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ERSTWHILE EDEN: Noguchi's *Garden Elements* and The New School

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Abstract

In May, 2017, *Garden Elements* by Isamu Noguchi was auctioned by Christies; the sculpture (two pieces paired since 1958) fetched USD 4,727,500.00, which is the highest auction price of any Noguchi work to date. The current owner and location of the work are indefinite: Bay Area billionaire. First shown at Eleanor Ward's Stable Gallery (New York City), *Garden Elements* was listed at USD 17,0000. The New School for Social Research bargained the price down to USD 10,000, and installed the sculpture, with Noguchi's input, in a newly enlarged courtyard. Through the 1990s, *Garden Elements* was among Noguchi's most public and recognizable works, for a time even enjoying the stature of logo for the university. For thirty years, the sculpture played host to countless exhibitions of art, as well as public performances by celebrated authors and musicians. With the 1990 sale of the work, at USD 1,200,000.00, questions remain: was the work site specific, and if so, does that mean it was de-accessioned? Why was it sold? Was the reasoning parcel to U.S. anti-Japanese sentiments of the 80s? And of course there's the larger challenge of guarding cultural memory, not only against privatization, but against our own willful negligences.

Keywords: Isamu Noguchi, The New School, Art history, Sculpture, Public art

In May, 2017, *Garden Elements* by Isamu Noguchi was auctioned by Christies; the sculpture (two pieces paired since 1958) fetched USD 4,727,500.00, which is the highest auction price of any Noguchi work to date. The current owner and location of the work are indefinite: Bay Area billionaire. First shown at Eleanor Ward's Stable Gallery (New York City), *Garden Elements* was listed at USD 17,0000. The New School for Social Research bargained the price down to USD 10,000, and installed the sculpture, with Noguchi's input, in a newly enlarged courtyard. Through the 1990s, *Garden Elements* was among Noguchi's most public and recognizable works, for a time even enjoying the stature of logo for the university. For thirty years, the sculpture played host to countless exhibitions of art, as well as public performances by celebrated authors and musicians. With the 1990 sale of the work, at USD 1,200,000.00, questions remain: was the work site specific, and if so, does that mean it was de-accessioned? Why was it sold? Was the reasoning parcel to U.S. anti-Japanese sentiments of the 80s? And of course there's the larger challenge of guarding cultural memory, not only against privatization, but against our own willful negligences.

Garden Elements was uninstalled and sold eight years after the de-accessioning of Thomas Hart Benton's *America Today*, a mural which resided for 51 years in its own room at The New School

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of New York City (Dunlap, 1982). The once West Village work now takes up residence in permanent installation in a re-creation of the original room at the Metropolitan Museum of Art on the Upper East Side. The dislocation of Benton, with his caricatures—widely seen as racist, sexist and antisemitic—and a reputation that was in the '80s was tainted by interpretations of regionalism, sentimentality and kitsch, is easier to justify than the severance of Noguchi, whose museum in *Queens New York* had opened in 1985, and whose work and influence was only appreciating. "Japan bashing," as per the terminology of the 1980s, was driven by the sudden (if brief) economic strength of Japan, and the market concessions of U.S. manufacturing (especially cars) to Japanese companies (Walter, 1989). The New School's sale of the work is suspiciously coincident.[2]

Executed in 1958, *Garden Elements* was shown April through May, 1959 at the Stable Gallery in an eponymous exhibition; his second at the space (Noguchi, 1960). The gallery, founded in 1953 by Eleanor Ward, was culturally central to the 1950s awakening of Abstract Expressionism. Noguchi's sculptures—36 works in the show were dated 1957-59 (Noguchi, 1959)—drew on Abstraction in contemporary sculpture, Noguchi's still palpable apprenticeship under Constantin Brâncuşi, and Noguchi's seamless, simultaneous interest in classical Western and Japanese cultural themes. *Garden Elements* affirms Noguchi's contention that "the scale of sculpture, in its ultimate consideration should be the scale of man, that is to say, a man looks at a piece of sculpture, the sculpture looks back at the man, there's a certain relationship there; the confrontation of a man and a sculpture is one of recognition and astonishment—there you are, they seem to say to each other." But if *Garden Elements* is personal, it's also architectural; the Manari granite of *Garden Elements*, which was plausibly sourcing or referencing historic Japanese building techniques, represents the figure at attention and the figure in repose, and the many-hand gesture of come-to-me and come-no-closer of, for example, a Hindu god—it is the entrance and exit of corporeal experience (Garden Elements, 1958; Garden Elements, 1959; Installation view, 1959).

Listed by the gallery at USD 17,000, inventoried at 12,000, by January 1960, the work had been sold at the 7,000 discount to Albert Mayer (Stable Gallery, 1959; Stable Gallery, 1959; Letter to IN, 1959; Memo to IN, 1959; Stable Gallery, 1960; Letter to Mr.Groh, 1961; Memo to IN, 1960; Memo to IN, 1959); Mayer was acting on behalf of The New School. His was the architectural firm engaged to expand The New School's original circa-1930 building, and redesign the new courtyard.[3]

A courtyard culture dated back to the very earliest days of The New School—1919 to 1931—when the institution occupied a swelling knot of brownstones in Chelsea, a few blocks Northwest of the to-be 12th street location (Courtyard of The, Before 1930). As of the 1920s, students of the New York School of Fine and Applied Art (now the Parsons School of Design and a part of The New School) also enjoyed courtyard living via the Paris Ateliers (In Court at Parsons, 1920).

Noguchi arrived in New York in 1922 as a matriculated medical student at Columbia University, but, unable to redirect his passions, was soon entrenched in an arts scene that was

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[2] The author thanks Calissa Kirilenko for her tireless work in citing and preparing this paper for publication.

[3] Mayer was also brother to Clara "Woolie" Mayer, who was committed to The New School from the very outset: as student, trustee, administrator, Dean and Vice President. Mayer and her family were generously supportive of the school for decades.

very much the arts capital of the United States. Noguchi would certainly have been aware of the murals of Thomas Hart Benton and José Clemente Orozco (*Call to Revolution* and *Table of Universal Brotherhood*) at The New School. The first meeting of Noguchi and Orozco is uncertain, but by 1931, the two certainly knew each other; Noguchi fashioned a terra cotta bust of Orozco that year (Noguchi, 1931). In 1934, Noguchi assisted Orozco in the installation of his murals, *The Epic of American Civilization*, at Dartmouth college (Lyford, 2013). To this day, rumors persist at The New School that Noguchi assisted Orozco in the installation of his New School murals. Orozco, who had as a young man lost the use of his left hand in a gunpowder accident (Krane, 2014), was often assisted casually by friends and colleagues, but there is no known evidence to support the New School rumor; Noguchi was assisted by Lois Wilcox during the New School commission. (It's possible that the story began as a conflation of the history of The New School and The Dartmouth murals.) In 1936, Noguchi was center-stage with Orozco and other New School professors (such as Leo Katz, who taught at The New School from 1931-40), as well of professors of the New York School of Fine and Applied Art, at the First American Artists' Congress: "Artists Against War and Fascism (Press clippings, 1935-1936; Curriculum, 1939)."

