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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	I. A. 515

## green gallery

May 5, 1962

Mrs. C. B. Wright  
550 - 36 East  
Seattle 2, Washington

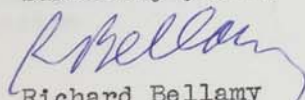
Dear Mrs. Wright:

Just a note to report to you that your inquiry about paintings of James Rosenquist has not been forgotten.

Jim has been at work and has completed three very large paintings: one is 22' long. He's got these tucked under his belt now, so to speak and maybe he'll settle down to boudoir size.

When he has completed a half-dozen or so around the size that you indicated, I shall have them photographed and sent on to you, if you still so desire. Please let me know. If these pictures are finished during the summer, shall I send them along to you during the summer, or wait until the fall?

Sincerely yours,

  
Richard Bellamy  
Director

RB/md

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## green gallery

September 21, 1962

Mrs. C. B. Wright  
550 -36th Street East  
Seattle 2, Washington

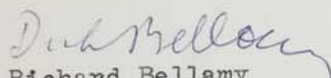
Dear Mrs. Wright:

I just got back about a week ago from the summer and things are all crashing in on me. Unfortunately, as is the refractory bent of all artists, Rosenquist has been making only large pictures this summer, and took a six weeks vacation in the North Woods amongst the Indians. The smallest picture he has made is about 4' X  $5\frac{1}{2}$ '.

Of course, there is a waiting list for smaller paintings and if and when he overcomes his cantankerousness and makes smaller ones, I feel sure something can be done about it.

I hope this funny correspondence doesn't last for more than another year.

Sincerely yours,

  
Richard Bellamy  
Director

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mmis  
Box with the Sound  
of its own making

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	I. A. 515

## green gallery

21 November, 1963

Dear Mrs. Wright:

The BOX is being picked up next Monday, along with new tapes that Morris just brought me, to be sent you via air freight.

It is perfectly amazing. You and the BOX.

The Dwan Gallery, in Los Angeles, is having a BOX EXHIBITION in January - they intend to make it an important show and were very interested to have BOX WITH THE SOUND OF ITS OWN MAKING along with two other Morris'es they chose: you might receive a letter from the Dwan, but I discouraged them somewhat because it seemed to me that you would have had the BOX for just a short time.

The Morris show was extremely successful. I expect a long review in Art International, the Museum of Modern Art has purchased a piece, Duchamp was extremely excited about the show and went to Morris' studio for an evening's discussion, etc.

I hope to be able to send you some slides of Rosenquists in December.

Very best regards,

*Rich Bellamy*  
Richard Bellamy

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three or four  
of the month.  
ures; and I do  
All the pict-

ures he plans for the show are still not finished, they are in process day by day, ideas he is actualizing that have been swimming in his head since the summer. I want you to know absolutely that there has not been a single painting that he has made or that I have sold since the spring - and that means four paintings, one of which went to the Albright-Knox, 7' X 12', three others, 7' X 7', these I think were in April - that were of your requirements. There are two pieces in his studio that I won't describe now but that I think you might very well be in tune with that I will send you slides of when slides are made. I want you to have first choice

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Mrs.  
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15 W. 57 N.Y. 19 plaza 2-4055

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## green gallery

15 WEST 57 STREET, NEW YORK 19, N.Y.  
PLAZA 2-4055

12 December, 1963

Mrs. Virginia Wright  
550 36th Avenue East  
Seattle 2, Washington

Dearly Beloved:

If I were truly to attempt a clear statement to you about your beautiful relation to the works of art which you confront, it would surely tax my capacities, so poor they are before this subject, and considering the strains forced upon me by recent circumstances - the gurglings issuing deeply from 36 years of reckless living, the birth of my first child, and the unconscionable pressures from the activities of being a crooked dealer - that I simply would not be able to do it, it would hang me up for days, I am having a bad enough time getting out of this sentence.

There are three matters . Of course, I want to know if the box is keeping you up at night: is it functioning? the second part of one is this. It was, of course, not you that Morris did not want to have the BOX - you said in your note he was not happy about it. His measured reluctance was in parting with the BOX at all: he does, as do I, consider it very special in his oeuvre: I was sublime about your having it and the artist, like a slow fuse, is accumulating happiness, the poor, grey glum soul.

Sam Hunter spoke to me about you and Rosenquist. I am glad that he did but he need not have. The reason why I have not written you before about why you have not gotten a Rosenquist is that it would sound just like a song and dance routine; and I did acquaint you, did I not? when you were here, with the improbable reasons why there are no Rosenquists. He is scheduled to show here opening January 14th, there are also three or four pieces to be placed in the Janis Gallery in the first part of the month. The pieces are all "environmental", absolutely no flat pictures; and I do remember that you had wanted a "smaller" one, about 4' X 5'. All the pictures he plans for the show are still not finished, they are in process day by day, ideas he is actualizing that have been swimming in his head since the summer. I want you to know absolutely that there has not been a single painting that he has made or that I have sold since the spring - and that means four paintings, one of which went to the Albright-Knox, 7' X 12', three others, 7' X 7', these I think were in April - that were of your requirements. There are two pieces in his studio that I won't describe now but that I think you might very well be in tune with that I will send you slides of when slides are made. I want you to have first choice

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## green gallery

15 WEST 57 STREET, NEW YORK 19, N. Y.

PLAZA 2-4055

2-

on them, excepting the Museum of Modern Art, which I don't think will be in tune with them, they cross up too much a pre-conceived image. One of the pieces has a tree in it; the other has one part that hangs on the wall, about 4' X 4', and is connected by a rope to a cane pole on a base, with about 5' distance from it and the canvas on the wall. We have not yet determined the prices on the new paintings. They will be quite expensive.

Tom Wesselmann has told me he is going to send you another tape for your Still Life. Tom's show will be in February, the pictures will be of a very large size: I have none of these in the gallery either.

Enclosed is a slide of a drawing that Tom made of your Still Life. I don't know why it had not occurred to me to show you this before; it does now because it has just been sent me from the framer. I thought you might very well be interested in it, certainly in knowing that it exists. Two large studies were done for the Still Life, one of which was sold last spring - Tom had wanted to keep the better one for himself but I guess he has changed his mind because it is here now.

Good-bye,

*Guth Bellamy*

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## green gallery

15 WEST 57 STREET, NEW YORK 19, N.Y.  
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9 May, 1964

Mrs. C.B. Wright  
550 36 Avenue East  
Seattle 2, Washington

Dear Virginia:

Briefly. Thanks so much for your sensitiveness and perspicacity. You are really too good to be true, you ought to walk out into the Pacific Ocean and drown yourself.

The Andrejevic and Morris were sent to the crater earlier this week, and you should be receiving them soon. I would like to ask you to pay half the cost for crating and shipping, since the pieces are so relatively inexpensive .

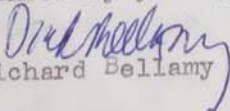
I have written to Martin Friedman at the Walker Arts Center informing him of the piece's new ownership with instructions as to its delivery, and as soon as I hear from him I'll let you know more definitely when you can expect the second large female member in the household. Beautiful. Far be it for an evil person like me to make you the least little bit mad, but there have been several moments when thinking on this that I was stricken with sorrow about this sale; it is such a moving piece and I know that if the piece had been returned to New York after its tour, I would have been over-joyed to see it again, not only for itself but, I must confess also for what it represents in cold hard cash.

I am sure that we will have correspondence about the piece when you do finally get it - about its placement and its lighting.

I should think it proper that I ask you for a deposit on the piece before it comes into your warm possession. I shall leave it up to you; but may I suggest \$1000, or \$2000, or \$1500 or \$2500 or \$900?

Please give my best regards to the painter Jan, and your husband.

Sincerely yours,

  
Richard Bellamy

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## green gallery

15 WEST 57 STREET, NEW YORK 19, N.Y.  
PLAZA 2-4055

6 June, 1964

Mrs. Virginia Wright  
550 36 Avenue East  
Seattle 2, Washington

Dear Virginia, my sweet, my dove:

Me and Bob - yes, me and old Bob... he was born in Missouri, you know - got a real big kick out of your mystery letter...made more noise screaming and laughing than a sick mule in a tin stall - Bob broke out the bazooka and started playing. Well, anyway...

Did you know that I was half-breed Kentuckian? Hill-billy Chinese, as it were. I figure you are not a blue-blood either, probably Mississippi river-flat bottom. Well, we've come a long way...you up there on top of your husband's needle; Morris fiddling around insanelly, like Caligula: there should properly be cow sounds in the background of that box; it used to be said of my father that one leg was shorter than the other from walking down the hill from the one-room log cabin, of course, to the out-house - the path had a rut in it.

Yes, it is a mystery.

Bob's whole gestalt and mine too is to let it go at that. Bob says maybe in the corners there are two invisible holes?

The piece, of course, should be flush against the wall, which means that it has to be set into the wall by nails - hah! it's my eureka this time! Perhaps, one screw-eye was lost and the wire came from the back of the piece which was used for hanging.

Thanks for the check.

Your Poons desire has been registered - it will probably <sup>be</sup> in the fall. I'll send you a slide or transparency.

Sincerely yours,

Dick Bellamy.

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# green gallery

15 WEST 57 STREET, NEW YORK 19, N.Y.  
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3 January, 1964

Mrs. Virginia Wright  
550 36th Ave., East  
Seattle 2, Wash.

Dear Virginia Wright:

Yes, I rather expected you to be nonplused; many, many people will be.

Luckily, I think happily, we might have you a picture here: a photograph of it is enclosed. It is 36" X 49". It is very softly painted in sections done with an air brush; the colors are light and airy. You will notice three light bulbs; only one, the middle one, is to be lighted; there is an electrical attachment on the rear of the canvas.

Here is its history. It was begun in the summer of 1962 and finished just at the turn of the year. The painting was intended to be called MARILYN MONROE NO. 2; but I think he changed it after Marilyn's death. Jim gave it to a friend, who is a dress designer in exchange for a wardrobe he made for Mary Lou, Rosenquist's wife. This was done with a number of other artists, among them Wesselmann, Marisol, Indiana; and something about this transaction appeared in a magazine with photographs. So the owner wants to sell it, and I am here-with offering it to you. Price: \$1600. Could I hear from you soon? Happy New Year.

Sincerely yours,

*R. Bellamy*  
Richard Bellamy  
Director

*Schweizer  
Cin  
Wright  
Cin  
A M.  
Cinder Park, Cincinnati*

*and to have  
Wesselmann say?  
who is Cincinnati show*

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green gallery/7

richard bella

# green gallery

15 WEST 57 STREET, NEW YORK 19, N.Y.  
PLAZA 2-4055

14 January, 1964

Mrs. Virginia Wright  
550 36th Avenue, East  
Seattle 2, Washington

Dear Virginia Wright:

Both the Rosenquist and the Wesselmann are directed at you, and you should receive them on Friday.

I did not send the light bulbs with the painting; the bulbs that should be used are 15 Watt frosted Westinghouse; only the central bulb is to be lighted; and, as I told you, the painting does need a lot of light on it.

