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The Museum of Modern Art Archives, NY	Collection: BELLAMY	Series.Folder: III. P. 5
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Dear Sally -

Dec 13 '76

Dear Dick - Looking over records for last year - find income from art \$2200⁰⁰ and other income the same - equals \$4500⁰⁰ and has been a hard year - food and utilities. Fortunately our life here is rich with hope and humor - and then we are better off than nearly everyone else around us - here on the frontier. We really have a delightful community here. It feels like downtown art community in early '60's excitement. Interested to learn that the kind of semi-formal meetings we're having are also happening in NYC. Community on a human scale - and the mt. range outside the window looking like the heads of 3 she-baboons...

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2

You haven't seen any of my paintings in 2 years - except miniatures in Houston - there are 20 or 30 of them more - but I've written you this - and 3 paintings from this year only (photos? enclosed) tho I somehow hope to make it a group of 8 or 10. In Houston you said you thought my paintings too expensive - thats more than you've told me. I don't think they're too expensive. The Mandala ptns. have not been too well received it seems - tho I expect you've had yours stashed in a warehouse for a while. How is... are you going to have a gallery this winter? Enclosed also photos of 2 mandalas on canvas - last of group - elliptical

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-3.
studies (as circle is a sort of natural heresy) would end up about 27" x 16" when stretched.

I was trying to sell them to art dealer in NY/Florida (Palm Beach) Ed-
Z. Halper for \$⁵⁵550.00 each - I believe you gave him my address - but he wasn't interested. So I'll send them to you - Merry Christmas - they're already playing Baroque music WQXR and Channel 13 simulcast. (The photos, I mean.)

As an English writer once said...
how could such a mouthful of words produce such a mouthful of words??

My Best,

Teter

PS. to Sally -

Sally, who is there to believe in?

+ my best,
Carmen
MERRY CHRISTMAS !!

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BOX 715
BISBEE
AZ 85603

392 3734

Sally Gross
76 West 69th St.
New York, New York
10023



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Dearest, Thanks for the demented 200 dollars. Frederika sold dot drawing "Chinese Folk Medicine" and sent me 450⁰⁰. But we are still 3000⁰⁰ in debt and this seems burdensome. I met Jack Silverman of Colorado and he showed me! two of the dot drawings in question! plus two stick paintings. So I've written Noah and Sabny about this - and want to get the remainder back from them. However I'm offering to show with them a show of newer miniatures (and better I think) this winter. Miniatures would show well in that little gallery. But maybe there is something better to do with them? Or maybe I shouldn't be giving more work to Noah? Would you like some? There are 20 of them. Really I'd like to show them in Paris.... For yourself I'm hoping to be able to ship you a roomful of c. 6x6' plaid paintings by late winter. But I'll have to be a little better funded by you, Noah, Fred, Rolf, who-ever."

