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# Fusing Both Arts to an Inseparable Unity: Frank O'Hara as a Visual Artist

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# Fusing Both Arts to an Inseparable Unity: Frank O'Hara as a Visual Artist

## **Abstract**

Frank O'Hara, a curator at the Museum of Modern Art in New York and a published poet in the 1950s and 60s, was an exemplary yet enigmatic figure in both the literary and art worlds. While he published poetry, wrote art criticism, and curated exhibitions—on Franz Kline, Robert Motherwell, and Jackson Pollock—he also collaborated on numerous projects with visual artists, including Larry Rivers, Michael Goldberg, Grace Hartigan, Joe Brainard, Jane Freilicher, and Norman Bluhm. Scholars who study O'Hara fail to recognize his work with the aforementioned visual artists, only considering him a “Painterly Poet” or a “Poet Among Painters,” but never a poet and a visual artist. Through W.J.T. Mitchell's “imagetext” model, I apply a hybridized literary and visual analysis to understand O'Hara's artistic work in a new way. I highlight O'Hara's previously under-acknowledge artistic collaborations that secure his place as both a poet and an artist.

## **Keywords**

Frank O'Hara, W.J.T. Mitchell, visual art collaborations, Frank O'Hara artist, New York School

## **Disciplines**

American Art and Architecture | Art and Design | Theory and Criticism

## **Comments**

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**“Fusing Both Arts to an Inseparable Unity”: Frank O’Hara as a Visual Artist**

## Introduction

Frank O’Hara, a poet and curator at the Museum of Modern Art (MoMA) in New York in the 1950s and 60s, was an exemplary yet enigmatic figure in both the literary and art worlds. While he published poetry, wrote art criticism, and curated exhibitions—on Franz Kline, Robert Motherwell, Jackson Pollock, and others—he also collaborated on projects with visual artists such as Larry Rivers, Michael Goldberg, Grace Hartigan, Jane Freilicher, Joe Brainard, and Norman Bluhm.<sup>1</sup> O’Hara graces his artist friends’ paintings with poetry in a style akin to the mark making of his contemporaries, blurring the lines between visual and verbal form. Scholars who study O’Hara fail to recognize the magnitude of his work with the aforementioned visual artists, considering him a “Painterly Poet” or a “Poet Among Painters,” but never a poet *and* a visual artist. In this paper, I highlight these previously under-acknowledged artistic collaborations.

Sources that briefly mention his painting collaborations include Marjorie Perloff’s biographical book *Frank O’Hara: Poet Among Painters*, but her argument calls attention to his poetry, as Perloff is a formally trained poetry scholar and critic. MoMA published a book on O’Hara’s poetry posthumously, titled *In Memory of My Feelings*, but despite praising his poetry—as the inside of the book jacket reads, “he became recognized as a quintessential American poet whose vernacular phrasing, both worldly and lyrical, beautifully told the urban life of his generation”—the book completely ignores his visual art collaborations.<sup>2</sup> San Diego State University English professor Fred Moramarco, in his essay, “John Ashbery and Frank O’Hara: The Painterly Poets,” demonstrates the intertwined relationship between O’Hara’s poetry and contemporary painting, but fails to recognize O’Hara’s actual role as a contemporary

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<sup>1</sup> Frank O’Hara Papers, The Museum of Modern Art Archives, New York. O’Hara, during his lifetime, wrote about

<sup>2</sup> Frank O’Hara, *In Memory of My Feelings: A Selection of Poems by Frank O’Hara*, ed. Bill Berkson (New York: The Museum of Modern Art, 1967), inside book jacket.

artist. Ultimately, regardless of O'Hara's signature on numerous works of art, scholars refuse to acknowledge the greater significance of O'Hara's contributions within these projects, limiting him to the roles of poet and curator.

Through analysis rooted in a dual mode of visibility furthered by canonical ekphrasis scholar W.J.T. Mitchell's *Picture Theory*, the research acknowledges O'Hara's place as both a poet and a visual artist. Mitchell's "imagetext" model greatly aids in the analysis of O'Hara's collaborations in order to see them in a new way that fully recognizes O'Hara's artistic input through a hybrid literary and visual interpretation. Further research will be offered through the independent work of his collaborators, and finally, more conclusive statements will be made about O'Hara posthumous legacy within the art world. After arguing for O'Hara's position as a visual artist, one can fully understand O'Hara more comprehensively through his contributions in an aspect of the New York School more specifically.

### **Frank O'Hara's Calligrams**

In an English capstone project on Frank O'Hara and modern conceptions of ekphrasis, I became entranced with the more abstract poetry O'Hara produced, most notably his calligrams, a type of poem in which the physical structuring of the letters creates an image related to the meaning of the poem itself. One of O'Hara's calligrams, titled "Poem," doubles as a portrait of his friend Jane Freilicher and a poem about Freilicher's beauty (Figure 1). I studied the way in which an art historical analysis can aid in one's understanding of primarily literary works. For example, one can recognize the feminine nature of the subject through O'Hara's crafted language, as well as through visual analysis. One can note the femininity through O'Hara's inclusion of the words "blue velvet," "pearls," "fluttering," and "sweet." Additionally, one can

see how O'Hara abstractly portrays the subject through a fairly thin face, a thin nose, dramatic eyelashes, and full, thick lips. The words "pretty" and "really/ for ever!/ please" read legibly, but the rest of the poem feels muddled in a traditional reading from left to right, top to bottom. As the viewer changes the direction of their reading, eventually more words appear, including the name of the subject of the portrait: Jane, a friend of O'Hara. Additionally, one notices the downward directionality of the words and phrases. O'Hara's calligram actually trickles down from top to bottom, analogous to dripping paint in Abstract Expressionist art, mimicking the gravity of this medium on canvas. O'Hara's calligrams display the poet's comfort in creating a product unified in text and image, a theme that continually arises within his visual art collaborations.

O'Hara was inspired by the work of Guillaume Apollinaire, a founding father of the Surrealist art movement.<sup>3</sup> Apollinaire's poetry collection reshaped poetic form through his hybrid text-image poems in a 1918 collection titled *Calligrammes*.<sup>4</sup> O'Hara's admiration for Apollinaire's position between both the literary and art world guided his literary and visual experimentations.<sup>5</sup> When encountering a calligram, this exercise in continuous "reading" and "seeing" challenges the viewer's eye to see art differently. W.J.T. Mitchell adds to this idea and creates views the "imagetext" model, a theoretical lens that provides a framework for understanding simultaneity of text and image within O'Hara's calligrams as well as his collaborations.

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<sup>3</sup> LeRoy C. Breunig, *Guillaume Apollinaire* (New York: Columbia University Press, 1969).

<sup>4</sup> Ibid.

<sup>5</sup> Perloff, *Frank O'Hara: Poet Among Painters*, 96.

