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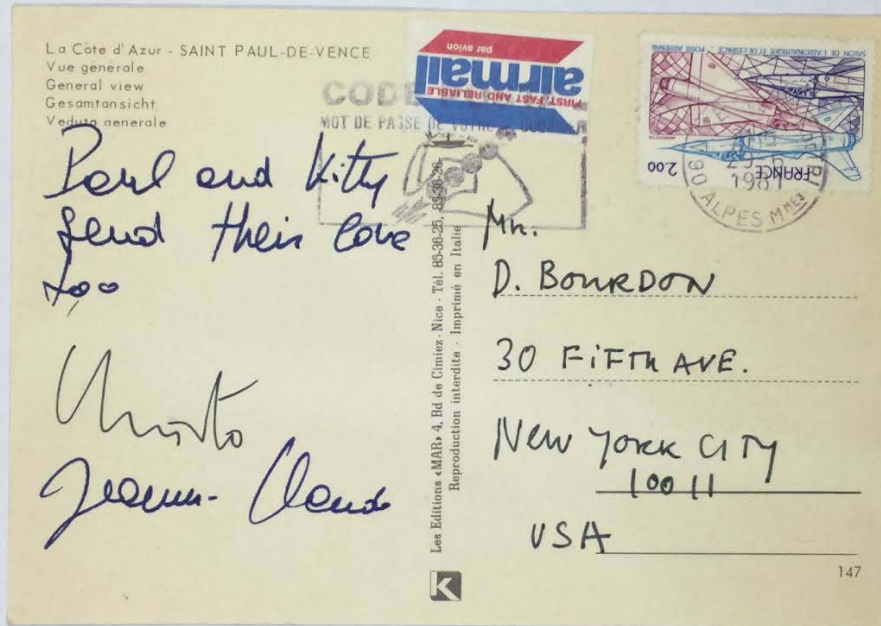
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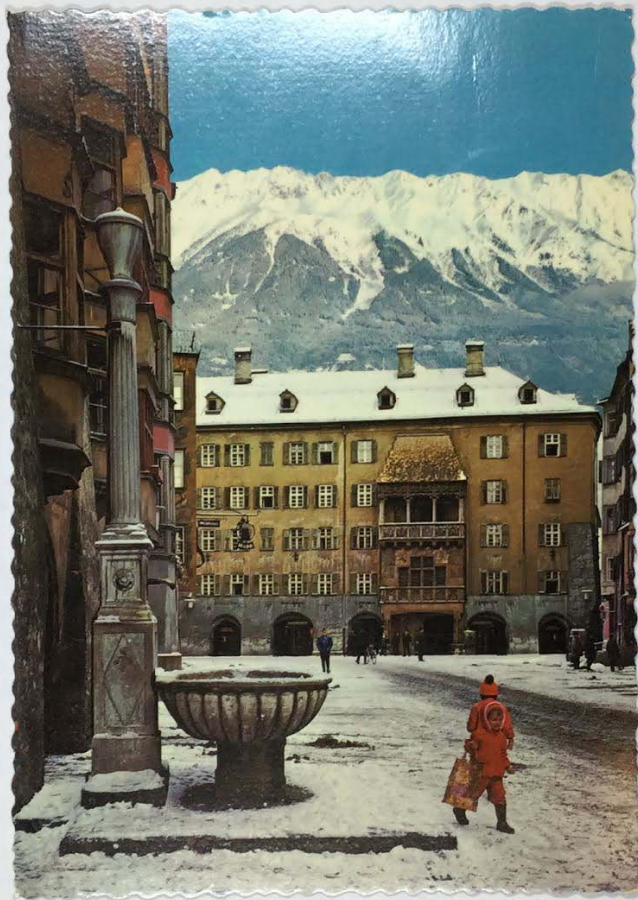
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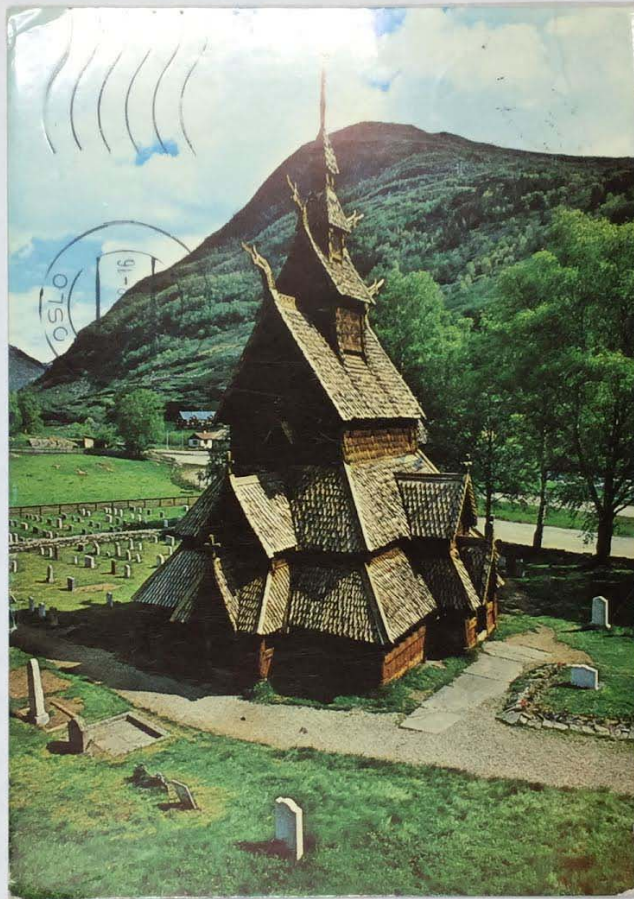
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Norge: Borgund stavkirke, Sogn,  
bygget omkring 1150.  
Norway: The Stave Church of Borgund, Sogn,  
built about 1150.