I am certain you will be pleased with the Wesselmann drawing; it is very strong. But, of course, if it somehow does not meet your expectations, please feel free to return it to me. Its price is \$850.

When you phoned today, I was doing about 4 or 5 things at once, so please forgive me for not saying that I loved you.

Sincerely yours,

*Rich Bellamy*

Virginia Wright  
550 36th Avenue  
Seattle 2,  
Washington

Dear Virginia

Chauvet and  
taken <sup>the</sup> West  
Sally Drumm  
Wesselmann.  
Towers suit  
of his old  
it was great  
your name  
I knew it

My guess is  
of your Des  
attempted  
Gene Thaw.  
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are big de  
probably is  
Goldowsky,  
possibilit  
anywhere?  
1906 might  
sold at au  
reluctant

price"; Knoedler is one of the most expensive joints in the world. So send me a photograph if you can, if you want to, and I'll get some more information.

Philip Johnson has just bought a very large wooden piece of Mark's from 1961...well, you saw it, The Ladder Piece. It will be placed on his Connecticut property adjacent to the museum he is building there.

Best,  
*Love*  
*Rich*

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referring, I think,  
to Segel woman  
on Bed

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green gallery/

richard bellamy

# green gallery

15 WEST 57 STREET, NEW YORK 19, N. Y.  
PLAZA 2-4055

19 May, 1964

5

Virginia Wright  
550 36 Avenue East  
Seattle 2,  
Washington

Mrs. Virginia Wright  
550 36 Avenue East  
Seattle 2, Washington

Dear Virginia Wright:

Dear Virginia

Chauvet end  
taken <sup>the</sup> West  
Sally Drumm  
Wesselmann.  
Towers suit  
of his old  
it was great  
your name &  
I knew it w

The last stop on the Walker Art Center journey  
that the WOMAN ON A BED is on is good old Dayton,  
Ohio, closing 22 November. It will be sent on to  
you from there by REA express and will arrive by  
Christmas.

I expect to hear from you soon about the undone  
Morris.

As always,

*Rich*  
Richard Bellamy

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Gene Thaw.  
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probably is  
Goldowsky,  
possibility  
anywhere? I  
1906 might  
sold at auc  
reluctant t  
price"; Kno

So send me a photograph if you can, if you want to, and I'll get  
some more information.

Philip Johnson has just bought a very large wooden piece of Mark's  
from 1961...well, you saw it, The Ladder Piece. It will be placed  
on his Connecticut property adjacent to the museum he is building  
there.

Best,  
*Love*  
*Rich*

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Chauvet was a  
Swiss collector/friend  
of ours

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green gallery/15 w 57/new york 19

richard bellamy/david whitney

June 11, 1965

Virginia Wright  
550 36 Avenue East  
Seattle 2,  
Washington

Dear Virginia,

Chauvet ended up by deepening his mystery. I think he would have taken ~~the~~ Wesselmann. He scribbled in his notebook a price on the Sally Drummond, and is awaiting a slide from me on the alternate Wesselmann. Lee Lozano and I had a drink with him at his Waldorf Towers suite, he remained completely civilized with hardly any of his old world lechery showing. Thank you very much for the check - it was greatly helpful. I hardly thought that you didn't want your name attached to the Wesselmann because of the subject matter. I knew it was a matter of some kind of scruple.

My guess is that Janis is really not the very best place to dispose of your Derain; he has never dealt much with the Fauves. I have attempted a few inquiries. But Stephen Hahn is out of town, as is Gene Thaw. The assistant at Thaw's said that he would be back in the middle of June, he is also in Europe. If you were in a great hurry, and you could send a photograph, the photograph with the statistics can be sent along to him there. Thaw and Stephen Hahn, as you know, are big dealers. If Thaw was interested, he might buy outright; he probably isn't interested in taking anything on consignment. Noah Goldowsky, another private dealer, and my great friend, is another possibility. But a photograph is needed. Has it been reproduced anywhere? The subject matter is fairly usual, but the Fauve date 1906 might be attractive. I am told pictures of that size have been sold at auction from \$3000 to \$10,000; therefore, a dealer may be reluctant to make a definite offer. Don't know about your "special price"; Knoedler is one of the most expensive joints in the world. So send me a photograph if you can, if you want to, and I'll get some more information.

Philip Johnson has just bought a very large wooden piece of Mark's from 1961...well, you saw it, The Ladder Piece. It will be placed on his Connecticut property adjacent to the museum he is building there.

Best,

Lowy  
Dill

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# green gallery

wednesday, 66?

dear virginia,

your louis is supreme.  
 went to the warehouse with emmerich yesterday  
 to look at a dozen more; went back to the gallery  
 with him and was stunned as i walked in; it  
 turned me off all the others and particularly  
 one of the same kind that i was mulling over;  
 then went to the modern to look at theirs.  
 same thing, although it (the modern's) is a real  
 beauty.

so i'm putting this stuff in the mail to you  
 first thing--it's been lying on my desk for at  
 least several weeks, i have a dead hyacinth here  
 too and some pussy willows and a big pile of  
 unanswered letters and some sheep's wool, so  
 it's getting a little out of hand so off go the  
 clippings to you..... failed to save the times  
 report on the biennale thing as well as kramer's  
 pretty excellent report on the diSuvero show  
 (or did you read it in a sunday times?) the  
 oldenburg notwithstanding. a horror story  
 on the oldenburg quadruple dormeyer mix. but  
 i just hate to tell tales on your sweet old MA  
 ex boss.

i've got to write the mormon today!

15 W. 57 N.Y. 19 plaza 2-4055

best,

*Dick*

*Dick Bellamy*

*The bank line goes to the right of the page  
to show.*

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# green gallery

december 11

15 WEST 57 STREET, NEW YORK 19, N.Y.

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66?

Dear Virginia Wright:

enclosed is a slide of rosenquist's picture  
i mentioned ~~i mentioned~~ in my last letter,  
'he swallowed the chain'. the rectangle is  
4' square, the cane pole with black stripes  
sits about three feet back from it and is  
connected by a string; the base is iron with  
paint splatters. all the other paintings are  
very large or are constructions; none is a flat  
painting; one has a tree in it, the other a XXXX  
chair; there are only five in all.

my hunch is that since you have waited this long,  
perhaps you might wait a bit longer: jim has  
had a peculiar notion about this exhibition,  
wanting to make it very difficult & environmental;  
and of course the work reflects this.

i know that he will be making flat paintings  
again. but i wanted you to know that i have  
only your best interests in mind. you are  
having first choice.

its price is \$2500.

may i ask you to please return the slide im-  
mediately. there are no duplicates: jim  
brought it to me last night.

sincerely,

*Dinah Bellamy*

*P.S. My secretary  
is out with a sore  
throat.*

*P.S. The dark line just to the right of the page  
is its shadow.*

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Sat. april 29 67

dear sweetheart & fine begley,

just returned from califerney friday & found your lannan letter & note. just phoned him. our answering service is the same so i pumped the operator: but not much except the chief buffo nephistholes of our time has been out of town for a week & probably not in Florida, where i would call him if he's there. she might have information as to whereabouts tonight.

can't contact lerner, hirshhorn's man, until monday.

what went to the louis opening in boston then night before i left--about 13 days ago, with some tremulousness proceeded through the rooms, attempting to align ~~ENE~~<sup>ENE</sup> molecules ~~XXXX~~<sup>XXXX</sup> ~~XXXX~~<sup>XXXX</sup> to a cold & objective state, so as to be able to come upon your picture as innocent as a babe, my slow & halting progress arrested on many occasions, as expected, by eminent personages & pictures, with whom time was spent to their due degree, & lo & behold there it was ~~glittering~~<sup>glittering</sup> in the distance in its molten splendor---ah! but i had overworked ~~the~~<sup>me</sup> pr it, i stared for things that weren't there, my diaphragm turned painfully tense, as on a first date, squinty eyes, head cloudy-- well, something like that. but i did recover and it is truly beautiful i mean, it permitted me to feel good afterward.

best,

*Jick*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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dear virginia,

i hope the andrejevic arrived in ok condition.

tried to phone you on friday--did you not me? was yours in reply to an attempt by me? i can't remember--do know it's been on my mind. had been before certain i was going to try for seattle & the louis opening, first stop on a july trip with no fixed itinerary (with sally); had talked with nick wilder, who said he was coming, and that we might all drive along the coast together for awhile. so i was calling to check on the date of the show & to say i still don't know whether i really can get away & might not know for a couple of weeks; and what do you think about it. certainly not to get excited about the out of town luses, shrewdies & deviates converging on you, when i am sure it is to be a summer of peace you want...i am seeking that too but i mean about putting us up etc.; i am counting on a nabakovian motel outang.

to sum up, just might come to seattle; surely i'd like to, i've been husbanding the thought a long while so as to get the summer perfectly & loosely started but as usual i still can't make the plan definite.

best to bagley

*Dick*

*Dick*

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Richard Bellamy, President

Nov 23 1967

Dear Virginia,

On the eve of the great feast day, I greet you at the beginning of a great career. I hope it will have been one of your best Thanksgivings.

The boys are repairing up to Vermont for turkey there & to hear the 2nd of a series of lectures Clem is giving on Thursdays, (yes, Bennington is not closed on Thanksgiving because of the short school year), Poons, Steiner, Olitski, etc., Sally & I eat with Dick Artschwager; Thanksgiving is surely one of the profoundest holidays. Yours truly is on his fifth day of a difficult recuperation, ready however to hurtle into his future having had the most penetrating intuition into his specific mortality yet. This particular race inaugurated Saturday the 11 of November at a quaint cocktail party at Andre's after Noland's opening, to which I brought 3 dissidents, & huge dancing party afterwards. Bringing me to a topic. Each day last week gurgling several times into my head was I should call you but it never got to action. Would it have been presumptuous I didn't know, to ask you if you'd seen the huge white painting of Noland's. I was really sheared by it, and it sat unsold all the first week & into this. (The 'Graded Exposure', 2nd repr. in announcement was not hung so I haven't seen it but it looks like a beauty). So I wondered if you'd seen it..It is, of course, sold now.

Show in St. Louis that the vertical thin Noland is in is over 1st of December, & unless I hear from you to the contrary it will be sent you on approval the next week..(I recall some special way, or by special airlines it should be sent? no? maybe that's Portland).

Seen old Joe. Or did I? Did I just talk with him?  
Claes Old. having big show at MOMA next Fall.  
Fondest regards to Bagley.