Through the 1930s, The New School was active in a calendar of events and exhibitions. Noguchi, likewise, was a public-facing artist. His 1937 work with the Zenith Radio Corporation, *Radio Nurse*, as the first baby monitor, excited fevered press attention and exhibition by the Whitney Museum. Noguchi's elegant design was futuristic and warm, leaning into iconographic shapes of Japanese culture (Olson, n.d.; Jewell, 1939; A New Radio, 1938; Advertising News, 1938). Simultaneous to Noguchi's rising star, The New School was competing for artworld attention for its "United American Sculptors" show, which opened in 1939. The show, with nearly 80 artists, seemingly included everyone but Noguchi (United American, 1939); while it's impossible to know if Noguchi was overlooked (the list of artists was not diverse) or unavailable, his absence was an acute lapse of engagement. That very year, Leo Katz included a consideration of Noguchi in his New School course, "Art in Ancient and Modern Mexico (Curriculum, circa 1938; Curriculum, circa 1939)."

An accounting of The Congress for Cultural Freedom and Western Intelligence operations in globally promoting western artists, writers and currents is a work in progress—a project forever in revision. The New School, with its efforts through The University in Exile to bring scholars out of Fascist Europe and to the United States, was early to the allied agenda. Many of the names and figures common to the Congress's efforts—Peggy Guggenheim, curators and directors of the Whitney Museum and the MOMA—are also familiar to the history of The New School, which, concurrent with the U.S. rightward swing post World War II, covered the Orozco murals with a "yellow curtain," at first in whole and then in part. The embarrassing episode, heavily lambasted, ended with the curtain quietly being taken down circa 1954 (Reed 2019).

Paul Mocsanyi, who began teaching and curating at The New School in 1958 and directed The New School's art collection from 1960 to 1985, was also parcel to the Congress; Mocsanyi applied for work at the Central Intelligence Agency in 1962 (Szanyi, 2018; Application draft, 1962; The collectors, 1975-1978). In 1964 at The New School, he presented "The American Conscience: An Exhibition of Contemporary Paintings," which was particularly attuned to the soft war promulgation of Abstract Expressionism (American conscience, 1964).

Noguchi, so outwardly an American of his moment—in aspect, in bearing, in ambition—also contended with his Japanese heritage; the fevered anti-Japanese sentiment of the war years so deeply affected Noguchi that, in May 1942, he self-interned at a Japanese interment camp in Arizona. In his essay, "I Become a Nisei," (Noguchi, n.d.) Noguchi interrogates his conflicted emotions (Self-Interned, 2017-2018).

> The dust was blowing as I arrived in Poston, the new Japanese community on the flood lands of the lower Colorado River. Eye-burning dust, and the temperature seemed to stand at 120 degrees for three solid months. Our food at 37 cents a day was no better than what inexperienced cooks could make it [sic]. And most of us became sick.
>
> How strange were my reactions on entering camp. Suddenly I became very aware of a color line I had never known before. The administration staff, some of whom I had known previously, seemed to change character. In my mind they seemed to have changed from the sensitive people I knew them to be into our keepers whose word was our law. Nevermore could anything be done without first asking them. Along with my freedom I seemed to have lost any possibility of equal friendship. I became embarrassed in their presence.
>
> This is not to say that I came to identify myself with the Nisei. No, their background seemed too different, or does imprisonment make also a prison of one's mind? I have talked to a number of Niseis who feel the same way. They avoid the Japs and also the whites; they are alone. "I am an American," the say, "not used to so many Japanese faces."
>
> The average Nisei, however, seems to take race differences as a matter of course. They refer to the management as the Hakujin, the white ones, the Caucasians, or simply us the Americans. In contrast they call themselves the Japanese or the Nisei. Their attitude toward the whites is one of difference. From them they accept that which they begrudge each other. Among themselves they are sure, outside they are timid. I am told that the fear of discrimination was one of the main reasons that kept them from assimilation. Another was their relative youth, an average 20 with social, economic, and moral dependence on their parents and the community.
>
> In spite of this the most obvious thing about the Nisei is his Americanism. People who visit these camps are immediately struck by the deep cleavage that exists between them and their parents, the immigrant Issei. They remark on attending Nisei talent shows or social events, "How pathetically American they are." Their plays, their songs, and their speech are typically American. They know nothing of Japanese art and literature. They are puzzled by the Shibais, or Japanese plays, put on by their parents. Indeed, excepting for their very young, the language barrier is such that conversation between them is cut to a minimum.
>
> I begin to see the peculiar tragedy of the Nisei as that of a generation of transition accepted neither by the Japanese nor by America. A middle people with no middle ground. His future looms uncertain. Where can he go? How will he live? Where will he be accepted?

Noguchi remained in Arizona until November of the same year, returning to New York City and the concentric circles of art and culture that intersected with The New School. Seemingly upon arrival, he embarked on the quest for the "perfect ashtray." After a series of graceful prototypes, Noguchi settled on a perverse design cast from bullet casings. Noguchi named the wartime memento the *Dymaxion*, a term borrowed from designs by friend and sometimes collaborate Buckminster Fuller, who Noguchi hoped to interest in the project. Fuller, whose association with the New School endured through Fluxus and Black Mountain College (which shared practitioners and professors such as, for example, John Cage) politely declined (Reed, 2021; The Sculptor, 2020-2021; Glueck, 2006).

That same year, Noguchi initiated a working relationship with Martha Graham, set-designing for Graham's historic choreography of *Appalachian Spring*, which was scored by Aaron Copland (Campbell, 2020). Graham had taught at The New School through the 1930s, variously

returning; in 1962 the dance studio was dedicated in her name, as was an experimental dance center. Copland's association with The New School dated back to at least 1927; his final course concert was listed in the university bulletin in 1957, although his connections to the school would endure through his decline in the 1980s until his death in 1990. Graham and Noguchi continued to collaborate over the course of their careers, through sixteen performances (as counted by Noguchi), with two additional set contributions for performances by members of her company (Isamu Noguchi, 1960).

In addition to *Garden Elements*, three works by Noguchi are known to have entered The New School art collection; these three works all tracked through Noguchi's relationship with Graham.

> A bronze bust of Graham, created by Noguchi in 1929, was acquired at a possibly unknown date by The New School (due to lack of records) (Site-Specific, n.d.); the work, an artist's proof, was loaned to Alvin Johnson for the remainder of his life, but probably remained on campus until the then curator Paul Mocsanyi took the work home and eventually distributed it to Ruth Schaffner, the widow of a New School professor, who claimed the work as her own. Despite objections by The New School, the work, then valued at USD 40,000 was sold at a 1994 auction by the Schaffner family, and The New School failed to follow through with their legal posturings. In an August 2024 email thread in relation to research for this investigation, Kathy Goncharov, curator of The New School art collection from 1986 to 2000, recalled that the auction house was informed that the work was stolen and the sale was canceled; however, threatened by a countersuit "the powers-that-be declined to fight it because somehow the Noguchi/Martha Graham/New School connection just wasn't worth it." The school, had "an airtight case." As of an August 2024 interview conducted with The Noguchi Museum in relation to this investigation, the museum does not know the current location of the bust, or its current valuation.
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> *Jocasta's Bed*, a bronze cast of a 1946/47 set piece crafted for Martha Graham's 1948 production, *Night Journey*, was given (The New School, 1962) to The New School in 1962 as part of the dedication of the Martha Graham Dance Studio (The New School, 1962). The original work, from which the cast was made, is now owned by the Whitney Museum (Noguchi, 1947). The New *School Jocasta's Bed* has been missing since the tenure of curator Paul Mocsanyi. A bronze work fitting the description of The New School work, but not conclusively identified as such, is owned by the Smithsonian (Noguchi, 1947). This work was acquired at auction in 1990 for USD 88,000 (Site-Specific, n.d.).
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> Isamu Noguchi's *Rocking Horse* was cast in 1965 from the original wood set piece constructed for Graham's 1944 performance *Appalachian Spring*. The work, donated to The New School by Noguchi, was noted in the April 14 issue of the 1965 The New School Bulletin and pictured on "permanent display" (The New School, 1965) in the Martha Graham room. Kathy Goncharov noted in an August 2024 email exchange pertaining to these researches that she and a colleague found the work "in a pile of junk in the basement." The sculpture is now on permanent display in the lobby of The New School's 66 West 12th Street building (Site-Specific, n.d.).