Will be back in  
New York, 12 of  
June  
Amitie's  
Amie's  
love  
Gloria Bourdon

Føderingen til Norske Fortidsminnesmerkers Bevaring.  
Foto: Helge Sundt.

DAVID BOURDON  
30th. 5th. AVENUE  
NEW YORK CITY  
N.Y.  
USA

A.G. 3

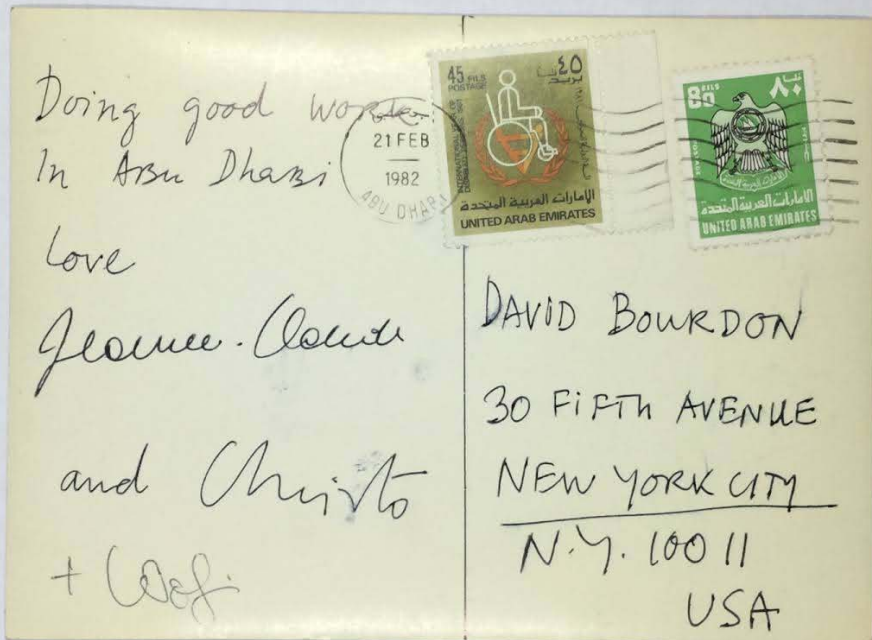
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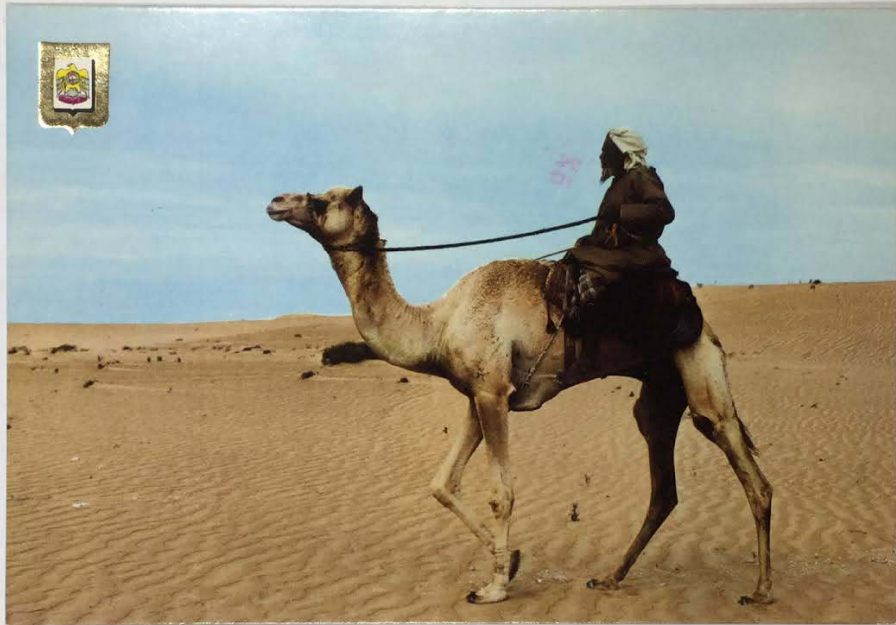