## Who was O'Hara?

A passionate writer, O'Hara earned an undergraduate degree in English from Harvard in 1950 and an MA in English and Creative Writing from the University of Michigan in 1951 after serving in the U.S. Navy.<sup>6</sup> Despite O'Hara's love for literature, he worked exclusively within the art world from his arrival to New York City in 1951 up until his death in 1966. O'Hara initially sold postcards at the front desk of MoMA while writing as an editorial associate for *ARTnews*.<sup>7</sup> By 1955, O'Hara earned a position as an assistant in the International Program, and in 1960 he became the Assistant—later Associate—Curator in the Department of Painting and Sculpture.<sup>8</sup> O'Hara traveled abroad with MoMA, from the Sao Paulo Bienal, to the 1957 International Art Exhibition in Japan, to the *Documenta II* in Kassel, Germany in 1959.<sup>9</sup> With the Jackson Pollock exhibition O'Hara curated, he toured Europe during a large part of the year 1958.<sup>10</sup>

Due to his prominence within MoMA and his personal relationships with contemporary painters, O'Hara's connection to visual art did not cease when he left the museum at the end of the workday, especially considering a formal aspect of his job entailed “happily attending dinners and cocktail parties out of interest.”<sup>11</sup> By night, O'Hara brushed elbows with canonical New York School painters such as Willem de Kooning, Robert Motherwell, and Grace Hartigan, sharing his poetry and aesthetic philosophies in the dark and intimate corners of The Cedar Tavern, the San Remo Café, The Five Spot Jazz Café, and the Eighth Street Club, colloquially

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<sup>6</sup> Perloff, *Frank O'Hara: Poet Among Painters*, 32.

<sup>7</sup> Ferguson, *In Memory of My Feelings: Frank O'Hara and American Art* (Los Angeles: University of California Press, 1999) 15.

<sup>8</sup> Frank O'Hara Papers, The Museum of Modern Art Archives.

<sup>9</sup> *Ibid.*

<sup>10</sup> *Ibid.*

<sup>11</sup> *Ibid.*

known to insiders as “the Club.”<sup>12</sup> By day, he curated exhibitions of Jackson Pollock, sent Barnett Newman correspondence regarding his *Stations of the Cross*, and met Abstract Expressionist artist Norman Bluhm for lunch, dashing a quick poem about the encounter on a napkin while walking through the city’s bustling streets.

O’Hara’s close proximity to the contemporary artists of the moment was so profound that other critics questioned his critical objectivity as a curator and scholar.<sup>13</sup> The critics were not entirely indefensible in their claims, as O’Hara often faced personal disagreements with friends based on the curatorial decisions O’Hara made. In 1965, O’Hara’s exhibition on Robert Motherwell opened at MoMA. Unlike most of O’Hara’s artist friends, Motherwell was not a Cedar Tavern regular. The downtown artists not only were jealous of O’Hara’s appeal to Motherwell with the opening of this exhibition, they angrily accused him of “bowing to institutional pressure,” according to Russell Ferguson, O’Hara scholar and UCLA Professor of Art.<sup>14</sup> Waldo Rasmussen, O’Hara’s colleague at MoMA, observed his potentially cloudy judgment and frequently remarked that O’Hara lacked the art history credentials, formal training, or apprenticeship to even support the claims he was making as a curator and critic.<sup>15</sup>

However, O’Hara’s painter friends saw things differently; New York School painter John Button once said, “Frank’s respect, his admiration, his judgment, and his love seemed inseparable.”<sup>16</sup> While critics and colleagues were often doubtful of O’Hara’s professional capabilities, his artist friends often knew him as someone who possessed an innate gift. O’Hara poured immense amounts of energy and passion into his friends’ artistic creations, sometimes

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<sup>12</sup> Perloff, *Frank O’Hara: Poet Among Painters*.

<sup>13</sup> Lytle Shaw, “Gesture in 1960: Toward Literal Solutions” in *New York COOL: Painting and Sculpture from the NYU Art Collection* (Grey Art Gallery: New York University, 2009) 38.

<sup>14</sup> Ferguson, *In Memory of My Feelings*, 123.

<sup>15</sup> Shaw, “Gesture in 1960,” 38.

<sup>16</sup> Ferguson, *In Memory of My Feelings*, 16-17.



more than the actual artists themselves. Painter Alex Katz once remarked that “the frightening amount of energy” he put into their art and lives made Katz feel like a “miser.”<sup>17</sup> O’Hara was considered to have an acute understanding of the artist’s message, the greatness of the work of art, and the passion of the artist. In Marjorie Perloff’s book, *Frank O’Hara: Poet Among Painters*, she noted that he was always able to find the most significant work of art in an exhibition or gallery setting.<sup>18</sup> Not existing exclusively in either the literary or artistic worlds, O’Hara straddled the two throughout his short-lived career. While academically trained as a writer and poet, O’Hara’s experiences clearly defend his professionally and personally profound connection to visual art.

### **The New York Art Scene**

When O’Hara moved from Michigan to New York City in the early 1950s, he found himself in the midst of a city quickly displacing Paris as the international capital for modern art. During this same time period, a loosely organized group of artists arose—humorously named “The New York School” after the structured Paris and Florence schools of art—and they found unity in their shared fascination with the avant-garde. O’Hara was a regular visitor at their notorious “hubs”—The Cedar Tavern, the San Remo Café, and the “Club”—and the poet deeply immersed himself within a moment of transition within the art world. The New York School movement often sits misinterpreted within the larger art historical canon, hastily shuffled between Abstract Expressionism and Pop Art. Art historian Pepe Karmel remarks:

The evolution of American art from 1955 to 1965 is reduced to a simplified cliché: the big, sloppy celebration of the self in Abstract Expressionism leads by exhaustion and reaction formation to the clinical impersonality of Minimalism and Pop. What lies in between is a motley collection of painters and sculptors

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<sup>17</sup> Ferguson, *In Memory of My Feelings*, 16-17.

<sup>18</sup> Perloff, *Frank O’Hara: Poet Among Painters*.

whose work unfolds according to no discernible logic. This era—the later 1950's and early '60s—can't help but be misrepresented in a textbook.<sup>19</sup>

While Karmel quips that the “motley collection of painters”—the New York School—had “no discernible logic,” in truth the group faced terrible difficulty in trying to revolutionize the art world in the same way their Abstract Expressionist predecessors Jackson Pollock and Willem de Kooning did. By the 1960s, the earth-shattering Abstract Expressionist art movement that dominated the New York art scene in years prior was now almost trite and imitative, safely canonized into art museums and art history textbooks around the world. Therefore, the avant-garde artist, in an attempt to do something revolutionary on the same level as Abstract Expressionism, sought other means of expression to gain notoriety. O'Hara moved to New York and gained prominence within MoMA just as many New York School painters began turning towards interdisciplinary collaboration in order to move beyond the novel and conceive something “new.”<sup>20</sup>

Most of the collaborative relationships that began among the New York School group—not just O'Hara's— can be traced back to John Bernard Myers, then director of the Tibor de Nagy Gallery. Myers served an integral role in assisting many of the New York School painters in their attempts to achieve notoriety. Myers was the first publisher of O'Hara's poetry in 1952. Myers printed chapbooks of O'Hara's poetry alongside drawings created by a painter named Larry Rivers. Myers, in that moment, became extremely influential in creating a long history of artistic collaboration between the two men. *City Winter*, the 1952 chapbook, introduced O'Hara's poetry to Myers' elite artistic circle, so O'Hara's original audience was not the academic literary elite, but rather New York's avant-garde painters and art lovers, deepening the

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<sup>19</sup> Pepe Karmel, “An In-Between Era” in *New York COOL: Painting and Sculpture from the NYU Art Collection* (Grey Art Gallery: New York University, 2009) 21.

