

(draft - + add.)
4/96

Gandy Brodie School of Fine Arts
West Townshend, Vermont 05359

Telephone 802-874-4836

Gent ✓
October 25, 1995

Dear Horace,

You gave me an idea! You said that Meyer still hoped to write about the influence of Jan Muller on Bobby Thompson. True! But Jan Muller was originally influenced by Gandy, in his transition to figuration, and even, according to Gandy, by me (in his ~~late~~ ^{late} tree and forest settings). What Meyer recognizes in Jan Muller's figurative work is his own influence, via Gandy's direct example in his paintings and personally persuasive articulation of Meyer's lessons and linking of medieval and modern stylistic correspondences.

of course,
Paul
Klee
subjective +
subjective)

Both Gandy and Jan - and a number of other Hans Hofmann students - began as non-figurative "abstract" painters: Jan in that ^{his} mosaic-like series, Gandy, in rich encrusted squares (Find that purple painting!), both out of Mondrian. I believe that Meyer's influence on the younger painters was decisive in the shift to figuration, in particular, to the human figure. This was the real crux of your 1957 Jewish Museum show: The New York School: Second Generation, now considered a landmark exhibition. Ironically, that show primarily launched Jasper Johns and the Pop-Art movement, ~~an anti-painting assault that has now run its course.~~

I believe the time may be ripe to revisit the Second Generation premise (in 1995) and its 40 year offshoots, ~~especially in the light of the~~ ^{very popular} "Underknown" concept: those eternally emergent elements which drive the culture out of the stasis of the status quo. Last year, when Norman Kleeblatt first expressed his need for a "hook", a context for a Gandy show, Meyer was trying to come up with such an idea out of his own small store of paintings. This is where you ^{might} come in with your rich resource of a collection ~~(and it could also have a direct bearing on the future of your collection)~~ ^(and it could also have a direct bearing on the future of your collection). I think you should talk to Meyer * (and Lillian) alone, (without Brenner), heart to heart, and if he is behind the idea, talk to Kleeblatt, who wants to come to Vermont to see Gandy's work. ~~As for Ed Thorp, the Jewish Museum was his idea from the start. *~~ ~~If everyone cooperates, I believe we can get a significant show 40 years later. Right on schedule!~~

Good luck!
Judy

* just a put-off? (4/96)

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Good luck!

Jocelyn

Draft of a letter to Horace Richter from Jocelyn Brodie, Oct. 1995