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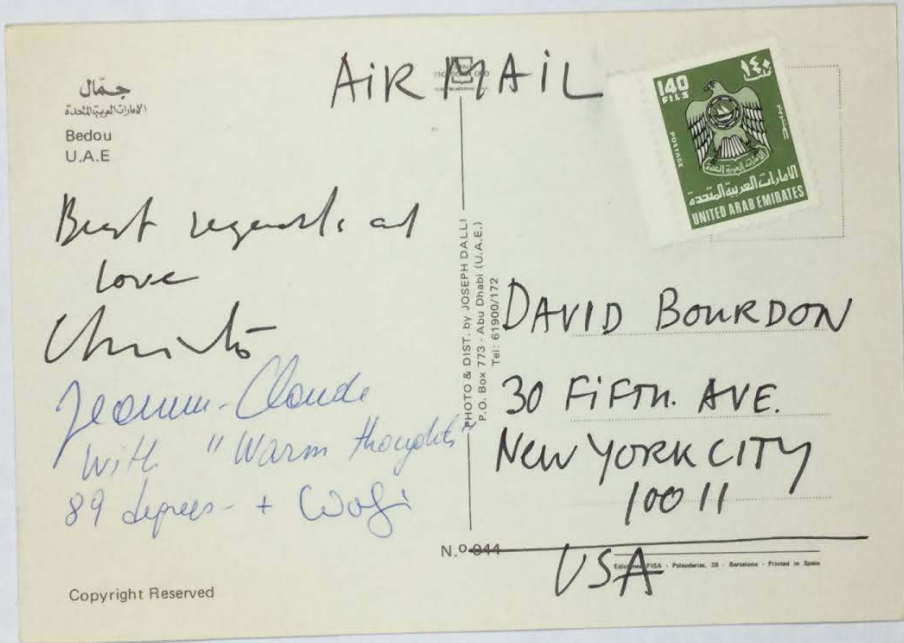
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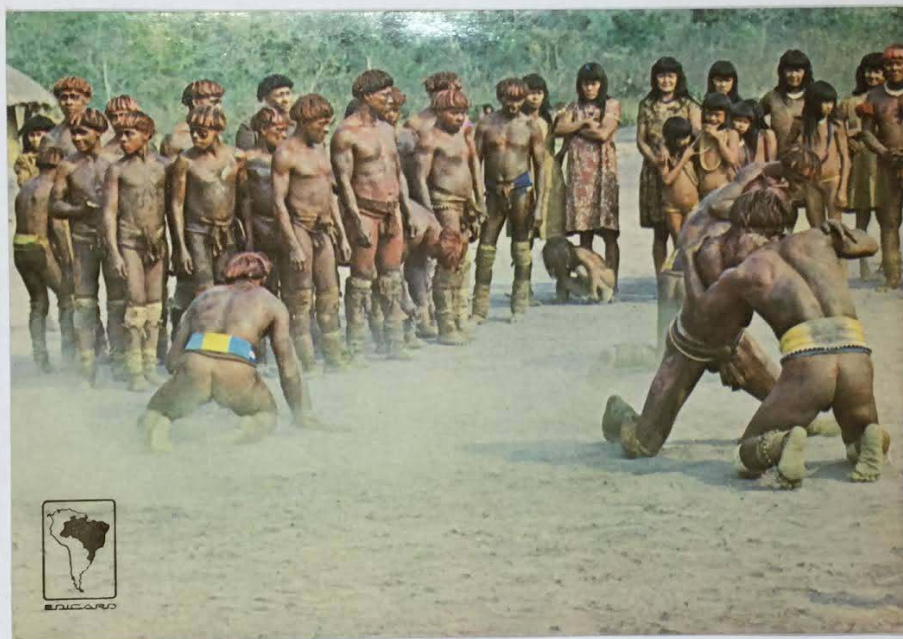
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The art world  
believes in the same  
warmer in every  
country - - -