<sup>20</sup> Jenni Quilter, “The Love of Looking: Collaboration Between Artists and Writers,” in *Painters & Poets: Tibor de Nagy Gallery* (New York: Tibor de Nagy Gallery, 2011) 67.

already strong ties O'Hara had to the artistic community. By 1954, Myers began distributing a "newspaper" titled *Semi-Colon* in order to showcase his favorite poets' latest literary experiments. *Semi-Colon* was distributed at the hubs of the New York School, and its distribution presented O'Hara's poetry to New York School painters, affirming his presence in both the literary and art communities. The Tibor de Nagy Gallery nurtured O'Hara and his peers, serving a seminal role in the vanguard of an avant-garde of painters and poets.

Due to these collaborative relationships spurred by Myers and the Tibor de Nagy, O'Hara was intensely invested in interdisciplinary collaboration from his first year in New York until his death. Poet Bill Berkson once commented on the presence of interdisciplinary collaboration in the New York art world during O'Hara's career, considering it a "spontaneous extension of social life."<sup>21</sup> Berkson was correct in his remark, especially since most of O'Hara's projects began spontaneously, a result of an immediate idea or a conversation that prompted a poem or a painterly splash. In a book on O'Hara, curator Russell Ferguson admits, "Of all the so-called New York School poets, it is unquestionably O'Hara who had the closest relationship with the painters."<sup>22</sup> The exhaustive list of O'Hara's collaborative projects affirms Ferguson's observation. Beyond the collaborations listed within this paper, O'Hara had a long list of visual art projects. In 1953, The Tibor de Nagy Gallery published O'Hara's "Oranges" poem cycle alongside an exhibition of Grace Hartigan's corresponding *Oranges* series of paintings.<sup>23</sup> In 1960, Franz Kline made an etching featuring O'Hara's "Poem (I will always love you)" in the poet's handwriting.<sup>24</sup> In 1964, O'Hara subtitled one of Alfred Leslie's silent films, *The Last*

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<sup>21</sup> Douglas Crase and Jenni Quilter, *Painters & Poets: Tibor de Nagy Gallery* (New York: Tibor de Nagy Gallery, 2011).

<sup>22</sup> Ferguson, *In Memory of My Feelings*, 21.

<sup>23</sup> *Ibid.*, 46.

<sup>24</sup> Ferguson, *In Memory of My Feelings*, 75.

*Clean Shirt*.<sup>25</sup> Additionally in 1964 O'Hara began a long process of collaborative work with Joe Brainard: comic strips, advertisements rewritten with new speech bubbles, collages with stamps, ads, prayer cards, photographs, and doodles.<sup>26</sup>

O'Hara, due to his intimate friendships and relationships with artists of the time, sat at the center of what Karmel called "motley collection," personally witnessing the struggle the artists faced in gaining visibility. Considering the passionate investment O'Hara had in his friends' art, the O'Hara collaborations appear as a direct product of the vibrant, cross-pollinating 'tradition of the new' within the New York art world in the late 1950s and early 1960s.<sup>27</sup>

### **W.J.T. Mitchell's *Picture Theory***

In O'Hara's collaborations, the paintings exist with a few words of text that function as an integral component of the visual scheme. O'Hara's artistic oeuvre ultimately presents a theoretical and philosophical conundrum: How can the complexity of O'Hara poetic and artistic work be understood in totality? In order to view them, one must approach them in a similar manner to the way in which they were created: caught in an interdisciplinary relationship between text and image. The two art forms—poetry and painting—often called "Sister Arts," have been understood as diametrically opposed forms that encourage complete medium specificity. However, O'Hara's collaborations rigorously blur the lines between the two arts, creating a hybrid in which the two arts become entirely inextricable. I argue that both poetry and visual art foremost rely on opticality in order to interpret the work, and in this case, viewing the

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<sup>25</sup> Ferguson, *In Memory of My Feelings*, 76.

<sup>26</sup> *Ibid.*, 103.

<sup>27</sup> The term is Harold Rosenberg's: O'Hara used it several times, including in the Summer 1962 edition of *Art Chronicle*.

collaborations requires both visual and verbal literacy, as well as a continuously connected literary and visual analysis.

W.J.T. Mitchell in his book, *Picture Theory*, takes this idea and advances it, particularly in his essay “Beyond Comparison: Picture, Text, and Method.” Mitchell, unsatisfied with the traditional comparative method as a tool used to analyze the two art forms, finds numerous limitations of this method, arguing that mere comparison and contrast ignores countless other relationships, and should not be considered a “necessary procedure in the study of image-text relations.”<sup>28</sup> As a result, he creates the “imagetext” model, proposing there exists an unstable dialectic between word and image that constantly shifts its location in representational practices, and those works of art require a unique theoretical lens, especially works he considers verbal visual “conjunctions.”<sup>29</sup> These conjunctions arise when word and image become fully inseparable into one entity; parallel to the way in which O’Hara’s collaborations rely equally upon both art forms in order for the full meaning of the work of art to be conveyed. “Conjunctions,” according to Mitchell, arise when the “*very* identity of ‘the verbal’ and ‘the visual’ is exactly what is in question.”<sup>30</sup> Mitchell continues:

The image-text relation... is not merely a technical question, but a site of conflict, a nexus where political, institutional, and social antagonisms play themselves out in the materiality of representation.<sup>31</sup>

This site of conflict appears frequently within art, and Mitchell provides examples of these conjunctions: plays that privilege speech over scenery, or the technological shift from silent films to film existing in both a visual and verbal paradigm with the invention of “talkies,” William

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<sup>28</sup> W.J.T. Mitchell, “Beyond Comparison: Picture, Text, and Method,” in *Picture Theory: Essays on Verbal and Visual Representation* (Chicago: The University of Chicago Press, 1994) 88-89.

<sup>29</sup> *Ibid.*, 90.

<sup>30</sup> *Ibid.*

<sup>31</sup> *Ibid.*, 91.

Blake's illuminated books, and even comic books.<sup>32</sup> Mitchell does not explicitly mention the O'Hara collaborations as verbal visual "conjunctions," but O'Hara's work clearly falls into Mitchell's theoretical parameters. The O'Hara collaborations sit within the tensioned conflict Mitchell describes. Upon viewing the works of art, one might ask: does one "read" the paintings, and "view" the poetry? How does one fully "see" these works of art? Like Mitchell states, the *very* identity of the art is questioned and in conflict within O'Hara's work. Therefore, in order to best understand the collaborations, one must understand them as a verbal visual conjunction and apply Mitchell's "imagetext" model.