In 1928, the New School announced the Joseph Urban address as "a six-story and penthouse building, which … will be one of the most strikingly interesting educational buildings in the country (Building Program, 1929)." As of the 1950s, with new programs, including degree granting programs tailored for returning World War II veterans, the school had once again outgrown itself, and acquired a property adjacent to the Urban building on 12th Street, as well as an 11th street property. The 12th Street property would expand the Urban building, adding additional classrooms and an elevator bank. The 11th Street building would provide for a presence in undergraduate education, with several large meeting-style rooms and three floors of classrooms. As had the expansions in Chelsea, the 1956 expansions enlarged the courtyard space. The remodeling, if architecturally barbaric (in terms of the Urban design), was

nevertheless practical, and not without flourishes, such as the sky bridges connecting 11th and 12th Street.

In 1958, Alvin Johnson—who had officially retired in 1945 but was still active and would remain active in New School decision making and fundraising for years to come—returned in December for a ceremonial tree-planting in the new courtyard. Commemorating the 40th anniversary of the school and the 25th anniversary of the University in Exile (The Graduate Faculty), Johnson planted a Pin Oak in the as-of-yet still under-construction area (Tree Planting, 1958; Tree Planting 1958). A Pin Oak tree, perhaps the same tree, remained in the courtyard into the 1980s. Over the decades, the tree (or series of trees), which appears from The New School's archive of photographs to have moved at least once, was variously protected by green hedges and walls. Unfortunately, the courtyard, which was architecturally more of a "courtbowl" with no actual contact with the island's soil, proved inhospitable to the lifespan of a tree. To this day, in the now redesigned courtyard, saplings struggle to survive in the soil troughs allotted them.

On August 5, 1959, *The Village Voice* heralded the placement of *Garden Elements* at The New School. The article, featuring a ⅓ page photograph of Noguchi in the courtyard with *Garden Elements* in place (the photo must have been taken after the text was finalized), leads "Fifty-five years old, seemingly 45, as lithe and muscled as an athlete, he came into these office last week … " *The Voice*, however superficially, documents the placement of *Garden Elements* in the courtyard with Albert Mayer, the architect, and tags the date firmly within a few days—the end of July to the start of August. As Noguchi tired of the interview, he glanced at his watch, telling Jerry Talmer, the reporter, "Got to get over to the New School … I did a thing they purchased for the new wing, and at 1:45 I've a date to walk around the place with Albert Mayer, its architect, to figure out where to situate it (Tallmer, 1969)."

A September 21 press release from the university announced the fall semester to newspapers, as well as a "just completed $2½ million building." The press release detailed an array of new and upgraded campus facilities, and "a terraced courtyard designed to serve as the locale for outdoor gatherings and receptions." The courtyard would join the 11th street and 12th street buildings, and, boasted The New School, "contains sculpture by Isamu Noguchi and is equipped with a loud-speaker system for stereophonic music." A "Dear Neighbor" mailer, also dated to that September—and featuring a photo of *Garden Elements* in place in the courtyard—is more congenial about The New School's expansionist profile:

> Have you looked over your back fence lately? Glance up and see what's grown beyond! The New School, America's first university for adults, has added two new buildings. This is your invitation to visit us and renew a friendship of 40 years' standing. Yes, we have come a long way during this time: from 23 courses (mostly in economics) to 400 courses in all fields; from an old brownstone house in 1919 to one of the most modern school plants in the country. This includes a new library with reading rooms and stacks for 60,000 volumes, new classrooms, a new restaurant and a penthouse hall for readings, concerts and exhibitions. For your relaxation, a terraced courtyard between the 11th and 12th street buildings (note the Noguchi statue) (Announcement, 1959; New School, 1959).

Garden Elements, with its clockwork divets and planar surfaces, interacted effortlessly with the modernism of the surrounding courtyard, buildings and furnishings. Reflecting surfaces multiplied the figures of the granite (one standing, one reclining) into a crowd of personas; the many faces of one individual (Unidentified Person, 1960s; Unidentified People, 1960s). The sculpture, celebrated in The New School's publicity from the very beginning, enjoyed a

simultaneously contemplative and extroverted life through the 1960s. New Schoolers worked and chatted quietly in its company, and in the evenings, listened to music and bantered and circulated at exhibitions, conferences and ceremonies. *Garden Elements*, which came to embody the character of The New School—aspiring to academic gravity and cultural effusion—adapted to its role as host with generous elan, beckoning a decade, a golden era, of iconic status in a premiere cultural milieu.

In 1961, in situ, adjacent to the Pin Oak planted by Alvin Johnson (Aerial View, 1960s), *Garden Elements* honored, then inaugurated its fourth president (The New School, 1961; Henry David, 1961). (Dr. Henry David, who fired school co-founder Clara Mayer as well as Sigrid de Lima, the longtime publicity director, and who would have, in 1962, without Johnson's fundraising intervention, have presided over the sale of the The New School to New York University (Reed, 2019.)) Later that same year, the courtyard, perhaps in allusion to the Sculpture Garden of the Museum of Modern Art, (redesigned by Philip Johnson in 1953), quartered a major exhibition of contemporary sculpture, "Mechanism and Organism." *Garden Elements* was catalogued among the 50 works on exhibit.[4] Noguchi, in the New School catalog, was quoted from his artist statement in the Museum of Modern Art's catalog "14 Americans, 1946":

> The essence of sculpture for me is the perception of space … in the relative perspective of our vision lie volume, line, point, giving shape, distance proportion. Movement, light, and time itself are also qualities of space … It is the sculptor who orders and animates space, gives it meaning.

"Mechanism and Organism," announced the press release, was an international exhibition depicting "the changing relationship between man and machine in modern society (Mechanism, 1961; New School Bulletin, 1961; New School sculpture, 1961)." A "Round Table Discussion on Modern Sculpture" was chaired by Peter Selc, the curator of the Museum of Modern Art. Associated events included lectures with prominent *New York Times* critic Clement Greenberg and sculptor Seymor Lipton (Clement, 1961; Sculptor, 1961). Mocyani's of-the-moment curation, for all of his shadowy and capricious qualities, carried the courtyard through over twenty-five years of powerful pairings; many of the works in "Mechanism and Organism" would remain on campus (some joining the collection) and were destined to be placed in the courtyard, complimentary to *Garden Elements* in more intimate arrangements—in like manner, additional acquisitions were put into the circulation of formal and informal exhibition. (A massive show in 1964, "The Artist's Reality," featured 50 "international" sculptors. (PR#3017, 1964; The New School, 1965; The New School, 1965; PR#3039, 1964)). Among the many courtyard paramours of *Garden Elements*: Alicia Penalba's monumental bronze, *Cathedrale*; (Alicia, 1964; Alicia, 1960-1970) Dimitri Hadzi's *Elmo II*; (Courtyard, 1960-1990; Unidentified, 1981) Chaim Gross's *Family of Five Acrobats*; Guy Miller's *Biogenesis;* (Courtyard, 1970s) Alexander Calder's *The Black Sieve*.