Love + warmest thought  
approximately 85 degrees  
warm -  
Joann - Cecile  
Cyril

**BRASIL**  
Alto Xingu - MT  
Tribo Kamayurá  
Luta Huka-Huka pelo prestígio  
(objetivo da luta é derrubar o adversário de costas)  
Kamayurá Tribe  
Huka-Huka Fight for the prestige  
(the purpose is throw down opponent on back)  
I-4000-09



Mr. David Bourdon  
30 Fifth Ave  
NEW YORK  
NY 10011



U.S.A.

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Sorry that you missed  
New York City subway tiles: Canal Street BMT station.  
most of my show at the  
H. Brown Gallery but  
I am grateful that you  
made the effort despite  
the disappointment of  
finding the gallery between  
shows. When I have a  
chance to put some work  
up in my studio, I'll let  
you know and perhaps  
you can see some of it here.  
Sincerely,  
Alice Adams

Photo by Ed Spino

NEW YORK, N.Y.  
PM  
28 APR  
1981

CHURCH  
STATION

US Postage

DAVID BOURDON  
30 FIFTH AVENUE  
NEW YORK, N.Y.  
10011

Issued in honor of SUBWAY tiles, an underground exhibition in the  
Immovable Objects series by the Cooper-Hewitt Museum, the  
Smithsonian Institution's National Museum of Design.

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CHRISTO RUNNING FENCE 1972-76  
Sonoma and Marin Counties  
State of California  
Height: 18 Feet. Length: 24 Miles  
Photo: Jeanne-Claude



We shall be back  
from Australia on  
August 25th.  
May Chang promised  
that we should be  
able to see the color  
proofs by then -  
Love! Jeanne-Claude  
Christo