Still in debt and broke

Love and respect
to you both - Pete

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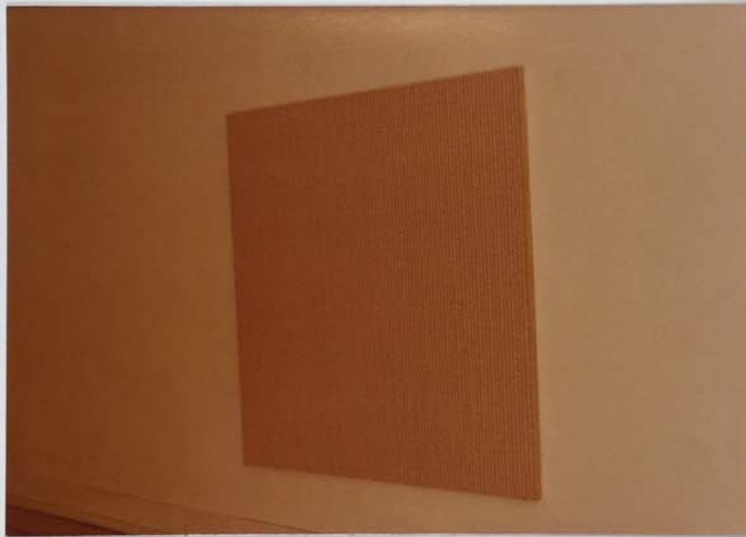
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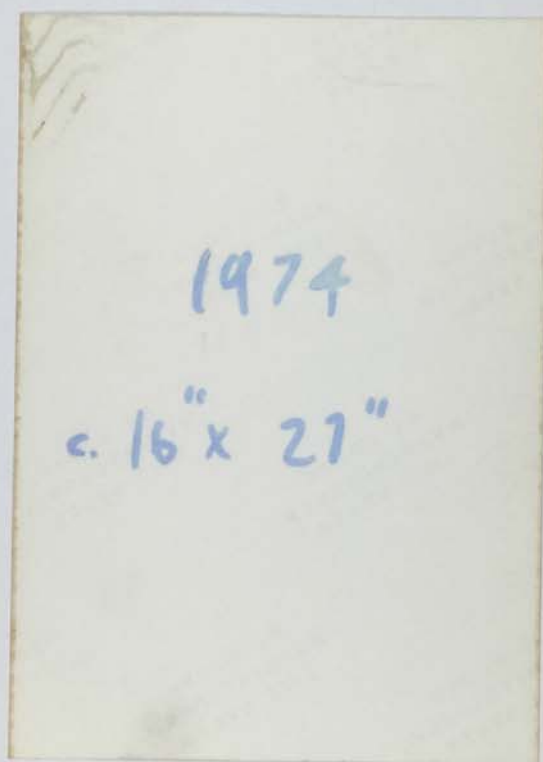
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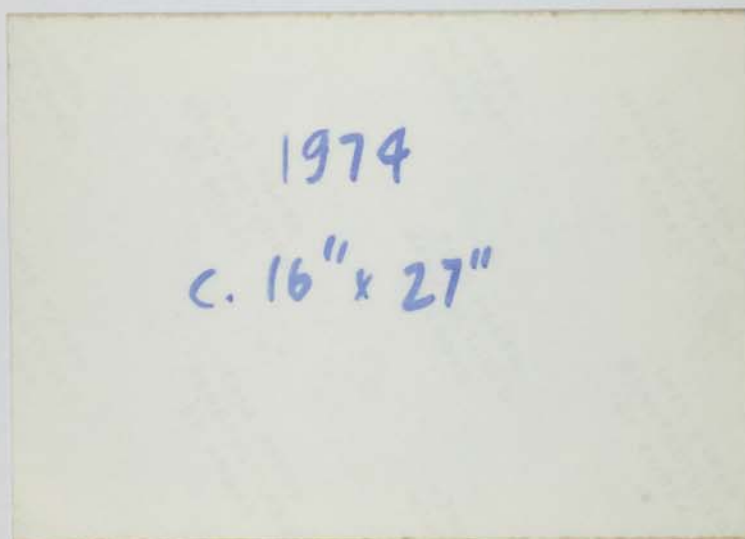
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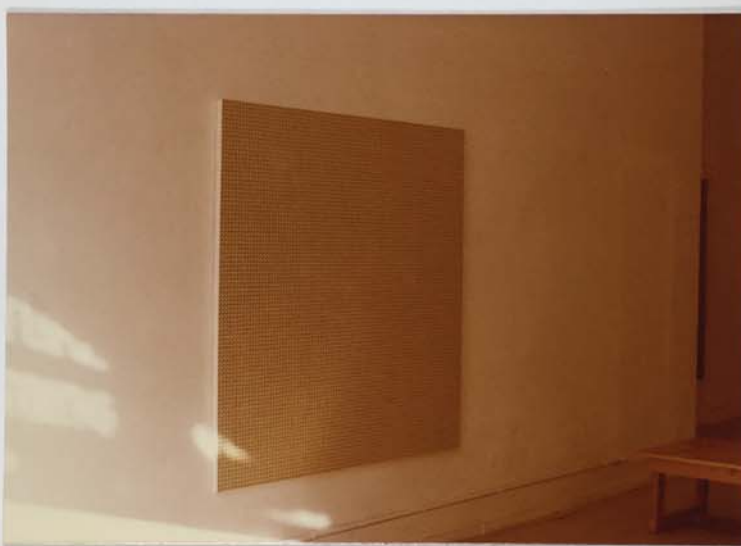
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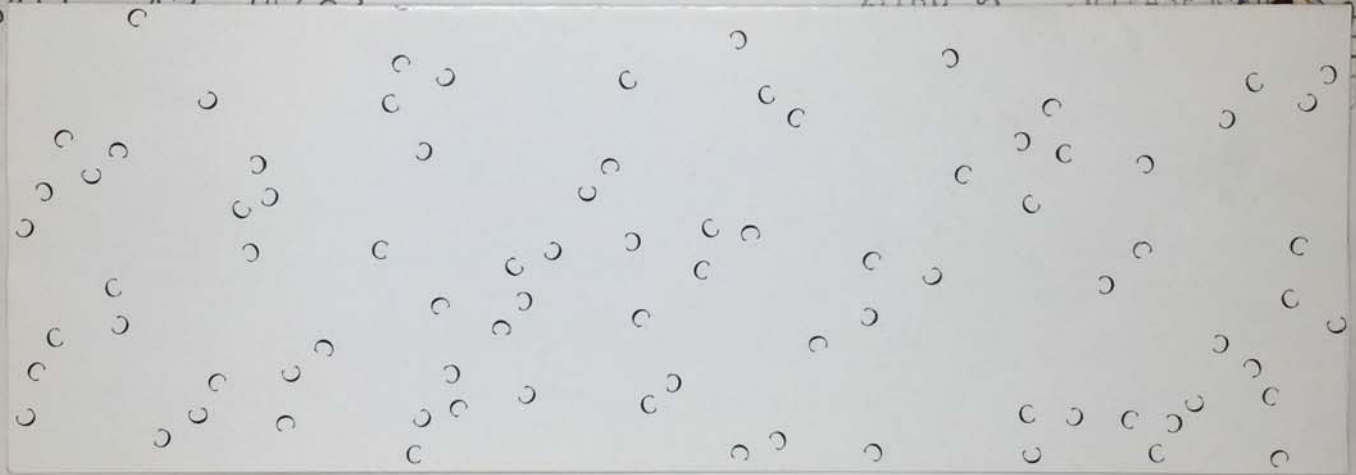
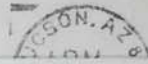
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	BELLAMY	III. P. 5

PETER YOUNG

First series: LINEAR WEAVE 6 paintings

Young - BOX 715

1965



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	BELLAMY	III. P. 5

Dear Dick, - No Kidding - We're broke. I don't know whether you care, Scull having mandalla for 3 years already is too much. What did you accomplish with him? Do take the painting back if he's reluctant to pay for it.... Noticed full page ads in Artforum for Myron, Millet, Mark, etc and wonder.... You haven't sent me anything but paint in 4 years - now would be a good time - anything.... Peter

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	BELLAMY	III. P. 5

PETER YOUNG

First series: LINEAR WEAVE 6 paintings

Second series: LINEAR W/ NUMBERS 8 paintings

Young - BOX 715

ISBEE - AZ - 85603



Richard Bellamy
333 Park Avenue South
New York City - N.Y.

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	BELLAMY	III. P. 5

PETER YOUNG

- 1965 First series: LINEAR WEAVE 6 paintings
 1966 Second series: LINEAR W/ NUMBERS 8 paintings
 1967 Third series: STAR PAINTINGS 5 paintings
 Fourth series: DOT (white ground) 7 paintings
 1968 Fifth series: CURVILINEAR 12 paintings
 Sixth series: DOT (white ground) 18 paintings
 1969 Seventh series: STICK PAINTINGS 12 paintings
 Eighth series: DOT (colored ground) 14 paintings
 1970 Ninth series: ACRYLIC BEADS 70 strands
 Tenth series: STICK PAINTINGS 37 paintings
 1971 Eleventh series: DOT (colored ground) 11 paintings
 1972 Twelfth series: VERTICAL FOLD 16 paintings
 1974 Thirteenth series: MANDALA FOLD 20 paintings
 1975 Fourteenth series: MINIATURES 40 paintings
 1976-1978 Fifteenth series: LINEAR WEAVE 10 paintings
 1979-1980 Sixteenth series: LINEAR WEAVE (vertical fold) 4 paintings
 to date
 May '80

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	BELLAMY	III. P. 5

Jan 2, 1979
ing Goldowsky to the effect
paintings from 1078
re you will arrange to do

② Did you see Rolf? I wish you would write me a note about that.