*Dick*

**Hyena Escrow & Garanshee Development Co.**

1078 MADISON AVENUE, NEW YORK, NEW YORK

PHONE (212) 249-9409

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	Bellamy	I. A. 515

Referring to Newman  
Broken Obelisk -  
possible punch  
by Seafirst Bank.  
(bell through)

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Richard Bellamy, President

Barney says to tell you that the asking price is 100 Gs. If Bank is serious, there might be negotiations. One wants to know if you & Bagley have any specific interest in the bank-sculpture relationship other than your splendid wish to have them purchase it, such as, are you part of a committee, or an official advisor or somesuch; also the other art & the ~~THE MYSTICAL~~ visual excellence of the building itself might possibly have some bearing on the subject if it ever gets to negotiation. ~~YIDDXXXXXXXXXXXX~~ Although Barney is owner of piece, there is a some complication having to do with the guy (forget his name) who invested in the fabrication & who is storing it on his property in Connecticut---you probably know about him---he has worked & is working with other artists too & gets a cut of any sale.

Artschwager's show currently at Leo's is fine.

Did I see a photo of that Greyhound bus photo anywhere? I think so. Seen you in the fashion mag too.

Charlie the Apple of Your Eye, ah, how great for him...  
You probably will be going to Europe & Kassel then this summer?

~~XXXXXXXXXX~~ Betty says (Parsons) Perry is "brilliant", saw his work in Rome or something, has not shown him yet nor did she mention a show this season.....I just came back from Parsons just now & forgot his name while there, Jock Truman was there & named 2 young sculptors who were not Perry, so thought you might have had mistaken information....Will get down to 57 Street again Saturday & look at some photos.

Best,

*Vick*

**Hyena Escrow & Garanshee Development Co.**

1078 MADISON AVENUE, NEW YORK, NEW YORK

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Dec. 11 1967

Dear Virginia,

Still kicking myself about the white Noland. DID you see it in warehouse?

Christensen & Young making paintings now I will want you to see next trip; I'm very happy how the work is coming there.

Incredible painting (female nude 6'X9') of Leslie's in Whitney that opens tomorrow.

Nick Wilder dropped you might want to sell your Wesselmann painting? If so, I'd try to help you with it, if you want.

Feel good. Going to Boston Wednesday to see the Montreal pictures at the Inst. of Cont. Art.

Best to Bagley.

Dick

What's your gallery address?

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Dec 29 1967  
Jan 2 1968

Virginia & Bagley,

I'm glad the Noland still rings clear to you. It got better & better for me. Greenberg had wanted his friend S. Kootz to buy it when he saw it here with Noland this Fall---I wish I'd had the temerity to get another from Mirvish that had struck me--it was 3' X 10'. It is tender & should look good more or less isolated in the hall--it's a funny painting to light too--I could never get it right, overlighting kills it.

*Probably said this before*

Do not know of Charles Perry---when I get to Parsons will ask.

Venice would seem to be shot for the Americans this year, though I don't know what Leo is doing exactly with a counter insurgency show there....The Documenta at Kassel it seems will displace it. Hyena will be represented there by Diller, deMaria & diSuvero--Mark also will have his biggest piece thus far--comprised of 7 I-beams, 40' tall & 30' X 40' at the base--at the Albright-Knox in March.

Judd shows at the Whitney in February.  
Oldenburg retrospective at MOMA May 1969.  
Naumann shows at Leo end of this month.  
Sally dances 3-Woman concert at Judson end of February.  
Saw The Shameless Slucks -Richard pros. Film NY's Eve. N. G.  
Saw The Conquest of the Universe--play...Hope it's still running when you next come.

Yes, the White Noland.  
Quiet Xmas & New Year's.  
Leslie next week's Time.  
This sixth week no alcohol.  
Sixth month no shave.

Had I told you (biz) I sold Barney's Montreal painting for a reported 100 Gs? ---Finally saw the painting in Boston and--don't tell anybody--feel a bit guilty. Not that the reported price is near accurate (though don't tell anybody) but let us say I think there are better Barneys, a good many, (though don't tell anybody).

Expect to see Nick nextweekend coming in for Joe Goode's show. Miss him. Real pro that Nick. Will get out to LA in March I guess when he shows deMaria. Will show Christensen & Young I think next season.

Did I ask you about the Wesselmann--that Nick mentioned you might want to sell it?

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1175 MADISON AVENUE, NEW YORK, NEW YORK  
PHONE 212 349-7409

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Jan 15 1968

Richard Bellamy, President

Dear Ginny,

I couldn't reach Barney that night, re publicity material to the Bank & he left the next morning.....Haven't you the Hess piece in Art News? Did Kramer write in the Sunday Times re the Newman in the Washington show?...xx, that you might have? Though he took mosy of the space & praise for Smith, T., did he not? Barney won't be back till the end of the month, I could get any other material Barney has then to send on, unless it can wait till the Bank comes to Mohamud, or you are able to get the Art News Hess piece to him....

Trying like a hog with a chicken-like neurological structure to clear up my desk slop & a little of my head before going off Thursday for a week's trip to Chicago, Toronto, Ottawa.

Sidney's MOMA gift collection opens there tomorrow night.

*DM*

I told Yvonne to send me her letter to you, & I would append a note. I am sorry to say that I missed a rehearsal of her big new work (that's not yet finished) last week. Reports were not good on it, I must tell you. But for whatever my opinion is worth regarding her ~~appeal~~ financial appeal to you (about 2 dozen letters have been or will be sent), I certainly think it is a fine cause because I think Yvonne could really be a major artist; she has done great work; and I believe the most important innovations since Cunningham. I hope her operations haven't really done her in. She's great. Almost ditto for Lucinda too; she's just fine & very special. Yvonne has more history & is more massive....Lucinda's Poons's girl, I'm sure you know.

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September 13 1968

Virginia, Bagley,

Lawson? I am supposed to see shortly. Henry recommended he go to Landau-Alan but I gather they weren't interested. He seemed in a quandary by phone: could he make a living by his art here? & take a loft for 6 months; artist friends advise him, he says, his work is not "in" here & he would do better on the West Coast.....will see.

I wonder if you wrote Leo on Poon.

Nick sent you the Young, did he not?

Hope you got the Andrejovic without too much trouble to you.

Summer is over.

I go to Easthampton this evening for the final weekend; lots of kids; racing cars at Bridgehampton; picnic; exhaustion.

Coming in October?

Oldenburg beat up in Chicago but not destroyed; Mark kept himself on the farm during turmoil; he comes to Berkeley to 'teach' October 1 for 2 months; probably won't last; is extremely the same & beleaguered? Worked very well in Chicago, 15 pieces in 5 months, I haven't seen them all though will go to Chicago soon to see them.

Sept. 19.

Lawson never came in. The weekend was gorgeous but it's Thursday now, & I haven't got back to the typewriter, I am exhausted, hangover & lifeless.

Fondly,

*Jul*

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RICHARD BELLAMY  
 5 GOLDBECK GALLERY  
 1078 MADISON AVENUE  
 NEW YORK, N. Y. 10028  
 PH 288-2400

Ginny,

It's well into Saturday night & I don't wanna be here.

I must bill you for the shipping.

It's the best of the 4. I am happy you have it. Your collection is intensifying its provinciality.

Spoke with Ken yesterday; mull'd over prospect of coming to Seattle, mused rather.

Dan's the best painter since Poons. Poons & Woland are making better pictures than anybody in the world. Dan has a chance. No Baer is one of the best artists. I bought an Andrejevic. Sally is being interviewed by an Essalen man in Tarrytown for maybe going there for 3 months, or is it five? ~~IKR~~

Best to Bagley.

Love,

*Dick*

Feb. 6 1969

Ginny,

Just a word.

Just this word. Went to the Corcoran. Wanted immediately to report you one of your Poons. I hardly admit to a reservation after seeing it there, it needs the natural light of the Corcoran; it was beautiful.

Best to Bagley.

*Dick*

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Feb. 6 1969

Ginny,

Just a word.

Just this word. Went to the Corcoran weekend of Jan 31. Wanted immediately to report you one unalloyed reaction, your Poons. I hardly admit to a reservation about it after seeing it there, it needs the distance & the soft natural light of the Corcoran: it was perfectly beautiful.

Best to Bagley.

Dick

Dick

The paintings are real good

RB/rt

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RICHARD BELLAMY  
% GOLDOWSKY GALLERY  
1078 MADISON AVENUE  
NEW YORK, N. Y. 10028  
—  
212 249-9409

January 21, 1971

Mrs. C.B. Wright  
550 36th Avenue East  
Seattle 2 Washington

Dear Ginny,

I forgot what happens next.

*re the check*  
I saw Dan Christensen's new paintings <sup>night before</sup> last night that will be shown at Emmerich --also picked out two for here, show going up Tuesday. Dan's show at Emmerich opens the Saturday you come to town. This has disturbed my brains. Something may be sold the opening day that maybe should have been yours. What's your ceiling height, Ginny? You can't take 118", can you, but you can take 91", can't you?

*Dir*

*The paintings are real good*

RB/rt

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This refers to  
installation of  
Newman Broken  
Obelisk

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	I. A. 515

ROBERTO BELLAMY  
 400 WEST MADISON AVENUE  
 NEW YORK, N. Y. 10014

10/7/71

Dear Ginny,

I just want to write to say that my heart was with you (especially) yesterday & how I wish I could have been there. It must have been a fine moment for you. You are the cause of something so splendid & real; it has been undertaken with such care & love, & I know a lot of struggle. Human action.

till later in the month, i hope,

*Wick*

Enclosed is the statement of the artist's estate of which was displayed on the wall... I am sure you would like to have it... if you felt it would be better if it was... I have placed a copy of the statement on a table in my office.

As you know, it has been decided that the drawings shall not be sold separately but only as one work. If there should be any change to that happy decision, price is \$12,000.

I want to say again—for Alfred—how much I am enjoying what of beautiful & terrific that you are having the show.

My hope is that I could find someone else for it within a reasonable time after Current Editions' bookshelves in which would consequently take care of the return shipping costs but there is hardly anything definite. Bill Agos, as I'd told you, I thought might show them in Pasadena but the entire situation there is busy. I would see him after Seattle.

As we last talked, it was decided I come to Seattle Tuesday Feb. 9 that I could hear show open the next day, the 10th in the opening of the Seattle collection show; I forget what day the show opening is—the 9th or the 10th (or the 11th possibly?) There may be a conflict for me in leaving Tuesday in that Andrejevich is having a show and is open either on the 8th or 15th...it's a question of scheduling several paintings (among them a portrait of Boullé). As a matter of fact I really prefer it for the 8th or 10th. I would have the option to get down to LA for awhile; this, unless the opening is on the 9th. In short, I may have to miss the show. I need date of opening again.

Enclosed photos of the drawings separately for any use you might want.

*Dick*

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c/o Maison de la Culture

RICHARD BELLAMY  
% NOAH GOLDOWSKY GALLERY  
1078 MADISON AVENUE  
NEW YORK, N. Y. 10028  
212 249-9409

1/12/72

Dear Ginny,

Hague is to pick up the 11 Leslie drawings comprising "Coming to Term" today; they will be shipped to you air freight & you will be billed....Were pick@d up... I had them insured, I think, for \$1200 each.

Enclosed is the statement of Alfred's, a better copy of which was displayed ~~in~~ the wall when shown here. I know that Alfred would like it to accompany the exhibition of the work but I take it it need not necessarily be placed on the wall at Current Editions if you felt it would be better if it was available for viewers to read from a copy prominently placed on a table or such.