The 1960s ushered in a golden era for the courtyard, and arguably for the school itself; the curriculum appended for-credit undergraduate courses, and the Graduate Faculty was perhaps at its most voguish, with, for example, Hannah Arendt's presence on campus and professorial appointment in 1967. This reputation was somewhat undeserved; many of the Faculty's most prestigious members had already aged out or moved on. Arts at The New School, however, were thriving; Parsons had not yet been acquired, and neither had Mannes, and The New School's active art and music-making communities were alive with post-World-War-II

[4] *Garden Elements*, as technically two works, overrepresented Noguchi in a show that limited each artist to one sculpture; it was perhaps here that *Garden Elements* was first provenanced as a single sculpture.

modernism, jazz and literature (Aerial, 1960s). A 1962 "salute" to *Garden Elements* took the form of a rhyming poem published in the Bulletin of February 14, Valentine's Day. The courtyard, seemingly, is the dominion of the sculpture itself:

IMPRESSIONS ON SITTING IN THE NEW SCHOOL

It is built stone upon stone
In the solitude of glass and marble
It cools the summer's heat
With its spacious lines
Of spacious light.

It stands for those
Whose silence they call sacred
And growing knowledge, invisibly unknown;
It rests assured with simple elegance
Among the brownstones of another age.

It has no shame, this monument
Of light and grace
Appearing among the elders
Disturbing ancient rusty dust.

It has a courtyard
Where Medusas and young Buddhas
Can cross their legs, the sacred books
To rest on cooling marble slabs;
And where the summer wind
Must sweep into our hair
In this month of Leo.

But the world lies outside
In the buzz of traffic sounds
So far-sounding, it seems the school
Was built on lonely prairies.
Only here we can rest

To gather in hermit fashion

Our collected thoughts.…(Thonnard, 1962)

Later that year, the courtyard played host to the "New School Poetry Readings," with Leonie Adams, Alan Dugan, Kenneth Koch, Stanley Kunitz, Marianne Moore, Frank O'Hara, and host Robert Lowell (New School Poetry, 1962; Inaugural Series, 1962; New School Bulletin, 1962; Announcement, 1962; Poetry under, 1962). The New School boasted, incredibly, that 1600 people attended the readings (New School Bulletin, 1962). The readings were telecast on public television (Channel 13) on five consecutive Mondays in January of 1963, and then again in June (New School Bulletin, 1962; New School Bulletin, 1963). 1963 also saw an extraordinary Summer Arts Festival, which spanned two months of music, literature, film and theater in the courtyard: (Summer Arts, 1963; Summer Festival, 1963-1964; New School Bulletin, 1963; New School Bulletin, 1963; New School, 1963; Kenneth, 1963; PR#1804, 1963; PR#1811, 1963; PR#1812, 1963; PR#1817, 1963; PR#1818, 1963; PR#1819, 1963; PR#1820, 1963; PR#1821, 1963; PR#1822, 1963; PR#1823, 1963; PR#1825, 1963; PR#1827, 1963)

Saturday, June 1

JAZZ IS MUSIC

THE ART FARMER QUARTET

Featuring JIM HALL

Saturday, June 8

JAZZ IS MUSIC

THE AL COHN AND ZOOT SIMS QUINTET

Sunday, June 9

POETRY READING

KENNETH KOCH AND FRANK O'HARA

Friday, June 14

FOLK MUSIC

OSCAR BRAND

Saturday, June 15

JAZZ IS MUSIC

HORACE SILVER QUINTET

Sunday, June 16

POETRY READING

JOSEPH CERAVOLO, FRANK LIMA, AND DAVID SHAPIRO

Friday, June 21

FOLK MUSIC

BROCK PETERS

Saturday, June 22

JAZZ IS MUSIC

THELONIOUS MONK QUARTET

Sunday, June 23

POETRY READING

GREGORY CORSO, MICHAEL BENEDIKT

Friday, June 28

FOLK MUSIC

ANITA SHEER (Flamenco)

Saturday, June 29

JAZZ IS MUSIC

SONNY ROLLINS & COMPANY

Sunday, June 30

PREVIEW '64:

THE OFF-BROADWAY THEATRE

Excerpts from three new works: discussion by producers Caroline Swann and Claire Heller, and playwrights Jay Thompson and Loften Mitchell, moderated by Allen Lewis.

Friday, July 12

FOLK MUSIC

ODETTA

Sunday, July 14

PREVIEW '64:

NEW WAVE MOVIE MAKERS

Excerpts from films in progress; discussion by director Frank Perry (David and Lisa), and film makers Bob Ross and Bert Brown, moderated by Richard Griffith, Curator of the Film Library, Museum of Modern Art.

Friday, July 19

FOLK MUSIC

JEAN REDPATH (Scottish)

Sunday, July 21

PREVIEW '64:

THE BROADWAY THEATRE

Excerpts from the forthcoming musical productions: Golden Boy, The Rothschilds and Golden Spur. Discussion by Hillard Elkins, producer (Bye Bye Birdie), with Lee Adams and Charles Straus, composers, moderated by Norman Nadel.

According to the September New School Bulletin, over three thousand attended the festival (New School Bulletin, 1963). In 1964, the massive undertaking went unattempted; in 1965, led by a new director, the festival was reprised, for the second and final time: (PR#3160, 1965; PR#3131, 1965; New School Bulletin, 1965; The New School, 1965; PR#3175, 1965; PR#3179, 1965; PR#3184, 1965; PR#3185, 1965; PR#3188, 1965)

June 12

GENE AND FRANCESCA,

Folk Music

June 13

THE GALLIARD PLAYERS,

chamber music

Samuel Baron, flute

Matthew Riamondi, violin

Robert Conant, harpsichord

Arthur Weisberg, bassoon

June 18

IGOR KIPNIS, harpsichord

Bach-Handel program

June 19

RICHARD DYER-BENNETT,
folk music

June 20
VIVECA LINDFORS,
dramatic reading

June 25
JOHN CIARDI, poetry reading

June 26
THE GREENBRIAR BOYS,
folk music

JUNE 27
THE CLAREMONT QUARTET
Marc Gottlieb, violin
Vladimir Weisman, violin
Scott Nickrenz, viola
Irving Klein, cello

July 9
CYNTHIA GOODING
folk music

July 10
JEAN RITCHIE, folk music

July 11
IAN AND SYLVIA, folk music

July 16
TOM GLAZER, folk music

July 18
KOHON STRING QUARTET,

chamber music

July 23

POETS FROM THE NEW BOHEMIA,

poetry reading featuring: Peter Orlovsky, Frank O'Hara, Ed Sanders, Paul Blackburn, Allen Katzman, Diane di Prima, Joel Oppenheimer and others

July 24

ANITA SHEER, folk music

July 25

BEA RICHARDS and FRANK SILVERA, stars of Amen Corner, dramatic reading

As The New School reconsidered itself—institute for adult learning or degree-granting liberal arts college? —the courtyard faced a dilemma of identity. Was the space public, private? A bit of one, a bit of the other? Events in the courtyard—increasingly receptions and in-community affairs—indicated a space that was no longer as neighborly as it had been. In 1969, a reception for the newly minted Human Relations Center (Invitation, 1969) supposed a heavenly shared campus (Invitation, 1969). The courtyard could be all-university in the way the Human Relations Center was to be all-university; the center was christened by a discussion empaneling Shirley Chisholm and Gloria Steinem (Reed & Cruz, 2022). But the Human Relations Center, which sought to bring gender studies to the entirety of The New School, was doomed from the start, with a curriculum that was soon-to-be if not already outmoded, and no real institutional home or protection. *Garden Elements* was similarly adrift: representational but unrepresented.