And if you could ask J. Hellman(?) how much he sent me directly at the time he got 5 (?) of the 10 dot paintings from the '72 Ricke show

④ Whatever... use your imagination.

Love, Peter

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	BELLAMY	III. P. 5

Dearest Dick → Here is my homework, I've marked in red those places that need further or at least some elucidation. But check other parts, and add anything you can. I've never been given the address of a client by an art dealer, and don't really want that at this point - but something... please.

Jon Friedman of Cochise Fine Arts here may take a job with Tucson Museum of Art next year. He's talked them into trying to do a retrospective type show in 81 - or 82 and ~~is~~ ^{is} writing N.E.A. Special exhibitions grant ^{for them}. Right now, Jon wants to contact you to ask your help. I told them it was OK with me, that I couldn't supply any of the ptngs. I don't really think it would be worth doing unless it was also shown by several other museums here and there, preferably in N.Y.C....

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Actually I'm not too keen ~~that~~ that this retrospective idea come from here, but have been polite so far. I rather like the idea of you being the repository of this info. at this point, so take your time. I would like to supply Castelli's archives with collections info - but that should wait until you have made your notations - and until I've heard back from Rolf. Also Nick has something to fill in from 1968, where should I write him?

My show's up another few weeks. Hopefully photos. The poetry festival in August will be fun, but doesn't overlap my show.

Hope to see you soon. Love *DS*.

What about Joe? *Lo Guidice*

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	BELLAMY	III. P. 5

September 10 '80

Dear Dick -

Here's photo of another of these new paintings. Counting the 2 Leo has, there are now 6 of these. By mid-winter there should be 8 or 9 finished and that may well be all I'll want to make. It would be hot if somehow the group could be show in NY this season (?). I've written Leo that 6 are done and that by mid-winter etc. Perhaps when you see Leo in the next few months you could talk about this. I also have a 12ft sq. installation (acrylic dots pinned to wall) that I'd come and hang somewhere, if that could be arranged. Whatever. I'm not coming for opening at Leo's. Would rather keep working furiously on these new paintings and hope to make a trip late winter, or midwinter, perhaps taking off from NY.

You can see in the photo, these most recent paintings have off-center centers giving the feeling that the outer columns are turning outward. Or in the painting I just finished the feeling is that all the columns are looking left. I'm quite excited with these new paintings.

How has Miles recovered?

Have you been able to fill in some collectors on list I sent ??

Hope I run into you on the way to post office ?.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	BELLAMY	III. P. 5

Dear Dick
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never
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Please
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be s
paint

the rain? Our condition is worse

June 17

Dear Dick - The conversations I never have with you are better than those I do have - and the letters I never write are better than those I do. But I pat you on the top of the head, bite your toe, and grasp your hands nonetheless. You're probably bopping around Europe now film festivals, bristoes and all that. You doubtless won't see this letter till say August 2nd when you'll discover it in your coatpocket. By then I'll have 7 paintings finished of this plaid variety. The stretchers on a couple of them are doubtful as I've built them myself and the wood around here in the desert is always unpredictable. We've been living, we don't know how, as hedgehogs all summer - and if it weren't for tomatoes and figs, would of starved. Finally the rainy season has arrived and all tempers are flattened and everybody is high from the weather (not high actually one hair's breadth to the side). Quite unexpectedly my gallery's become a theater. We're almost ready for 2 weekends of performance of EVERALIA produced by the Bureau of Surrealist Research or something like that. Earlier this summer we did An Evening of Zen Theater and the whole charade was started when Larry and Lois Freefield did Little Dollies and Sweeping the Desert, in the Spring. Between plays, I've just had a show of Carmens candlelit shrines or boxes or icons. The icons of the mountains are flaming, the bureau of chrades is weeping - Carmen. I thinking that since Fredericka has had these miniatures for a year now I'll get the group of them from her to you, or some of them at least. So its August 2nd and you're sweating it up in a bristoe in Venice (California?) thinking Peter poor Peter, and I never did get to see him again this year, I was in Barstoe (Barstow?) I wonder if thats near Arizona? But no, you're in Italy! On a bridge in the shadow of a pilaster! And its another damn artist asking for help! Why can't they learn to take care of themselves! Suddenly, for noe apparent reason you think of Jean Cocteau and at the same time feel a strange tingling in your toe. Thats us,

signed THE HEDGEHOGS

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new

John

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	BELLAMY	111. P. 5

June 17

Dear Dick - The conversations I never have with you are better than those I do have - and the letters I never write are better than those I do. But I pat you on the top of the head, bite your toe, and grasp your hands nonetheless. You're probably bopping around Europe now film festivals, bristoes and all that. You doubtless won't see this letter till say August 2nd when you'll discover it in your coatpocket. By then I'll have 7 paintings finished of this plaid variety. The stretchers on a couple of them are doubtful as I've built them myself and the wood around here in the desert is always unpredictable. We've been living, we don't know how, as hedgehogs all summer - and if it weren't for tomatoes and figs, would of starved. Finally the rainy season has arrived and all tempers are flattened and everybody is high from the weather (not high actually one hair's breadth to the side). Quite unexpectedly my gallery's become a theater. We're almost ready for 2 weekends of performance of EVERALLIA produced by the Bureau of Surrealist Research or something like that. Earlier this summer we did An Evening of Zen Theater and the whole charade was started when Larry and Lois Freefield did Little Dollies and Sweeping the Desert, in the Spring. Between plays, I've just had a show of Carmens candlelit shrines or boxes or icons. The icons of the mountains are flaming, the bureau of chrades is weeping - Carmen. I thinking that since Fredericka has had these miniatures for a year now I'll get the group of them from her to you, or some of them at least. So its August 2nd and you're sweating it up in a bristoe in Venice (California?) think ing Peter poor Peter, and I never did get to see him again this year, I was in Barstoe (Barstow?) I wonder if thats near Arizona? But no, you're in Italy! On a bridge in the shadow of a pilaster! And its another damn artist asking for help! Why can't they learn to take care of themselves! Suddenly, for noo apparent reason you think of Jean Cocteau and at the same time feel a strange tingling in your toe. Thats us,

