What Is Melody?" CBS, December 21, 1962

Barbie doll advertisement

Bird's Eye: Frozen Instant Baby Food advertisement

President John F. Kennedy's address during the Cuban Missile Crisis, CBS, NBC, ABC, October 22, 1962

Post Alpha-Bits Cereal advertisement

Tang advertisement

Pepto-Bismol tablets advertisement

Ed Sullivan Show, featuring Barbra Streisand, CBS, December 16, 1962

Excerpt from A World's Fair Diary with Edwin Newman, NBC, July 30, 1964

Bonanza, season 2, episode 31, "The Secret," NBC, May 6, 1961

Marilyn Monroe singing "Happy Birthday, Mr. President" to President John F. Kennedy at Madison Square Garden, New York, May 19, 1962

Nicholas Katzenbach, Deputy United States Attorney General, confronting George Wallace, Governor of Alabama, at the University of Alabama in Tuscaloosa, during matriculation of Vivian Malone and James Hood, June 11, 1963

Crest Toothpaste advertisement

Fresh Stick Deodorant advertisement

President John F. Kennedy's Address on Civil Rights, CBS, NBC, ABC, June 11, 1963

Dick Van Dyke Show, season 2, episode 24, "The Sam Pomerantz Scandals," CBS, March 3, 1963

Governor of Alabama George Wallace's inaugural address, January 14, 1963

Lyndon B. Johnson's "Confessions of a Republican" presidential campaign advertisement, 1964

Mobil oil advertisement

Pall Mall cigarettes advertisement

Twilight Zone, season 5, episode 25, "The Masks," CBS, March 20, 1964

Lyndon B. Johnson's "Which Barry Goldwater?" presidential campaign advertisement, 1964

Gilligan's Island, season 1, episode 1, "Two on a Raft," CBS, September 26, 1964

Jack Benny Program, featuring Johnny Carson, CBS, October 22, 1963

The Beatles posing for journalists in Central Park, New York, February 8, 1964

James L. Farmer Jr., National Director of the Congress of Racial Equality (CORE), commenting on the Harlem riot, NBC, July 18, 1964

Lyndon B. Johnson's address on the Gulf of Tonkin incident, CBS, NBC, ABC, August 4, 1964

Addams Family, season 1, episode 1, "The Addams Family Goes to School," ABC, September 18, 1964

Lyndon B. Johnson's "Daisy" presidential campaign advertisement, 1964

Interview with the boxer Cassius Clay (Muhammad Ali), February 1964

**CHARLES EAMES**

**AMERICAN, BORN IN 1907, DIED IN 1978**

**RAY EAMES**

**AMERICAN, BORN IN 1912, DIED IN 1988**

Lounge chair and ottoman, models 670 and 671, manufactured 1956–present

Molded plywood and leather

Manufactured by Herman Miller

Lightolier Interplay 1 Eclipse lamp, 1962

Painted metal and plastic

**EERO SAARINEN**

**AMERICAN, BORN IN FINLAND, 1910,**

**DIED IN 1961**

Tulip side table, designed 1957,  
manufactured 1964

Cast aluminum and laminate

Manufactured by Knoll

Books with covers designed by Paul Rand,  
1955–63

**SAUL STEINBERG**  
**AMERICAN, BORN IN ROMANIA, 1914,**  
**DIED IN 1999**

Untitled from the Passport, 1953  
Untitled from the Passport, 1952  
Ink and pencil on paper

Jewish Museum, New York, gift of the Saul Steinberg Foundation, 2020-38, 2020-34

Untitled, 1954  
Untitled, from the Passport, 1953  
Ink on paper

Jewish Museum, New York, Gift of the Saul Steinberg Foundation, 2020-39b, 2020-35

**MIRIAM SCHAPIRO**  
**AMERICAN, BORN IN CANADA, 1923,**  
**DIED IN 2015**

Dialogue, 1962  
Oil on canvas

Courtesy of Eric Firestone Gallery, New York

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**KENNETH NOLAND**  
**AMERICAN, BORN IN 1924, DIED IN 2010**

Spread, 1958  
Oil on canvas

Grey Art Gallery, New York University Art Collection, gift of  
William S. Rubin

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Kenneth Noland's *Spread* and Miriam Schapiro's *Dialogue* were shown as part of the 1963 exhibition *Toward a New Abstraction* at the Jewish Museum. Noland learned the distinct staining technique seen here—applying thin layers of pigment onto large sheets of raw canvas—from the painter Helen Frankenthaler in New York. By implementing this new approach and reducing his compositions to circular forms, he focused on the optical effects of color rather than on subject matter.

Brooklynite Miriam Schapiro was a member of the second generation of Abstract Expressionists, combining the emphasis on spontaneity and visibly gestural strokes characteristic of Abstract Expressionism with figurative elements. In *Dialogue*

Schapiro juxtaposes egg forms, which appear in many of her works, with vertical bands akin to the “zips” of the Abstract Expressionist Barnett Newman.

Both artists were at the forefront of a new wave of abstract painting that was quickly overtaking Abstract Expressionism as the dominant style. The director of the Jewish Museum at the time, Alan Solomon, celebrated their styles for articulating the complex and ambiguous nature of contemporary experience; their “pure statements of the real basis of human feeling” paved the way for “a new abstract art.”



Barnett Newman, *Untitled I*, 1955. Oil on canvas. Jewish Museum, New York, gift of the Barnett and Annalee Newman Foundation, 2018-35

## DAN FLAVIN

**AMERICAN, BORN IN 1933, DIED IN 1996**

The diagonal of May 25, 1963 (to Constantin Brancusi), 1963

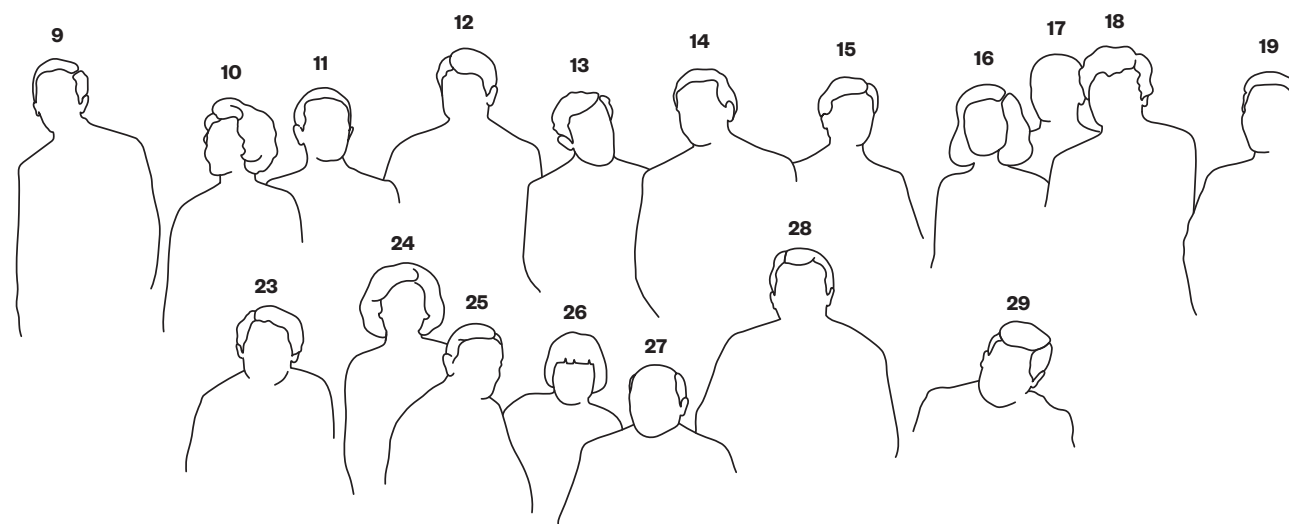
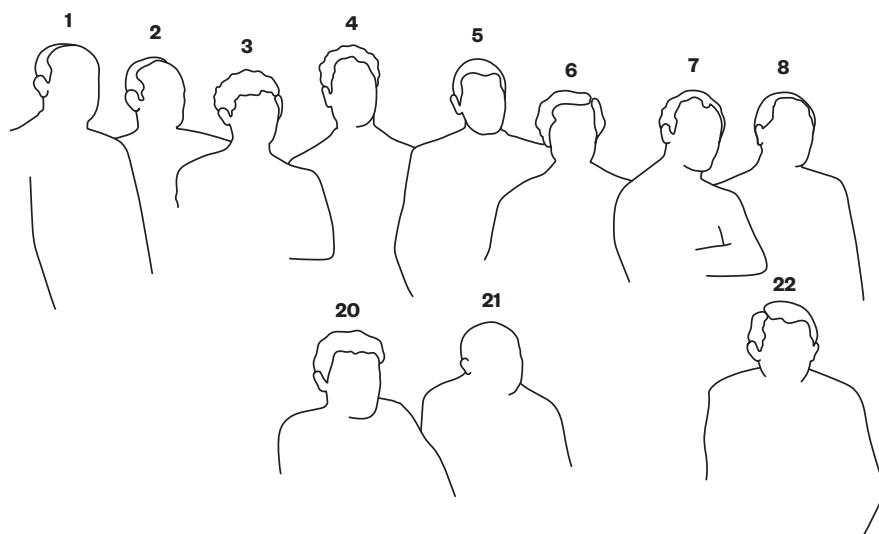
Fluorescent light and metal fixtures

Courtesy of David Zwirner

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Dan Flavin began experimenting with electric light in his art in 1961, producing what he called “icons.” He dedicated the creations to people who had informed his evolving artistic practice, including historical figures and friends he made while studying art history at the New School for Social Research and drawing and painting at Columbia University. Encouraged by those early forays, the artist produced the piece on view, his first made exclusively from fluorescent light. The work, which Flavin dedicated to the pioneering modernist sculptor Constantin Brancusi, combines an interest in concrete materiality with an acknowledgment of the more intangible qualities of artistic production. Building on themes that Flavin introduced in his icons, *the diagonal of May 25, 1963 (to Constantin Brancusi)* blurs the boundary between a piece of art and its surroundings: while the fluorescent tube and its casing suggest one edge for the work, the light that it gives off spreads out into the surrounding space.





