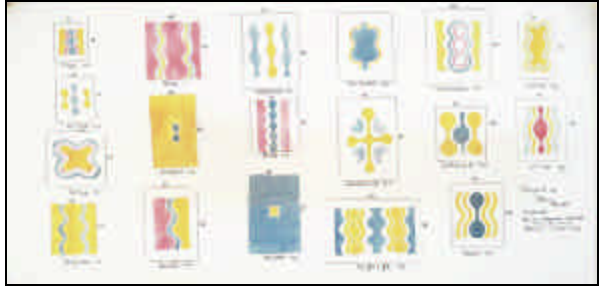


THE E.C. GOOSSEN ARCHIVE



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THE E.C. GOOSSEN ARCHIVE

Papers and Works of Art from the Collection of Eugene C. Goossen and Patricia Johanson

Eugene C. Goossen (1920-1997) was one of the most perceptive and influential critics and curators in the New York art world for some three decades, from the end of abstract expressionism through the era of minimalism and conceptual art. His wife, Patricia Johanson, is increasingly recognized as one of the most important environmental sculptors and landscape designers at work today. This collection brings together papers from their archives, together with a selection of related works of art.

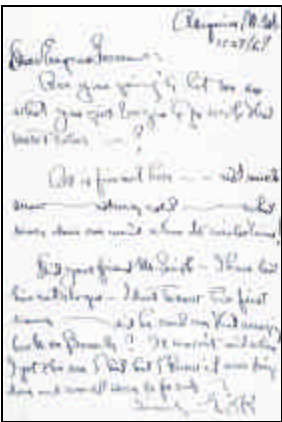
The heart of the archive is an extensive selection of hundreds of letters, primarily to Goossen, by a wide range of artists and critics from the 1950s through 1990s, including Carl André, Joseph Cornell, Alexander Dorner, Paul Feeley, Herbert Ferber, Dan Flavin, Helen Frankenthaler, Clement Greenberg, Ray Johnson, Ellsworth Kelly, Robert Morris, Robert Motherwell, Howard Nemerov, Barnett Newman, Georgia O'Keeffe, Ad Reinhardt, David Smith, Tony Smith, and others. As this archive reveals, many distinguished artists and writers respected Goossen enormously for his acuity as a critic, and warmly valued his friendship; Tony Smith made him executor of his estate.

Joseph Cornell encloses a poem, typed on yellow paper, along with a collage; Paul Feeley writes about his conflicts with Greenberg, the death of Pollock, and his relationship with Betty Parsons; Herbert Ferber muses on the differences between his sculpture and Kiesler's; Dan Flavin expresses at length his misgivings about art education; Clement Greenberg discusses the politics of skipping a Barnett Newman opening, and sends a carbon typescript of his classic introduction to the catalogue. There are some 40 items of mail art from Ray Johnson, principally to Patricia Johanson. Ellsworth Kelly asks Goossen to write the text of the Kelly issue of

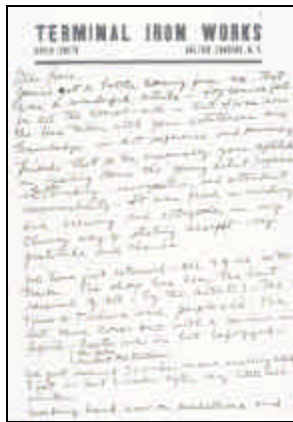


“Derrière le miroir;” Robert Morris explains the frustrations of having a work on exhibit at MOMA when Castelli and the fabricator want it free to be sold, and writes confidentially about Tony Smith’s depression. There is a long, buoyant letter from Motherwell about his and Frankenthaler’s happy coexistence in Europe, their work, and the art that has particularly interested them on their travels; years later, he sends an autograph curriculum vitae, placing himself in historical context. Barnett Newman supplies a list of pictures for Goossen’s exhibit of him at Bennington, with valuations and numerous cross-outs and changes of mind, as well as a typescript of his famous statement for “The New American Painting”; a decade after, in 1968, he states his reasons why, on principle, he will not permit his work to be shown in Europe. There are extensive series of calligraphic letters from both O’Keeffe and Ad Reinhardt, the latter elegantly inscribing page after howling page of sarcasms: “Last all-Allows-eve (a bagged-critic is worth two in the bush), a vision appeared to me that warned, ‘Goossen, your Kootz is cooked,’ and when I protested that I only taught at Hunter (not Sam-Hunter) and that my share was only \$2, according to broad salary classifications, and not responsible for Clammy-Greenbird or Howling-Rosenbird watchers, it retorted, ‘Where’s the action?,’ ‘more action!’” From David Smith, writing on Terminal Ironworks stationery, there are warm letters of praise for Goossen’s critical understanding of his work, and along with these, the original working typescript of his essay “On Drawing,” scrawled and emended, and tattered as a Civil War flag.