Instead of using the conventional comparative method, Mitchell recognizes the relation of the visible and the readable as infinite and "beyond comparison."<sup>33</sup> Therefore, in using the "imagetext" model, one may not switch back and forth between literary and visual analysis, nor may they make shallow comparisons between the differences between word and image in the work of art. While it requires both visual and verbal literary, the "imagetext" model disapproves of a "switching" between the two disciplines. For example, one cannot look at O'Hara's literary contributions in a specific collaboration, analyze them for greater meaning, and then acknowledge and study the painterly gestures upon the canvas alone. In the "imagetext" model, all marks made on the canvas must be taken together, as one entity. The works enact more than just a back and forth between the verbal and visual: one must see the works continuously throb, pulsing both disciplines, continuously acting and interacting together. Mitchell avoids the question, "What is the difference between word and image?" and instead proposes asking, "Why does it matter how the words and images are juxtaposed, blended, or separated?"<sup>34</sup> In asking those questions through O'Hara's collaborations with Larry Rivers, Michael Goldberg, and

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<sup>32</sup> Mitchell, "Beyond Comparison", 98.

<sup>33</sup> Ibid.

<sup>34</sup> Ibid., 91.

Norman Bluhm, Mitchell's "imagetext" model becomes not only broadened to include a new kind of verbal visual conjunctions, but also theoretically strengthens Mitchell's philosophies as reader/viewers understand art in a new way. Further, appropriately using the "imagetext" model completely proves O'Hara's position as an artist *and* a poet.

### **Rivers and O'Hara, *US, The Stones* lithography, 1957**

The collaboration between O'Hara and New York School painter Larry Rivers is the earliest collaboration out of the three highlighted in this paper, however the two men had a much longer history before the creation of their *Stones* collaboration. O'Hara's poetry sat alongside Rivers' artwork in *City Winter*, a chapbook published by the Tibor de Nagy Gallery in 1952, just one year after O'Hara's arrival to New York City.<sup>35</sup> Throughout O'Hara's entire lifetime, the two men shared an intimate relationship as friends and lovers. At O'Hara's funeral in 1966, Rivers delivered the eulogy:

Frank was my best friend. Without a doubt he was the most impossible man I knew. He never let me off the hook. He never allowed me to be lazy. His talk, his interests, his poetry, his life was a theatre in which I saw what human beings are really life. He was a professional handholder. His fee was love. Frank was an extraordinary man—everyone here knows it.<sup>36</sup>

Their connection was nearly unmatched. For Rivers, this deep friendship was a fundamental force in artistic collaboration. According to Jenni Quilter, scholar of poem/painting collaborations, Rivers needed this relation in order to have a successful collaboration:

It was the quality of the friendships that also indicated the value of a collaborative piece of art, the depth of emotional and intellectual reference each person could bring to bear on the process of composition. Quite simply, the accumulation of time spent with a friend—the discussion about art, parties, movies visited, vacations gone on, heartbreaks listened to, slow fades and sudden infatuations—

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<sup>35</sup> Crase and Quilter, *Painters & Poets*.

<sup>36</sup> Frank O'Hara Papers. The Museum of Modern Art Archives.

these experiences might be the shared ground from which an imagined world could be created.<sup>37</sup>

So, in 1957, when Rivers was approached by publisher Tatyana Grosman and asked to create a “book”—a series of lithographs— with a poet, O’Hara was immediately chosen. Together they made *Stones*, a creation the men deemed a “Tabloscript Lithography.” The artists define the term on the inside of the first page: “Where the artist and the poet, inspired by the same theme, draw and write on the same surface at the same time, fusing together both arts to an inseparable unity.”<sup>38</sup> This particular quotation, used in the title of the paper, displays the power and the energy of producing an inextricable form of text and image through genuine collaboration. In this quotation, Rivers and O’Hara emphasize the value of the unity and presence of both artists working together continuously throughout the entire artistic process.

Rivers and O’Hara worked in genuine collaboration to create *Stones*, synthesizing their artistic mastery to create a product dually rooted in unified visual and verbal meaning. The result of Rivers and O’Hara’s collaborative works appears as a form of visual verbal conjunction, and therefore Mitchell’s “imagetext” model can be employed to best understand *Stones*. The opening page, titled *US*, accurately symbolizes a large part of O’Hara and Rivers’ creative process for the collaboration (see Figure 2):

We decided to choose some very definitive subject and since there was nothing we had more access to than ourselves, the first stone was going to be called “Us.” The title always came first. I did something...he either commented on what I had done or took it somewhere else in any way he felt like...sometimes I would decimate an area... He might write there or if I did put something down I would direct him to write whatever he wished by ask that it start at a specific place and end up a square or rectangle around a particular image.<sup>39</sup>

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<sup>37</sup> Quilter, “The Love of Looking: Collaborations Between Artists and Writers,” 60-64.

<sup>38</sup> Larry Rivers and Frank O’Hara, *Stones: A Lithography*, ed. Tibor de Nagy Gallery (New York: Tibor de Nagy Editions, 2010).

<sup>39</sup> *Ibid.*



Thinking of Rivers' description, the collaborative process emulates the spontaneous dialogue between the two friends and lovers: a back and forth, a give and take, and push and a pull between the two art forms and the two men as they worked together on the page. The conversation between text and image on the page appears steeped in the intimate friendships and memories created between Rivers and O'Hara, as they reference events, friends, and occurrences only known to the two artists.

Beginning with the title, the red and blue word "US," with the letter S striped like peppermint candy, sits atop a mostly black and white, background-less, highly condensed scene of free-floating human figures and text. Rivers sketches four human faces to frame the title. Rivers portrays himself on the left side of the page, complete with his harsh facial features, strong jaw, and larger forehead. A red crayon adds intense color over Rivers' face. Rivers depicts O'Hara on the farthest right, complete with an unforgettable nose that his friends described as "always looking broken."<sup>40</sup> The other two figures in the center appear more disfigured than the aforementioned two, as their eyes are blurred out with black marks and they lack naturalistic detail. O'Hara paints in an unexpectedly nondescript handwriting, beneath the portrait of Rivers:

They call US  
the Farters of our country  
poetry was declining  
painting was advancing  
we were complaining  
it was '50

Complementing this thought, O'Hara writes an idea underneath the O'Hara portrait:

"Poetry/Belongs to Me, Larry/Painting to you/THAT'S what G said to P, and" The idea is punctuated with a brief thought, circled on the page: "Look where it got them." As "G" most likely alludes to Grace Hartigan, a painter friend of both Rivers and O'Hara, and "P" references

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<sup>40</sup> Perloff, *Frank O'Hara: Poet Among Painters*.

Jackson Pollock, the men seem to speak to each other on the canvas, using private nicknames that make the work almost incomprehensible to the viewer. Their artistic decision strengthens this effect of a visual dialogue, making the viewer seem as though they are invading on a private conversation held between the two artists. A throbbing red hand in the very center of the page speaks to the hands that struggle to create both poetry and painting.