**1 Sherman Drexler**  
**2 Claes Oldenburg**  
**3 Richard Lippold**  
**4 Merce Cunningham**  
**5 Robert Murray**  
**6 Peter Agostini**  
**7 Edward Higgins**  
**8 Barnett Newman**  
**9 Robert Rauschenberg**  
**10 Perle Fine**  
**11 Alfred Jensen**  
**12 Ray Parker**  
**13 Friedel Dzubas**  
**14 Ernst Van Leyden**  
**15 Andy Warhol**

**16 Marisol**  
**17 James Rosenquist**  
**18 John Chamberlain**  
**19 George Segal**  
**20 Jon Schueler**  
**21 Arman**  
**22 David Slivka**  
**23 Alfred Leslie**  
**24 Tania**  
**25 Frederick Kiesler**  
**26 Lee Bontecou**  
**27 Isamu Noguchi**  
**28 Salvatore Scarpitta**  
**29 Allan Kaprow**

ABOVE

Robert Rauschenberg, March 31–May 8,  
1963

Toward a New Abstraction, May 16–  
September 17, 1963

Black and White, December 12, 1963–  
February 5, 1964

Jasper Johns: The Jewish Museum,  
February 16–April 12, 1964

Recent American Sculpture, October 14–  
November 29, 1964

Photographs by Ambur Hiken and  
Hans Namuth  
All images of installations at the Jewish  
Museum, New York

IN THE CASE

Robert Rauschenberg, 1963

Toward a New Abstraction, 1963

Black and White, 1963

Jasper Johns: The Jewish Museum, 1964

Recent American Sculpture, 1964

All designed by Elaine Lustig Cohen  
Exhibition catalogues

**Alan Solomon's tenure as director of the Jewish Museum (1962–64) was defined by an ambitious program dedicated to what he called the “new art.” The exhibitions he organized were groundbreaking and transformed the museum into an epicenter of contemporary art in New York.**

**The catalogues, created by the pioneering graphic designer and artist Elaine Lustig Cohen, were also strikingly avant-garde. Complementing the bold visual concept was writing by some of the most important critics, historians, and theorists of the period, including Dore Ashton, John Cage, Michael Fried, Henry Geldzahler, Max Kozloff, and Leo Steinberg, among others. The publications provided space to debate what the “new art” meant, where it came from, and whom it was for, shaping the discourse of American art for decades to come.**



**JASPER JOHNS**  
**AMERICAN, BORN IN 1930**

Poster for Jasper Johns: The Jewish  
Museum, 1964  
Offset lithograph

Jewish Museum, New York, U 7324

**Remarks by John Lewis and Martin Luther King Jr. at the March on Washington for Jobs and Freedom, Washington, DC, August 28, 1963**  
Video, black and white, sound, approx. 19 min.

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**Martin Luther King Jr. delivered his “I Have a Dream” speech on the steps of the Lincoln Memorial, alongside other distinguished figures including a twenty-three-year-old John Lewis, then national chairman of the Student Nonviolent Coordinating Committee and later a United States Congressman. A crowd of 250,000 gathered at the National Mall, chanting slogans and singing songs of protest, and millions more watched on television. In the video you can clearly see participants from New York such as the Brooklyn College NAACP. Lewis demanded immediate action, ending his speech with the urgent cry, “Wake up, America! Wake up!”**

**In his address to the crowd, King drew on the powerful language of Judeo-Christian tradition and American democratic ideals to demand racial justice and freedom. He cited the Emancipation Proclamation, which Abraham Lincoln had signed one hundred years earlier to end slavery in the United States, the Declaration of Independence, and the United States Constitution. These “promissory notes,” as King called them, committed the country to the principle that “all men, yes, Black men as well as white men, would be guaranteed the unalienable rights of life, liberty, and the pursuit of happiness.” King declared that he had come to the nation’s capital to demand that this promise, upon which the United States had painfully “defaulted,” be kept. He described his exalted dream: “One day this nation will rise up and live out the true meaning of its creed. Little Black boys and Black girls will be able to join hands with little white boys and white girls as sisters and brothers.”**

## **“We Demand an End to Police Brutality Now!” 1963**

Placard from the March on Washington for Jobs and Freedom, Washington, DC, August 28, 1963

National Museum of African American History and Culture, the Smithsonian Institution, Washington, DC, gift of Samuel Y. Edgerton

## **PAUL SCHUTZER AMERICAN, BORN IN 1930, DIED IN 1967**

Negro gothic: Overallled couple with New York delegation, reminiscent of famous Grant Wood painting, join crowd which packed mall before Lincoln Memorial, August 28, 1963

Crowd at mall in front of Lincoln Memorial, March on Washington for Jobs and Freedom, August 28, 1963

Chromogenic color prints

International of Center of Photography, New York, the LIFE Magazine Collection, 2005

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**The themes of Martin Luther King’s “I Have a Dream” speech are reflected in the work of the artists in this gallery, many of whom used materials from American popular culture while grappling with the country’s violent history.**

# **FAITH RINGGOLD**

## **AMERICAN, BORN IN 1930**

### **American People #4, The Civil Rights Triangle, 1963**

Oil on canvas

Glenstone Museum, Potomac, Maryland

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Faith Ringgold was born in Harlem and studied visual art at City College of New York. She created one of her most ambitious bodies of work, the **American People** series, in dialogue with the civil rights movement. The series presents a comprehensive view of American society during the struggle for civil rights, including scenes representing complex aspects of the movement that were often overlooked or ignored. *The Civil Rights Triangle* shows Black and white figures arranged in a triangle with a white person at the top. In addition to forming an image of interracial cooperation, the figures and their placement suggest that the civil rights movement depended upon approval from white Americans, limiting its success in crucial respects.

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**606 AD))))**

# **LARRY RIVERS**

## **AMERICAN, BORN IN 1923, DIED IN 2002**

### **The Last Civil War Veteran, 1959**

**Oil and charcoal on canvas**

Museum of Modern Art, New York, Blanchette Hooker Rockefeller Fund, 1962

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Larry Rivers's *Last Civil War Veteran* borrows its composition from a photograph of Walter Williams, the last living Confederate soldier who fought in the American Civil War. Published in *Life* magazine in 1959, the image reinforced a brand of segregation-era romanticism that shaped many Americans' understanding of the Civil War. Addressing that romantic understanding as a problem, Rivers abstracts and distorts the figural image to confront the viewer with the nation's unresolved relationship with the past.

In 1962 the Museum of Modern Art acquired *The Last Civil War Veteran* and by early 1963 put it on view. 1963 marked the hundred-year anniversary of the Emancipation Proclamation, which Abraham Lincoln signed during the American Civil War to free enslaved people. The year was furthermore a defining moment in the civil rights movement, with Martin Luther King Jr. delivering his "I Have a Dream" speech and scores of demonstrators risking their lives to demand freedom and justice across the country.

**NORMAN LEWIS**  
**AMERICAN, BORN IN 1909, DIED IN 1979**

Journey to an End, 1964  
Oil on canvas

Mott-Warsh Collection, Flint, Michigan

**EMMA AMOS**  
**AMERICAN, BORN IN 1937, DIED IN 2020**

Untitled, c. 1964  
Oil on canvas

Private collection, Delaware; courtesy of Ryan Lee Gallery and  
Art Finance Partners, New York

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These works have in common the black-and-white palette of the Spiral Group, a New York cooperative of Black artists formed in 1963. Members met regularly at the artist Romare Bearden's studio on Canal Street in SoHo and at a space on Christopher Street in Greenwich Village. Although they shared a sense of urgency and an interest in the intersection of art and politics, the group never moved beyond a collective palette to become programmatic.

Some Spiral Group members, such as Reginald Gammon (whose painting is installed nearby), worked in a social realist style, producing recognizable images imbued with urgent political and social commentary. *Freedom Now* viscerally portrays protestors brandishing signs on the National Mall. Other artists of the cooperative retained the expressive individualism of abstraction, as is the case with Norman Lewis and Emma Amos. *Journey to an End* and *Untitled* evoke, but do not depict, recognizable forms. The Spiral Group held its first and only exhibition, *First Group Showing: Works in Black and White*, in Greenwich Village in 1965.