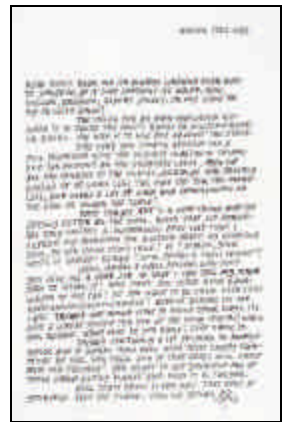
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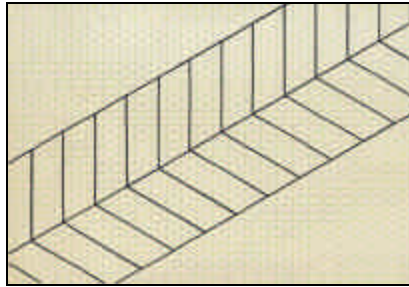
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Among the works of art is an important series of seven maquettes for sculpture by Tony Smith. Handmade by him in tetrahedral modules of cardboard, spray-painted black, the maquettes are small-scale sketches for sculptures in the “For” series of 1969, of which monumental versions were realized in patinated bronze. An almost identical set of maquettes was lent by the Smith estate to the Tony Smith exhibition at the Museum of Modern Art in 1998. One additional maquette by Smith, not part of this series, is also included in the archive.

Other works of art include drawings in pen and ink by Carl André, Ellsworth Kelly, and Tony Smith (two of which were shown in “The Art of the Real” at the Museum of Modern Art in 1968); a witty collage of a parrot by Joseph Cornell; watercolors by Paul Feeley (one with 18 vignettes, recapitulating an exhibition at the Betty Parsons Gallery), and a pencil drawing by Robert Smithson. Paul Feeley is also represented by a series of 62 silver-print photographs of details of nineteenth-century New England architecture, which shed light on his own abstract compositions.



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Extensive files from Goossen's papers are included in the archive, including retained copies of many letters to artists, correspondence with critics, curators, editors, and others, and notes relating to his exhibitions, publications, and academic projects.

Eugene C. Goossen was professor of art history at Bennington College (1958-1961) and at Hunter College of City University of New York (1961-1991). He organized and curated some fifty exhibitions in the course of his career, including shows at the Museum of Modern Art ("The Art of the Real: USA 1948-1968," 1968; "Ellsworth Kelly," 1973) and the Whitney Museum of American Art ("Frankenthaler," 1969). In the 1950s and 1960s, he was instrumental in establishing Bennington as a vital place for contemporary art, especially later New York School and color field painting, organizing the first retrospectives for Barnett Newman (1958) and Motherwell (1959), and very early shows of Morris Louis (1960), Kenneth Noland (1961), Jules Olitski (1962), among others. His noted exhibition "8 Young Artists" at Bennington and the Hudson River Museum (1964) was Carl Andre's very first show, and is widely regarded as the first exhibition of minimal art. Goossen's articles as a contributing editor to "Art International" also brought him widespread recognition. His books include "Stuart Davis" (New York, 1959), "The Art of the Real" (1968), "Helen Frankenthaler" (New York, 1969), "Ellsworth Kelly," and "Herbert Ferber" (New York 1981).

Further details and price on request.



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Cover Joseph Cornell **1** Paul Feeley **2** Ray Johnson **3** Georgia O'Keeffe **4** David Smith **5** Ad Reinhardt
6 Carl André **7** Carl André **8** Tony Smith **9** Ellsworth Kelly **10** Raymond Parker **11** David Smith **12** Tony Smith