



**Smithsonian Institution**

*Archives of American Art*

## **Celebrating 175: Richard Artschwager, Clippings, 1965-1969**

Extracted on Feb-07-2023 02:56:04

**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](https://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](mailto: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.



Castelli artists for his group of eight American representative--Jasper Johns, Frank Stella and John Chamberlain, in addition to Rauschenberg. The commissioner maintains, perhaps hopelessly at this point, that he had admired such Castelli painters as Johns and Rauschenberg for as long as Castelli had, and that, in fact, this similarity of taste is one basis of their friendship.

The small, intense art world is the most perfectly designed rumor amplifier since the radio tube. An image was built in my mind of Leo Castelli as a suave and secretive Machiavellian, who, with high-powered public-relations techniques, ran the most influential avant-garde art gallery in New York.

He was the man who promoted the astonishing growth of Pop art, which had burst so suddenly into public prominence and collectors' favor. Pop art, or New Realism, uses the images (billboards, comic strips, cafeteria food displays, film heroes), materials (real objects such as fans and refrigerators, old plumbing pipes, various types of plastic) and techniques (silk screen, photo montage, photo-engraving) from the everyday life of our commercial and industrial society--which recent abstract art has ignored.

Castelli's appearance does not fit the raucous, breezy Pop art image. An odd mixture of Prussian stiffness and sinuous elegance, he always seems to bend toward one slightly from the hips, at once deferential, concerned and aloof. He is small and slender, and his lean, boyish face makes him look much younger than fifty-seven. For a man who appreciates the broad, eccentric gesture, and admires flamboyant painting, his dress is unmemorably neat, cool and gray; he is one of the few men who can look conservatively dressed even in a bathing suit.

To call attention to his elegance is perhaps only to pay tribute to his upbringing in Trieste, in a rich banking family; and to his first marriage, to the daughter of a Rumanian industrialist. (A grandfather by that marriage, Castelli is now, in his second marriage, the father of a little boy.) But what is interesting and central about Castelli is the way he epitomizes the phenomenal explosion of American art that has taken place since World War II, and which, in a sense, culminated the Venice Biennale.

When Castelli came to America from Paris, in 1941, with his first wife and still wealthy father-in-law, American art was considered a poor provincial relation of the great School of Paris. It was not apparent then, but the School of Paris had already gone into a decline from which it has not yet recovered. Also barely visible were the beginnings of the Abstract Expressionist group of American painters who were to dominate art in the 1950's. Many of the Surrealists of Paris also took up residence in New York during the War. Marcel Duchamp, Max Ernst, André Breton, André Masson and

[[image]]  
FAIR LADY

...shows ruffled petticoats under her moss-green gown. From rosy blush to ribboned hat, she is so skillfully handpainted she seems to move in light and shadow. Another Royal Doulton China figurine from England to

charm collectors. Or start a collection! "Fair Lady," 7 1/2" high... \$38.50.

ROYAL DOULTON

Send 25¢ for collectors book #9 of famous Royal Doulton figurines and jugs in color. Write Doulton & Co., Inc., Dept. 6H, 11 E. 26th St., N.Y., N.Y. 10010

Going to France?

[[image]]

Visit the Famed Moët Champagne Cellars!

Only 2 scenic hours from Paris lies Epernay and the 15-mile cellars of Maison Moët & Chandon, whose property includes the Abbey of Hautvillers, the birthplace of Champagne.

Ask your travel agent for a folder describing the adventure. Or write to "Moët Trip," Schieffelin & Co., 30 Cooper Square, New York, N.Y.

MOËT & CHANDON CHAMPAGNE

World's Largest Producer of Champagne

[[image]]

delightful

Frenchy's

wonderful food

1827 e. north ave. • milwaukee • wis

96 HOLIDAY/JUNE

Celebrating 175: Richard Artschwager, Clippings, 1965-1969  
Transcribed and Reviewed by Digital Volunteers  
Extracted Feb-07-2023 02:56:04



## 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](http://www.si.edu)

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

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