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**REGINALD GAMMON**  
**AMERICAN, BORN IN 1921, DIED IN 2005**

Freedom Now!, 1963  
Acrylic on board

National Afro-American Museum and Cultural Center,  
Wilberforce, Ohio

**116**  **607** *AD*  **706** 

## **CONGRESS OF RACIAL EQUALITY (CORE)**

### **This School Is Segregated, What a Disgrace, 1963–64** Facsimile of a lithograph

Division of Political and Military History, National Museum of  
American History, Smithsonian Institution, Washington, DC

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**This poster was produced by the civil rights organization Congress of Racial Equality (CORE) in a campaign to desegregate New York City's public schools. Established in 1942 in Chicago, CORE pioneered the use of nonviolent direct action. The group also played a pivotal role in the Montgomery bus boycotts (1955–56) and the Freedom Rides (1961), working alongside such leading civil rights figures as James Farmer, Martin Luther King Jr., and Bayard Rustin. By 1963 the New York chapter of CORE had established its downtown headquarters at 64–66 Delancey Street, on the Lower East Side.**

**Although racial segregation had been illegal in New York City public schools since 1920, systemic factors contributed to many schools remaining segregated and unequal. Black and Latino students in particular suffered from limited resources, overcrowding, less experienced teachers, and shortened school days. Frustrated by the inaction of the New York City Board of Education, CORE began a coordinated protest campaign that culminated in a one-day school boycott in 1964. Organized by Bayard Rustin, who six months earlier had overseen the March on Washington for Jobs and Freedom, the boycott involved 460,000 students refusing to attend classes, making it the largest civil rights protest in the history of the United States.**



# **JACK WHITTEN**

## **AMERICAN, BORN IN 1939, DIED IN 2018**

**Birmingham, 1964**

**Aluminum foil, newsprint, stocking, and  
oil on plywood**

Collection of Joel Wachs

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**At the center of Jack Whitten's *Birmingham* is a newspaper page showing a Black man being attacked by a police dog at an April 1963 civil rights demonstration in Birmingham, Alabama. Hundreds of the protestors, including Martin Luther King Jr., were arrested as a result of this action. Black-painted fabric and foil are torn to reveal the image, recalling the ripping of the man's clothes and flesh. Whitten was born in Bessemer, Alabama, and moved in 1960 to New York, where he soon became interested in the abstract paintings of Norman Lewis, whose work can be seen in this gallery. In *Birmingham*, however, Whitten momentarily suspended his exploration of abstraction, incorporating found objects as a way to respond more immediately to the tumultuous world around him.**

**MELVIN EDWARDS**  
**AMERICAN, BORN IN 1937**

**His, 1963**  
**Welded steel**

Courtesy of Alexander Gray Associates, New York

**Sonday, 1964**  
**Some Bright Morning, 1963**  
**Mojo for 1404, 1964**  
**Welded steel**

Collection of the artist

**Afrophenix No. 1, 1963**  
**Welded steel**

Art Institute of Chicago, purchased with funds provided by  
Stanley M. Freehling

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**Melvin Edwards began his Lynch Fragments series in 1963. Made from angular scraps of metal that include chains, shackles, hooks, and nails, the unnerving works allude to a history of violence against Black people that has shaped the United States from its founding to today.**

**The year 1963 saw the Birmingham Campaign and the March on Washington for Jobs and Freedom, which gave many Americans a sense of optimism about the progress toward civil rights. That year, however, was also marked by gruesome acts: the NAACP organizer Medgar Evers was murdered in Mississippi and the Ku Klux Klan bombed the Sixteenth Street Baptist Church in Alabama, taking the lives of four young Black girls.**

# Perspectives: The Negro and the American Promise, 1963

Public Broadcasting Service

Hosted by Dr. Kenneth Clark

Guests: James Baldwin, Martin Luther King Jr., and Malcolm X

Video, black and white, sound, approx. 59 min.

WGBH Educational Foundation

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***The Negro and the American Promise* was produced by National Educational Television in 1963. Hosted by Dr. Kenneth Clark, the first Black American to be fully tenured at the City College of New York, the program combined documentary footage with interviews of leading figures in the fight for civil rights, James Baldwin, Martin Luther King Jr., and Malcolm X. Over the course of the program, these three guests presented their different perspectives on what Clark called “the racial confrontation in America.” King argued for racial integration, Malcolm X called for Black nationalist separatism, and Baldwin recollected his traumatic experience of racial segregation growing up in Harlem. The interview with Baldwin took place days after he and Clark met with Attorney General Robert F. Kennedy at his Park Avenue apartment and tried unsuccessfully to persuade him take greater measures to ensure racial justice and equality for Black Americans.**

# Our Protestant Heritage: The Meaning of the Birmingham Tragedy, 1963

Panel discussion organized by the Protestant Council of the City of New York

Hosted by Thomas Kilgore Jr.

Guests: James Baldwin and Reinhold Niebuhr

Video, black and white, sound, approx. 28 min.

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***The Meaning of the Birmingham Tragedy* was a televised panel discussion conducted in the wake of the 1963 bombing of the Sixteenth Street Baptist Church in Birmingham, Alabama. The terrorist act was perpetrated by the Ku Klux Klan white supremacist group on the morning of Sunday, September 15, injuring twenty people and killing four girls, Addie Mae Collins, Denise McNair, Carole Robertson, and Cynthia Wesley, age eleven to fourteen. It was the third bombing that had taken place in Birmingham over an eleven-day period following a federal order to integrate the state's schools. In the panel discussion the best-selling author and essayist James Baldwin, the clergyman and activist Thomas Kilgore Jr., and the theologian Reinhold Niebuhr discuss the tragedy.**

# **MAY STEVENS**

## **AMERICAN, BORN IN 1924, DIED IN 2019**

### **Invisible Man, 1963**

**Oil and mixed media on board**

Courtesy of the Estate of May Stevens and Ryan Lee Gallery, New York

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In the 1960s May Stevens became increasingly engaged politically, establishing herself as a fixture in New York's leftist circles. Stevens's works responded to the tumultuous events of the decade, including the struggle for civil rights. *Invisible Man*, which may allude to Ralph Ellison's 1952 novel *Invisible Man* about the Black experience of alienation in America, belongs to the series Freedom Riders. This first major suite of hers was exhibited in 1964 at the Roko Gallery in New York. Rendered in bold expressionist strokes, the paintings were dedicated to activists who risked their lives by riding busses throughout the Jim Crow South in 1961. The action, organized by the Congress of Racial Equality (CORE), tested a United States Supreme Court decision from the previous year that had ruled the segregation of interstate transportation facilities unconstitutional. The racial slur on the left side of *Invisible Man* records the violence and abuse that the activists encountered.

**MELVIN EDWARDS**  
**AMERICAN, BORN IN 1937**

Chaino, 1964  
Welded steel and chains

Williams College Museum of Art, Williamstown, museum purchase,  
Karl E. Weston Memorial Fund

TOP ROW  
**BOB CLARK**  
**AMERICAN, BIRTH AND DEATH DATES**  
**UNKNOWN**

Untitled, 1964

**ROY DECARAVA**  
**AMERICAN, BORN IN 1919, DIED IN 2009**

David, 1952, printed 1964

**CALVIN MERCER**  
**AMERICAN, BIRTH AND DEATH DATES**  
**UNKNOWN**

Untitled, 1964

**CALVIN WILSON**  
**AMERICAN, BORN IN 1924, DIED IN 1992**

Untitled, 1964

**HERMAN HOWARD**  
**AMERICAN, BORN IN 1942, DIED IN 1980**

Untitled, 1964

MIDDLE ROW  
**LARRY STEWART**  
**AMERICAN, BIRTH AND DEATH DATES**  
**UNKNOWN**

Untitled, 1964

**LOUIS DRAPER**  
**AMERICAN, BORN IN 1935, DIED IN 2002**

Untitled, 1959–60

**RAY FRANCIS**  
**AMERICAN, BORN IN 1937, DIED IN 2006**

Untitled, 1964

**MELVIN MILLS**  
**AMERICAN**

Untitled, 1964

**SHAWN WALKER**  
**AMERICAN, BORN IN 1940**

Untitled, 1964

BOTTOM ROW  
**ALBERT FENNAR**  
**AMERICAN, BORN IN 1938, DIED IN 2018**

Untitled, 1964

**JAMES MANNAS**  
**AMERICAN, BORN IN 1941**

Untitled, 1964

**HERBERT RANDALL**  
**AMERICAN, BORN IN 1936**

Harlem, New York, 1964

**EARL JAMES**  
**AMERICAN, BIRTH AND DEATH DATES**  
**UNKNOWN**

Untitled, 1964

All gelatin silver prints published in the  
Kamoinge Workshop Portfolio No. 1, 1964

Dedication page and cover of the  
Kamoinge Workshop Portfolio No. 1, 1964

Louis H. Draper Archives, Margaret R. and Robert M. Freeman Library,  
Virginia Museum of Fine Arts Archives, Richmond, acquired from  
the Louis H. Draper Preservation Trust with the Arthur and Margaret  
Glasgow Endowment Fund

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**The Kamoinge Workshop, a New York cooperative of Black photographers, was formed in 1963 in the midst of the fight for civil rights. Taking its name from a Kikuyu word meaning “a group of people acting together,” the collective included the influential figures Roy DeCarava, Louis Draper, Ray Francis, Shawn Walker, and Calvin Wilson. Each had a distinct style, but they all engaged in a deliberate and shared project of self-representation intended to counter reductive representations of Black Americans. The selection of photographs seen here, along with didactic and poetic texts, were featured in Kamoinge Workshop’s first portfolio. The preface explains members’ creative objective to “reflect a concern for truth about the world, about the society, and about themselves.”**



