

**THE  
WALDORF  
PANELS  
ON  
SCULPTURE  
(1965)**

#### NOTES ON USAGE

In order to preserve the integrity of the stylistic emphasis placed upon particular movements and phrasings in the original, the capitalization from *IT IS #6* is retained here. For the same reason, Phillip Pavia's original hyphenation of the "Eighth-Street-Club" is also left unchanged.

At the end of Panel 1, several references are made to Marcel Duchamp's "Urinal"; this is left as is, although the proper title of the work is *Fountain* (1917).

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Selected unpublished excerpts from Waldorf Panel 2, Philip Pavia Papers, Manuscript, Archives, and Rare Book Library (MARBL), Emory University. Access provided by MARBL. Used with the permission of Natalie Edgar.

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Design by Rita Lascaro

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*left to right: James Wines, George Sugarman, George Segal, Claes Oldenburg*



*left to right: Bernard Rosenthal, David Slivka, Herbert Ferber*

## Announcement by *IT IS* Magazine\*

February 8, 1965

Sponsored by *IT IS* magazine—a continuing series of panel discussions and conversations will be held in front of an audience of artists. These conversations will be recorded and printed in *IT IS* magazine.

The name, Waldorf Panels, is chosen as homage to a method used by the old Eighth-Street-Club's pre-club. This pre-club met informally and regularly at the old Waldorf cafeteria on Sixth Avenue in the early- and mid-Forties. Its method—the conversation panel—was a fuse through which working ideas and soul-searchings were exchanged in practical ways. A desire for the artist's mandate and a deep respect for the artist's intuition were the foundations of this method. When the Eighth-Street-Club was founded by the very same Waldorf

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\* This text, which was sent to invitees in advance of the meeting, was originally published as an Appendix to the Waldorf Panels in *IT IS* #6. It is reprinted here, 46 years later, as an Introduction.

nucleus in the late forties these conversation panels continued. In its early stage, the Eighth-Street-Club held these conversation panels on Wednesday nights and were closed to the public.

The Eighth-Street-Club of the late Forties should not be confused with Studio 35, which was started by another group. Studio 35 was an advertised school for art students with a Surrealist curriculum called "Subjects of the Artist." Totally opposite, the Eighth-Street-Club's membership was composed only of mature artists and its conversation panels were recruited from the artist membership. What could be confusing is that it was located at 39 East Eighth Street in between Studio 35 at 35 East Eighth Street and Hayter's Atelier 17 also a few doors away. But it was only the Eighth-Street-Club that survived the Fifties, that cut through the surrealist jungle and discovered a new clarity for Abstract Art.

To continue this method is part of our manifesto.

The director of the panels is Phillip Pavia, sc. He was the prime mover in the founding of the old Eighth-Street-Club and its panel maker for the first five or six years. Later he founded and edited *IT IS* as if it were an extension of the Club.

## **Waldorf Panel 1**

February 17, 1965

Fifth Avenue Hotel

Ground Floor Meeting Room

New York City

## THE SPONTANEOUS AND DESIGN

### **Part 1 & 2 Panelists**

HERBERT FERBER, sculptor

REUBEN KADISH, sculptor

IBRAM LASSAW, sculptor

PHILLIP PAVIA, sculptor

JAMES ROSATI, sculptor

BERNARD ROSENTHAL, sculptor

DAVID SLIVKA, sculptor



*left to right: David Slivka, Herbert Ferber (blocked), Phillip Pavia, Ibram Lassaw,  
James Rosati, Reuben Kadish*