signed THE HEDGEHOGS

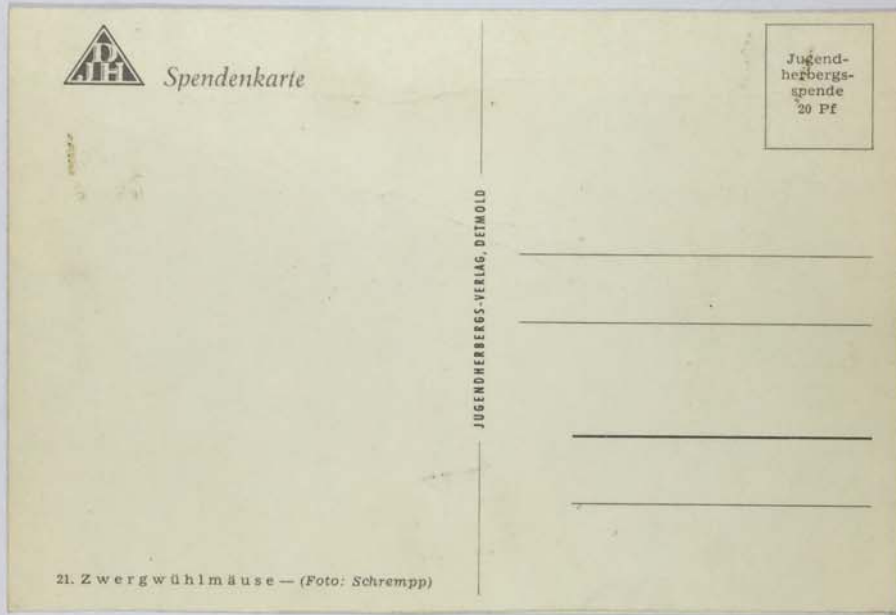
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Come Alive

....Read

National Library Week
in Arizona
April 13-19, 1975

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ARTIST HOPID

group of 4 painters, my favorite artists in Arizona

The Hopi are pueblo people occupying several villages on three arid mesas in northeastern Arizona. They are descendants of prehistoric Indians who founded the region at least fifteen centuries ago and are basically an agricultural people. The beans, squash, corn and cotton they raise by using the meager rainfall that occurs below the mesas are products of highly skilled dry farming methods.

The Hopi have developed a rich culture through fifteen hundred years and retained most of it in the face of the twentieth century civilization that now surrounds them. Traditionally peaceful, they fulfill an elaborate religious calendar.

Traditional Indian art, which has long been popular in the Southwest and more recently throughout the world, is experiencing new developments in artistic approach. The ARTIST HOPID, a group of five young Hopi Indians, reflect the evolutionary changes in attitude and creativity taking form in the painting and graphics of this contemporary Hopi generation. All members of this group take their inspiration and themes from the rich and ancestral Hopi culture and concern themselves with the interpretation of these designs in a contemporary idiom.

Artist Hopid are trying to educate the non-Indian as to what the Hopi is through visual arts. They hope that from the preservation of their traditions and from the interpretations of the Hopi way in their art and paintings, a new direction can come for American spirituality.

TWO HORN GOD · Contributed by Milland Lomakema · Artist Hopid · Hopi Arts and Crafts Guild · Second Mesa, Arizona

their address

ARIZONA STATE LIBRARY ASSOCIATION

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YOUNG - BOX 715
BISBEE,
85603



Lafayette



Dick Bellamy
333 Park Avenue South
New York, New York

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	BELLAMY	III. P. 5

Dear Dick - Anything? Our condition is worse than ever....

I've written Goldowsky's that they turn the unsold paintings over to you - have you heard from them about this? And I've asked them again about the missing miniatures....

Also I've written Carl Solway asking for the miniatures he has back. He received them in June '77 with the understanding that he would show them in Cincinnati in the fall or winter. I've written him 3 times since then, asking him when that show is to be - and he's never answered! I've never ever gotten confirmation from him that he received them!

Please try to get some monies for me - either from Yang or Scull or where-ever. ~~Then~~ I'll be sending you some photos of these new paintings shortly....