TOP ROW

Saturday Evening Post, November 10, 1962

Jet, March 7, 1963

Time, May 10, 1963

Life, June 28, 1963

Jet, August 29, 1963

Time, August 30, 1963

Ebony, September 1963

Life, September 6, 1963

Newsweek, September 16, 1963

Newsweek, September 30, 1963

BOTTOM ROW

Newsweek, October 21, 1963

Life, March 6, 1964

Newsweek, April 13, 1964

Time, June 19, 1964

Time, July 31, 1964

Newsweek, August 3, 1964

Ebony, September 1964

Jet, September 3, 1964

Saturday Evening Post, September 12, 1964

Jet, October 29, 1964

# THE KITCHEN

Osterizer Beehive blender, model 238,  
manufactured mid-twentieth century  
Chrome and Bakelite

General Electric two-slice toaster, model  
GE A7T86, manufactured mid-twentieth  
century  
Stainless steel and plastic

Lloyd's high fidelity AM/FM tube radio,  
model TM-8384, manufactured mid-  
twentieth century

ITT Harvest Gold rotary telephone, model  
554, manufactured mid-twentieth century

Gold Atomic Starburst coffee carafe,  
manufactured 1960–65  
Glass and metal

Eaton's coffee and tea canisters,  
manufactured mid-twentieth century

## **HANS BELLMANN**

**SWISS, BORN IN 1911, DIED IN 1990**

Popsicle side end table, mid-twentieth  
century  
Laminate  
Manufactured by Knoll

## **HARRY BERTOIA**

**AMERICAN, BORN IN ITALY, 1915, DIED IN  
1978**

Armchairs, 1952  
Chrome-plated steel wire, chrome-plated  
steel rods, and Naugahyde  
Manufactured by Knoll

Selection of New York radio, 1962–64  
Audio, approx. 8 hours, 17 min.

The actors Jeanette MacDonald, Gene Kelly, Francis X. Bushman, and Allan Jones; the producer Arthur Freed; the songwriters Dorothy Fields and Ray Henderson; the composer Franz Waxman; and the musicians Jack Shaindlin and C. A. J. Parmentier interviewed by Dorothy Lamour for Music and the Movies, WNYC, January 21, 1962

The authors Frederic Morton, Jane Jacobs, Patrick Dennis, and Cris Alexander interviewed by Maurice Dolbier, WNYC, March 18, 1962

The civil rights legend Fannie Lou Hamer interviewed by Eleanor Sandra Fischer, WNYC, 1963

New York City Mayor Robert F. Wagner unveiling a model of the city at the World's Fair, WNYC, 1963

Seymour N. Siegel, Director of Communication Services for the City of New York, interviewed about WNYC-TV and the future of UHF television by Tom Carlson, WNYC, May 8, 1963

Alexander Schneider conducting a performance of Wolfgang Amadeus Mozart, Piano Concerto no. 12 in A Major, K. 414, WNYC, May 31, 1963

Alexander Schneider conducting a performance of Wolfgang Amadeus Mozart, Piano Concerto no. 16 in D Major, K. 451, WNYC, August 31, 1963

The choreographer George Balanchine interviewed by Patricia Marx, WNYC, September 17, 1963

The fashion designer Rudi Gernreich interviewed by Duncan MacDonald on Observation Point, WQXR, September 26, 1963

Elinor Guggenheimer, member of the City Planning Commission, interviewed by Seymour N. Siegel, WNYC, November 2, 1963

The art critic John Canaday interviewed by Duncan MacDonald on Observation Point, WQXR, December 18, 1963

Bernard E. Donovan, Acting Superintendent of the New York Board of Education, presenting a report on the Plan for School Integration, WNYC, January 28, 1964

New York City Mayor Robert F. Wagner interviewed by the reporters Bill Beutel, Jim Jensen, and Gabe Pressman, WNYC, January 30, 1964

The comedian Mort Sahl interviewed by Patricia Marx, WNYC, March 24, 1964

The city planner Robert Moses interviewed about the World's Fair by Thomas J. Deegan Jr., Chairman of the World's Fair corporation's executive committee, WNYC, April 21, 1964

New York City Mayor Robert F. Wagner, statement on the Harlem riots, WNYC, July 21, 1964

The author James E. Allan and the businessmen Richard Clark, Charles Williams, and Harvey Russell interviewed by Lee Graham, Maincurrents, WNYC, October 19, 1964

Stewart L. Udall, Secretary of the Interior, and New York City Mayor Robert F. Wagner speak at the dedication of Carnegie Hall as a National Historic Landmark, WNYC, November 5, 1964

Senate Majority Whip Hubert Humphrey, New York City Mayor Robert F. Wagner, and Martin Luther King Jr. speak at the reception for King's Nobel Prize, WNYC, December 16, 1964

Luis M. Rodriguez Morales of the Institute of Puerto Rican Culture interviewed by Duncan MacDonald, Observation Point, WQXR, December 29, 1964

**ROBERT RAUSCHENBERG**  
**AMERICAN, BORN IN 1925, DIED IN 2008**

Poster for Robert Rauschenberg,  
the Jewish Museum, 1963  
Offset lithograph

Jewish Museum, New York, U 8026

**AUDREY FLACK**  
**AMERICAN, BORN IN 1931**

Matzo Meal, c. 1962  
Oil on canvas

Jewish Museum, New York, purchase: Gift of Martha and Daniel  
Gillmor, by exchange and Fine Arts Acquisitions Committee Funds,  
2009-4

**ROBERT M. PEAK**  
**AMERICAN, BORN IN 1927, DIED IN 1992**

**New York World's Fair 1964–65 poster,  
1960s**

# Watch between Meal Treats poster, 1963

**SAUL BASS**

**AMERICAN, BORN IN 1920, DIED IN 1996**

*Otto Preminger's Advise & Consent* movie  
poster, 1962



**ROBERT INDIANA**  
**AMERICAN, BORN IN 1928, DIED IN 2018**

New York State Theater, Lincoln Center  
poster, c. 1964  
Serigraph

# Walter Cronkite Reporting on the Assassination of President John F. Kennedy, November 22, 1963

CBS

Video, black and white, sound, 6 min., 22 sec.

CBS News Archives, Veritone Licensing

“From Dallas, Texas, the flash apparently official, President Kennedy died at one p.m. Central Standard Time, two o’clock Eastern Standard Time, some thirty-eight minutes ago.” With these words the news anchor Walter Cronkite, reporting live from CBS’s New York studio, announced to a stunned nation that John F. Kennedy, the thirty-fifth president of the United States, had been assassinated. The following Monday, November 25, President Johnson declared a national day of mourning.

John F. Kennedy had been in Texas as part of his reelection campaign. His object was to mend fences with southern Democrats, with whom his relationship had become strained by his increasingly progressive position on civil rights. As his motorcade turned a corner, Lee Harvey Oswald fired three shots from the sixth-floor window of the Texas School Book Depository Building. One shot

struck Kennedy in the neck; another struck him in the head. The president was pronounced dead shortly afterward, and Lyndon Johnson was sworn in as thirty-sixth president aboard Air Force One. Jacqueline Kennedy stood beside him, her husband’s blood still on her clothes.

Kennedy’s death marked the end of an era. The youngest president in the nation’s history, he preoccupied and enchanted the public like few politicians before him. Despite a mixed legislative record, for many Americans he had been a symbol of idealism and hope. When he lost his life in a senseless and brutal act, a brighter and more promising future for the country also seemed to have been lost. James Reston, Pulitzer Prize-winning columnist for the *New York Times*, articulated this larger sense of grief on the night of the killing: “America wept tonight, not alone for its dead young president, but for itself.”

TOP ROW

Life, November 29, 1963

Newsweek, December 2, 1963

Look, December 3, 1963

Life, December 6, 1963

Jet, December 12, 1963

Life, December 13, 1963

Saturday Evening Post, December 14, 1963

Look, December 31, 1963

BOTTOM ROW

Coronet, January 1964

Esquire, June 1964

Motion Picture, October 1964

Life, October 2, 1964

Newsweek, October 5, 1964

Look, November 17, 1964

Memorial to Greatness: The Presidential  
Years of John F. Kennedy, 1964

John F. Kennedy Memorial Album, 1964

# ANDY WARHOL

## AMERICAN, BORN IN 1928, DIED IN 1987

### Jackie Frieze, 1964

#### Silkscreen on linen

Museum of Contemporary Art, Chicago, gift of Beatrice Cummings Mayer

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Andy Warhol made *Jackie Frieze* in the aftermath of the assassination of President John F. Kennedy. For many Americans, the experience of that national tragedy was refracted through the mass media. Television networks broadcast coverage of the president's funeral advertisement-free; magazines published close-ups of heads of state wracked with grief alongside editorials that struggled to make sense of such senseless violence.

*Jackie Frieze* responds to that atmosphere of mass-mediated trauma. Working from his studio on East Forty-Seventh Street, which he called the Factory, Warhol used a commercial silkscreen technique to reproduce images sourced from newspapers and magazines of the first lady Jacqueline Kennedy, as she appeared before and after the assassination. While the reproduced images capture the public nature of the event, the smudges, smears, and stains caused by the printing process are residues of private moments of pain and loss.

