

Feb. 24, 1978

22 E. 8 St, NYC 10003

Dear Mrs. Stetling:

I must apologize for the long period during which I haven't written. But I think that sometimes it is my own fault that I don't get around to getting some things done, things which can easily be done or very simply be disposed of, things which are of great and true importance. For instance, I have so often felt a sense of the true significance of your appointment to the teaching staff there for the current semester, a term. For me it bears, essentially, a recognition of your special talents as a scholar and authority in your chosen field of study, a field and an approach to it, which is unique and so much needed at this time. Again my congratulations and, believe me, my best wishes in these endeavors of yours, which I am most certain will bear the richest of fruits.

Richard Long was here some time back. He talked about the upcoming show of Beauford Delaney at the Studio Museum in Harlem, (which as you doubtless know, has a new director and as many other art-interested people must no

(2) (don't already know.)

I also think you should know that I've been hard at it during the last 4+ months. Health-wise I go regularly to my doctors) for Chemo-therapy and for periodic examinations. They are very conscientious - and demanding - which is all to the good as far as I'm concerned. But it takes a lot out of me - as you can certainly understand. Meantime, I had the flu, and as of now I'm still trying to shake it off. I feel depleted, lackadaisical - worn out. Also I'm trying to paint + draw. I have agreed on a show for the spring, maybe April. In addition, I'm trying to continue to put together a back-log of my own work. I'm a relatively slow worker - I do not turn out art works at a high rate of productive speed. I paint over earlier works - creating newer works ^{over} the works painted out. The result is that I don't have many works on hand at any given moment. More and more -

(3.)

People are showing greater interest in my work, interest in buying, etc. I think you know that the Indianapolis Museum acquired one of my pieces not long ago. Other museums have shown interest. This is all encouraging - even at this late date in life. I must say that I need such encouragement, particularly during this particular period when there are real obstacles, at least on my part, for my health. (OVER)

at this point I fell asleep - and what I
wrote didn't make sense - so I cut it out of
as you see and started over - Page 4 is next.

(4) Did I tell you that I have been asked to enter all my bio material, permanently in the Smithsonian Mus. in Washington. I agreed. They have a file on me already at the Archives of American Art, as you know. I think the Archives are simply merging - so to speak, with the Smithsonian - But no matter, I have had duplicate copies of all the material that they will receive. The Archives (The "Trustee" Archives) in New Orleans had asked to take over my material some time ago. But that is another matter. I haven't committed myself to them in any final promise. Again - on the Museum acquisitions I mentioned - The Metropolitan has one under serious consideration - but no mention of this yet please. Also the Detroit Museum (same story, under consideration - no mention, please.) Will let you know if and when the "eggs are hatched and can be safely counted."

Best to you, Sincerely

OVER
Hal Hitchcock

(5) Maybe I told you but I don't remember if I did so. The National Academy of Design - one of the oldest and highly respected institutions of the so-called academic art establishments of U.S.A. has invited me to become a member of that august body. In addition I was invited to show in their 153rd Annual show (jury-free) one of my paintings. Of course I accepted both. I presume that my painting which I called "Primal Landscape" is on exhibition there on upper 5th Ave here in NYC, I haven't been there yet to see it but I must presume it is on exhibit. They invited me to submit resumes, etc, to serve as evidences of qualifications to become a member of the Natl. Academy. So I sent them in. What can I lose, had they not ignored me and my work for 30-40 years or more? To be refused membership now could only be an extension of their longstanding positions. It's something like Eugene Delacroix who was deemed as a Romantic outcast - who rightfully wanted to be a member of the French Academy. He was admitted there in about 1870, at what rank I do not remember. But at least he got in!!!

Sincerely,
Hal Woodhuff



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