The New School's uneasy, non-committal adoration of *Garden Elements* is storied by the sculpture's use as a university logo in the 1960s. The sculpture was adopted as a logo in stand-alone form in 1958 (Isamu, 1960s; Photograph, 1960s; New School, 1963), remaining in use in that capacity until at least 1967 (Unidentified, 1967; New School Bulletin, 1965). (In 1964, six miniatures of *Garden Elements* were given out to recognize The New School's first "Council of Fellows." (New School Bulletin, 1964)) As of 1962, the sculpture, as logo/emblem, was often paired with the Pin Oak (New School Poetry, 1962), which was charged with representational responsibilities of its own (Summer Arts, 1963). While *Garden Elements* remained in use as emblematic in 1967, the tree was officialized as the school logo in 1966. The Pin Oak itself, however, had been abandoned in favor of the more familiar classical form of a laurel tree, (New School Tree, 1966-1986; The President's, 1970) perhaps in a nod to then-in-favor notions of liberal arts and humanistic education, perhaps in disassociation with a tree that, rootbound, was ailing and/or stunted, as is evidenced by the progression of photos from that era, which show minimal growth and the erection of a protective wall.

Into the 1970s and 80s, the use of the courtyard was steadily inauspicious: internal events, graduation ceremonies (Graduating, 1971; Leaves, 1975), flea markets (Leaves, 1974). Noguchi's cultural profile, meanwhile, was on the rise, even within the confines of the New School, where he was granted an honorary Doctorate of Fine Arts from the New School of

Social Research, in 1974 (Noguchi, n.d.; Leaves, 1975). Two New School professors who emerged in that moment made Noguchi's work and influence a major part of their practices: *The Arnold Eagle,* who taught at TNS through the 70s, 80s and into the 90s, directed a 1972 film on Noguchi; (Catalogue: Noguchi, 1973) and in 1980, Nancy Grove, a Professor in the Art History Department at Parsons and later Undergraduate Liberal Studies (she still teaches at The New School as of this writing), authored *The Sculpture of Isamu Noguchi: A Catalogue 1924-1979*. The catalogue raisonne of the sculpture variously describes all of the works by the artist mentioned here. In 1985, Grove published *Isamu Noguchi: A Study of the Sculpture* (Isamu Noguchi, 1985). Grove conducted a series of interviews with Noguchi in 1987, and corresponded with him until his death, the next year, in 1988 (Isamu Noguchi, 1987; Isamu Noguchi, 1987; Isamu Noguchi, 1987; Isamu Noguchi, 1987; IN Letter, 1988; IN Letter, 1988).

May 10, 1985, *The New York Times* rolled out the red carpet for the Noguchi Museum:

> Among the very few artists whose work is good enough to sustain a museum of its own, even fewer have had the spirit, will and consummate chutzpah to create one. An exception is Isamu Noguchi. After years of planning, the Japanese-American sculptor has realized a dream, to gather his art in a self-created setting that is also a work of art. The opening tomorrow of his Isamu Noguchi Garden Museum in Long Island City is a feat that surprises no one who knows this dynamic octogenarian, and a very special event in the cultural life of New York. It places permanently before us some 500 sculptures, models and photographs that range across the prolific 60-year career of one of the most versatile and inventive artists of our time. A madeover photo-engraving factory close by Noguchi's studio, the unpretentiously designed museum has 24,000 square feet of exhibition space and an outdoor sculpture garden. Its calm, beautifully arranged series of a dozen gallery spaces provides a refreshing and unexpected oasis in the grungy Long Island City-scape. The term 'garden museum' is a 'metaphor for the world, and how an artist attempted to influence its becoming,' the 80-year-old Noguchi has written, and he gives as the museum's raison d'etre 'a desire to show the totality of my work as an evolving relationship significant to our time. (Glueck, 1985).'

The gushing reportage, typical of the Museum's christening, marked a steep climb in the value of works by the artist. Attuned to the state of the New School collection, Kathy Goncharov inadvertently alerted executive administration to the work's potentially high appraisal. In an August 2024 email correspondence conducted for this research, she confirmed: "They didn't have a clue about its importance or worth until I mentioned it in passing." Major benefactors to the school and the collection, Agnes Gund and Vera List, championed the collection, and were "dead set against selling anything," but "the powers-that-be" insisted.

The two attendant factors that were contributory to the fate of *Garden Elements* were: 1) shifting cultural values; 2) the buildout of the campus.

The 1973 energy crisis had upended the U.S. car market, and the behemoths put out by Ford, General Motors and Chrysler were suddenly outcompeted by smaller, more efficient and more affordable Japanese imports. A similar influx of Japanese imports arrived in the category of consumer electronics—the Sony Walkman was released in 1979—and U.S. paranoia was stoked by Japanese investment in cherished U.S. brands and institutions. The Japanese were punished with sanctions; their products were smashed by congress people on capitol hill, and "Japan-Bashing" was commonly reported in news and media (Sanger, 1988; Novak, 2016; Egan, 1992). In respect to public sentiment, *Garden Elements* wasn't the only work to have taken on the shadows of the American psyche. Thomas Hart Benton's *America Today*, a mural of the then-third, now-fifth floor of 66 West 12 Street, was put up for sale in 1982, with the caveat

that it not be sold outside the United States, or divided into individual panels. Benton has always had his defenders, but from the beginning his work has been criticized as sentimental regionalism overly dependent on caricature tropes, which, over time, have only gained in their appearance of sexism, racism and antisemitism. (In today's milieu, the arguments for deaccessioning the Benton are relatable.) In 1984, the action went forward; with the help of Mayor Ed Koch, who was determined to keep the work in New York City, the panels were acquired in 1984 by AXA (then Equitable Life). In 2012, AXA gifted the murals to the Metropolitan Museum of Art, which recreated the original room of 66 west 12, where it installed the panels for permanent exhibition (Griffey, 2014).

The New School's accelerating interest in the undergraduate space compelled a major renovation of the 66 W 12th Street building, as well as the later annex of the 11th Street building, as well as the courtyard; Kathy Goncharov had already secured a grant from the National Endowment for the Arts to assist in the remodeling of the latter, which was to include a new site-specific work by Martin Puryear, who was to be the first African American artist to join the roster of the New School's site-specific artists. *A Drama in Time*, a centennial history of The New School, recalls:

> The National Endowment for the Arts (NEA) has granted The New School $45,000 toward the design of its courtyard and community garden, the only open space on campus. With an attack on the NEA led by Senators Jesse Helms and Alfonse D'Amato, the NEA leadership yields, and insists its grantees sign an 'obscenity clause' prior to the receipt of awarded funds. The clause is based on the 1991 Helms Amendment, which truncates the freedom of the NEA, but was not in play at the time of the 1990 grant selections. A conservative victory in the 'Culture Wars', the clause will allow politicians to decide what constitutes art. The thousands of grantees—among them, The New School, Shakespeare in the Park, and The Public Theater — balk. On their behalf, The New School's President, Jonathan Fanton, initiates legal action, and issues a five-page statement:
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> "We believe the obscenity condition even as now interpreted, will continue to cause grant recipients to avoid producing controversial art for fear it will be seen as coming too close to the line that defines prohibited speech. ... It becomes more and more apparent that both the intent of the obscenity clause as adopted by Congress and its effect as implemented by the NEA is not to prevent government funds from being used to support obscenity. Rather, it is to suppress ideas and speech that the government finds dangerous or offensive."
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> … As part of the $2.6 million renovation of the 11th Street building, which is to house Eugene Lang, the school's newly established liberal arts college, American sculptor Martin Puryear has been commissioned to conceive of a space true to the evolving institution; Michael Van Valkenburgh, a landscape architect, who will work with Puryear. Toward fundraising, The New School has also sold a prized sculpture by Isamu Noguchi, a sculptor with a longstanding relation to the institution (Reed, 2019).