**BORIS LURIE**  
**AMERICAN, BORN IN LATVIA, 1924,**  
**DIED IN 2008**

**NO with Split Head, 1963**

Paint and transfer and offset print on  
wastepaper mounted on canvas

Boris Lurie Art Foundation

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**Boris Lurie, originally from Riga, Latvia, was a Holocaust survivor of Buchenwald concentration camp. After World War II he moved to New York and began making art that attacked the complacency he saw in American culture. Lurie cofounded the No!art movement in 1959 and started staging exhibitions intended to shock the bourgeoisie—including *Vulgar Show*, *Doom Show*, *Shit Show*, and *No Show*—at Gallery Gertrude Stein on East Eighty-First Street.**

**Lurie made works out of torn magazine pin-ups, graffitilike stencils, misprinted posters, and violent swaths of paint that the eponymous gallery owner described as “a strong ‘NO’ in a flood of mass-produced ‘YESSSES.’” In the early 1960s he defined a practice that was increasingly at odds with to the sleek surfaces and glossy packaging of Pop art. While the artists Roy Lichtenstein and Andy Warhol drew energy from the complexities and contradictions of consumerism, Lurie assumed a strictly oppositional stance, making work that, in his words, was “the spontaneous expression of the machine cleansing itself, criticizing, and rebelling against the use it is being put to.”**

# **ROY LICHTENSTEIN**

## **AMERICAN, BORN IN 1923, DIED IN 1997**

### **Thinking of Him, 1963**

#### **Magna on canvas**

Yale University Art Gallery, New Haven, gift of Richard Brown Baker, BA 1935

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*Thinking of Him* borrows elements from the popular press, its composition adapted from a 1961 issue of the romantic comic book series *Falling in Love*. The artist subtly manipulates the original image of a brunette lamenting her absent lover, changing the color of her hair to blond, omitting the text, and covering much of the image with a layer of dots that recall the Ben-Day method of mass-market printing. In a 1962 issue of *Time* magazine, Lichtenstein explained his methods: “I try to use a cliché—a powerful cliché—and put it into organized form.”

While many found his interest in banal imagery intriguing, others were less impressed. In 1964 *Life* magazine ran another profile on the artist titled provocatively, “Is He the Worst Artist in the U.S.?” The bad press, however, did not hurt his career. Lichtenstein’s first show at the Leo Castelli Gallery in 1962 sold out before it opened, and collectors continued buying his works as quickly as he could make them in his studio on West Twenty-Sixth Street.

# **ROSALYN DREXLER**

## **AMERICAN, BORN IN 1926**

### **Self-Portrait, 1964**

Acrylic and paper collage on canvas

Collection of Beth Rudin DeWoody

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Born in the Bronx, Rosalyn Drexler was a pioneer of Pop art, which explored and challenged the complex terrain of American mass media and consumer culture. Drexler here appropriates an image of a pin-up girl from a 1957 issue of the magazine *Ultra*. She had appeared in the same issue as part of a photo essay on women's wrestling, assuming the combative pose of a sparring partner. In *Self-Portrait*, on the other hand, she portrays herself in the vulnerable position of the pinup, which reflected her ambivalence about the ease with which women were subjected to gender stereotypes. Drexler explored similar themes in her contributions to *The First International Girlie Exhibit*, which took place at Pace Gallery in 1964, and in her work as a playwright.

**MARJORIE STRIDER**  
**AMERICAN, BORN IN 1931, DIED IN 2014**

**Girl with Radish, 1963**  
Acrylic on laminated pine on Masonite panels

Ruth and Theodore Baum Collection

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Marjorie Strider's work draws on the vast image cache of popular culture, especially representations of women in men's magazines and advertisements. She recasts these depictions with a subversive edge and an ironic bite, as exemplified by *Girl with Radish*, which at first glance looks like an image one would find in a pinup or on a billboard. Upon sustained viewing, however, the woman's deadpan stare becomes increasingly confrontational. She looks deliberately out at the viewer, questioning the power dynamics of the conventional male gaze.

Strider achieved widespread notoriety in the early 1960s when her work inspired the 1964 *First International Girlie Exhibit* at the Pace Gallery on West Fifty-Seventh Street. The influential exhibition was dedicated to New York-based artists whose work mined similar pinup iconography. Strider and Rosalyn Drexler (whose *Self-Portrait* can be seen in this gallery) were unfortunately the only two women included.

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**609 AD))))**

**707**





## **NANCY GROSSMAN**

### **AMERICAN, BORN IN 1940**

#### **Black Landscape, 1964**

Leather, fabric, metal, wood, fur, bristle,  
paper, nylon, and paint assemblage  
mounted to plywood

Courtesy of Michael Rosenfeld Gallery LLC, New York

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Nancy Grossman was born and raised in New York City, where her parents worked in the garment industry. By the time she was six Grossman was making intricate clothes for her dolls; by the time she was a teenager she was working as a seamstress in her family's factory in upstate New York. Attending the Pratt Institute in Brooklyn from 1956 to 1962, Grossman developed a psychologically layered practice that diverged both from the cool detachment of Pop and the aesthetic restraint of Minimalism. She took inspiration from her own biography and social movements such as second-wave feminism. In *Black Landscape*, the artist produces a tense and raucous assemblage of materials that recalls a childhood immersed in the world of women's fashion and challenges the oppression of gender norms.

**JIM DINE**  
**AMERICAN, BORN IN 1935**

Thief #1, 1964  
Oil and mixed media on canvas

Collection of Anstiss and Ronald Krueck

# **ROBERT MORRIS**

## **AMERICAN, BORN IN 1931, DIED IN 2018**

**Untitled (Table), 1964**  
**Painted plywood**

Dia Art Foundation

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*Untitled (Table)* was shown at Robert Morris's landmark solo exhibition at the Green Gallery in December 1964. Constructed from two-by-fours and sheets of plywood painted gray, the sculptures of this suite filled the entire gallery space, lying on the floor, protruding from the walls, and hanging from the ceiling. Providing no narrative or metaphorical content, the works encouraged visitors to focus instead on their own embodied experience as they moved around and between them.

Morris's interest in movement and space had started in 1959, when he moved to New York and began collaborating with the Judson Dance Theater. The collective of choreographers and performers gathered in the basement of the Judson Memorial Church on Washington Square Park and produced experimental choreography that drew inspiration from everyday movement. Like Donald Judd's *Untitled* (installed in this room), Morris's sculptures helped define the Minimalist style, which rejected naturalistic representation and encouraged viewers to respond physically to art objects.

**GEORGE SEGAL**  
**AMERICAN, BORN IN 1924, DIED IN 2000**

**Woman Brushing Her Hair on Green Chair,  
1964**

Plaster, chair, and hairbrush

Walker Art Center, Minneapolis, gift of Mrs. Julius E. Davis, 2000,  
given in memory of George Segal

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George Segal was born to Jewish parents in the Bronx in 1924. Although his family soon moved to New Jersey, Segal returned to New York regularly. He lived for a period in Brooklyn with his aunt while studying at Stuyvesant High School, later attending Pratt Institute, Cooper Union, and New York University. During an adult education class he was teaching in New Brunswick, New Jersey, in 1961, a student introduced Segal to dry plaster bandages. He recognized in the medium the potential for a new kind of sculpture cast directly from life. While works such as *Woman Brushing Her Hair on Green Chair* share elements with Pop art, the sense of interiority, stillness, and solitude in Segal's figures distinguishes his work from that of many of his peers. He was associated with the Green Gallery until it closed in 1965, when he moved to the Sidney Janis Gallery, which represented him for the rest of his career.

## YAYOI KUSAMA

### JAPANESE, BORN IN 1929

Chair, 1962

Enamel on chair and sewn and stuffed cloth pouches

Akron Art Museum, Ohio, gift of Wilbur J. Markstrom in honor of Rice A. Hershey, Jr.

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Yayoi Kusama arrived in New York in 1958 and soon began to organize happenings and show her work at galleries around the city. *Chair* belongs to Kusama's Compulsion Furniture series, which consists of everyday items such as chairs, sofas, tables, and ladders covered in stuffed fabric phalluses and painted creamy white or metallic silver. The works address themes of sexual obsession and revulsion that she has explored throughout her career.

Kusama made *Chair* in her loft on East Nineteenth Street, using materials sourced from a fabric store on the building's first floor. In 1962 Claes Oldenburg saw one of her Compulsion Furniture pieces at the Green Gallery, possibly informing his own turn to soft sculptures that same year. In New York Kusama continued to gain notoriety but not the recognition she deserved. Disillusioned by her male peers achieving success with her original ideas, Kusama returned to her native Japan in the early 1970s.

120  610 AD)))

IN THE CENTER OF THE ROOM

**DONALD JUDD**

**AMERICAN, BORN IN 1928, DIED IN 1994**

Untitled, 1963, fabricated 1988

Cadmium red light oil on wood and purple enamel on aluminum tube

Judd Foundation, New York

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Donald Judd described *Untitled* as his “first free, open, dimensional sculpture.” Working in his loft on East Nineteenth Street (a building that he shared with the artist Yayoi Kusama), Judd constructed the piece from two broad plywood panels and six narrower wooden boards, which he painted red to emphasize their contours and bisected with a purple aluminum tube. Placed directly on the floor rather than on a traditional pedestal, the work engaged what Judd called “real space,” a category of sensory experience he thought had been neglected. (In addition to being an artist, Judd was an influential theorist and critic.) *Untitled* was the largest of eight sculptures included in his landmark solo exhibition at the Green Gallery in December 1963.