The scene continues, featuring more undetailed human forms, fragments of inside jokes from O'Hara, Rivers, and their group of friends. *US* plays with the word pun of the "U.S." through sparse patriotic imagery and references to icons of American pop culture: James Dean, Hollywood, militaristic drums, and the phrase "US" repeated continuously. The collaboration sometimes looks back with a trace of cynical nostalgia. For example, in the bottom left hand corner, the phrase "Parties were "given/ we "went" hugs the body of a man seemingly unconscious or heavily intoxicated. The covering of the face in black charcoal, along with the bloody red crayon near the man's stomach, combined with the "X X X" near the man's abdomen reflects the artists' attitudes toward the fatal nature of the party culture among the artist community during that time in New York. While scholars have studied *Stones*, the academic perspective is usually biographical and focused on Rivers. However, art and literary historian Lytle Shaw, adeptly studies the interdisciplinary quality to the collaboration, and notes:

*Stones*...has a kind of refreshing awkwardness that reminds one of (but does not try to become) children's art. Written characters here are not offered as large gestural analogs to painterly strokes and spills, but as block print commentary within an allover field of figure fragments, linear doodles, and areas of overlaid chalky color.<sup>41</sup>

Shaw mentions the "gestural analogs to painterly strokes and spills" as a direct reference to O'Hara's other collaborative projects, specifically the ones with Michael Goldberg and Norman Bluhm. In those examples, Shaw's observation stands affirmed, as the abstracted gestures and

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<sup>41</sup> Shaw, "Gesture in 1960," 42.

texts begin to meld together both symbolically and visually. Conversely, in *Stones*, while text and image are still tied up in unity of meaning, the figural style of Rivers' work combined with O'Hara full, articulated ideas, word and image function more complementary of one another as compared to the other collaborations. Rivers' artistic style lends this specific O'Hara collaboration to stand out among the rest of the examples as the most figurative by far.

Considering O'Hara's contributions are textual, the visual style of the overall work of art lends itself to mimic the artistic oeuvre of the other collaborator. Therefore, Rivers imbues the collaboration with comfort with figuration and fascination with American culture. Rivers' 1953 *Washington Crossing the Delaware* exemplifies the way in which Rivers' independent approach permeated their collaborative work (Figure 3). Rivers was a formally educated painter caught in a transitional moment in art history between Abstract Expressionism and Pop Art. While he did practice a form of latent abstraction in his painting, Rivers never sat on the front lines of abstraction. As Pop Art emerged, Rivers became fascinated in American pop culture and history. Similarly to the O'Hara collaboration's nation-inspired impulses, a particular "Americanness" echoes in *Washington Crossing the Delaware*. The foreground of the painting features approximately three male figures: two in the lower, left-hand corner and one, much larger figure on the right. The two men in the lower left hand corner, dressed in military uniforms, carry each other to refuge, an allusion to the aftermath of "heroic" crossing the Delaware River after the famous painting of the same title, an event Rivers considered morbid and lacking any sense of heroism. The larger figure symbolizes Washington, but Rivers chooses to steer from depicting the military general in the same confident stance as in typical artistic depiction. The background does exhibit naturalistic elements like horses, grass, mountains, and a yellow sun, but the rest of the painting blurs into bleak shades of gray, green, and white. In *Washington Crossing the*

*Delaware*, as well as in *US*, national history serves a prominent role. Further, a tendency to critique national history appears as a greater theme within Rivers' oeuvre. Rivers lends both works to take a darker tone: just like Rivers fails to see Washington crossing the Delaware River as a historical moment, he also presents the fatal horrors of the glamorous social life of his fellow artists in the late 1950s. Viewing Rivers' *Washington Crossing the Delaware* properly displays the way in which O'Hara lent his collaborations to follow the style of his collaborator. The analysis, firmly grounded in Mitchell's theoretical philosophies, proves the way in which text and image can become tightly intertwined within unified artistic meaning.

### **Goldberg and O'Hara, *Ode to Necrophilia*, The *Odes* series, 1960**

Michael Goldberg and Frank O'Hara were close friends, both regulars at the "Club" and the Cedar Tavern, and comfortable with artistic collaboration by the time they created *Odes* in 1960. Goldberg frequently served as the subject of O'Hara's poems, and Goldberg made a series of paintings that reference letters and postcards O'Hara sent to the artist while on a trip to Europe.<sup>42</sup> However, the *Odes* series is the first instance where the two men genuinely collaborated, working simultaneously to create a shared product. O'Hara's calligraphic text combines Goldberg's gestural markings to create an all-over field of color and text rooted in a dual mode of visibility of both viewing and reading. In this way, Goldberg and O'Hara aim to blur the boundaries between poem and painting to an inseparable union, fitting into Mitchell's concept of the verbal visual conjunction perfectly. The naming of the series as "odes" is particularly intriguing, as odes are typically only associated with poetry. The conjoining of the

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<sup>42</sup> Ferguson, *In Memory of My Feelings*, 71.

“ode” with an abstract painting offers an opportunity to employ the “imagetext” model proposed by Mitchell.

The collaborative process began with O’Hara’s poetry on a blank sheet of paper, followed by Goldberg’s “improvisations” over the text.<sup>43</sup> In O’Hara’s large, gestural and round handwriting, he writes in *The Ode on Necrophilia* (Figure 4):<sup>44</sup>

Well, it is better that someone love them  
And we so seldom look on love  
that it seems heinous

The title of the painting, also in O’Hara’s handwriting, sits in the top right corner of the canvas. In the upper left hand corner sits the fragmented phrase “Well, it is better that” in a descending fashion, to reach the rest of the phrase “someone love them” on the right hand side closer to the middle of the canvas. The word “someone,” capitalized and deconstructed into an arched shape, hugs the lowercase words “love them.” “And we” follows behind, jumping back to the left side of the painting, leading into “so seldom look on love,” tracing downwards to finally land in the lower right hand corner with one final thought, “that it seems heinous,” left unpunctuated.

Goldberg’s gestural markings grace the page horizontally in thin black, red, white, and blue paint. A square-shaped mark in red occupies the right hand side of the canvas, while a rectangular blue shape resides in the lower left corner. Both white and black paint dramatically dash across all sides of the painting.

While odes can be understood as lyric poems written in an elevated style to address a particularly beloved subject, the admired subject in this instance is necrophilia, a love or sexual attraction for dead bodies. Despite the transgressive perception of necrophilia, the men seem to create a distanced empathy through this hybrid poem painting form. While odes usually practice

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<sup>43</sup> Ferguson, *In Memory of My Feelings*, 68.

<sup>44</sup> *Ibid.*

a direct address style of speaking (consider Shakespeare's "Shall I compare thee to a summer's day?") O'Hara intentionally strays from that literary tradition, employing a third person perspective to give distance to the subject of necrophilia. Further, while odes typically engage with romantic language, O'Hara fails to use that same linguistic practice, offering short, simple words that lack a nurturing or loving quality. Overall, O'Hara's words, coupled with Goldberg's color palette, display a dark, dismal ode. While odes seem reminiscent of romance, courtship, and warmth, the dark blue, gray, and black paint with which Goldberg paints glaringly jars from the warm colors traditionally associated with an ode. Even the bright red gracing the page reminds the reader of blood or death, instead of love, a theme commonly tied to the color.