David Bourdon  
30 Fifth Ave  
New York City  
N.Y. 10011

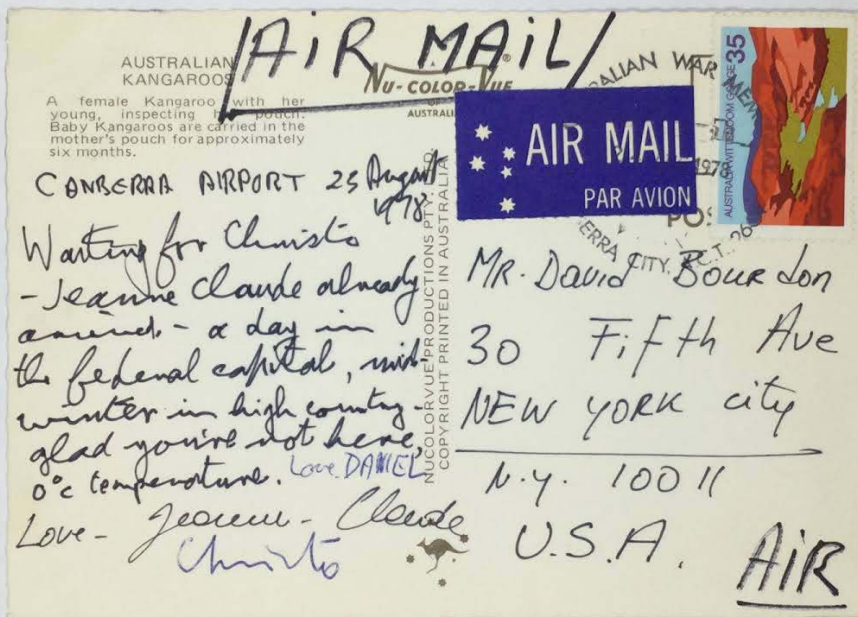
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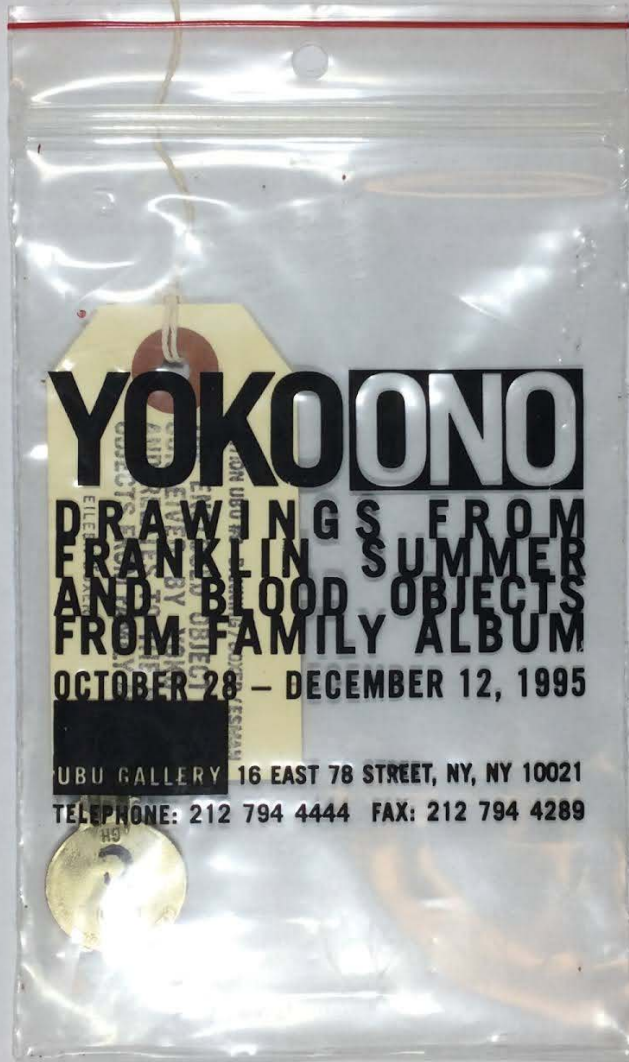
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long story there as 20 artists were eventually involved.

Since then I've worked on projects for Lawrence, Mass. ("Workers' Place" - yet to be built) The St. Louis Light Rail system, "Glider Park" for the Port Authority of New York and New Jersey and for the past two years for "The Roundabout", the project I described in Philadelphia. At present I have two projects under development, one for a hospital in Middletown, Conn. and another for a public school in Brooklyn.

When I spoke with you, I didn't mean to imply that critics were unable to write about my work <sup>(and others like it)</sup>. All this work cries out for serious analysis. A discussion amongst critics themselves would be very interesting. A study or a critique of criticism in the area of public art is long overdue. I feel that I am still grappling with the problem of simple information. One of my pet projects is getting some group or publisher to put out a map of the work to be seen just in New York City to be sold or distributed in museum bookshops. Maybe the rest of the country can be next <sup>so that when people travel they can see the many things that have been done.</sup>

When the weather gets warmer, I would be glad to drive you up to the Bronx to show you my work there and to see anything else far flung (I have got to see Huston Conwill's work in the Schomburg Center in Harlem and a number of other things.)