**121**



**611 AD)))**

## ANDY WARHOL

### AMERICAN, BORN IN 1928, DIED IN 1987

Empire, excerpt of reel 1, 1964  
16mm film transferred to digital video,  
black and white, silent, excerpt 50 min.,  
original 8 hr., 5 min.

Andy Warhol Museum, Pittsburgh, contribution of the Andy Warhol Foundation of the Visual Arts, New York

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In January 1964 Andy Warhol moved into a loft at 231 East Forty-Seventh Street, later known as the Factory. Because of the loft's immense square footage, he was able to ramp up production of works in increasingly large editions. With the help of a growing team of assistants, Warhol made silkscreen paintings from images taken from newspapers and magazines and meticulous reproductions of boxes used to ship everyday supermarket goods including Brillo Soap Pads and Heinz Ketchup.

The Factory was also a mock Hollywood studio where Warhol produced films. Among the most conceptually ambitious of these is *Empire*, which was shot, with the help of the filmmaker Jonas Mekas, from the forty-fourth floor of the Time-Life Building. Its single take, which runs more than eight hours, has few of the trappings of traditional narrative cinema. Apart from the sun setting and the occasional appearance of Warhol or Mekas reloading the camera, its only subject is the skyscraper lit up against the Manhattan skyline.



**CHRISTO  
AMERICAN, BORN IN BULGARIA, 1935,  
DIED IN 2020**

**Store Front Project (For Patricia and Claes Oldenburg), 1964**

Enamel, wax crayon, charcoal, cutout cardboard, fabric, and Plexiglas

**Double Store Front Project, 1964–65**

Pencil, enamel, charcoal, tracing paper, fabric, brown paper, and tape on board and wood

Estate of Christo V. Javacheff and the Christo and Jeanne-Claude Foundation

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**Christo made these pieces while he and his partner and collaborator, Jeanne-Claude, were living in New York. The two artists had arrived in February 1964, sailing from Europe on the SS *France*. They first lived in a one-room apartment at the Chelsea Hotel on West Twenty-Third Street near Seventh Avenue and then in an abandoned building in SoHo. Fascinated by the city's architectural landscape, Christo based his Store Front series on specific facades in Manhattan and constructed them using scraps from demolished buildings. His interest in large environments was increasing, a concern that informed much of the work he and Jeanne-Claude made in the coming years.**



IN THE CENTER OF THE ROOM

**ISAMU NOGUCHI**

**AMERICAN, BORN IN 1904, DIED IN 1988**

Shrine of Aphrodite made for *Phaedra's Dream*, original 1962, exhibition copy 2021  
Wood, metal, and canvas

Noguchi Museum, New York

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*Shrine of Aphrodite* was part of the set for Martha Graham's avant-garde ballet *Phaedra*, which debuted in 1962 at New York's Broadway Theatre. Noguchi had arrived in New York in 1922 and began collaborating with Graham in 1935. By the time *Phaedra* was first performed, he had established himself as one of the most influential sculptors in the United States.

In his sculpture Noguchi combined muscularity and sensuousness, capturing the themes of Graham's radical heroine whom Aphrodite dooms to desire her stepson. Although *Phaedra* shocked audiences and caused some to call for its censorship, Graham and Noguchi's provocative collaboration proved an effective example of artistic freedom and attracted the attention of the United States government. A traveling production of the work, including Noguchi's designs, was funded by the State Department. It was performed internationally as part of a United States cultural exchange program during the Cold War and was meant to promote American notions of individual liberty abroad.

NEAR LEFT COLUMN

**MARTHA GRAHAM DANCE COMPANY  
FOUNDED IN NEW YORK, 1926**

**Ethel Winter (top) and other dancers in  
Phaedra, 1962**

**Choreographed by Martha Graham**

**Performed at Broadway Theatre, New York  
Exhibition prints**

Courtesy of Martha Graham Resources

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***Phaedra* is a reinterpretation of the Greek tragedy  
*Hippolytus* by Euripides, in which the goddess  
Aphrodite curses the mortal Phaedra to lust after  
her own stepson. In Martha Graham's interpretation  
of the play, she undermines patriarchal norms by  
granting her female protagonist raw sexual power.**

FAR LEFT COLUMN

**JUDSON DANCE THEATER  
FOUNDED IN NEW YORK, 1962**

TOP

**Dancer in Concert of Dance #3, Judson  
Memorial Church, New York, January 29,  
1963**

MIDDLE AND BOTTOM

**Dancers perform Terrain at An Evening of  
Dance, Judson Memorial Church, New York,  
April 28 and 29, 1963**

**Choreographed by Yvonne Rainer**

**Music by Philip Comer**

**Essays by Spencer Holst**

**Dancers: Trisha Brown, William Davis,  
Judith Dunn, Steve Paxton, Yvonne Rainer,  
and Albert Reid**

**Lighting by Robert Rauschenberg**

**Original photographs by Al Giese  
Exhibition prints**

Judson Memorial Church Archive, New York University

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**In July 1962 a loose collective of dancers, compos-  
ers, visual artists, and filmmakers began a series of  
experimental performances in the basement of  
Judson Memorial Church on Washington Square  
Park in Greenwich Village. They used improvisation  
to explore the relationship between embodied  
movement and the surrounding environment,  
debuting pieces such as *Once or Twice a Week I  
Put On Sneakers to Go Uptown, Transit*, and *City  
Dance*. The work *Ludlow Blues* alluded to the  
bohemian neighborhood around Ludlow Street on  
the Lower East Side.**

**The group eventually came to be known as the  
Judson Dance Theater. Core members included  
Trisha Brown, Lucinda Childs, Deborah Hay, Fred  
Herko, Steve Paxton, Yvonne Rainer, and Carolee  
Schneemann, as well as a wide circle of affiliates  
that included the choreographer Simone Forti  
and the visual artists Robert Morris and Robert  
Rauschenberg, whose works can also be seen in  
this gallery.**

# MERCE CUNNINGHAM DANCE COMPANY FOUNDED IN BLACK MOUNTAIN, NORTH CAROLINA, 1953

## Antic Meet, 1958

Video, transferred from 6mm film, black and white, sound, 27 min., 9 sec.

Performed at the Moderna Museet Opera House, Stockholm, September 9, 1964

Produced by Arne Arnbom for Sveriges Television AB

Decor and costumes by Robert Rauschenberg

Music by John Cage

Pianist: David Tudor

Dancers: Carolyn Brown, Merce

Cunningham, Barbara Lloyd, Viola Farber, Sandra Neels, and Steve Paxton

Courtesy of the Merce Cunningham Trust

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***Antic Meet* is a series of overlapping vaudeville scenes featuring Merce Cunningham as a comic figure who “falls in love with a society whose rules he doesn’t know.” Set to a score by the groundbreaking composer John Cage and with costumes by Robert Rauschenberg, *Antic Meet* was an important piece in the Merce Cunningham Dance Company’s repertoire and was performed often during the troupe’s world tour in 1964, which included thirty stops in thirteen countries.**



## **ROBERT RAUSCHENBERG**

### **AMERICAN, BORN IN 1925, DIED IN 2008**

**Costumes for *Antic Meet*, 1958**  
**Tattooed tank top, bear or bison fur coat,  
and parachute dress**

Walker Art Center, Minneapolis, Merce Cunningham Dance Company Collection, gift of Jay F. Ecklund, the Barnett and Annalee Newman Foundation, Agnes Gund, Russell Cowles and Josine Peters, the Hayes Fund of HRK Foundation, Dorothy Lichtenstein, MAHADH Fund of HRK Foundation, Goodale Family Foundation, Marion Stroud Swingle, David Teiger, Kathleen Fluegel, Barbara G. Pine, and the T. B. Walker Acquisition Fund, 2011

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**Robert Rauschenberg met the choreographer Merce Cunningham in spring 1952 when he was studying at Black Mountain College, an experimental liberal arts school in North Carolina. He began working with the Merce Cunningham Dance Company two years later, providing lighting, set, and costume designs for more than twenty performances over the next decade. When the company embarked on an ambitious six-month world tour in 1964, Rauschenberg traveled with the group, producing new sets using objects found in each city. In many cases, he made the sets in real time, working in front of a live audience as the dancers performed around him. Rauschenberg similarly produced the costumes for Cunningham's 1958 work *Antic Meet* using found materials—a fur coat, a repurposed sweater, scraps of fabric, etc.—sourced from his surroundings.**

**GEORGE MACIUNAS**  
**AMERICAN, BORN IN LITHUANIA, 1931,**  
**DIED IN 1978**

Photographic Ballet, 1964, printed 1993  
Performed during Fully Guaranteed 12  
Fluxus Concerts, Fluxhall, 359 Canal Street,  
New York, March–May 1964  
Gelatin silver prints

Museum of Modern Art, New York, the Gilbert and Lila Silverman  
Fluxus Collection Gift

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The artist and impresario George Maciunas was born in Lithuania, moving as a child to New York, where he eventually studied design and architecture at Cooper Union and New York University. Following the fall 1961 bankruptcy of his A/G Gallery on Madison Avenue, Maciunas was forced to leave the city. Traveling to Europe, he quickly established an international collective of artists known as Fluxus. Members included George Brecht, Yoko Ono, Nam June Paik, and Robert Watts, among others, all of whom were committed to what Maciunas described as “living art” that could be grasped “by all peoples, not only critics, dilettantes, and professionals.”