Love to you - *John*

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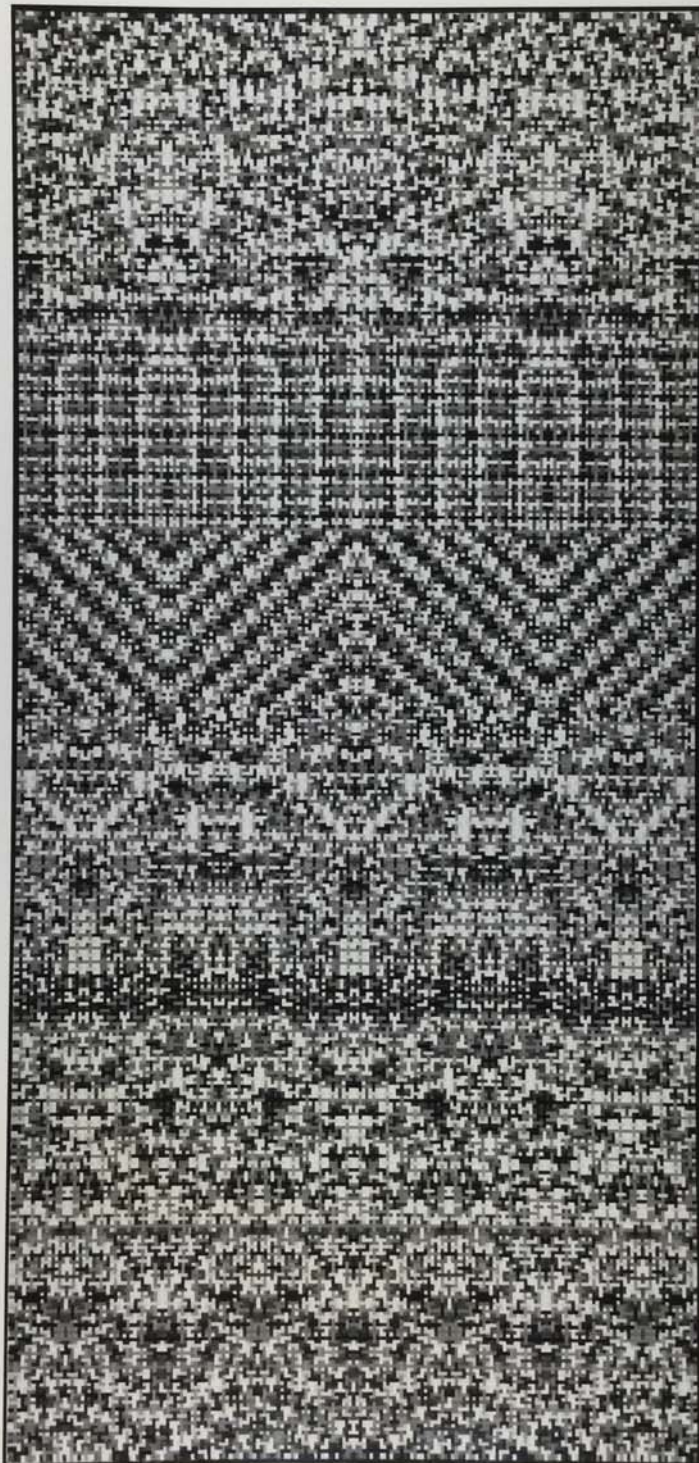
Dear Dick

Well, we're still hanging on - borrowing pittances from friends who don't want to see us go on foodstamps. Hell, we've been eligible for them for 3 years. My optimism keeps saying, this can't last. One would think that in 3 years 5 dealers could sell 1 painting. Or is it 4 years? Also one would think that of 3 paintings sold in '74 (Scull, Yang, Kalish) that some better collection could have been made. Apparently something like 1000 has come from Kalish and 500 from Yang, or maybe 2000 from Kalish and nothing from Yang... Anyway, I've received 1500 from them which Sahney tells me is 850 more than my due? Doesn't quite make sense I know. Dealing with them has been increasingly difficult. Did you get my large paintings from them? I wrote them that you would be doing so

Best
Star

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↑
190
54%

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#23

OIL & STEEL GALLERY, INC.
157 Chambers St.
New York, N. Y. 10007
(212) 964-1567

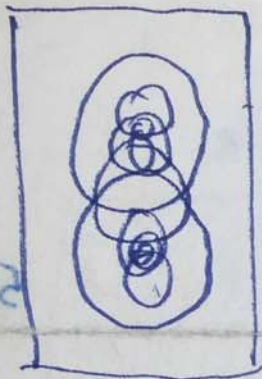
PETER YOUNG: #23, 1982; acrylic on canvas;
39½ x 82½"

PHOTOGRAPH BY
STEVEN SLOMAN
NEW YORK
COPYRIGHT © 1983

2468-23

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10



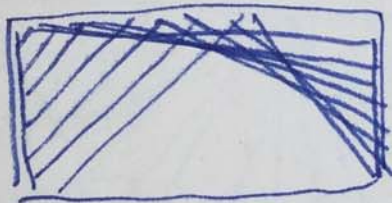
9x6

1200

P x A
(Coug)
(Guss.)
X

- 61-953 ex Helen #21
- 61-956 P. X. #22
- 61-952 Midway #26
- 61-955 Helen 28
- 957 Dooten #27
- 954 "Duman" #23
- Sull #30
- #29

6

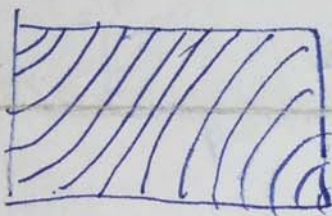


5x10

1000

X

2



5x9
4 1/2

000

Nick

Dick: The 50/50 split is OK. The 10% leeway on selling price is understandable, but only if we split that leeway, so that I should receive 45% of these prices instead of 40%. I've sent a copy of this page with this note to Nick.

Central Bank
5 1/2' x 11'

also 3 unnumbered / 3ft sq. each

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1



4x9

900

Nick

900

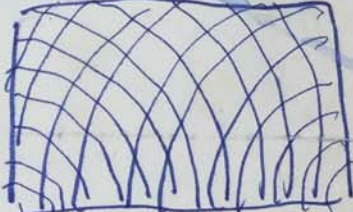
9



6x8

1000

7



5x8

900

Nick

3

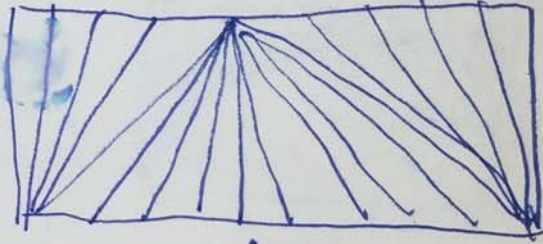


1000

RB
NG

9x5

5



11x5

1200

RA
NG

4

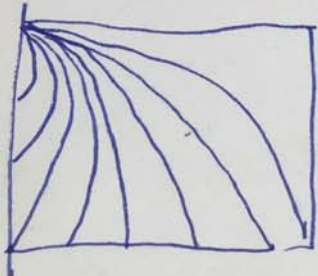


9

4 1/2

900

8



6x7

900

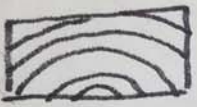
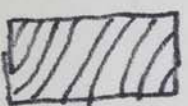








