

from the
editorial office of

COMMENTARY

18 Sept 52

Dear Paul,

Excuse this inexcusable delay in writing. I've finally decided to forget about what I heard from Francis and come in grateful acceptance of your invitation, and give a lecture on why modern art, or rather painting, looks the way it does. The middle or latter part of October would be fine--if there's still time enough to schedule the affair.

I'd prefer to give it with slides, and run over George Holt's assortment in advance and take a little practice work-out, since I've never used slides before.

If it's too late don't hesitate to say so; I'll understand why.

Helen and I are both well, and would be fully recovered from our trip if not for a weekend in East Hampton and, immediately afterwards, a 2-days' hop to Baltimore to put Danny in Johns Hopkins, where he's a trembling freshman.

I enclose a map of Nova Scotia on which I've pencil-marked the route to Margaree and, for the fun of it, the rest of our trip.

Love from Helen and me to you and
Helen.

Yrs ever,

Helen

(Clement Greenberg)

September 29, 1952

Mr. Clement Greenberg
c/o Commentary
34 West 33rd Street
New York 1, N. Y.

Dear Clem,

that Thanks very much for your letter. We are delighted ~~that~~ you are planning on giving us a talk and are looking forward to it.

the When we shook down the problem of dates we discovered ~~that~~ time that would work out in the college schedule was November 17, and we have tentatively set aside that evening for your talk - to be given in the Carriage Barn lounge. Please let me know if this date is possible for you. As I have already told you, as much as you can get from the College at this time is twenty-five dollars and expenses. Come as early as you like to look over the slide collection of the College. Mr. Dorner also has a collection which he would be very glad for you to choose from.

Would you please see what could be done about getting a show of Pollock for us. We would like such a show for about three weeks beginning November 17. If it is impossible to get such a collection for showing, would there be any way of getting a group show together which might include a few Pollocks. November 17 falls on a Monday, and if you could get together some such exhibit for us, the pictures should arrive here by the preceding Wednesday so that we could have plenty of time to hang them and give advance publicity to the affair. What would be your idea on this subject?

Love to you and Helen.

Sincerely,

Paul Feeley

from the
editorial office of

COMMENTARY

3 Oct 52

Dear Paul,

Everything is OK, including the Pollock show, about which he himself is pleased. But for the sake of form you should write a letter to Sidney Janis, who's now Pollock's dealer, at 15 E. 57 St., NYC 22, giving:

- 1) the dates of the show
- 2) the gallery space, or else the number and size of pictures you want to show
- 3) the arrangements you'll make, with dates for transportation, insurance, etc.
- 4) the kind of publicity you plan for the thing.

This isn't to be an application, or petition, since the show is all set anyhow, but simply for Sidney's own records, his own publicity, and, most of all, to establish the transaction as one between Bennington and him directly, without me as intermediary, since I have neither the time nor competence to attend to the details.

I've suggested that the show be ~~an~~ more or less retrospective, going back to 1945, to show how Pollock has evolved to date, and that he and his wife select it. They've asked me to invite you to visit them at East Hampton and see everything for yourself if you care to (also stay overnight). There's a question of how many pictures you want and what sizes. Also, Jackson would, I think, be willing to come up and hang the exhibition himself if he could get his and his wife's expenses paid. What do you think?

Anyhow make sure to write to Sidney, and also let me know what's happening. Love from Helen and me to you and Helen.

As ever,

34 WEST 33rd STREET, NEW YORK 1

LONGACRE 4-4064

Clement Greenberg

October 8, 1952

Dear Clem,

I'm delighted with your letter and have written Mr. Janis about the Pollock show, as you suggested. The idea of a retrospective show is fine. Is this by chance the first retrospective he will have given? If so, it might make good publicity.

I would love to come down to work on the selection, but my schedule is such that it will be a problem even to go and get the pictures for the exhibit. As far as having him and his wife hang the show, nothing would delight me more, but given the current college attitude about expenses this would prove to be just a lovely thought!

Love to you and Helen.

As ever,

Paul Feeley

Mr. Clement Greenburgh
90 Bank Street
New York 14, N. Y.