When he returned to New York in 1963, Maciunas moved into a five-story building at 359 Canal Street in SoHo that he called the “Fluxhall.” The nine-photograph suite *Photographic Ballet* records a performance that took place there and included several artists executing a makeshift dance on the building’s fire escape.

**GEORGE BRECHT**  
**AMERICAN, BORN IN 1926, DIED IN 2008**

**GEORGE MACIUNAS**  
**AMERICAN, BORN IN LITHUANIA, 1931,**  
**DIED IN 1978**

Fluxus cc V TRE Fluxus No. 1, January 1964

Fluxus cc V TRE Fluxus No. 2, February  
1964

Fluxus cc Valise e TRangle No. 3, March  
1964

Fluxus cc fiVe ThReE No. 4, June 1964  
All offset lithographs

Harvard Art Museums / Fogg Museum, Cambridge, Massachusetts,  
Barbara and Peter Moore Fluxus Collection, Margaret Fisher Fund, and  
gift of Barbara Moore / Bound & Unbound

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**In January 1964 George Maciunas began publishing Fluxus newspapers from his home and studio, which he called the Fluxhall, on Canal Street. Designed and edited by the artist George Brecht, the broadsheets consisted of poems, comics, inside jokes, essays, manifestos, letters to the editor, announcements of happenings, and graphic passages lifted wholesale from the *New York Times*. Printed inexpensively and in large quantities, the newspapers captured Maciunas's ambition to seize the mechanisms of mass media and consumer culture and transform them into avenues for artistic experimentation.**

## **RAY JOHNSON**

### **AMERICAN, BORN IN 1927, DIED IN 1995**

#### **Untitled (Letterbox), 1964**

Mixed-media assemblage

National Gallery of Art, Washington, DC, Pepita Milmore  
Memorial Fund

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Ray Johnson studied at the Detroit Art Institute and the progressive Black Mountain College in North Carolina, where he befriended the composer John Cage and the choreographer Merce Cunningham. He moved to New York in 1949, becoming deeply engaged in the full sweep of its changing artistic scene.

In the mid-1950s Johnson started to experiment with ephemera (paper items intended to be discarded) and chance operations, developing what he called “The New York Correspondance [*sic*] School,” or more simply “mail art”: he filled envelopes with scraps of newspapers, postcards, playbills, candy wrappers, and letters inscribed with the phrase “Please mail to . . .” Johnson used the United States Postal Service to create a complex social network that spread first across New York City, then across the country and eventually the world. Some of the recipients were fellow artists; others were near total strangers. *Untitled (Letterbox)* gathers in a typical New York apartment mailbox a small sampling of the material Johnson sent and received.



**NEW YORK CITY BALLET  
FOUNDED BY GEORGE BALANCHINE IN  
NEW YORK, 1948**

**Symphony in C (The Crystal Palace), Second  
Movement (abridged), 1947**

Music by Georges Bizet

Dancers: Allegra Kent and Conrad Ludlow

**Movements for Piano and Orchestra, 1963**

Music by Igor Stravinsky

Dancers: Jacques d'Amboise and Suzanne  
Farrell

**Symphony in C (The Crystal Palace), Fourth  
Movement (abridged), 1947**

Music by Georges Bizet

Dancers: Allegra Kent, Conrad Ludlow,  
André Prokovsky, and Patricia Wilde

Choreographed by George Balanchine  
Performed at Philharmonic Hall, Lincoln  
Center for the Performing Arts, New York,  
and broadcast as "Lincoln Center Day," part  
of the series "The Firestone Hour," on CBS,  
September 22, 1963  
Video transferred from film, black and  
white, sound, approx. 23 min.

New York Public Library, Jerome Robbins Dance Division

**The Four Temperaments: Dance without a  
Plot, 1946**

**First Variation: Melancholic**

**Second Variation: Sanguine**

**Third Variation: Phlegmatic**

**Fourth Variation: Choleric**

Performed in Montreal, and broadcast  
as part of "The Concert Hour" on CBC  
(Canada), November 1, 1964

Video transferred from film, black and  
white, sound, approx. 29 min.

Choreographed by George Balanchine

Music by Paul Hindemith

Pianist: Gordon Boelzner

Dancers: Anthony Blum, Kay Mazzo, Arthur  
Mitchell, Marnee Morris, Patricia Neary,  
Richard Rapp, Suki Schorer, Ramon Segarra,  
Earle Sieveling, Bettijane Sills, Carol  
Sumner, William Weslow, and Patricia Wilde

George Balanchine was already ballet master of the Ballets Russes and his own company, Les Ballets, before he arrived in New York in 1933. With the assistance of the art patron Edward Warburg (in whose family home you are now standing), he established the New York City Ballet. As artistic director Balanchine choreographed many of his most enduring works, which combined classical foundations with modernist impulses, transforming dance into an independent art form rather than an accessory to narrative or plot.

The choreography of *Symphony in C (The Crystal Palace)* is an exercise in balance, symmetry, and proportion. *Movements for Piano and Orchestra*, with a score by Igor Stravinsky, a longtime friend of Balanchine's, explores similar interests with bolder and more angular forms.

*The Four Temperaments* alludes to the medieval theory of the four psychological humors—melancholy, blood, phlegm, and choler—that create a person's physical and mental qualities and their disposition. The choreography combines references to classical European training as well as modern jazz that Balanchine associated with a distinctly American approach to dance. This 1964 performance features the New York City Ballet's then principal dancers: Patricia Wilde, one of Balanchine's most enduring muses; and Arthur Mitchell, the first Black dancer to hold the position.

## **JUDSON DANCE THEATER FOUNDED IN NEW YORK, 1962**

**Yvonne Rainer performing in Carolee Schneemann's Newspaper Event (1963), part of Concert of Dance #3, Judson Memorial Church, New York, January 29, 1963**  
Original photograph by Al Giese  
Exhibition print

Judson Memorial Church Archive, New York University

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**The Judson Dance Theater reflected the rebellious populism of the period, exploring everyday activities as aesthetic material. Many of the works dealt specifically with the urban terrain of New York. In 1963 Carolee Schneemann presented her work *Newspaper Event* (seen in the documentary image here), in which dancers covered themselves in newsprint, during a city-wide newspaper strike.**

## **JASPER JOHNS**

### **AMERICAN, BORN IN 1930**

#### **Painting with Two Balls II, 1962**

##### **Lithograph**

Minneapolis Institute of Art, gift of funds from the Hersey Foundation and the National Endowment for the Arts

#### **Painting with Two Balls I, 1962**

##### **Lithograph on handmade Kochi paper**

Minneapolis Institute of Art, gift of Thomas Edblom

#### **False Start II, 1962**

##### **Lithograph**

Metropolitan Museum of Art, New York, gift of Dr. Joseph I. Singer, 1976

#### **False Start I, 1962**

##### **Lithograph**

Metropolitan Museum of Art, New York, gift of Dr. Joseph I. Singer, 1976

These lithographs were shown in Jasper Johns's first museum retrospective, which was curated by Alan Solomon at the Jewish Museum in 1964. Johns was already an influential figure in the New York art world, but the retrospective cemented his status as one of the most important postwar artists in the United States. (*Newsweek* declared Johns "probably the most influential younger painter in the world.") Including more than 170 works, the exhibition surveyed the first ten years of his output. Many of the pieces on view borrowed compositional elements from familiar objects and symbols, such as coat hangers, numbers, letters, and the American flag. Johns altered this everyday subject matter in subtle but substantial ways, often relying on the inevitable variations caused by the application of a stroke of paint, a line of charcoal, or a stray patch of ink. According to Solomon, Johns used these techniques to call attention to "the relativity of the visual experience and the relative meaning of all experience."