RB
NG

all 1968

5 1/2' x 11'

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	BELLAMY	111. P. 5

1968

- 1  4x9 Nick 900
- 2  4 1/2 x 9 ~~Nick~~ 1000 ^{RB+NG} (Nachtstrom)
- 3  9x5 ~~Dick~~ 1000 NICK
- 4  4 1/2 x 9 900
- 5  5x11 Dick 1200
- 6  5x10 Ricke 1000
- 7  5x8 Nick 900
- 8  6x7 Dick 900 ✓ RB+NG.
- 9  6x8 1000 (res. Giny Wagner)
- 10  9x6 1200

405
1810

Ming
Ricke
347 50

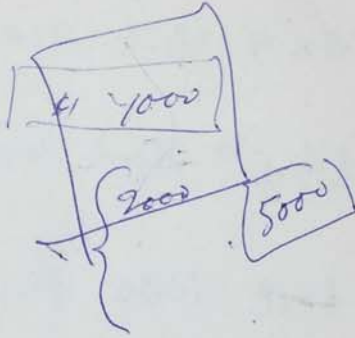
194 SAV
30
ETG
PE
355 1200

original bank
5 1/2' x 11'

also 3 unnumbered / 3ft sq. each

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$$\begin{array}{r} 3000 \\ 20 \\ \hline 6000 \end{array}$$

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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First Series - LINEAR WEAVE - 1965 - NYC

- # 1 -
- # 2 - ~~D. Prentice~~
- # 3 - ~~A. Steiner~~
- # 4 - collection Artist
- # 5 - collection Artist
- # 6 - collection Artist

Second Series LINEAR W/ NUMBERS - 1966 - NYC

- # 1 - Philip Johnson
- # 2 - Ludwig collections - Germany
- # 3 - ~~Steve Shapiro Castelli?~~
- # 4 - collection Artist (no numbers) (brick)
- # 5 - ~~destroyed~~ 12' 2 1/2" x 19" collection Artist (no numbers)
- # 6 - destroyed
- # 7 - ~~collection Artist (brick) destroyed~~
- # 8 - (brick) ~~A. Steiner~~ WILL ASK MIKE

Third Series STAR PAINTINGS - 1967 - NYC

- # 1 - S. Dalton
 - # 2 Charles Cowles
5' x 10'
 - # 3 Cincinnati Bank
5 1/2' x 11'
 - # 4 destroyed
 - # 5 R. Scott ~~_____~~ auction → ?
6' x 12'
 - also 3 unnumbered / approx. 3ft sq. each ←
- WILL ASK SOLWAY (messed perhaps)

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Fourth Series - DOT (White ground) - 1967 - NYC

- # 6 - 7 ft. sq. R. Scott (dense bright) ?
- # 7 - 9 ft. sq. Museum Modern Art (P. Johnson)
- # 8 - collection Artist 8 ft. sq. damaged
- # 9 - 6 ft. sq. Larry Stafford
- # 10 - 7 ft. sq. (marbled dot) R. Scull
- # 11 - 6 ft. sq. Steve Hudson
- # 12 - 6 ft. sq. Vernon Nikkel - Clovis, NM.

Fifth Series CURVILINEAR - 1968 - NYC

- # 1 - 4 x 9 ft. (N. Wilder) 54" x 110"
- # 2 - 4½ x 9 ft. (N. Wilder) Foreman, Chicago
- # 3 - 9 x 5 ft. (N. Wilder)
- # 4 - 4½ x 9 ft. Drought? (pyramid shaped canvas) (not curvilinear) ?
- # 5 - 5 x 11 ft. (pyramid in rectangle - not curvilinear) ?
- # 6 - 5 x 10 (R. Ricke) (straight lines make curve)
- # 7 - 5 x 8 - Denman (curves derived from lower corners) ? will ✓
- # 8 - 6 x 7 Holly Solomon (wave)
- # 9 - 6 x 8 Mrs. C. Bagley Wright, Seattle (bicycle)

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- #10 - 9x6 ft. D'Amo, L.A. (Buddha)
 #11 - approx 6x6 ft (R. Rieke) (curves derived opposite corners)
 #12 - destroyed.

Sixth Series DOT (white ground) - 1968 - 1970.

- #13 - collection Artist (circled dots) 7x8 ft.
 #14 - 4½x5½ - Bischofberger, Zurich, Switz.
 #15 - 6x7 (R. Rieke)
 #16 - 5½x6½ (R. Rieke) Carsen, Toronto, Canada
 #17 - 6½x7½ - Bischofberger, Zurich, Switz.
 #18 - 7x8 ft collection Artist
 #19 - 6x5 ft (R. Rieke)
 #20 - 4x5 ft. (R. Rieke) Vowinkel, Köln, Germany
 #21 - David Whitney (tri-colored) 8x8 ft.
 #22 - 8x9 ft. Albright-Knox Museum (4 colors)
 #23 - 8x10 ft. P. Johnson (4 colors)
 #24 - 8x11 ft. Stern? (6 colors) (acquaintance of David Whitney)
 #25 - 8x9 ft. Heller? [?]
 #26 - 8x11 ft. James Michner
 #27 - 8x8 ft. Dootsen, Seattle, Wash.

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- 28 - 8 x 8 ft. Hokin? *Willoughby*
- # 29 - 8 x 9 ft. David Whitney
- 30 - 8 x 9 ft. R. Scull? *(yes)*

Seventh Series STICK - 1969 - Barva, Costa Rica
 around 12 paintings now lost or destroyed
 except for the Amber Kammer, Caracas, Venezuela

Eight Series - DOT (colored) ground 1969 - NYC.

