



Smithsonian Institution

Archives of American Art

Celebrating 175: Richard Artschwager, Clippings, 1965-1969

Extracted on Feb-06-2023 04:12:58

The Smithsonian Institution thanks all digital volunteers that transcribed and reviewed this material. Your work enriches Smithsonian collections, making them available to anyone with an interest in using them.

The Smithsonian Institution (the "Smithsonian") provides the content on this website (transcription.si.edu), other Smithsonian websites, and third-party sites on which it maintains a presence ("SI Websites") in support of its mission for the "increase and diffusion of knowledge." The Smithsonian invites visitors to use its online content for personal, educational and other non-commercial purposes. By using this website, you accept and agree to abide by the [following terms](#).

- If sharing the material in personal and educational contexts, please cite the Archives of American Art as source of the content and the project title as provided at the top of the document. Include the accession number or collection name; when possible, link to the Archives of American Art website.
- If you wish to use this material in a for-profit publication, exhibition, or online project, please contact Archives of American Art or transcribe@si.edu

For more information on this project and related material, contact the Archives of American Art. [See this project](#) and other collections in the Smithsonian Transcription Center.

Eng. Arts Image
Holiday June 1965 (Scrapbook momento [[memento]])

The Antic Arts

Leo Castelli: The Artful Entrepreneur
by Marvin Elkoff

PHOTOGRAPH BY HANS NAMUTH

He has become a success not by following the mercurial trends of modern art, but by helping to start them

Last year, for the first time in history of the sixty-four-year-old art festival known as the Venice Biennale, an American won its major award, the International Painting Prize. Whistler had won a special prize in 1895, Mark Tobey and Alexander Calder had won secondary prizes more recently. But Robert Rauschenberg's victory, the big prize had evaded even such famous Americans as Willem de Kooning and the late Franz Kline.

It was considered a great, if belated, success for American culture; a great personal success for Rauschenberg; and a somehow notorious success for his American dealer, Leo Castelli. Castelli was seen in Europe and America as a manipulator of spectacular proportions. His cleverness, power and money had allegedly inflicted Rauschenberg's victory on the world - especially on France, the deposed ruler of the art world.

The prize was awarded on June 17, 1964. Early last July, at East Hampton, New York, where Leo Castelli had long had a house and many friends, I was to hear my first rumors about that year's Biennale. There were even absurd tales of Castelli and his ex-wife (Ileana Sonnabend, whose gallery in Paris handles Rauschenberg) trying to influence jurors. There was talk of Rauschenberg paintings being sneaked by gondola under cover of darkness through the canals. Actually, photographs show that this took place by daylight. And the reason was a matter of bureaucratic form: because of the smallness of America's Biennale pavilion, the paintings were exhibited at the spacious and then empty U.S. Consulate; but the judges, after they decided for Rauschenberg, felt that tradition and possible future criticism made it necessary that at least four of his paintings appear at the pavilion itself. Only one painting had been there previously; just before the announcement of the award, three more paintings were hurried from the Consulate by gondola.

Rumor portrayed the American Biennale commissioner Dr. Alan R. Solomon, who arranged the American exhibit, as a man helplessly dominated by the "international syndicate" headed by Castelli and Sonnabend. Solomon, a close friend of Castelli's had chosen four

[[image - photograph]]

A selection of his stable's front-runners-Lichtenstein, Bontecou, Rosenquist, Stella and (above them) Johns - back up Castelli, his wife and son.



Celebrating 175: Richard Artschwager, Clippings, 1965-1969
Transcribed and Reviewed by Digital Volunteers
Extracted Feb-06-2023 04:12:58



Smithsonian Institution

Archives of American Art

The mission of the Smithsonian is the increase and diffusion of knowledge - shaping the future by preserving our heritage, discovering new knowledge, and sharing our resources with the world. Founded in 1846, the Smithsonian is the world's largest museum and research complex, consisting of 19 museums and galleries, the National Zoological Park, and nine research facilities. Become an active part of our mission through the Transcription Center. Together, we are discovering secrets hidden deep inside our collections that illuminate our history and our world.

Join us!

The Transcription Center: <https://transcription.si.edu>

On Facebook: <https://www.facebook.com/SmithsonianTranscriptionCenter>

On Twitter: [@TranscribeSI](https://twitter.com/TranscribeSI)

Connect with the Smithsonian

Smithsonian Institution: www.si.edu

On Facebook: <https://www.facebook.com/Smithsonian>

On Twitter: [@smithsonian](https://twitter.com/smithsonian)