The paint drips as if large amounts were left on the page and intentionally ignored to create long, thin drips. Text and image synthesize, as the paint drips visually resemble an ellipsis, punctuating O'Hara's final thought, "that it seems heinous". An ellipsis is a stylistic literary element that advances a story through omission, leaving readers to generate their own conclusion. The use of the ellipsis also illustrates the lack of formal conclusion, on the part of the artists and well as the reader, dramatically implying that the story has not yet come to an end. Goldberg's artistic gestures, literally punctuating O'Hara's written contribution, prove the functional unity between word and image in this particular collaborative work. Goldberg's offerings add complexity to O'Hara's poetic creation, working so intimately that it appears as though one art form could not appear without the other in *Odes*.

Goldberg's *Dune House I* demonstrates the way in which the artist's oeuvre strongly influences the style of the collaboration with O'Hara (Figure 5). Goldberg is traditionally known as an Abstract Expressionist painter, known for his gestural action paintings. Parallel with that style, he paints *Dune House I* canvas with thick, heavy brushstrokes. Goldberg's color palette

lacks formality, as all different tones and shades of colors graced the page without a consistent directionality. While the paint in *Dune House I* fails to drip in the same way as in *Ode on Necrophilia*, Goldberg still uses the large, heavy brushstrokes in both works. With O'Hara, Goldberg intentionally leaves space for the more sparse and intentional brushstrokes to work in conversational unity with the text on the canvas, letting O'Hara's black ink serve a prominent and meaningful role within the work. Goldberg understood the importance of letting the text speak, but refuses to abandon the true nature of his signature dramatic brushstrokes. When analyzing *Ode to Necrophilia*, one must orient themselves with Goldberg's independent style in order to see the way in which O'Hara's collaborations are molded by the collaborator's independent work.

### **Bluhm and O'Hara, *Meet Me in The Park*, the *Poem-Paintings* series, 1960**

O'Hara met artist Norman Bluhm at a party in 1955 upon Bluhm's return to New York from a length of time in Paris, and O'Hara immediately became a dear friend and immense fan of Bluhm's work. According to archival records, only two works of art hung in O'Hara's MoMA office at the date of his death in 1966: a painting by Larry Rivers, and a work by Norman Bluhm.<sup>45</sup> O'Hara's deep appreciation of Bluhm's artwork easily lent to artistic collaboration. Being good friends, O'Hara was a frequent visitor to Bluhm's studio, and together, according to Bluhm, over the course of a single Sunday afternoon in 1960, the two men spontaneously created a series of twenty-six *Poem-Paintings*. Bluhm tells the story of how it all began in his Park Avenue studio on a rainy October afternoon:

Frank and I were sitting around in the studio, talking, and I believe Prokofiev's 'Piano Sonata for Left Hand' was on the radio. We were talking about music...I don't remember what I said, but to illustrate my point I took a brush and went up

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<sup>45</sup> Frank O'Hara Papers. The Museum of Modern Art Archives.

to the paper and made a gesture. And just like that, Frank got up and wrote something, “bust”, or something like that. He was open and quick, and we were talking, and what we did was part of our conversation. Right away, we decided to do some more...<sup>46</sup>

On clean sheets of butcher paper (most of them measuring 19 ¼ x 14 inches) Bluhm hung around his studio, the two men created the dynamic poem-painting collaborations.<sup>47</sup> The entire collaborative process intentionally remains unclear, as sometimes Bluhm would first mark the paper with paint, and O’Hara’s text would nestle into the open space, while other times, O’Hara’s words would hit the paper first, with Bluhm’s painting to follow. According to Catherine Gander, English professor at Maynooth University, Bluhm’s gestural marks, “daubs and drips of paint combine with, overlap, and are overwritten by O’Hara’s writing.”<sup>48</sup> Explosions of black and white paint find intense relation with O’Hara’s similarly arching and dripping handwriting. Together, the two men create a series rooted in this dual mode of visibility that calls to be viewed through Mitchell’s “imagetext” model. Here, text and image surge together to create one form, a work of art fully grounded in both visual and verbal meaning, proving that of all of O’Hara’s collaborations, his work with Bluhm serves as the strongest example of a verbal visual conjunction.

In *Meet Me in the Park*, O’Hara’s loose, calligraphic handwriting graces the top right corner with the title phrase, punctuated by the dramatic condition “if you love me” (Figure 6). In this specific *Poem-Painting*, O’Hara presents a concise, but compelling idea:

“Meet me in the park/ if you love me”

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<sup>46</sup> Gander, ““Twenty-Six Things all at Once: Pragmatic Perspectives on Frank O’Hara and Norman Bluhm’s *Poem-Paintings*,” in *Mixed Messages: American Correspondences in Visual and Verbal Practices*, ed. Catherine Gander and Sarah Garland (Manchester: Manchester University Press: 2016), 86.

<sup>47</sup> Ibid.

<sup>48</sup> Ibid.



In terms of poetic style, O'Hara uses enjambment to create a dramatic pause in his written idea. O'Hara's literary choice transforms a friendly invitation into a desperate plead, and Bluhm's painting amplifies the desired intensity. The paint splatters symbolically increase the distance between the two fragmented thoughts, already separated through enjambment. The dripping paint seriously isolates the first thought—a friendly invitation—as the phrase sits primarily untouched by paint, while the paint simultaneously drowns the conditional half of the request in thick, black, morose lines. Bluhm's black and white markings hit the canvas vigorously, almost in a rupturing way. Bluhm hits the page with paint so forcefully that the paint rebounds, as smaller, lighter marks land on the page on the area surrounding the biggest splash. Bluhm, through this dramatic action, creates a burst of emotion through paint. The paint drips, once again alluding to ideas of sadness, loss, and desperation, almost resembling a sorrowful, foreboding raincloud. The analysis of the poem-painting and its meaning requires a continual interaction between the verbal and visual elements in order to gain the full significance of the work.

The employment of direct address—"if *you* love me"—lends itself to feel dialogic between two artists, furthering the collaborative aspect to the poem-painting, or even dialogic between the artists and viewers. When analyzing the poem-painting through the "imagetext" model, text and image function totally in unison, building and relying upon each other to create one coherent meaning. Shaw elaborates:

At times...these multivalent riffs are re-contained, even "illustrated," by their juxtaposition with Bluhm's gestures: 'There I was minding my own business when'—big Bluhm gesture—'buses always do that to me.'<sup>49</sup>

While Shaw discusses another work from the series, the idea remains intact with *Meet Me in The Park*: The *Poem-Paintings* are a complete product of aesthetic dualism; Bluhm's splashes, drips,

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<sup>49</sup> Shaw, "Gesture in 1960," 46.

and arcs do not just find relation with the written word; it visually matches, speaks to, and amplifies O'Hara's splashy, dripping, and arching lettering. In Shaw's "reading," the poem actually becomes entirely intertwined within Bluhm's mark-making, to the point where Bluhm's gestures occupy its own beat within the rhythm of the poem's reading.