October 8, 1952

Mr. Sidney Janis
15 East 57th Street
New York 22, N. Y.

Dear Mr. Janis:

We are going to have a Pollock exhibit here beginning November 17th and understand we should clear with you.

Our gallery space consists of 70 linear feet. The height of the wall from floor to ceiling is $9\frac{1}{2}$ feet, but there is a false wall on which the pictures are hung, and this is 8 feet high.

The proposed date of the show is November 17th and is to run for three weeks.

As for transportation, I believe I can drive down to New York the previous weekend and pick them up; or if not that weekend I would pick them up the preceding weekend,-- November 7th or 8th. I will let you know later just what weekend it will be.

Our publicity will consist of notices in our College publications, also releases to Art News and Art Digest and notices to neighboring colleges. We also plan to have announcements given over nearby radio stations. In connection with the publicity would it be possible for us to have a couple photographs of his paintings to be sent in advance of the show?

*Pollock
exhibition*

Please let us know, for insurance purposes, what value to place on the pictures. Our insurance would cover the period from the time they were first picked up at point of origin to and including their return.

Very truly yours

Paul Feeley
Art Faculty

sidney

janis

gallery

October 9, 1952

Mr. Paul Feeley
Bennington College
Bennington, Vermont

Dear Mr. Feeley:

Thank you for your letter of October 8. With reference to the Pollock exhibition which you plan for November 17, the paintings for this exhibition are at Pollock's studio in Easthampton, Long Island. They should be picked up there and eventually returned there.

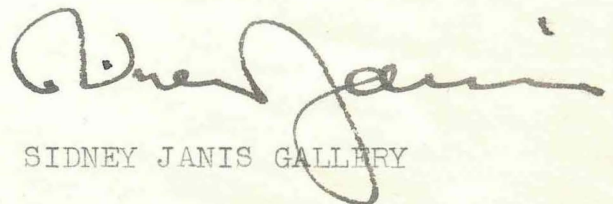
Pollock would like to know the dimensions of your walls so as to select paintings that will hang. Can you send a diagram of your 70 linear feet of wall space?

There will be certain paintings approximately 7 x 6 $\frac{1}{2}$ ' and 6 x 8 ' which will be on stretchers so it will be necessary to have a small truck of sufficient size to accomodate. There will also be, perhaps, two larger canvasses on rolls.

Kindly let us know about these various aspects so as to avoid possible difficulties. We will advise you of valuations as soon as Pollock makes the final selection.

Awaiting your reply,

Yours sincerely,



SIDNEY JANIS GALLERY

sidney Janis gallery

October 24, 1952

Mr. Paul Feeley
Bennington College
Bennington, Vermont

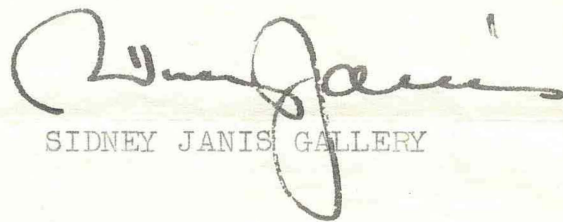
Dear Mr. Feeley:

I forgot to mention today that Pollock, because of his show at our gallery, will be in New York from approximately November 6 until the closing of the show on November 30.

It will be necessary then for you to arrange the truck rendezvous before the end of the first week in November. His "Springs" studio will be closed while he is in New York.

Very best wishes,

Yours sincerely,



SIDNEY JANIS GALLERY

This is Jackson Pollock's first retrospective show, and I think it furnishes telling evidence of the magnitude of his achievement over the past decade. Most of the paintings on view are major works, major in a way that very little in American art has been up to now. That is, they determine the main tradition of painting at their point in time.

Bennington College is to be congratulated on having given this artist such a well chosen and representative exhibition. It does much to clarify what has been happening in American art since the war, and shows why the most adventurous painters of the latest generation in Paris have begun to look to this country in apprehensive rivalry.

Pollock's
Paintings

1. Pasiphae, 1944
2. Totem II, 1945
3. The Key, 1946
4. No. 2, 1949
5. No. 30, 1950
6. No. 9, 1950
7. No. 2, 1951
8. No. 25, 1951