As you know, it has been decided that the drawings shall not be sold separately but only as one work. If there should be any queries to that happy occasion, price is \$15,000.00.

I want to say again--for Alfred too--that it is nothing short of beautiful & terrific that you are having the show.

My hope is that I could find someone else for it within a reasonable time after Current Editions' ~~in~~ ~~there~~ ~~is~~ which would consequently take care of the return shipping costs but there is hardly anything definite. Bill Agee, as I'd told you, I thought might show them in Pasadena but the entire situation there is hazy. I would see him in Pasadena for a definite answer to that if the gods bid I go there after Seattle.

When we last talked, it was decided I come to Seattle Tuesday Feb. 8 so that I could hear Clem speak the next day; the 10th is the opening of the Seattle collections show; I forget what day the Fund meeting is. --the 9th or the 10th (or the 11th possibly)? There may be a conflict for me in leaving Tuesday in that Andrejevic is having a show here to open either on the 8th or 15th...it's a question of finishing up on several paintings (among them a portrait of Scull). He is asking for the extra week's time but I really prefer it for the 8th so that I could have the option to get down to LA for awhile; this, unless the Fund meeting is on the 9th. In short, I may have to miss Clem's talk. So I need date of meeting again.

I am sending photos of the drawings separately for any use you might have for them.

All my best,

*Dick*

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c/o Maison de la Culture  
Chalon s/Saone  
Sene et Loire, France

3/16/72

Dear Ginny,

I hope all is well with you.....

(  
I have not seen Clem. Something on my part is called for, I think, to say to him, regarding his, shall we say, withdrawal. I had hoped to be able to resolve a welter of things this past month, mental & in action but haven't but won't give up..... I haven't thought through this particular thing quite as yet but certainly have recognized an impulse also to vacate as an advisor to the Fund but that would be solely in reaction to Clem's move, in that I assume he was uncomfortable with ~~my~~ ~~XXXXXX~~ ~~XXXXXX~~ ~~XXXXXX~~ ~~XXXXXX~~ an association with me in the same titular capacity as his & what he takes to be my "part", as one of the factors in his decision. You may wish somehow to reorganize your set-up, spurred by Clem's action which I am sure was more upsetting to you than ~~xxxx~~ you revealed. Indicate to me if I should get lost. There would be no question, of course, of continuing in the capacity of supplying information & judgment, whatever that has been or might be, as before, on an informal basis; I am sure that is so for Clem too.

*if you wish*

Anyway, I really didn't want to talk about that. Didn't see the Caro you got--I assume it's not still at Rubin's.

I assume you'll be sending the <sup>egg</sup>Lissie drawings back soon; I haven't arranged another show to succeed yours. I'd still like those Times clippings. And I'd like to ask another favor: to send the photos (I think I sent you the set of 11) to Elaine Johnson, 251 East 51, apt. 15H, NYC. She's ex-MOMA & is doing a book on drawings for Abrams--I didn't have the full set here. If it is inconvenient or you've given out some & no longer have the full set, please let me know.

Wanted to get to Toronto for Poons' show before it closes but looks like I won't. Probably a diSuvero rendezvous in Holland sometime next month.

Perls says no wooden pieces are available--Calder will not sell them. Did you see the Nadelaan head?

Best,

*Dick*

*Dick*

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c/o Maison de la Culture  
Chalon s/Saone  
Sane et Loire, France  
6/13/74

Dear Ginny,

Almost 3 weeks here & several phases, & somewhat now reconciled to the jarring fact that we'll have to be 2 weeks over our schedule, & not back 'till the very end of June or July 1. The powers here could not organize the referendum: Which piece the town will keep free, when we expected--just after our arrival--but only began a few days ago & the voting continues until the 21st--a Friday. We can't begin the takedown until Monday the 24th, & will need luck & perfect cooperation to takedown 5 pieces in 3 days. IK OOK & XV, two Holland pieces which are not part of the vote will be done beforehand...

Mark has kept working, completing some small & medium pieces begun before, & it's been touch & go on whether or not to complete a 30'er, 'Mon Père, Mon Père', for which he'd made the joints & maquette last summer, & drop it at Evrard's farm for European consumption--but we await expected Bread to arrive to buy its beams. I oil--to facilitate the unbolting since his electric bouloneur was lifted--measure--not only overall dimensions of pieces but each beam & part, information need for storage & shipping--photograph, a good camera purchased at last & not yet lost--host a few stray parties, Baronne de Ginzbourg done come, the same day as Margit Rowell from the Gugg & Time from Paris--shop--cook some, though Maria Theresa's been here for some time though left this morning from Paris--Diana Fuller comes tomorrow whom I'll have to squire--have written a 2 doz Europe museum directors to come but none show. Have remained in Chalon except for 2 nights in Grenoble to scout a site for a piece which the State wants to buy but it's complicated because they haven't got enough money. Plenty to do but the pace is leisurely & that's a blessing, trying to prevent too much to do in-the-last-days-situation when things begin to fall apart. Our heads keep molling on the shipping, how to get it done, & hope we'll have it worked out before the take-down begins when there won't be a moment for anything else. I'll try to take 3 days next week to Paris to see about shipping & customs, Louvre, Miro, & Gris.

What is most disconcerting about the ~~slay~~ delay is my absence when you planned to come to NY & Amherst. I will write Alfred today or tomorrow: yes, still not done, he hasn't been informed about Robin Portrait, a difficult & delicate letter since even our intermittent communication has been ~~far~~ far from satisfactory. So I will have to inform him that you'll be coming up without me...if you indeed still plan your trip. Later, from what I got from you, didn't sound good; nor for me either, really; though I must go up to see him sometime in July. Mark must go direct to Grand Rapids, then Chicago & St. Louis on the way to the coast & I should go with him though I may ~~have to~~ bow out so I can have a few days with Miles before he goes to camp...  
...If you feel any reason to write concerning the Amherst portraits or Fund-drawing business, ~~xxx~~ it might get to me before I leave.

Mark's thinking Bellingham Sept or Oct, however it works out best for all.

L.

*DM*

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'77 ?

Dear Ginny,

I fondly bend over this treasured old Royal (picked up out of repair for 4 bucks I think at a country barnsale, veteran of Chalon) that has been shuttled forth between home & headquarters this past week ((about 24 hours later now)) - again half-recumbent on the black mat by the windows with it on my lap: & greedily wish to send you my Love with it (& a return Happy Holidays from this Families in response to your masterpiece of Wrightian assemblage: Best Wishes for a Merry Christmas & A Happy New Year! ((thank for the polaroid reportage)), the which (the typewriter) having been pressed into service trying to get off some actual correspondence to Mark, & annotations to papers, letters, news-clippings & photographs I've been ~~xxxx~~ traveling with to do <sup>+send him</sup> since my D.C. (Leslie opening) - Texas trip & in that briefcase also your 1st undated letter which might even prior to that have been carried on my last Petaluma trip <sup>to answer</sup> & your 2nd undated letter has come I don't remember how long ago; (greedily send my Love with it --- I don't know ~~if~~ if the syntax has held: I am indeed proud & really happy with the collection (the unavoidable imperfections, losses & near misses are also few & the whole so salient that only we will be plagued by this irresponsible malicious nitpicking - ((aach, the Newman hurts))) & very honored grateful, happy & pleased in having been asked to help you do it, & in doing it, & in our coming up with the result above alluded to; and regards as ~~xxxx~~ your reference to our respective ~~xxxx~~ shares in the responsibility I wish to take some issue in declaring I never saw nor hope to see a truer, more total collaboration, What a team!

....Don't know, by any stretch, what you mean by your "offhand manner" about the Judd, that sedate bad-blood red blemish to this collection we are saluting, - this pitiful "generous donation" was manifestly the perfect logical solution to the action I was required to take in

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In consummating its history in ~~xxxxxxxxxxxx~~ <sup>graciously</sup> ~~its exclusion~~ from  
 me, this was a smoldering coal in my life, & I am now free from  
 the malignancy of its limbo state-- hated, despised but kept in  
 the closet like radioactive waste -- until you came along, <sup>so</sup>  
 thank you, Ginny, ~~XXXXXXXXXXXX~~ <sup>rd</sup> ~~if you hadn't been plainly told~~  
~~this, you had been subject to my playing the story xxxxxxxx~~ & anyway  
 I think your eyelids must have trembled & drooped ~~xxxxxxxxxx~~  
~~me, xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx~~, even if unconsciously, from  
 having been laid on the story of <sup>the</sup> ~~my~~ passionate hatred & rage aroused  
 in me by that meronic symbol of its maker; I implicitly  
 & unquestioningly accepted & do accept <sup>now formally</sup> your thanks & appreciation,  
 however notwithstanding, even from the bottom of your heart, which  
 is going a bit too far, as I have indicated, in this matter.  
 Damned tootin I wanted the collection to have it for it takes  
 a solid place in it and, once again, as 9 pm bells ring outside,  
 cheers for it!, for us!, it is excellent! & I am rightly proud of it  
 & us!, the shortly to be unveiled collection which will again  
 bring us athwart:-  
 Arrive Jan 4 evening United #47; leave 10:30 a.m. the 8th...-  
 I've had 2 breathless heady fast telephone exchanges with Roz  
 --ah! told Roz I'd call you today about slides for the lecture--  
 ((it's now a.m. of Christmas eve))-- in which her dire & rigorous  
 intelligence doubted there'd be time for tennis in the time  
 coming up--citing, apart from the other scheduled activities, Charlie's  
 s wanting her to see the Warhols...Heizer's piece---yes, yes, of  
 course these--but methought her resignation about tennis hasty--  
 Ginny we need pills--up at the crack of dawns, I told her--we could  
 have our Heizer that way & tennis too--Ginny, we need a lackey to  
 hold the courts for us at the Museum park (Volunteer?)-- we could  
 veer in there <sup>to</sup> maybe at any time in comings & goings --Lang's

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posh club in the sticks too distant--.Roz parrying said maybe  
 museum courts out because of cold, this seemed to me outrageously  
 mistaken, said I'd supply sweat pants, she got in something  
 about rain--Ginny, are the nets up at ~~XXXXXXXXXXXX~~ those  
 courts? We'll need a 4th 'cause Walter comin, & it can't be Jane.  
 Could we carry Bagley around with us? Ginny, I'm goingcrazy--  
 P.M.  
 I've been thrice to Sat. night singles partys 8-12 & beyond ~~xx~~  
 at Crosstown --31st between Fifth & Broadway--I might ~~xxxx~~  
 insanely go even ~~xmas~~ night,tomorrow now...Ginny, save me.