- # 13 - 7ft sq. Guggenheim Museum,
- # 14 - 7ft sq. Larry Aldrich
- # 15 - 7 x 9 ft. (R. Ricke) Ludwig?
- 16 - 7 x 9 ft. Waterman? *[W.A. may be said]*
- 17 - Whitney Museum. 7 x 8 ft. ←
- # 18 - 7 x 8 ft. M. Gerstin, Wash. DC.? (cover Artforum)
- 19 - 7 x 7 ft. D. Whitney, P Johnson? (mesal) ← *[? maybe donated museum]*
- # 20 - 7 x 7 ft. (R. Ricke) (mesal)
- # 21 - 7 x 7 ft. collection Artist (no dot)
- 22 - 7 x 9 R. Scull?
- # 23 - 7 x 9. Oberlin College Art Museum, Ohio.
- # 24 - 7" x 35" (on wood) Holly Solomon
- 25 - 18" x 22" (on upholstery fabric) Cauduro?
- 26 - 11" x 35" (on wood) Holly Solomon

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-5- 1969

Ninth Series - Acrylic Beads - 1970 - Topanga Calif + NYC

- 12 strands sold thru R. Ricke
- 12 strands sold thru Joe LoGuidice
- 16 strands sold thru Bellamy/Goldowsky. KOLIN SCULL ETC. 16?
- approx 30 strands given to friends

Tenth Series STICK PAINTINGS . 1970 . Orderville Gulch, Utah

- 1 - 23" sq (Bellamy-Goldowsky)
- 2 - 27½ x 22" A. Newman?
- 3 - 23 x 31" (Bellamy-Goldowsky)
- 4 - 20 x 25½" (Bellamy-Goldowsky)
- # 5 - 24½ x 29" R. Scull
- 6 - 23" x 20½" Prince Egon Furstenberg?
- 7 - 25 x 19½" (Bellamy-Goldowsky)
- 8 - 23 x 26½" (Bellamy-Goldowsky)
- # 9 - 20½ x 21½ (R. Scull) Peter Freudenheim?
- 10 - 20" x 25" (Bellamy-Goldowsky)
- # 11 - 21" x 27" (J. LoGuidice)
- # 12 - 22 x 27" (J. LoGuidice)
- # 13 - 23½ x 19½ M. Gerstin, Washington DC.
- # 14 - 24" x 30" (J. LoGuidice) (damaged)

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- #15 - 24" sq. (J. LoGuidice)
- #16 - 19½" x 23½" (J. LoGuidice)
- #17 - 19" x 26" (Landau, Paris, Fr.)
- #18 - 19" x 25" (J. LoGuidice)
- #19 - 23" x 25" (J. LoGuidice)
- #20 - 18" x 25" (J. LoGuidice)
- #21 - 20" x 26" (J. LoGuidice)
- #22 - 20" sq. (J. LoGuidice)
- #26 - 19" sq. (R. Ricke)
- #27 - 22" sq. (R. Ricke)
- #28 - 20" sq. (R. Ricke)
- #29 - 23" sq. (R. Ricke)
- #30 - 21½" sq. (R. Ricke)
- #31 - 22½" sq. (R. Ricke)
- #32 - 19" sq. (R. Ricke)
- #33 - 23" sq. (R. Ricke)
- #34 - 19½" sq. (R. Ricke)
- #35 - 21" sq. (R. Ricke)
- #36 - 20½" sq. (R. Ricke)
- #37 - 21" sq. (R. Ricke)

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Eleventh Series Dot (Colored ground) 1971 - Toledo, Spain.

all approx 7ft. sq.

5 went to J. Helman?

#1 (D. Weinberg SF)

#2 (R. Ricke)

#3 (R. Ricke)

#4 - (D. Weinberg SF)

#5 (R. Ricke)

#6 (R. Ricke)

#7 (R. Ricke)

#8 (R. Ricke)

#9 (D. Weinberg SF)

#10 (R. Ricke)

#11 (R. Ricke)

#12 ~~FROM~~ collection Artist.Twelfth Series VERTICAL FOLD - 1972 - Fez, Morocco

#1 - (Bellamy - Goldowsky)

#2 - (Bellamy - Goldowsky)

#3 - (Bellamy - Goldowsky)

#4 M. Gerstin - Washington

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- ⑤ - (Bellamy-Goldowsky)
- ⑥ - (Bellamy Goldowsky) Cavduno?
- ⑦ - (Bellamy Goldowsky)
- ⑧ - (Bellamy-Goldowsky)
- ⑨ - (Bellamy Goldowsky) R. Scull?
- ⑩ - (Bellamy Goldowsky)
- #11 - (R. Ricke) } possibly these are numbered #24 #25 #26 etc.
- #12 (R. Ricke)
- #13 (R. Ricke)
- #14 (R. Ricke)
- #15 - collection Artist
- #16 - collection Artist

Thirteenth Series Mandala Fold - 1974 - Bisbee, AZ

- ①6 • 53 x 54" - (Bellamy-Goldowsky)
- ①7 • 55 x 56" (Bellamy-Goldowsky)
- ①8 • 55 x 58" (Bellamy-Goldowsky) [at 333]
- ①9 • Cogo Fine Arts Inc. ? 55½ x 57
- ①20 • 57 x 58" (Bellamy-Goldowsky)
- #21 - 58" sq. collection Ronnie Landfield

5 at Texas Gallery -
 numbers uncertain
 also col. Jon Friedman, Bisbee
 several col. Artist "

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- ① #22 - 57 x 58" (Bellamy-Goldowsky)
- #23 - 57 x 58½" (Bellamy) at 333
- ② #24 - 68" sq. (Bellamy-Goldowsky)
- ③ #25 - 67" sq. (Bellamy-Goldowsky)
- ④ #26 - 65½ x 68" (Bellamy-Goldowsky)
- ⑤ #27 - 67 x 69" (Bellamy-Goldowsky)
- ⑥ #28 - 77½ x 79½ (Bellamy-Goldowsky)
- #29 77½ x 79½ R. Scull ??

(dot-colored ground)
Fourteenth Series MINIATURES - 1975 Orderville Gulch, Utah.

approx 40 - all very small on book endpapers
 approx 20-25 of these collection Artist

Fifteenth Series - LINEAR WEAVE - 1976-78 - Bisbee, Az.