Sincerely) Alice A.

Thanks for the information about Philadelphia critics - I will make a point of looking them up.

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A L I C E A D A M S

3370 Fort Independence Street  
Bronx, New York 10463  
212-543-4685 Phone and FAX

2/10/92

Dear David, It was good to hear from you and know of your interest in my recent work. Although I hadn't really thought about it until recently, the last time my work was shown in New York City was as part of the "International Painting and Sculpture" exhibition at the Museum of Modern Art in 1984. After that I won a competition to become a member of the design team of the Downtown Seattle Transit project and this activity hurled me back and forth across the country for the next several years. This work was so compelling & we (the artists) worked in the architectural/engineering process to change the fabric of an entire city in a way that I had never thought possible. I guess I enjoyed the fact that people who build cities were listening to me and acting on my advice. I found it a very wonderful crack to have dropped thru. Seattle was completed in 1990 and I have included a few photos to give you somewhat of an idea. Of course, there is a

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## A PLEASANT NEW OUTDOOR AREA QUOTES FROM THE UNIVERSITY'S NAMESAKE

by Malcolm Clendenin

In front of the Bluemle Life Sciences Building a forecourt has been constructed (see the back cover) providing an enjoyable outdoor space and symbolizing federal-era Philadelphia and Thomas Jefferson.

The entrance park is called *The Roundabout* because its form echoes a series of concentric paths around the little mountain at Monticello, Jefferson's Virginia plantation—he called these "roundabouts." Alice Adams, a New York artist, won a competi-

tion for the project. Technical assistance came from The Kling-Lindquist Partnership, architects and engineers for the building (see the Summer *Alumni Bulletin*), and electrical and hydraulics consultants.

An "opening" celebration of the park is planned for next spring, but it is already in use.

*The Roundabout* fulfills the requirement that buildings erected on property acquired from the Philadelphia Redevelopment



The Bluemle Life Sciences Building with Tenth Street to the left and Locust Street to the right  
photo by Dave Super

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Authority have one percent of their construction cost devoted to a public work of art at the site. This program has funded other sculptures on campus, including Henry Mitchell's *Winged Ox* and his Bodine Fountain of otters frolicking in water.

Water is also one part of *The Roundabout*, where interconnected paths lead through various distinct areas as at Jefferson's estate. Heading from Tenth Street toward the building's entrance, one passes through an allée of red maples. Along the walk are low seats shaped like the front steps of rowhouses, which Philadelphians are proverbially fond of sitting on. Farther on, frames form the outlines of doorways in this city from the early decades of the nineteenth century—the era when Jefferson Medical College was founded, and when Thomas Jefferson revolutionized American landscape design.

Adams began making sculptures of such architectural fragments in the 1970s. At night, long band lights glow in the inner edges of the frames. One of Adams's most noted previous works, a sculpture of bright neon tubes at Convention Place Station in Seattle, also used light to outline an architectural form: in that case, an early movie marquee.

Through the open frameworks of the portals one passes into an area of granite paving in the shape of the Great Lawn at Monticello. Glass doors in the Bluemle Life Sciences Building open onto it, making it an outdoor room for receptions—covered with a tent, it served this purpose at the dedication of the structure on October 7. When one stands there, the "doorways" frame a view of Alumni Hall, the University's other research building.

Imbedded in the paving are bronze tablets etched with images of plants used in medicine, including some studied by Thomas Jefferson—one of them named after him. They reflect his research in botany and horticulture at Monticello—Thomas Jefferson as scientist. Monticello's Great Lawn originally contained gardens which no longer exist, so the image plates within the Great Lawn shape are almost like fossils or archaeological evidence of them. (*The Roundabout* also incorporates live plantings, such as digitalis, that have relevance to medicine and were grown by Jefferson at Monticello.) At the edge of the outdoor room are steps in an organic spiral shape leading up to a lectern from which guests can be addressed at a gathering. The outdoor room has the feel of a theater, with

the door frames acting as a scrim.