In 1990, the New School appraised *Garden Elements* at USD 800,000 to 1,000,000. The work was sold later that year, through Pace Gallery, for USD 1,200,000 (Site-Specific, n.d.). Those monies were used toward the renovation. In addition to the purchase and placement of the work by Puryear (which was not without collisions), the most notable accolade of the odyssey was The New School's victory in its suit against the NEA, which succumbed to public and legal pressure, and in 1991 rescinded its demands. Puryear and Van Valkenburgh, in their redesign of the courtyard, left a conspicuous absence at the precise once-location of *Garden Elements*.

A Drama in Time, in prologue, accounts for five founding principles of The New School:

1. There would be no need for academic degrees when class society came to an end (in 1919, the Russian Revolution is still a cry of optimism).

2. Academic learning had to become more contemporary, proactive, and responsive.

3. Higher education was not merely for the young; rather, learning was a lifelong endeavor.

4. An interdisciplinary approach was critical to practical, contemporary learning.

5. Experiential learning was preferable to passive learning. (This idea was active as of the 1930s.)

If The New School has arguably but not definitively betrayed the last four principles, it has indisputably betrayed the first. A 2021 census of the school put the total enrollment at 10,815, with 71% (7,632) in the undergraduate space, 29% (3,183) in the graduate space, and an official tabulation of 0% in the continuing education space (Enrollment Data, n.d.), which has been entirely folded into undergraduate.

The New School as a progressive institution lives in a continual state of liminal hypocrisy; perhaps all progressive institutions of higher learning are hypocritical in nature, espousing forward values while adhering to modalities of social class that are transparently feudal. And, as we are reminded every day in our webs of social media, politics and culture, maybe a degree of hypocrisy is constitutional to human experience, and all of our collective spaces are complicated by the irreconcilable.

A series of letters and memorandums by Kathy Gonchorov struggled with the potential sale of *Garden Elements*, how to sell it most ethically and profitably, and whether or not to sell it at all. "We have," she wrote on March 6 of 1990, "a potentially sticky situation in regard to the sale of the Noguchi." In two days time, the executive committee was scheduled to decide if *Garden Elements* should be sold, and if so, whether it should be sold through a private dealer or through Sotheby's, and if through Sotheby's at what time. While the work was valued at USD 800,000 to 1,000,000, auction prices had shown a sudden volatility, with works by name-recognized artists entertaining unheard of sales results. Conversely, works that didn't sell at auction were subsequently compromised. The additional aggravation was that two of the members of the subcommittee were art dealers, and, if best-intentioned, potentially less-than objective (Site-Specific, n.d.).

With enormous delicacy, Gonchorov addressed the concern that *Garden Elements* was site specific to the courtyard (if that were indeed the case, it would be difficult if not impossible to ethically move the work):

> It is David Levy's belief, based on a conversation he once had with Noguchi, that not only the sculpture but the entire courtyard was designed by Noguchi and he suggested speaking with Al Landa who did not discount the possibility. He had no specific memory of the artist's role in the courtyard but he did say that Noguchi had been very involved with the New School in those years. The Noguchi Foundation, which houses the extant records of the artist's projects and commissions revealed no indications of the courtyard designs. Shoji Sadho, the Executive Director of the Foundation and Noguchi's close friend and professional associate for over thirty years, and the one most likely to know, had never heard this claim and had written a letter to this effect. Finally, James Rossant, then a junior architect with the now defunct firm of Mayer, Whittlesey & Glass, that was commissioned by the New School to design the courtyard stated that Noguchi definitely did not participate in the design. He did, however, site his sculpture at that time. Rossant was involved in the New School project from start to finish and is a partner in the firm Conklin & Rossant, that took over Mayer, Whittlesey & Glassey when the original partners died or retired. An employee of the Noguchi Foundation made an off-the-record comment that Noguchi was not

> a humble man and probably the mere presence of his sculpture made him feel that the design was his, thus explaining the remarks made to David Levy (Site-Specific, n.d.).

The hallway condemnation of the sale of *Garden Elements* has been that the work was site specific, and the hallway rebuttal to that claim has been that it wasn't. By strict definition, *Garden Elements* was always autonomous, independent from its location at The New School, and not a site-specific work. That said, by The New School's definition of the 14 site-specific works in the collection, *Garden Elements* is as or more site specific than several of them—while eight of The New School's avowed site-specific works are unequivocally site specific, four beget hesitation: Sol LeWitt's *Wall Drawing #1073, Bars of Color* is based on a schematic by the artist, and was reinstalled and reconfigured after the artist's death, albeit with assistance from the artist's studio; Alfredo Jaar's *Searching for Africa in LIFE*, while installed by the artist in 2014, originated in 1996; Agnes Denes' 2016 installation of *Pascal's Perfect Probability Pyramid & the People Paradox – The Predicament (PPPPPPP)*, likewise, finds its origin in 1980; Camilo Egas's large mural on-canvas, *Ecuadorian Festival*, has been mounted on a stretcher and moved from its original location, which ostensibly no longer exists. And Thomas Hart Benton's *America Today*, while site specific to the dimensions of its original room, now resides at The Metropolitan Museum, and not in the Joseph Urban building of West 12th Street (Site-Specific, n.d.).

Somewhere in the Bay Area, a today viewing of *Garden Elements* bears no memory of a cultural intercis with The New School. Only The New School—in a courtyard, in a *Garden Elements* of its own—grapples with history, memory, and self-awareness. Which is fitting. The New School's wanting knowledge of itself reifies in the work, and evidences Noguchi's assertion that everything is sculpture. As Noguchi wrote of his 1968 basalt sculpture, *Time Thinking*:

"Concepts appear and disappear. How easy it is to lose track of them in the myriad relationships, of depth to shallowness, of volume to plane, of density to clarity, small to large, palpable life to something dead. The stone remains to be attacked again. It is stone, stone all the way through, always remaining, never really lost or destroyed, excepting as we may lose courage and imagination… (Noguchi, 2024 – 2025; Noguchi, 1968)"

The Alicia Penelba bronze, originally on loan to The New School for "Machine and Mechanism," is currently on permanent exhibition at the Harrison Sculpture Garden of the University of Minnesota (Penalba 1960); The Dimitri Hadzi piece, also on loan for "Machine and Mechanism," has since entered the marketplace (Dimitri HADZI, n.d.; Hadzi, 1959); Chaim Gross's sculpture was relocated from an installation at New York University and gifted to The New School in 1967—Gross taught sculpture at The New School for forty years (circa 1950-1988) and was honored by the school upon his retirement (Parsons School, 1991; New School Bulletin, 1989). The work now resides in the lobby of the 66 W 12th Street building, approximately 50 feet from where it was in 1975, and perhaps 100 feet from its once placement in the courtyard. The Guy MIller piece was acquired by the New School at a later date, and remains in the collection. Calder's *The Black Sieve*, originally on loan to the New School—it appeared in "Mechanism and Organism" as well as "The Artist's Reality"—was recently acquired by the Buffalo Albright-Knox Art Gallery (Calder, 1957). Other works that have lodged in the courtyard include two bronze works currently placed on the terrace of the Provost at 66 west 12th street: *Male Torso* by I. Rothstein, and a work attributed in the course of the research herein to Masami Kodama, an artist who is additionally represented in The New School collection by an untitled/title unknown marble sculpture.