**JASPER JOHNS**  
**AMERICAN, BORN IN 1930**

Target, 1960  
Lithograph

Belger Foundation Collection

**Ruggero Orlando interviewing Alan  
Solomon as part of a newcast covering  
the Thirty-Second Venice Biennale,  
June 27, 1964**

**Broadcast by Rai (Radiotelevisione Italiana)  
Video, black and white, sound, 3 min., 18 sec.**

**Excerpts from The Landing: Letters and  
Arts Weekly television coverage of the  
Thirty-Second Venice Biennale, July 5, 1964  
Broadcast by Rai (Radiotelevisione Italiana)  
Video, black and white, sound, 5 min.**

Rai Teche, Milan

## **UGO MULAS**

**ITALIAN, BORN IN 1928, DIED IN 1973**

### **TOP ROW**

**The American art dealer Leo Castelli and Claes Oldenburg in the room dedicated to Oldenburg's work**

**Biennale attendee posing in front of Robert Rauschenberg's Buffalo II (1964) at the former American consulate**

**The American art dealers Leo Castelli and Ileana Sonnabend**

### **MIDDLE ROW**

**Artwork by Robert Rauschenberg being transported from the former American consulate to the Giardini della Biennale**

**At left Robert Rauschenberg's Express (1963); at right Jasper Johns's Two Flags (1962), the former American consulate**

**The American art dealer Richard Bellamy and another visitor in front of Frank Stella's Jasper's Dilemma (1962) at the former American consulate**

### **BOTTOM ROW**

**Biennale attendees in front of Jasper Johns's Diver (1962), former American consulate**

**Robert Rauschenberg and Alan Solomon, the curator of the United States Pavilion, during the Biennale award ceremony**

**At left the photographer Ugo Mulas reflected in the mirror of Jim Dine's White Bathroom (1962); at right the art historian Palma Bucarelli at the former American consulate**

**All taken in Venice, 1964**

**Modern gelatin silver prints**

**Courtesy of Archivio Ugo Mulas, Milan-Galleria Lia Rumma, Milan / Naples**

**UGO MULAS**  
**ITALIAN, BORN IN 1928, DIED IN 1973**

**Robert Rauschenberg standing next to his work Stop Gap (1963) after winning the International Grand Prize in Painting, Venice, 1964**

**Artwork by Robert Rauschenberg being transported from the former American consulate to the Giardini della Biennale, Venice**

**Modern gelatin silver prints**

Courtesy of Archivio Ugo Mulas, Milan-Galleria Lia Rumma,  
Milan / Naples

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**Ugo Mulas developed an intimate documentary style while photographing nightlife in the bohemian Brera neighborhood of Milan. Mulas had documented the Biennale since 1954, serving as its official photographer in 1964. He recorded not only the works on view but also candid conversations between artists, dealers, and critics.**



## **Letter from Donald M. Wilson, a United States Government official, to Alan Solomon, November 7, 1963**

Archives of American Art, Smithsonian Institution, Washington, DC

## **Inventory of works by Robert Rauschenberg and Frank Stella shown at the Thirty-Second Venice Biennale, 1964**

Fondazione La Biennale di Venezia

## **Letter from Alan Solomon and the curator Alice Denney to the gallerist Leo Castelli, June 3, 1964**

Archives of American Art, Smithsonian Institution, Washington, DC

TOP

## **Invitation from the American embassy in Italy to the opening reception of the American exhibition at the Thirty-Second Venice Biennale, June 18, 1964**

Archives of American Art, Smithsonian Institution, Washington, DC

BOTTOM

## **Thank-you message from Robert Rauschenberg to Alan Solomon, 1964**

Archives of American Art, Smithsonian Institution, Washington, DC

## **Facsimiles**

## **Catalogue for United States Pavilion at Thirty-Second Venice Biennale, 1964** Text by Alan Solomon, cover design by Elaine Lustig Cohen

**This case relates to Alan Solomon's 1964 tenure as commissioner of the United States Pavilion at the Thirty-Second Venice Biennale. Shown here are letters, checklists, and shipping receipts for artworks that were exhibited at the pavilion's main location at the Giardini della Biennale and its satellite space at the former American consulate. New York gallerists and collectors, many of whom were Jewish, assisted Solomon. A letter he and the curator Alice Denney wrote to Leo Castelli, whose avant-garde gallery played a formative role in launching the careers of many of the artists included in this exhibition, is on view in this case.**

# KENNETH NOLAND

## AMERICAN, BORN IN 1924, DIED IN 2010

### Tropical Zone, 1964

#### Acrylic on canvas

Museum of Fine Arts, Houston, gift of the artist in honor of Peter C. Marzio

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*Tropical Zone* is one of thirteen paintings by Kenneth Noland that were shown in the United States Pavilion at the 1964 Venice Biennale. Its bold geometric forms rendered in highly saturated colors, an example of what was later called Color Field painting, have little evidence of brushwork and combine compositional simplicity with subtle optical effects. Alan Solomon included Noland in a generation of artists who had “turned away from political and social preoccupations,” though not with the objective of escaping reality and responsibility. His work focused on the human condition and individual experience, reflecting an investment in what Solomon called “the richness and ambiguity of modern life.”

## **JIM DINE**

### **AMERICAN, BORN IN 1935**

#### **The Four Rooms, 1962**

Oil on canvas with metal, rubber, and an upholstered chair

Collection of the artist, Jim Dine

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In *The Four Rooms*, Jim Dine's artistic subject is an ordinary living space. The work, made after Dine moved to New York in 1959, blurs the boundaries between art and the everyday world, its four panels studded with familiar domestic items. The objective of breaking down the distinction between aesthetics and life was related to the happenings he staged at around the same time. Alan Solomon emphasized this dimension of Dine's practice, describing how he loaded everyday things with suggestive layers of psychological meaning. "The familiar world of reality is a secret and mysterious place for an artist like Jim Dine," Solomon explained. "The objects and images which people it operate on strange and unrevealed levels."

# **FRANK STELLA**

## **AMERICAN, BORN IN 1936**

**Marrakech, 1964**  
**Fluorescent alkyd on canvas**

Metropolitan Museum of Art, New York, gift of Mr. and Mrs. Robert C. Scull, 1971

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**Frank Stella arrived in New York in summer 1958, first living in a studio on Eldridge Street on the Lower East Side and then a loft on West Broadway. Laboring as a house painter a few days a week, Stella began making paintings like this one. *Marrakech* belongs to his Morocco series and was included in the United States Pavilion at the 1964 Venice Biennale.**

**The work combines the large scale of Abstract Expressionism with a uniquely restrained composition. Stella methodically applied paint in even, parallel bands, in many cases following the contours of the stretcher and thereby declaring the canvas as a physical object. The colors, seemingly independent of their material support, pulsate a fraction of an inch above the canvas.**



# **JOHN CHAMBERLAIN**

## **AMERICAN, BORN IN 1927, DIED IN 2011**

### **Madam Moon, 1964**

#### **Painted and chrome-plated steel**

Indianapolis Museum of Art at Newfields, Kathryn A. Simmons  
Contemporary Art Fund

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***Madam Moon* is one of six works by John Chamberlain that were shown at the Venice Biennale in 1964. Born in Rochester, Indiana, Chamberlain spent three years during World War II aboard an aircraft carrier for the United States Navy. Upon his return stateside he studied art first at the Art Institute of Chicago and then at Black Mountain College in North Carolina, where he began experimenting with welded steel. He moved to New York in 1956 and soon began scavenging materials from the city's automobile wrecking yards.**

**Chamberlain transformed those “rejected materials” into “pure forms,” according to the curator Alan Solomon, taking advantage of “the accidents of color, the rawness of edges, the rust and damage” of the salvaged scraps. Shortly after the United States Pavilion at the Venice Biennale closed, several of Chamberlain's sculptures were also featured in the survey *Recent American Sculpture*, which opened that same year at the Jewish Museum.**

# **ROBERT RAUSCHENBERG**

## **AMERICAN, BORN IN 1925, DIED IN 2008**

**Glider, 1962**

**Oil and silkscreen ink on canvas**

Menil Foundation, Houston, purchased with funds contributed by The Brown Foundation, Inc., Scaler Foundation, Inc., The Search Foundation, and the following individuals: Christophe de Menil, Frances Dittmer, James A. Elkins III, Windi Grimes, Agnes Gund, Walter Hopps, Adelaide de Menil Carpenter, Janie C. Lee, Roy Nolen, Francesco Pellizzi, Harry Pinson, Louisa Stude Sarofim, George Stark, Charles Bagley Wright III, and Michael Zilkha

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**About one-third of the works that Robert Rauschenberg showed at the Venice Biennale, including *Glider*, were silkscreen paintings, a technique he had learned in 1962 from Andy Warhol. Rauschenberg commissioned Aetna Silk Screen Products in New York to make screens of images from popular magazines and his own photographs. These found images he screen-printed onto canvas, often repurposing the same image dozens of times and adding to it gestural passages of oil paint. The results were densely layered compositions that captured the complex and heterogeneous democratic energy of American society itself.**

**The silkscreened paintings were one of the reasons Rauschenberg was awarded the Biennale's International Grand Prize in Painting. His success was met with raucous celebration but also with controversy. Most of his works had been installed in an unofficial venue and so technically could not be considered by the Biennale's jury. In response Solomon arranged to have additional works by Rauschenberg moved to an "official" venue, an action seen by some as evidence of undue American influence on the competition.**

**127**



**612 AD)))**

## **ROBERT RAUSCHENBERG**

### **AMERICAN, BORN IN 1925, DIED IN 2008**

#### **Third Time Painting, 1961**

Oil, fabric, wood, metal chain, string,  
fragment of a glass bottle with cap, and  
electric clock on canvas

Collection of Laura and John Arnold

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Rauschenberg made *Third Time Painting* during a 1961 performance in honor of the experimental composer David Tudor at the United States Embassy in Paris. The live audience could hear the artist manipulating the various materials, but was not allowed to see the completed painting. This gesture was meant to invoke Tudor's artistic desire to dissolve his physical body into pure sound.

*Third Time Painting* is one of twenty-two works by Robert Rauschenberg that were shown at the United States Pavilion at the Venice Biennale in 1964. The curator Alan Solomon was interviewed standing in front of the painting during the Biennale (archival footage of which is on view in this room). He explained that, while Rauschenberg's work was thought by many to shake up our social sensibilities or institutions, the artist's objective was actually to "shock us out of our blindness to see the objects in the world around us in a new way."