I get ~~z~~arried away. Let me bid you fond adieu until Jan. 4 p.m.  
 & thank you for your beautiful letters....D.C. was smashing,  
 Charlie terrific, neat to hear Bing winging it & the rest of your  
 trip sounded great, most appreciate your reporting yr delights...  
~~XXXXXXXXXX~~ about Storm King--Motherwell's studio visit an  
 apotheosis of sorts for me since it was a quarter of a century  
 ago I stood for the first time in his ~~fixxx~~ Fourth Ave. garret  
 stunned in the glory of the occasion--for his work on my first  
 seeing something from his hand went direct to my quick--  
 glimosing a nearly finished large Elegy I recall exactly the  
 motion of my clenched hand to my head indicating to my com-  
 panion & future wife that stunned condition induced by it...  
 so seein Bob 'n's works agin was a far cry & a distant stretch  
 between from that ~~fixxx~~ first time's foitive look when  
 he gave a minute's ~~o~~urteous time to critcize a few painting's  
 of Nancy's, her who brought me to this calling of arti

MERRY CHRISTMAS!

W. Dick

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Dear Jimmy,

Thursday  
70's

Did not say in yesterday's apology  
that X-DELTA will not be put  
up this summer at Hammer's old  
Place.

Best,  
Dick

Again, I wish I had got into the room  
talk with McKee + consequently you,  
and Mike - but I suppose it only reasonable  
that I should be thought to fit a <sup>to</sup> <sup>perhaps expected + wanted by Boyle</sup>  
diplomatist's role here <sup>though</sup>  
bungled it like any Neville Chamberlain,  
Woodrow Wilson or King Zog.

But I'm sure everything's OK. My brain sponge  
at that time was full, couldn't absorb any  
more or discharge efficiently.

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It was natural Mike wanted to talk to me about it since he considers me, I think, sensible + sympathetic and Meke an unknown quantity, and that my opinion would have some bearing.

I don't know what or if I done wrong but know that I feel I ~~conveyed~~ conveyed some anxiety or cloak + dagger doubt on the phone.

Today it looks drizzly out the window at my first Frühstück at hotel so it won't be a good work-day with the still - yesterday wasn't + today - to opening <sup>day</sup> inclusive 4 work days left to push up 3 pieces, re-set another + hang small pieces + drawings inside + it doesn't look like it will get done. Opening 5 pm Tuesday for "Kids", magician, music, balloons; growlers 8 pm Beer. Though Mark pushes for bathtub of gin. L. Dick

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MUSEUMSVEREIN E. V. DUISBURG

6 21 70's

ginny,  
i sit at museum late for second day being maddened by telephone system waiting for calls placed for 2 hrs.

alighted europe soil 7 a.m. sunday. had wanted to write you on flight but nichts whole time spent briefcase organization & quelling panting.

had second thoughts or feelings re our steiner phone talk: my head was maybe off, so much diferent kinds data pouring into it from different sources different subjects ... trying to organize myself to plane without vergessen any little old significant thing.

maybe i phrased my impressions wrong,,,wish i could speak with y u must be brief.

Yes I guess something ~~xxxx~~ but relatively little could be knocked off quoted prices. ... is it worth it to knock off if it is that much anyway ... don't know corps. mentality, whether a few grand makes any diff.

price quoted was by no means example of 'taking advantage' of a situation, seemed fair after reflection. if i was negotiating with somebody with mark & we were trying to be just & fair & interested party wanted to knock off a little, would get pissed off & probably go ahead if it was crucial to a sale which was crucial to us but how much better spirit other way... am sure bagley knows just ~~what~~ what to do & his response has been right.  
mike wanted big piece to go thru & I think he's right.

the price when i first heard it was a blast to my mind but what about them corporations & what they pay for inanities, & later after rational analysis of costs seemed fair & reasonable but thought yes you could shave a little if it was necessary but if not necessary why do it.  
things ok a mess exciting crises...mark opens npw 27 ntv 23.

L

*Diz*

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SEATTLE  
APR 20  
1998

SEATTLE  
APR 20  
1998

RETURN TO MILES!

(Ginny Wright's Letters)

Mr. Mike Bellamy  
611 + Steel Gallery  
30-40 Western Blvd.  
P.O. Box 2218  
Long Island City 11102

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85/83

Ginny,

What a beautiful & auspicious beginning with you & your fam to a trip that climaxed ~~with~~ with some rather grungy but delirious camping on Apache Lake in Arizona. nice contrastis! from your wondrous quarters, the bosom of American civilization as it were, into the very lap of Mother Nature herself, torrid lap as it was, wondrous too, withal skunk in our camp, mosquitos aswarm after the fair skin of Flynn & my cooking--down to two smokes a day in that wretched paradise-- & in between, after our Petaluma reunion--where did we eat that night/? why didn't we get out to Soozie's farm?-- in La Jolla Manny Farber's spartan & salubrious coté comradeship, good friend that he is, necessary & obligatory time in his studio where I staved off the decision to show him again for another year, a visit with Mary Beebe whose program at UCSD seems not to be going on all cylinders ( however, a real nice!

. Irwin of the blue wash kind set high up on aluminum poles amidst a grove of trees) & a curious lunch with the endlessly ruminative Howard Lipman at the Coronado--seems he wants a book on Mark to be done & would guarantee publisher front money-- into the nightmare of LA. where t-o much time was spent, thence to Risbee & Peter Young for a pleasant & sweet visit of a part of two days & a night, bedding in in Peter's studio amidst his vertical cathedral paintings, some quite beautiful & requiring patient scanning--what, Ginny, shall I do about them? & then on to the afrescois rendezvous with unalloyed Not her Natch for three, flying out of Phoenix, eschewing the arctic aesthetics of the Lightning Field for the fast getaway & back to the phone & smokes & type but I was tennis starved & I've almost keeled over twice in mid-serve & Walter de Maria --he doesn't sweat! quit on me yesterday after I had him 4-1! So I think back most fondly on those early days in Seattle, years ago, & Ginny: thanks: so very lovely.

Enclosed Petaluma momentoes includes "Arikidie" & a question is: when did you think Bagley might get to see it & Mahatma?...Wasn't it maybe "Mahatma" later this month & Petaluma early September, or the other way round? Tentative plans are for Mark to come to NY the last week of August to set-up two pices at the Nassau County Museum-- the Unt. 'sideframes' (the smallest work at the pier) & "Atman" (now at Neuberger Museum) & then the both of us on to Europe probably in the 1st week of September....I've just sent photos on to Mark of the B.W. Wright Theater site.

I just cannot figure out, try as I have for it is shockingly inexplicable, why Arikidie was never in my mind for the theater until illuminated by you & then instantly seemed so right, unless, though it doesn't entirely explain it, I have been in the habit of suppressing its existence since Mark said one he intended to change it but not to tell anybody (that was ~~some time~~ quite awhile back) & so, since i could not get anything like adequate photos of it, I've kept it, as it were, unavailable for consideration. Mark didn't bring up the possibility of changing it again & when queried about it <sup>being painted</sup> ~~being painted~~ said probably black. The piece does seem increasingly right to me for the theater, yes, more so than "Mahatma" & in my opinion can't think of anything else as good unless it were a sprinkling of Smiths or some thing of Mike's...(or sprinkling of Maillols? ...don't think a Brancusi Endless Column would do the trick. second piece?: Noguchi's done a couple of great --stone or marble? --benches but maybe he's keeping them for his museum.)

....Should Bagley like the pieces of Mark <sup>in question & the</sup> ~~in question & the~~ he decision be for one of them, I had better put down some numbers that had & have been in mind.

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-2-

OIL & STEEL GALLERY\*  
 157 CHAMBERS ST.  
 NYC, NY 10007  
 964-1567  
 RICHARD BELLAMY, owner & prop.

I would hate for the theatre site to be lost for a sculpture - whether it be by Mark or Michael (Heizer, of course, yet I would ((still even)) say Steiner too): or D. Smith, Chamberlain, Serra, Judd, Lehmbruck, Maillol, Kelly, Ruckriem, von Schlegell, Ginnever, Crozier - yes, Ginny, even Crozier, the starkest most naked of the statues, and here the list ends. For an undistinguished sculpture to wind up there would be very much worse than nothing at all --.. (could the Tony Smith be moved over to there??).

Goodbye,

Richard Bellamy

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RICHARD BELLAMY/OIL & STEEL GALLERY\* 10-39 47th AVENUE, LONG ISLAND CITY, NY 11101 TEL 718 545-5707 FAX 718 545-5709

27 March 1997

Virginia Wright  
The Highlands  
by fax: 206.365.0264

Ginny --

As you see, the following <sup>FIVE</sup> ~~two~~ pages are Part Two of the Greenberg Interview. The pages are crumpled, but will probably come through well enough but perhaps not the small letters: [rrbrb@freenet.edmonton.ab.ca](mailto:rrbrb@freenet.edmonton.ab.ca) If you succeed in accessing (I feel weird using this word just before the parenthesis for the first time) The Edmonton Review & getting Part One, what about faxing same to me?

Last night Miles got to Magic Brain Internet at his mother's house & brung me back Schjeldahl's Voice piece on Clem IN FULL COLOR. This is amazing. Rather than faxing or mailing it's obviously better that Miles now give you the benefit of his experience so you can do your stuff and see if you get the same thing. (I have some doubt about it, as I believe I've been proven right on the germ theory, which I also never swallowed, since one never hears about them any more.)

"Hi, Ginny. I've resolved this August to visit Seattle where reside my Aunt Dorothy and cousins Chrissie & Judy, and a tree-climber friend who'll be a new father by then, and you and Bagley & others. *I've never been to Seattle.* Anyway, about the Schjeldahl experience: I'd tried to get the article last weekend through a friend's computer but couldn't remember the correct spelling of Schjeldahl and couldn't access the piece using "Village Voice", either. So I tried again at Mom's with greater patience, but the point is I don't really remember how I got there. The difficulty made the find sweeter, but computer "literacy" obviously saves a great deal of time. I think I got there with two or three entries: some combination of Village Voice, Art, Clement Greenberg....Features, features as opposed to reviews. Have fun. Love , Miles"

I'm mailing the Wadsworth Atheneum Matrix folder on Lee Lozano which I mentioned to you. Robin.

I note from just reading March *The Art Newspaper* Elizabeth Peyton comes to Seattle Museum -- hah! but not until December '99. Maybe by that time she will be old enough. -Short interview of her in the Dealer's Gazette section. Somewhere else in *The Art Newspaper* or *NY Times* Seattle is referred to as getting something good or of interest, but I've just riffled through them again & can't find -- bugs me.  
.....At recent board meeting PS1 heard someone say to Alanna -- "the Wrights in

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Seattle." She replied, "I've already talked with her." I didn't have a chance to ask, Alanna, How did it go? The meeting was devoted primarily to raising monies -- creating a national board one of the priorities -- consequent upon PS 1's huge ~~success~~ success in terms of appearance, attendance, publicity. All of which really quite astounding. My guess is you resisted her importuning. With plenty good reason, I'm sure. Yet I should say that I have pride in PS 1 now for the U.S.A. Of course one fervently hopes the art shown will prove itself out & meet the new promise.

Will fax first page Schjeldahl as sample sans color.