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Appendix

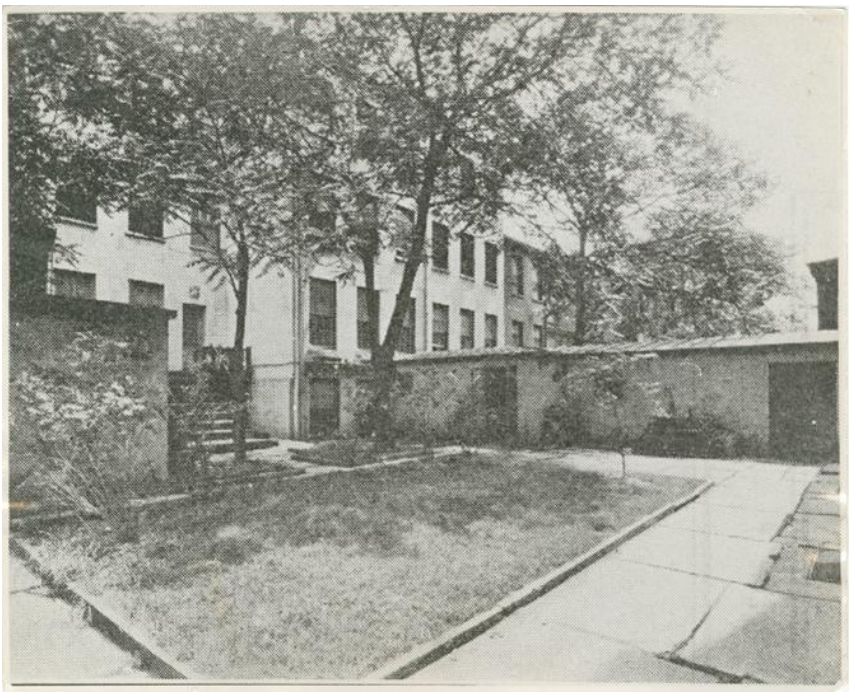


Figure. 1: The New School Archives: "Depicts grounds of the first location of The New School for Social Research, when it occupied six brownstone buildings in the Chelsea neighborhood of New York City. Photographic reproduction of printed material." Before 1930 (Courtyard, before 1930).

Figure. 2: The New School Archives: "A group of eight people, all likely New York School of Fine and Applied Art (now, Parsons School of Design) students, seated outside in a doorway, eating. Based on the inscription, this photograph may depict the courtyard of the Paris Ateliers, located at 9 Place des Vosges, Paris." 1920s (In Court, 1920s).

Figure. 3 & 4: The Noguchi Museum: "Isamu Noguchi as a child in Japan, wearing Japanese fencing (Kendo) gear that may have inspired the shape of Radio Nurse, 1911 (Isamu Noguchi, 1937; Isamu Noguchi, 1911)."

Figure. 5: The New School Archives: "Landscaping consultant J. J. Levinson holds a shovel and Fay Lewis of the New School Associates holds a plaque bearing the inscription, "Alvin Johnson Oak," while Alvin Johnson stands between them in the New School Courtyard during construction in the late 1950s. The courtyard connects 66 West 12th Street (Alvin Johnson/J. M. Kaplan Hall) and 65 West 11th Street (Eugene Lang College). In 1997, it was renamed the Vera List Courtyard." December 1958 (Tree Planting, 1958).

the village VOICE, August 5, 1959

Lindsay Rejects 'Sane' Plea on Transfer of A-Bombs Abroad

Representative John V. Lindsay last week indicated that he supported the Administration's policy of entering into atomic-energy agreements with NATO countries.

He expressed his views in a letter sent to residents of the 17th Congressional District in response to a petition, sponsored by the Greenwich Village Committee for a Sane Nuclear Policy, requesting his support for a Congressional veto of the agreements.

No Transfer

Mr. Lindsay said that the agreements with the NATO countries "specifically state that there will be no transfer of nuclear weapons themselves."

His letter also said that there is no evidence that the deliberate acceptance by the free world of a state of military inferiority will somehow make it easier to negotiate with the Soviet Union.

The "Sane" group opposes transfer of non-nuclear parts of atomic weapons systems to West Germany and other NATO countries.

Jenkins to Conduct 2nd Washington Sq. Concert

Newell Jenkins will conduct the second in the Washington Square Chamber Music Series, sponsored by the Washington Square Association, on Monday, August 10, at 9 p. m. In the event of rain the concert will be transferred to Judson Memorial Church on Washington Square South.

The program includes the New York premiere of Symphony No. 17 by Gaetano Brunetti, whose works have been revived by Mr. Jenkins.

Other selections on the program will be Rameau's Concert en Sextuor and two works by Haydn: "Melk" Violin Concerto in A major and Symphony No. 46.

Gerald Tarack, violinist, will be soloist for the evening.

Voice: Gin Briggs

NOGUCHI AND HIS SCULPTURE AT THE NEW SCHOOL

Isamu Noguchi:

Abstract Sculptor Has Concrete Objective

by Jerry Tallmer

Fifty-five years old, seeming 45, and as lithe and muscled as an athlete, he came into these offices last week looking not for an apartment—we get hundreds of apartment-seekers—but for a building to buy in Greenwich Village. Said his name was Isamu Noguchi, sculptor. We sat him down, sent for our photographer, and said we'd run a story about it.

"What do you want?" we asked. "What sort of building?"

"Exactly what I used to have on MacDougal Alley," Noguchi said. "A ground-floor place with a little yard. Like the studio I used to have down at the end of the Alley, 10 years ago, until I was forced out by that horrible guy with the big apartment house."

"How high a ceiling do you need?" We were thinking of some of hi staller totemlike sculptures, the kind the Museum of Modern Art has to put out in its garden during its shows.

"High as possible."

"How strong a floor? How heavy do your pieces run?"

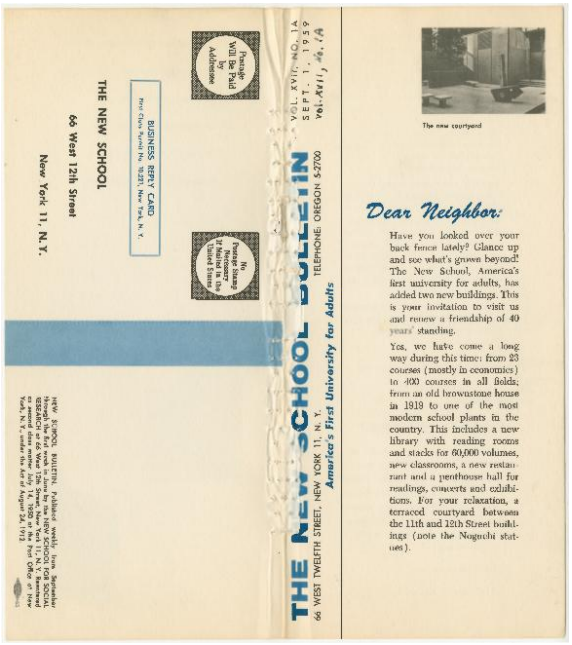
It Depends

Noguchi shrugged. "The heaviest piece so far has been about a ton," he said. "But it doesn't mean very much, you know. A ton spread over a big area is one thing; a ton compressed in a little area, another."

He was wearing a neat but well-worn steel-grey work shirt, suntan trousers, black socks, light oxblood loafers (highly polished), a gold wristwatch, a red pencil in the shirt pocket next to folded, unused hornrims. It was the 44th most unbearable day of the Great Humidity and he looked cool,

Continued on page 5

Figure. 6: Village Voice: august 5, 1969: "Abstract Sculptor has Concrete Objective" by Jerry Tallmer.