Naming the series *Poem-Paintings*, as one word with a hyphen between the two entities, promotes unity and equality of the two disciplines within the artwork. Both the poem and the painting serve an equivalent role in *Meet Me in The Park*. Bluhm and O'Hara wanted neither the literary or visual aspect of the series to override the other. Therefore, it makes sense that Bluhm would use only black and white paint to parallel O'Hara's black ink on white paper. As O'Hara typically only would write with black ink on white paper, Bluhm felt the desire to mirror the medium specificity of poetry within their painting. The *Poem-Painting* name feels similar to Mitchell's "imagetext" idea, with the two separate art forms coming together into one single word.

The *Poem-Paintings* reflect a direct influence of Bluhm's artistic style. By 1959, Bluhm transitioned from smaller strokes to wilder, massive, bold strokes in *Meet Me In the Park*.<sup>50</sup> According to Karmel, the "torrents of dripping paint" were always part of Bluhm's repertoire, but they gained more prominence over time.<sup>51</sup> Bluhm's *Untitled (1959)* displays this direction in style (Figure 7). Bluhm worked with his canvases pinned to the wall, and he painted with an overloaded brush. Once on the canvas, the excess paint immediately drips, and he attacks the canvas in layers. The paint descends in rivulets across the face of the canvas. Earlier red layers fade to pink, followed by erratic black stroke patterning, finished with overwhelming white splashes. The *Poem-Paintings* feature the same erratic brushstrokes, as the large black paint

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<sup>50</sup> Karmel, "Gestural Abstraction" in *New York COOL: Painting and Sculpture from the NYU Art Collection* (Grey Art Gallery: New York University, 2009) 99.

<sup>51</sup> Ibid.

splash actually rebounds off the canvas, leaving trails of paint on the margins of the poem-painting, identical to the paint trails in *Untitled*. When analyzing *Meet Me in The Park*, one must look to Norman Bluhm's artistic oeuvre to fully understand the complexity of the work, its influences, and its particular style.

### ***In Memory of My Feelings***

As demonstrated throughout this paper, O'Hara had an exhaustive history of collaboration, but in looking at these three particular instances, one can begin to more fully understand the ways in which O'Hara has been previously misinterpreted by only being deemed a poet and a curator. O'Hara's rich collaborative work elucidates an immense love and appreciation for visual art, and his engagement in creating these projects with his friends demonstrates his talent as an artist through his entire lifetime. O'Hara's posthumous legacy within the art world advances this argument, fully affirming the idea that O'Hara deserves a place within the art historical canon.

Frank O'Hara unexpectedly died two days following an automobile accident at Fire Island on July 25, 1966.<sup>52</sup> Rene d'Hanoncourt, the director of MoMA at the time of O'Hara's death, was moved by O'Hara's artistic legacy and influence and felt the need to make something to honor him, and *In Memory of My Feelings* was born. D'Hanoncourt, taking the title taken from one of O'Hara's most famous poems, he organized and published *In Memory of My Feelings*, a memorial book and accompanying exhibition to honor O'Hara's poetry. While many scholars fail to recognize O'Hara's legacy within the art world, d'Hanoncourt fully comprehended the artist-poet's influence. In the forward of the *In Memory of My Feelings* book, he writes:

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<sup>52</sup> Frank O'Hara Papers. The Museum of Modern Art Archives.

For the part of my colleagues at the Museum and myself, it is hard to exaggerate what he gave us. This gift can be measured not only by the solid record of exhibitions in which he participated or the publications that he wrote. It is just possible that his being with us and part of us as a group of people striving to do a decent job was just as important, if not more, than his recorded achievements. It is not easy to describe the value of a person's presence—his works, his temper, his being there. But I know that many of us, because of Frank's presence, learned to see better, to communicate their experiences in clearer forms.<sup>53</sup>

The beautiful sentiments articulated by d'Harnoncourt might make one wonder how a poet could be regarded with such great artistic influence within one of the top museums in the world without ever earning the title of a visual artist. Because of Frank's presence, people within the artistic community *learned to see better*. Despite lack of recognition within academia, the *In Memory of My Feelings* exhibition truly illuminates O'Hara's long-lasting legacy and influence.

Thirty artist friends of O'Hara—ranging from Joan Mitchell to Jasper Johns—were asked to illustrate thirty O'Hara poems however they saw fit. The layout of the page was standardized and prepared in advance, each poem typed in Times New Roman font.<sup>54</sup> The artists, given translucent plastic sheets, were encouraged to work anywhere on the page and in any medium and color.<sup>55</sup> The sheets, transferred from the original to a lithographic plate, were printed on the pages of O'Hara's poetry.<sup>56</sup> The *In Memory of My Feelings* exhibition, on display just a year after O'Hara's death in 1967, included the original drawings, the actual pages of the book, and a number of documentary photographs taken during O'Hara's fifteen years in New York. *In Memory of My Feelings* was not published traditionally: the book was issued in a limited edition set of folded sheets loosely held in a cloth-and-board folio, self-contained in a slipcase.<sup>57</sup>

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<sup>53</sup> Frank O'Hara, *In Memory of My Feelings: A Selection of Poems by Frank O'Hara*, ed. Bill Berkson (New York: The Museum of Modern Art, 1967).

<sup>54</sup> Bill Berkson, "The Museum of Modern Art Press Release: Frank O'Hara/In Memory of My Feelings" (1967).

<sup>55</sup> *Ibid.*

<sup>56</sup> *Ibid.*

<sup>57</sup> Berkson, MoMA Press Release.

For the book, Michael Goldberg illustrates one of O'Hara's poems titled "Rhapsody," Goldberg paints a simple, monochromatic illustration to accompany "Rhapsody" (Figure 8). Nine black streaks cloak the white page, save for three white numbers: 515, a direct reference to the first lines of the poem, "515 Madison Avenue/door to heaven? portal." O'Hara's poem presents numerous beautiful, intangible sentiments: "the jungle of impossible eagerness," "everywhere love is breathing draftily," or "I belong to the enormous bliss of American death." However, Goldberg ignores the fantastical language and instead illustrates the "door to heaven." The streaks emulate the various grains of wood on a door, complete with a 515 number plaque to signify its place on Madison Avenue. Unlike the Goldberg/O'Hara collaboration, Goldberg's visual work fails to add a deeper, more complex meaning to O'Hara's text. Goldberg's work merely illustrates, it does not unify in the same way as a *Poem-Painting*. This decision was purposeful, as Goldberg's intent was to let the poetry take utmost precedence.

In this particular exhibition, O'Hara's poetry serves as the primary work of visual art itself. Instead of verbal and visual elements throbbing in unity, the poetry is merely complemented by illustrations. Finally, visitors entered MoMA in order to view the artist's work: O'Hara's poems hanging on museum walls. O'Hara's poetry entering into a fully visual platform raises fascinating questions about what art is, what it can be, and what it means to really *see*. The making of the *In Memory of My Feelings* exhibition articulates how O'Hara's artist friends perceived him: as one of their own, an artist in totality, without exception. Through looking at O'Hara's collaborations through W.J.T. Mitchell's "imagetext" model, one can no longer see O'Hara's collaborative contributions as merely word on the canvas. O'Hara's text generates rich meaning so entirely intertwined with the visual component that the two art forms become utterly inextricable. No longer just a poet and a curator, Frank O'Hara can be rightfully understood as a

vibrant, forceful presence of various titles, talents, and artistic creations. No longer teetering between the art and literary worlds, O'Hara was indeed fully engrossed in both disciplines, as a poet, a curator, *and* an artist.