...Ah! Ugh! I've just reread the Schjeldahl. I now sheepishly admit recommending & not at all is it on the Greenberg bio, as you will see, but on the Frankenthaler Gugg. show & the Emmerich Green Mountain Boys show (I liked in it two '64 Caros & two Nolands) well, I guess I thought it would have an interest for you as part of the ongoing Greenberg evaluation, as an example of almost the lowest of the low but coming from Schjeldahl, who can write vividly & well, I'm just plain dismayed, considering I thought very highly of his piece on late de Kooning that came out in ArtForum not long ago, & I began to reevaluate *him* upwards.

-Dick

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V I R G I N I A W R I G H T

Wednesday, November 27, 1999

Mr. Richard Bellamy  
Oil and Steel Gallery  
30-40 Vernon Blvd.  
PO Box 2218  
Long Island City, NY 11102

Dear Dick,

Here's the deal; seeing as how there's no inscription and given my lazy reading habits (if I haven't read it by now, I'm probably not going to) and that I would like to do something nice for Miles, I am returning the Geist book. All that I ask is that you give me credit with Miles for part of the gift. OK?

Actually, I have skimmed it quite a bit. It is a lovely book and I am going to see if I can find a replacement. Was it ever reprinted?

Hope this finds you well. We are looking forward to a nice Thanksgiving weekend with Robin and her three girls arriving from San Francisco and then, in late December, we are taking the entire family, six kids and ten grandchildren, to Maui for the holidays!!

Love,

*Jimmy*

The Highlands  
Seattle  
Washington 98177  
206-365 5910

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22 January 1967

Mr. Virginia Wight  
The Highways  
Seattle, WA

Dear Ginny,

I had meant to enclose the "P.O." pamphlet to you along with the Heizer catalogues but might not have, so I do now. It sheds some light, I think, on the Perforators, Blades, Adzes, etc

You must have caught the de K show at MoMA - maybe you'd seen it too in S.F. as I had. I hope you reveled in it as I did. Miles and I are going to the third panel at MoMA on the show Tuesday - the critics' one: Lynne Cooke, Peter Schjeldahl, Irving Sandler and Gary Garrels, having heard Rob Storr on it a couple of weeks before & before that the artists': Ryman, Rothenberg, Tom Nozkowski & Chuck Close: all of it really interesting.

After I accused you to Barbara of having Cold War mentality, she credited you with (mere - I won't say mere - but a fine) discretion: you didn't let on to me in our phone-talk earlier in that week of the big-gun dinner plan for Gagosian, THE SHIRLEYS etc on Barbara's route to Australia. Not a repressed peep. Nor did that damn Barbara mention it to me except just before departure, maybe even from the airport. And in the several trans-Pacific talks we've had the subject has not arisen. I am most interested in finding out the menu, & will not fail to ask Barbara next time talk.

As ever,

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RICHARD BELLAMY/OIL & STEEL GALLERY\* 30-30 VERNON BLVD BOX 2218 LONG ISLAND CITY,NY 11102 TEL 718 545-5707 FAX 718 545-5709

22 January 1997

Mrs. Virginia Wright  
The Highlands  
Seattle, WA 98177

Dear Ginny,

The pieces in the catalogue I was really taken with when I saw them in Mike's studio were *Biface Perforator # 2* and *# 3* & *Biface Blade* on pp 12-16 (there were two others of this kind that I saw subsequently again upstairs at Knoedler's, not in the catalogue, & when I asked about them much later was told they'd been sold....ah, no! - it must have been *Perforator # 1* and *Mano # 1* that I saw there I now realize studying the catalogue & focusing my memory.)

I liked most of the others too: *Mano # 2* (p.10), *Adze # 2* (p. 7), *Prismatic Flake* (p. 8), but the *Blades & Perforators* blew my mind.

Philip J's *Prismatic Flake* is pp 470-471 in the Prada catalogue; Sheldon Memorial in Lincoln, Nebraska has a large *Flake* outdoors.)

Best,

Richard Bellamy

..... So I am sending the Italian Prada -- I've three copies. If I need it back, I'll let you know: but I'm depending on the English edition that I hope will come out soon.

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10 October, 1995

Virginia Wright  
The Highlands  
Seattle, WA 98177

Dear Ginny:

I just uncovered this morning at home this May 10th Times of Kimmelman on Clem that I'd saved to send you.

(I was not informed of the memorial service by Jennie and so missed it, but Elaine Christensen taped several hours of it, a lot of Jules, very good and quite interesting she said, which I will one day hear, and think you might wish to too.)

Send also announcement of a show whose opening I attended last week - you may not be on the gallery mailing list. (I can't remember if you have a painting of Christensen's - I thought you must have, but can't remember the painting or the kind, so think maybe I'm wrong.)

Send also di Suvero Venice catalogue (Prada). Send also Baer/Bomb.

Send also

L.

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9 September 1996

Virginia Wright  
The Highlands  
Seattle, WA 98177

Dear Ginny,

I've kept this Roberta Smith Times review of Philip's MoMA show, intending to show it to you, worried, as I do whenever there's something on art would interest you or for whatever reason wish you'd seen in a Friday's Times, worried the out-of-town edition didn't carry it. So I send it now along with this Storm King catalogue & my spiel on it, also Roberta's recent Poons -- I did see the show last day & liked 'em quite, perversely perhaps, & wish you had, or would have liked to know your take -- and Miles & I are a couple of weeks back from delicious Green River trip begun on the day when you were to enter the hospital, if I remember correctly. I trust everything went ok. Please call to verify, when you have time.

As ever,

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21 September, 1994

Dear Ginny:

Great news, the 191 grand!

I stand corrected on the Bailey and the Katz too. *no exclam* But I know I'm right on the monthly \$500s. If it's not in the Fund's records, then it must have come from you personally.

Mark's Kate did give both August 26 to Alexandra Vérité. It is said Mark doesn't get much sleep, criticizes others' diapering, and sculpture at a standstill.

Hope I can see you next month. Barbara is on the payroll of Larry Gagosian. Working uptown since two days ago. (!)

Mike told me about Charlie....

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VIRGINIA WRIGHT

September 12, 1994

Mr. Richard Bellamy  
Oil and Steel Gallery  
30-40 Vernon Blvd.  
PO Box 2218 Long Island City NY 11102

Dear Dick,

It was great to hear from you with the long, newsy letter. Would have answered sooner but we've been out of town- in Sun Valley where we built a house three years ago. Bing and Migs were with us and Bing turned Bagley on to fly fishing!

I was interested in your account of the sequence of Mark's pieces in 1976. That was a lot of major work in one short year.

Work on my VW Fund saga has slowed down. I had thought that the funds were depleted and the fun was over but, in doing my research, I learned that, in the Fund's last project, a collaboration with the Seattle Art Commission to mount a sculpture jamboree in 1991 (the centerpiece of which would be the big Borofsky Hammering Man outside the new Seattle Art Museum) I had overpaid by \$191,000. It seems unbelievable because I kept pretty careful records. My only excuse is that it all happened in winter of 1991 when the new museum opened and, as president, my mind was on nothing else.

Even more unbelievable is that, when we went to the city with the proof of our overpayment, they told us that this cleared up a mystery for them. They had the money in a special account and, the staff having changed recently, no one knew what the money was for. They sent me a check for the full amount, plus interest!! So, now we are back in business, at least for a little while.

I don't know what to say about Feigen and a di Suvero piece for Jon and Mary Shirley of Microsoft. I think its kind of a long shot at this point so I wouldn't loose any sleep over it. If I get any different idea, I'll let you know.

The Highlands  
Seattle  
Washington 98177  
206-365-5910

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## Skowhegan Gertrude Vanderbilt Whitney Award

VIRGINIA AND BAGLEY WRIGHT

Virginia and Bagley Wright first met at the Sidney Janis Gallery in New York, where Virginia - recently graduated from Barnard - was working. Even before they married in 1953, Virginia had acquired a painting by Mark Rothko. The Wrights have not stopped buying art since that time. Following the birth of their first two (twin) children in 1954, they decided to move to Seattle, where Virginia's parents, who were also art collectors, and other family members lived. Virginia came from a venerable Northwest family with interests in forestry and real estate. In Seattle, Bagley gave up journalism for commerce and became the president of Pentagram Corporation, a commercial and residential development company. His most famous project was the Space Needle, which, following the 1962 Seattle World's Fair for which it was constructed, has become the city's symbol.

Much of their time in the fifties and early sixties was occupied with their four young children and the development of Bagley's business. But they made regular trips to New York and continued to collect art. Visits to New York were animated by friendships with the critic Clement Greenberg and many art dealers, including Sidney Janis (who gave them a collage by Schwitters as a wedding present), Richard Bellamy and Andre Emmerich. Their activity provided a model to their children, all of whom have become collectors of contemporary art. In addition, their eldest son Charles has been director of the Dia Center for the Arts, their other son Bing is an artist, and their daughter Robin is a trustee of the San Francisco Museum of Modern Art.

The Wright's contemporary collection grew in many different directions as they aspired to make a record of developments from Abstract Expressionism to the present. In a community noted for its dedications to the region's own art, the



Wright's have steadfastly maintained a national and more recently international perspective. They are conscious of the many Northwest collectors and institutions that have acquired work by the area's artists, and they did not feel they needed to do so. However, along the way they have bought the work of many of the region's prominent painters and sculptors and have consistently supported the local scene. Virginia has been a member of the city's well-respected Arts Commission and was involved from the onset with its innovative art in public places program. Both of the Wright's have been longtime board members and presidents of the board of the Seattle Art Museum. Over the years they have given many significant individual gifts of works of art to the Seattle Art Museum and have stated their intention to donate their collection in its entirety to the museum.

In 1969, with the help of her father, Virginia established a fund that bears her name to support contemporary art in the area. It has been used to purchase major outdoor pieces, including works by Mark di Suvero, Donald Judd, Nancy Holt, and Anthony Caro, for the campus of the University of Western Washington in Bellingham. Other gifts of public sculpture, including Michael Heizer's monumental Adjacent, Against and Upon and Alexander Liberman's Olympic

Iliad, have been given to the city of Seattle. In consultation with and with funding from the N.E.A., the Virginia Fund underwrote the formation of collections of photography and drawing and prints owned in consortium among Washington state's art museums. Her final acquisition from this fund helped underwrite the cost of the looming Hammering Man by Jonathan Borofsky that stands before the new downtown Seattle Art Museum's entrance.

Overall, their expertise has made them indispensable to the many contemporary collections that have developed in the Seattle area in the last twenty years. Bagley's interests in theater have focused on his founding the Seattle Repertory Theater in 1963; its facility bears his name. From the Seattle World's Fair to current plans for a new symphony hall, their leadership has been crucial for much of the city's cultural growth since the 1950s.

On the national scene, Virginia has been on the board of the American Federation of Arts, the San Francisco Museum of Modern Art, the Beaubourg Foundation, PS 1, Independent Curators Incorporated and the International Council of the Museum of Modern Art. Bagley was for many years on the advisory council for the art museum of his alma mater Princeton University. Together the Wrights formed a definitive collection of Japanese textiles, which has been donated to the Seattle Art Museum; a survey of this collection is currently circulating nationally after its initial presentation at the Textile Museum in Washington in 1993.