THE NEW SCHOOL BULLETIN

66 WEST TWELFTH STREET, NEW YORK 11, N. Y.

America's First University for Adults

TELEPHONE: OREGON 5-2700

VOL. XVII, NO. 1A
SEPT. 1, 1959
Vol. XVII, No. 1A

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THE NEW SCHOOL
66 West 12th Street
New York 11, N. Y.

The new courtyard

Dear Neighbor:

Have you looked over your back fence lately? Glance up and see what's grown beyond! The New School, America's first university for adults, has added two new buildings. This is your invitation to visit us and renew a friendship of 40 years' standing.

Yes, we have come a long way during this time: from 23 courses (mostly in economics) to 400 courses in all fields; from an old brownstone house in 1919 to one of the most modern school plants in the country. This includes a new library with reading rooms and stacks for 60,000 volumes, new classrooms, a new restaurant and a penthouse hall for readings, concerts and exhibitions. For your relaxation, a terraced courtyard between the 11th and 12th Street buildings (note the Noguchi statues).

Figure. 7: New School Bulletin, September 1, 1959 (New School Bulletin, 1959).

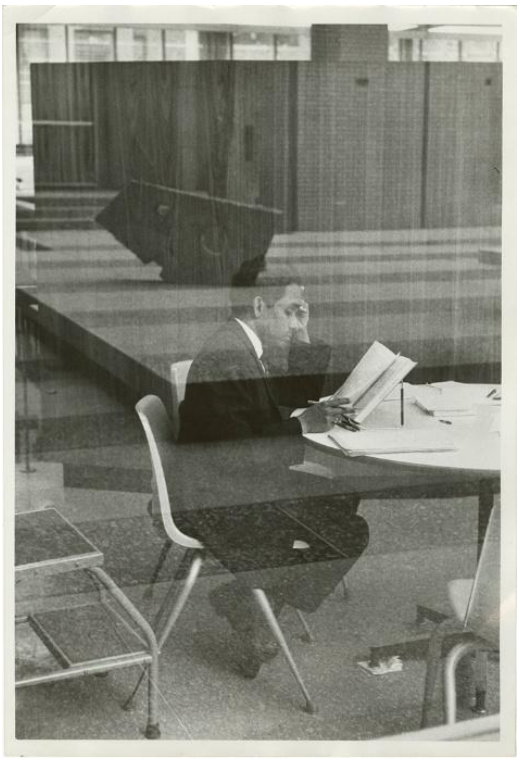

Figure. 8: The New School Archives: "The photograph also depicts the reflection of the courtyard. The courtyard was created in the late 1950s and it connects 66 West 12th Street (Alvin Johnson/J. M. Kaplan Hall) and 65 West 11th Street (Eugene Lang College of Liberal Arts). In the 1960s, '70s and '80s the courtyard housed several sculptures. Isamu Noguchi's Garden Elements from 1958 can also be seen in the reflection. In 1997, the courtyard was renamed the Vera List Courtyard." 1960s (Unidentified, 1960s).

Figure. 9: The New School Archives: "Contact sheets depicting the courtyard." Undated (Courtyard, 1960-1990).

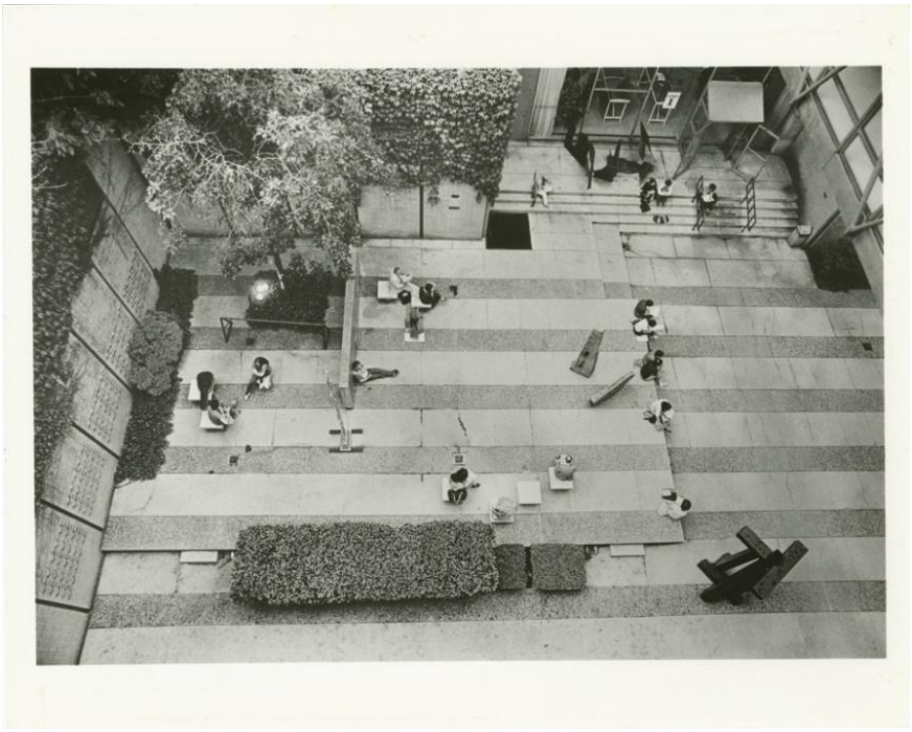

Figure. 10: The New School Archives: "Aerial View of Courtyard of The New School." 1960s (Aerial View, 1960s).

Figure. 11: The New School Archives: "Inaugural Series of New School Poetry Readings: Pictured left to right are Kenneth Koch, Stanley Kunitz, Marianne Moore, Alan Dugan. and Robert Lowell …" May 26, 1962 (Inaugural, 1962).

Figure. 12: The New School Archives: "New School Poetry Readings." 1963 (New School Poetry, 1962).

Figure. 13: The New School Archives: "Logo used on New School stationery, press releases, memoranda, publicity materials and course catalogs from approximately 1966 until 1986." 1966 – 1986 (New School Tree, 1966-1986).

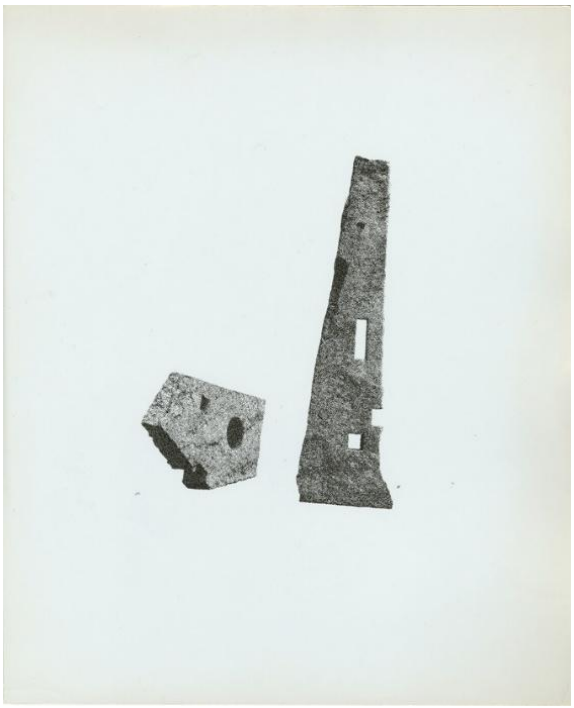

Figure. 14: Logo of Garden Elements. 1950s-60s (Isamu Noguchi's, 1960s).

Figure. 15: Logo of Garden Elements, in process. 1950s-60s (Photograph of Isamu, 1960s).