Figure 1

POEM

WHE  
d EWHEE W ry never  
c hee whee g always perhaps  
a -ed J a like never always  
r, wick as a are blue velvet  
wicked- gold, w n e fl- in one wind  
y o o uttering  
o u k n

F  
r  
e  
i  
l  
i  
c

y  
o  
u

a  
r  
c

t  
h  
e

o  
h

h  
u  
er yo  
'  
l  
ry  
not i e w  
be k v o  
S c r man-  
c r my pretty, t  
g behle azade n  
hoo e n f d t  
a n r paint l o  
g e pots ts c t  
n y our swe p a t  
o i n really  
p e s t for ever!  
a l t please  
r my

Frank O'Hara, "Poem"

Figure 2



Larry Rivers & Frank O'Hara, *US*, from *Stones*, lithograph, 1957



**Figure 3**



"Washington Crossing the Delaware", 1953. Copyright © Larry Rivers Foundation

Larry Rivers, *Washington Crossing the Delaware*, oil, graphite, and charcoal on linen, 1953, Museum of Modern Art

Figure 4



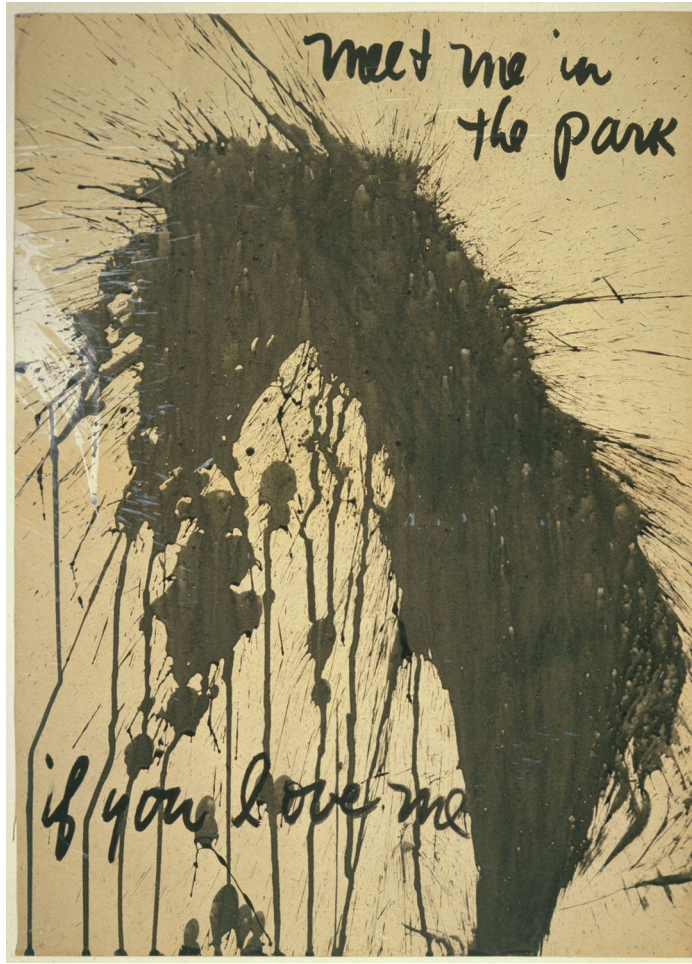
Michael Goldberg & Frank O'Hara, *Ode on Necrophilia*, 1960

**Figure 5**



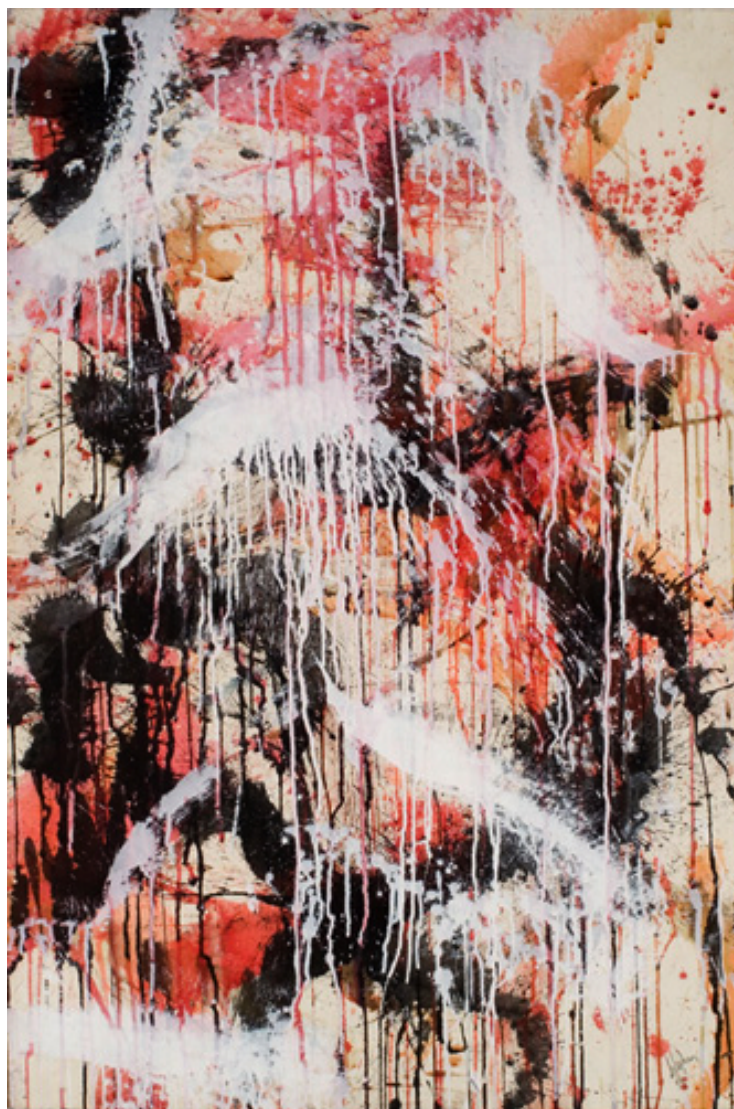
Michael Goldberg, *Dune House I*, oil on canvas, 1958, 60.5 x 54.25 in.

Figure 6



Norman Bluhm & Frank O'Hara, *Meet Me In The Park*, 1960, ink, black & white gouache on butcher paper, 19 1/4 x 14 in. (48.9 x 35.6 cm), Grey Art Gallery, New York University Art Collection

**Figure 7**



Norman Bluhm, *Untitled*, 1959, ink, gouache and watercolor on cardboard, 39.75 x 26.5 in.,  
Grey Art Gallery, NYU Art Collection

**Figure 8**

Frank O'Hara, "Rhapsody," illustrated by Michael Goldberg, from *In Memory of My Feelings*, 1967

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