PATTERSON SIMS  
Curator of Modern Art  
Associate Director for Art and Exhibitions  
Seattle Art Museum

PHOTO: STAR BLACK

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29 February 1972

As for the Fund's stipend to you of \$500. per month, I don't recall doing any such nice thing. Are you sure you are not dreaming that up? I should have but I don't think that I did and, looking back in the records, I can't find any evidence that I did. Anyway, it seems like a small amount for all you did. The Consortium collection looks better and better as the years go by and that's the general view, not just mine. You mention wishing for a better Katz and Bailey but we never included a Bailey and the Katz is very beautiful to me (sort of reminds me of Charlie as a matter of fact)

Hope to see you this fall - I'll be back for some meetings in October.

Love,  
Jim

As regards the Fund's stipend to you of \$500. per month, I don't recall doing any such nice thing. Are you sure you are not dreaming that up? I should have but I don't think that I did and, looking back in the records, I can't find any evidence that I did. Anyway, it seems like a small amount for all you did. The Consortium collection looks better and better as the years go by and that's the general view, not just mine. You mention wishing for a better Katz and Bailey but we never included a Bailey and the Katz is very beautiful to me (sort of reminds me of Charlie as a matter of fact)

Hope to see you this fall - I'll be back for some meetings in October.

My best to the dear family

Jim

Robert Rauschenberg

1005  
Jim

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25 February 1994

Dear Ginny,

Enclosed the Jo Baer cats. and the *Observer* Rats.

It was lovely seeing you. Brava! on Katerina Fritch & your own rodent acquisition & its placement! Such joy and mirth it must bring your household. Fritch must be a tough cookie, like Jo Baer. (Not referring to Jo's calling your coll. "provincial", not one of her best moments.) Barbara & I had seen the German's elephant in Krefeld (shades of Nancy Graves' camels) that I didn't quite get, her long table and people in Frankfurt & then paintings at the Carnegie International before last, when my brow began to furrow in getting her measure, the Dia Rats that Barbara has clamped on and now (the photo of) yours makes me a Fritch fan.

As regards Daisy (Youngblood), one must see best woiks without prejudice for the truly uncanny spirit of her art to strike one. Mark her words well in the Beaver catalogue I think now to enclose.

Robin. Ladies Day, if I may be permitted the phrase. I understand she might like a to have a piece of Mark's. Mark said, why don't Ginny "*send her the piece I made for the kids*" ?

My best to that damn Bagley,

DCLK

Richard Bellamy

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RICHARD BELLAMY/OIL & STEEL GALLERY\* 30-30 VERNON BLVD. BOX 2218 LONG ISLAND CITY, NY 11102 TELEPHONE 718 545-5707

39

February 7, 1992

Dear Ginny,

It was a most marvelous time & we thank you so much for letting us share in it.

You were radiant. Any sightings of Bagley makes me feel good. And seeing (& watching & hearing) Merrill was delicious. Being in your living-quarters among its inhabitants & contents & surround is to be counted as a high-point of this waning civilization.

It was all superb & warm & wonderful! Bravissima!

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RICHARD BELLAMY/OIL & STEEL GALLERY\* 30-30 VERNON BLVD BOX 2218 LONG ISLAND CITY, NY 11102 TEL 718 545-5707 FAX 718 545-5709

11 November, 1992

Dear Ginny:

Alfred's up against it. When you were here, I was intent on asking you to consider buying a drawing of his. You probably gathered there was something on my mind I couldn't spit out. I said I wanted to call you before you left town as you got into the taxi after Kawamata, and you surely registered that I made a point of asking you to see the drawings upstairs, which I think are so beautiful, but I was chagrined to notice Jeanie and greetings caught your attention first and not the drawings from the proper distance and that then you sidled up to them close. I'd hoped, quite madly, that their impact would be such you might even want to own one (even though you'd seen them before without that impulse) and ask me without my asking you to consider what I'm asking you to consider. But it was all so rushed, what with that long overseas call from Barbara, I couldn't broach the subject. Of course I don't like to, but am obliged to, difficult as it may be; but not so difficult for it can't be other than that you will take this letter in the right spirit no matter what your decision might be. I am writing to one other and Alfred is contacting another to the same purpose. I can't be of direct help myself.

What I had and have in mind is to ask you to consider the possibility of a donation of a drawing to a museum, if you thought one wouldn't fit into your own collection. I was thinking of a major drawing such as one of the four largest of the Studies for the Grisaille Paintings, two of them being those referred to above. In the catalogue of the exhibition see Sharon Hennessey, Linda Cross, Jane Elford and Alice Su on pages 82-83. Another possibility, *Study for the Loading Pier*, figure 47, page 48 of the *Killing Cycle* catalogue, might be donated to the Hirshhorn Museum, which already has in its collection the other two studies (figures 48 and 49 on page 48). (Leslie offered to Steve Weil of the Museum a gift of a drawing in appreciation of his legal advice over the years, but Steve said ethically he couldn't accept but asked Alfred to give to the museum - which he did - those two drawings.) They would be happy to have the third one.

Something of course should be said about prices, just in case. *Sharon Hennessey* and *Linda Cross* are priced at \$25,000 each; *Jane Elford* and *Alice Su* \$28,000. *Study for the Loading Pier* \$18,000. The gallery's commission of 40% could be deducted from the price or any part of it, if that would make it any more permissible for you to consider a purchase. (If you were not to take the full discount but a lower one, the gallery would extend its share to the artist.)

There are of course other options in drawings, but I thought these ideal, but I could be wrong.

That, my dear prospect, is it in a nutshell.

P.S. I believe you have the catalogues, but I'm xeroxing the relevant photos.

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ALFRED LESLIE/313 EAST 6 STREET/NEW YORK CITY 10003

1 December, 1992

Mrs. Virginia Wright  
The Highlands  
Seattle, WA 98177

INVOICE:

ALFRED LESLIE

*Merrill Wright, 1974*

pencil & watercolor on paper

30 x 42"

\$10,000.-

THANK YOU.

Drawing being shipped to Pastel for framing.

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RICHARD BELLAMY  
OIL & STEEL GALLERY  
BOX 2218  
30-40 VERNON BLVD.  
LONG ISLAND CITY, NY 11102  
(718) 545-5707

15 September, 1988

Mrs. Virginia Wright  
The Highlands  
Seattle, Wa. 98177

Dear Ginny:

ALL LIVING THINGS is the sole major flower painting or still-life that Jan made.

Tom Messer asked me just before the summer began if I'd like to sell it for him, and I said I would: I think he was intending for a sale to occur in 1989. He is a bit hard to reach - I've just tried unsuccessfully - and would want to confirm the price with him before I state it, but it will be I'm sure under \$100,000.

But I'm sending the catalog containing the photograph of it now, so that you could tell if you have any interest so that if not I can proceed with informing a bare quartet of others I've thought of whose homes I can imagine the painting in.

If there is an undertone of grumbling or rancor to be detected in the above paragraph, it's due to my unhappy experience in trying to sell OF THIS TIME, OF THAT PLACE to our major museums (not this time will I try with our present subject) for that duplicitous bitch its now former owner: Enough of that!

Good to hear your voice! Do want those slides back! See you soon at dinner!

Best,

Richard Bellamy

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MRR SEATTLE

01

VIRGINIA WRIGHT

*afterwards*

November 18, 1992

*beautiful  
address watercolor*

Dear Dick,

*feels good to see it again.*

I have called a couple of times without luck so thought I would try the fax approach. Your troubling letter has put me in a spot. For so many reasons, I would really like to help but this is not a good time for me.

I haven't bought any art in almost a year. Bagley and I have involved ourselves in a major investment that not only has taken all my ready cash but has put me into considerable debt. The hope is that this investment would put me back in the art market but the results won't be clear for a year or two.

And, in all honesty, I have to say that while I admire the drawings you are offering, I am not tempted by them - at least not enough to incur further debt to make their acquisition possible.

*Andy*  
At the time Leslie did my portrait, I remember he did a drawing of Robin. I recall liking it a lot and being disappointed that Leslie did not feel it was good enough to sell. If that drawing is still in his possession, I would be interested in making an offer on it, say, of \$10,000.

Anyway, when you receive this, lets talk.

Love,

*Jimmy*

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RICHARD BELLAMY  
OIL & STEEL GALLERY  
BOX 2218  
30-40 VERNON BLVD.  
LONG ISLAND CITY, NY 11102  
(718) 545-5707

28 April, 1987

Mrs. Virginia Wright  
The Highlands  
Seattle, Wash. 98177

Ginny:

I wish you could be moved to desire to own, if you could see it again, moved to imagine in your home a piece of Mark's that's on de block at Sotheby's May 4. ...It's SUNRISE, which you saw at Storm King in the room with MOONRISE & KISS low to the floor (& is illustrated in the Sotheby catalog which I'm sure you have, and have noted it there, with that damned mallet tucked into the beam).

You might think with the cynic Bagley chuckling confirmation that I'm out beating the bushes trying to hike up the price on one of my prize boys choice woiks. Not so. Hardly merely.

I've wanted this piece back for a long time (for myself or Mark and me) was thwarted in '79, and was going after it this time around, but have just discovered I can't reasonably do so, & then who if not me but you would I wish to have it?

This is all friendly, if not intimate, feeling, which would result in remorse at one time if not expressed. So I ask you to excuse me the expression of it, & I know you must necessarily have (quite?) other feelings & thoughts on the matter.

Love,

Richard Bellamy

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9 November, 1984

Mrs. Virginia Wright  
The Highlands  
Seattle, Wash. 98177

Dear Ginny:

A report, as brief as I can make it, on Clem comin' in last week: ...ah, but no, to cast this in written form too much of an exacting task now, would require a certain artistry in the rendition, and should wait 'til we talk, and can - for the event is indelible even in my crumbling memory.

Bing and Miggs comin' to Art Galaxy's Hannah Tierney's theatre-piece, and will see them, hope maybe eat. It makes one feel good to see them, even better to eat with them.

We had a nitty-gritty piece-selection-session - Mark, David Collens and I - at Storm King for the show of Mark's (coinciding with Storm King 25th anniversary) May 22-October 31, 1985, and we're definitely bringing in ARICHIDEA for it. Matter of fact, planning bringing in 9 - 12 major pieces for outside, to add to the four already there. Plus a small sprinkling of "terrace" pieces, and plus inside the building. You be gettin' a loan request and forms woon from David Collens for MINDSEYE ...we'd have it brought from Seattle to Petaluma and sent to Storm King with the other works from the studio yard (and BYGONES from the "land" - did we go there on your visit?... I can't remember).