- #1 - 68¼" sq. (Castelli)
- #2 - 68¼" sq. collection Artist
- #3 - 68¼" sq. (Castelli)
- #4 - 68¼" sq. (Castelli)
- #5 - 68¼" sq. (Castelli)
- #6 - 68¼" sq. (Castelli)
- #7 - 68¼" sq. (Castelli)
- #8 - 68¼" sq. (Castelli)
- #9 - 68¼" sq. collection Artist
- #10 - 68¼" sq. (Castelli)
- #11 - 100cm x 210cm (Castelli) 1979
- #12 - 100cm x 210cm (Castelli) 1980

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DAHLEN K. RITCHEY, FAIA
ARCHITECT

2.6.83

Dear Peter,

Congratulations on your New York
showing. If I were in Pittsburgh
I would try to get to see it. But, I
am in Florida, where - these past five
years we have spent our winters. We
have a place on St George Island
on the Gulf of Mexico - quiet - beautiful
beach.

You have achieved great success and
recognition in the work that makes
you happy - Keep it up and best
wishes.

Please say "hello" to Angel. Always
Dahl

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DAHLEN K. RITCHEY, FAIA
ARCHITECT
BOX 5, BRADFORDWOODS, PA 15015




OIL & STEEL GALLERY
157 CHAMBERS ST.
NEW YORK CITY
NEW YORK
10007

% PETER YOUNG.

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Feb 9th Dearest Dick - It would be better if you could have somebody have those 12 stretchers (190 cm sq) ready by March 20th since we will be coming from Rolf's opening (March 16?) direct to New York. Also I need to know before the end of this month where to send a crate of paintings - (unstretched - rolled) to NYC. Address of warehouse or some kind of place where they can receive the crate (getting it thru customs probably) and where there is space to stretch and for the paintings to be seen. Also I guess the stretchers could be delivered to this same place. So send me as soon as possible a name and address. We'll be leaving Spain end of Feb. and spending 2 weeks traveling before going to Rolf's. I don't know where to yet Italy? Greece? Egypt? Would you like to meet us someplace, some-spa, first ~~to~~ two weeks in March? Tunisia? Algeria? Any good idea where I might stay for 10 days in NYC? I can probably always stay with Ronnie as I usually do

love 

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Sender's name and address.

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Dick - like a champ your letter arrives 10 minutes before truck for paintings. Everything is under heavy control. I ask Carmen what will make Dick happy. She doesn't answer me. Usually she says what your friends need is love - and all you ever send them is some pedantic trip. Twyla used to say "Stop being such a pederast!" - meaning pedantic. I think that's what she meant. It sounds like being an art promoter and salesman is not giving you much pleasure anymore. I can understand that. Being an art commodity producer or art-worker is not giving me much pleasure either. (Although ~~when~~ when those 2 or 3 months yearly pass when I'm actually doing it, it's not at all bad - just the in-between ~~of~~ times.) You must be playing with the idea of performing some other function in society. We all have a vision or dream in our heads (guts) and I suspect it's substantially the same. I get the most pleasure out of ~~being~~ being - a better world. And what force experience as I effect this vision..

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Tex will make 12 stretchers for half of LeBron price. I want to stretch them myself and I'll bet tex has the space. Why not have Keating deliver to Tex and have him make I don't need those fancy LeBron turn screws.

STAMP 12.00
CORREO AEREO
PAR AVION
VIA AIR MAIL
AÉROGRAMME
AÉROGRAMA
Bellamy - Goldowsky
1078 Madison Ave
New York City
10021 USA
SI EN ESTA CARTA SE INCLUYERA CUALQUIER OBJETO, SERÍA CONSIDERADA POR VIA ORDINARIA

Nombre y fechas del remitente.
Nom et adresse de l'expéditeur.
Sender's name and address.

Young
Box 255
Hurricane Utah
84737 USA

PRIMER DOBLEZ
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999375

the stretchers. And please to be finished by March 22. I've a great longing to have some days of conversation and communion with you.

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Feb 7 Dearest Friend - Today I have completed my labors - used the last canvas and the last paint. In Fez Kif was nearly free and after one laborious dot painting for you, which I subsequently discarded, I invented a new type of painting for you, which goes by the name of La Mancha if you have access to a Spanish dictionary. 3 or 4 from Maroc Survive, and now there are 12. Would you have Tex or LeBron or somebody make me 12 stretchers to be completed by April 1 or a few days before. Each to be 190 centimeters square (around 6 1/2 ft.) and of a depth of 3/4 inch to 1 1/2 inch, (its not particularly important) But please by March ~~28th~~ 25th since I need to be in Utah early April. Rolf's coming here to visit in a few days and I go to Germany with 10 paintings around March 15th for an opening. Dot paintings very pure very classical. I would advise any interested Americans to get them from Rolf. What should they be worth ??? (6 1/2 ft sq) You once long ago asked me in a letter "what about Mike?" We didn't raise our children to live in his right-wing world.

All love, Dick,



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#33 #37
A

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UNITED STATES
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NEW YORK, N.Y.

January 12, 1984

January 12, 1984

Dear Dick Bellamy,

Peter tells me you have scheduled a February show for him. Bravo!

I hope to be in New York and to see it. And I'd like to meet you again. Would you please send me 12-15 notices of the show?

Thank you, cordially,

Hazel Young
829 - 21st St.
Santa Monica, Ca.
90403

[Faint handwritten signature]

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WALTER CARSEN
70 CHESTNUT PARK ROAD
TORONTO, CANADA M4W 1W8

January 15, 1984

Mr. Richard Bellamy, Director,
Oil & Steel Gallery
157 Chambers Street
New York 10007

Dear Mr. Bellamy:

Peter Young Further to my letter October 25th,
if your gallery published any catalogue on this
artist, I would very much like to purchase any
such material .

If there were any press reports, perhaps you would
also be good enough to send me a copy .

Since I presume that there is not as yet a market
for the painting in my possession , I am now considering
loaning the item on extended loan to one of our larger
Public Galleries, either Toronto, Hamilton or Windsor.

For this purpose, any publicity you would be good enough
to mail to me would be much appreciated.

Yours sincerely,

WALTER CARSEN