Re the Oceanographic site as potential for ARICHIDEA: could site photographs be sent me? There must be existing photos of works there in situ but they probably don't contain sufficient information, but for the nonce, if they're immediately and easily available, I'd like to see them: but maybe there are existing photos that would do? There's a good chance I'll make a trip to Petaluma in January, and could come up then to take a look - I'll be in Seattle in April for the Henry "Luminist" show, but I think we must know before that if Oceanographic would be suitable for ARICHIDEA. If somebody could take a couple of hours and shoot a roll of Kodacolor prints or slides, that would do the trick till we look at it together.

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2 February, 1983

Mrs. Virginia Wright  
The Highlands  
Seattle, Wash. 98177

Dear Ginny:

Alfred was really pleased; loves Robin; special case; not to sell any more until the show - "off the market" - the only 10% discount he will allow. The work in question is hanging next my desk.

Mark's show(s) comin' round the bend. Made some probes towards getting "Mindseye" here but looks like no go - they's two other new ring or hoop pieces and the triad of 'em seemed right to try for but too much is yet indeterminate about what the space can hold and the costs mounting decided to abandon hope for it. Will be borrowing back a couple of smaller pieces from this coast and "Timbertongs" about "Mindseye" size from San Antonio (Mus.). Was up in Petaluma 4 days of storm and flood to inspect the production - prepared to postpone or cancel this season out knowing Mark had lost a bunch of worktime but though most of the pieces were unfinished we've decided to go for it, Mark comes in tonight with the flat-bed to follow in 2 weeks carrying the show's existing components which include "Mahatma", an odd and rather majestic piece from '78-79 (20 x 30') to go in the pier gallery. Pushed dates back for opening from March 1 to the 8th to the 15th and now it's the 12th 'cause Mark refuses to open during the Ides; extended Michael's show to Feb. 26th. Michael's show could not be called less than really fine, screwed down tight as we could. Am sending photos (and xeroxes) in a necessarily limited campaign to call attention to it; so these (encl.) to you. (You could send 'em right back).

Hope all is well, that Mexico's still burning in your bones, talkie soon.

Richard Bellamy

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1/27/75

Dear Ginny,

Talked with Mark today from S.F., whose woeful opening words were: "Bad News", I had a split second to brace myself for something really serious, I mean really grave; injury or anyway really drastic & irreparable---serious & grave though it sure be judged from Mark's cheery mad sense of the poetry of living for his beloved bed of Handel had been reported down---ropes frayed he said someone said, dozen people up on it someone said he saw; useless now in the pit of woodchips. Mark says Scott (sculptor up there) would rig it again; that it was impossible the way it was rigged that it could have happened without deliberate vandalization...he'd told me about her just after it was up---its precise construction & method of suspension, & spoke of it as a crazy "ride", a motion erratic & weird, it was easy to tell what an excitement it was for him to have one of the sonofabitches finally up & working, & it so good.....Scott drove Mark's truck down & they flew quick, no time to see you or call goodbye.

Best word is France is on again--Tuilleries May-July; Whitney postponed---inside museum from April 24 scheduled now August 5; outside pieces scheduled June, now September...set-up in August. Inside & outside both into December.

!!

Indeed, I did find it difficult to ask you to consider paying out more \$\$ for the piece than was ~~largely~~ agreed upon; however, I felt that if I didn't attempt it, I would have been remiss with respect to Mark. It is implicit, your graceful & brave adjustment, & accommodation to us, in the loss of Delta - & not forgotten your thrice coming thru with crucial \$\$ exactly when needed in ~~advance~~ advance payments. But I still (unless you have already decided one way or the other) must ask you to consider it; but please know that if the answer is negative, I fully understand & appreciate the sound & excellent

thanks for so doing.

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So I am enclosing an invoice,--in addition to one for the piece itself--  
which should total about \$3200. You can tear it up, void it &, as is said,  
no bad feelings on our part, as I'm sure, you won't harbor the same against  
me for submitting it. (The \$1000 estimate for transport ~~xxxxx~~ was calculated  
on 3 tons((~~Adelata~~ 3-4 tons)) and I was surprised it was that low but have not  
checked further to see if any mistake was made.). ... (Mark seems to have sent  
Miss Pritchard the paid bills for the ~~xxxxx~~; could you have her send them on  
to me? Also, the copies of the steel bills which were pa. for by the Fund &  
to be deducted from the balance?)

1/23

..... Mark says bed did fall down with people on it, so Scott won't rerig  
it ~~xxxxx~~ and it'll have to wait. Also, word this morn Mark had talked  
with Evrard, who wants the show in March, not May, so more cables, etc have  
to be done--that date really slices us ~~xxxxx~~ up.

Knoweredler sending you photos of 2 Gorkys; trade conceivably possible with them--  
could you send me photo of the Gorky Fund owns?

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January 28, 1975

Virginia Wright Fund  
550 36th Avenue East  
Seattle, Washington

Invoice:

Estimated costs of transport of X-Delta  
From New York to Bellingham, had that  
been the case: \$1,000.

Cost of the difference in steel, bolts,  
etc. between the

For Handel: 1 1/2 tons

X-Delta: 1/4 tons

10 tons of steel: \_\_\_\_\_

Balance: \_\_\_\_\_

(You have the bills for the steel -- is it not 12¢ per pound or  
approximately \$2,400. for the 12 tons? You can supply the figure  
for this invoice and advise me of it.)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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January 28, 1975

Virginia Wright Fund  
550 36th Avenue East  
Seattle, Washington

Invoice:\* MARK DI SUVERO  
"For Handel"  
27'6" x 36'3" wide x 64'4" long  
November 74 - January 75  
Steel (Accessory: One suspended bed)

\$10,000.

Minus \$5,000., \$10,000., \$10,000 paid previously: -25,000.

Minus bills paid by the Virginia Wright Fund for  
material costs for which Mark di Suvero and  
Richard Bellamy are responsible: \_\_\_\_\_

Balance: \_\_\_\_\_

\* This invoice replaces the original bill for X-Delta.



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no Christmas card this year - we are off to Hawaii for 10 days of sun before the holidays!

550 Thirty-sixth Avenue East  
Seattle, Washington

Dear Dick,

Thanks for the bit of Greenbergiana - enclosed is my contribution to the cause, the article in Elkon's Bush exhibition catalog. I don't know why I find it sort of strange - part of it may be that he seems to giveth and taketh away at the same time. Also - he seems too defensive - as if Bush were some sort of issue now that needed a heated endorsement. It seems to me that Bush ( and Clem, for that matter) have been kicked upstairs and nobody really gives a damn anymore what they think or do. (Except you and I poring over his words and nodding in agreement at his lectures)

Better than nodding in slumber at Kuspit's lectures! Kuspit was here last week and Robin and I attended a seminar he gave and then the formal, public evening lecture which was on Smithson. In the middle of this lecture, he absented himself, asking a local friend to finish the talk. The friend seemed to adapt himself easily to the mesmerizing ~~rythm~~ rhythm of "Quote"...."close quote" but nonetheless it was a little strange - he wasn't sick or anything - he came back to answer lots of questions. The seminar was much more interesting because he was so much more spontaneous and actually said that works of art had no lasting appeal, in and of themselves, as far as he was concerned. He feels he needs the overlay of idea and philosophy to keep them, the works of art, alive.

What do you think of Mangold? Here is a beautiful show here at Richard Hines Gallery and I find a lot to admire. What did you think of Leslie show? Did you hear about the plan we are working on to 'copter Mark's piece to the new site? I don't think Mark really wants to come to Seattle and hassle with our piece - he'd rather let Larry Beck deal with it. What do you think of Pehr Jensen? He came to me with a project designed to help promote young artists - a foundation would provide funds that he would spend acquiring 2 to 3 major works by young artists, thereby giving them a year's subsidy. The collection that would be acquired in this way could go out on loans to museums and maybe ultimate gifts. The foundation he has in mind, I think, is mine. But the flaw in the plan is that he gets all the fun - and the success of the deal is tied to his gifts and expertise at picking the winners. What do you think of his taste? He send me slides of artists that he likes (Reed, G. Hart, Ted Stamm, Sean Scully) and he doesn't look too bad. I am not considering it anyway but am just curious as to what you think.

Enjoyed our lunch in New York - lucky me with a friend like you.

WJ.

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Letter from Mark di Suvero

s. See the catalog  
- one man show  
two in the  
was a woman  
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around, this  
is Culturelle  
- Historical  
only touch up  
move one or  
sculptures 30  
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with just two.  
6 is in the

ing so far to  
come to Bellingham: The cables  
I learn from them, individuals  
in masses but they relate to

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Dear Jimmy  
 Come to Paris. See the catalog and see the first one man show of modern sculpture in the Tuileries. It was a woman with the donkey's carts dragging the barrels of mine around, the minister of affaires culturelles, television, etc. Historical and now I have only touch up repairs and to move one or two pieces. 5 sculptures 30 tons. No other city has given me such a reception! The French state gets one piece - they're buying it, seems Texas <sup>museum</sup> gets another, and Chalou has its piece so that leaves me with just two. Yr. piece in Seattle is in the catalogue —

and so starting so far to come to Bellingham: the cables I learn from them, individuals in masses but they relate to

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me only in a one-one basis. (2)

their works are mighty: I've seen them bend 4 inch channel four feet long into a bow. and they are invisible the gang comes + goes. I swinging on one piece Tom Puffer signed the petition to have me come back + fix the piece (I've gotten the cables must go to the physical plant Harry Drinner they come from Feeney cable Co. in Berkeley Calif & bought them before I left. you said to me ironically at one moment: live + learn. I think I was complaining how w/ Joe + ruin hardship etc. I've thought a lot about it — 'live + learn.' I'll never do a commission on the spot for anything like that price again. — the price is near 1/2 million for a city now — but it would have been so easy to have done it in Petaluma and just shipped it (which is what I'll do with my next ones of course.) I was too accommodating: when the piazza became a roof, the

the  
got  
when  
the  
cable  
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run  
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(3) architects didn't want to see me work on site and I had to do the piece twice — why I was just plumb crazy! no?! — and of course I wasn't responsible for what Joe did. Yet I took it on myself to justify what he put up on —. Yes it was for you and also since you were giving it to students. So I didn't get paid for the piece and I replaced it with one that was twice as big because of the architecture.

I guess it just isn't good business. Or you can talk with Dick Bellamy my dinghy anti-salesman in New York.

But let it go, part of the past. and  
 o Ginny just come dig it — its part of the art that we love, modern art the gardens outside the Louvre and to be invited — an honor that they've never offered to any living sculptor, first modern works ever in that garden o Ginny! its

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(4) absolutely incredible and I was up 5 meters working on étoile polaire (22m.) when Charley came by and it was rush, trying to get the piece finished one week after the vernissage, madness the high-lift box truck drives wanting to get going early and the crowded traffic and Charley shows up so he got a catalog out of Jean Lenoir's car and disappeared towards Geneva. And it was there in the Jardin des Tuileries unthinkably and the shock hasn't yet homed in on them on me. Thirty tons later and many days of work (45). Wait till you see it! I send you Paris summer sun wishes to the great tree country and mucho wacky happiness to Boppy & the kids

Love  
J.M.