In front of the building's main entrance is a large mound of turf. Monticello, of course, was a tiny rounded mountain. And a mound was a central feature of an *urban* garden that Jefferson created for himself at the Hôtel de Langeac, his home in Paris when he was American minister to France. Adams's previous exploration of this form included a mound sculpted for Princeton University in 1980.

At *The Roundabout*, water springs from the earth and ripples down across slabs of green granite. Hidden from Tenth Street, it is a surprise as one nears the entrance of the building. One can sit along the upper part of the water wall by walking up stairs beside almost Baroque brackets at each end of the pool (in which one can see etched bronze images of medicinal plants that grow in water). The piano curves of the brackets and the pool echo the curve in the facade of the building, which the architect, Eric Chung, explains is an organic shape that expresses the biomedical work that goes on inside.

An area dubbed "The Thicket" at the southwest corner of the building contains many saplings that will provide a fuller effect when they mature over the years. The path of random flagstone is deliberately more roughhewn and natural than the wide concrete walks elsewhere. It winds up from the street in an echo of the spiraling stair enclosed in glass at the new structure's southwest corner.

The building's entrance is somewhat elevated, and slopes down to Locust Street in tiny terraces formed with loose fieldstone, recalling the retaining walls of the horticulture areas at Monticello.

Adams says that in *The Roundabout* she sought to bring a bit of countryside (for which the Philadelphia area is noted) into the city site. Standing at the crest of the grassy hill, one has a sense of floating above the surrounding blocks. Adams conceived of the water wall as "a piece of a river," not as a fountain in the classic urban tradition from ancient Rome. It flows gently, with the benign character of Pennsylvania streams like the Schuylkill, across flat rocks which are an abstraction of ones in a creek bed and which make the water gurgle. The unpointed fieldstone in the terraces, and the undergrowth in "The Thicket" are straight from Chester County or Bucks County.

Through the glass walls of the Bluemle Life Sciences Building's discussion areas, researchers will be stimulated by this tribute to Jefferson as planner and scientist. □

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A L I C E A D A M S

3370 Fort Independence Street  
Bronx, New York 10463

Born: New York City

Education: Columbia University, B.F.A., 1953  
L'Ecole Nationale d'Art Decoratif, Aubusson,  
France, 1953-1954

Grants and Awards: French Government Fellowship, Fulbright  
Travel Grant to Aubusson, 1953-1954  
CAPS Grant, 1972-1973, 1976-1977  
National Endowment for the Arts, Artists  
Fellowship, 1978-1979, 1984-1985  
Short-term Fellow in the Humanities,  
Princeton University, 1980  
Guggenheim Foundation Fellowship, 1981-1982  
American Academy and Institute of Arts and  
Letters Award in Sculpture, 1984

Teaching: Manhattanville College, Purchase, New York,  
1960 to 1980  
California State College in Los Angeles, 1965  
Pratt Institute, Brooklyn, New York, 1979-1980  
School of Visual Arts, New York, 1980 to 1986

Lectures: Sarah Lawrence College, Bronxville, New York,  
1978, 1985  
Princeton University, New Jersey, 1978  
University of Wisconsin, Madison, 1979  
Pratt Institute, Brooklyn, New York, 1979, 1984  
Art Institute of Chicago, 1980  
Parsons School, New York, 1981, 1984  
Washington State University, Pullman, 1983  
Pennsylvania Academy of Fine Arts, Philadelphia,  
Pennsylvania, 1984  
Glasgow School of Art, Glasgow, Scotland, 1990  
International Public Art Symposium, Birmingham,  
England, 1990

Public Collections: Weatherspoon Gallery, University of North  
Carolina at Greensboro  
Everson Museum, Syracuse, New York  
Sheldon Memorial Art Gallery  
Haags Gemeentemuseum, The Hague, The Netherlands  
Chase Manhattan Bank, New York  
Jane Voorhees Zimmerli Art Museum, Rutgers  
University, New Brunswick, New Jersey  
Metro, City of Seattle, Washington  
The Port Authority of New York and New Jersey

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A L I C E A D A M S Page two

Site works:

- 1977 Wilson College, Chambersburg, Pa. ("Leveling")  
Nassau County Museum of Fine Arts, Roslyn, New York,  
("Adams' House")
- 1978 Queensboro Community College, Bayside, New York,  
(" Three Structures on a Slope"  
Artpark, Lewiston, New York, ("Shorings")
- 1979 Wave Hill, Riverdale, New York ("Lost House")
- 1980 Princeton University, Princeton, New Jersey ("Mound  
for Viewing Slope and Sky")
- 1982 Belmont Park, Dayton, Ohio ("From the Center")
- 1983 Bemis Park, Omaha, Nebraska ("Vertical Up for OOIC)  
Dag Hammarskjold Plaza, New York City ("Roof Landing")
- 1985 Sarah Lawrence College, Bronxville, N. Y. ("Blue Line")

Permanent Commissions:

- 1984 Toledo Botanical Garden, Toledo, Ohio ("Small Park  
with Arches")
- 1987 Seattle, Washington (International District Station  
Plaza "Trellis, Stage and Zodiac Paving";  
Convention Place Station "Entrance Plaza and Marquees")
- 1988 Lawrence, Massachusetts ("Workers' Place Passport  
Pavilion and Workers' Memory Wall) (to be built)
- 1990 Bathgate Industrial Park, Bronx, New York ("Glider Park")  
A percent-for-art project of the Port Authority of  
New York and New Jersey
- 1991 Thomas Jefferson University, Philadelphia, Pennsylvania  
("The Roundabout") A percent-for-art project of the  
Redevelopment Authority of the city of Philadelphia.
- 1992 P.S. 12, Brooklyn, New York ("African Garden Courtyard")  
A New York City percent-for-art project.
- 1992 Altobello Adolescent Psychiatric Hospital, Middletown,  
Connecticut ("The River") A percent-for-art project  
of the State of Connecticut.

Design Team:

- 1985- Downtown Seattle Transit Project, Seattle, Washington  
1990
- 1988- Metro Link Transit System (Light rail) St. Louis, Missouri  
1990
- 1992 Midland Metro Transit System (light-rail) Birmingham,  
England

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A L I C E A D A M S • Page Three

Books and Catalogues

- 1968        The New American Tapestry, Ruth Kauffman, Reinhold.
- 1973        Beyond Crafts: The Art of Fabric, Mildred Constantine and Jack Lenor Larsen, Van Nostrand Rheinhold, pp. 45, 49 - 50.
- 1976        Four Sculptors, catalog essay by Michael R. Klein, published by Williams College Graduate Program, Williamstown, Massachusetts.
- 1977        Wood, preface by Jean R. Feinberg, published by the Nassau County Museum of Fine Art, Roslyn, New York.
- 1978        Outdoor Sculpture and Works Inside, essay by Lenore Malen, published by CAPA program at Queensboro Community College.  
Dwellings, preface by Lucy Lippard, published by Institute of Contemporary Art, Philadelphia, PA.
- 1979        The Artists' View, Wave Hill, preface by Kirk Varnedoe, published by Wave Hill, Riverdale, New York.  
Artpark 1978, artists statement, published by Artpark, Lewiston, New York.
- 1980        Architectural Sculpture, essay by Debra Burchett, Los Angeles Institute of Contemporary Art, Los Angeles, California.
- 1981        The Image of the House In Contemporary Art; Exploring the Relationship of Art and Architecture to Society, essay by Charmaine Locke, published by the Lawndale Annex of the University of Houston, Houston Texas.
- 1982        Ten Years of Public Art, 1972 - 1982, essay by Nancy Rosen, published by The Public Art Fund, New York, N.Y. pps. 24, 78.  
55 Mercer; 12 Years, essays by Lawrence Alloway, Joseph Masheck, and Kathryn Kramer, published by 55 Mercer Gallery, New York, N.Y.
- 1983        Quintessence, essay by William Olander, published by the Alternative Spaces Program Number Five, administered by the City of Dayton, City Beautiful Council and the Wright State University Department of Art and Art History, pp. 14 - 21.  
The House That Art Built, essays by Dextra Frankel, Jan Butterfield, and Michael Smith, published by the Art Gallery, Visual Arts Center, California State University, Fullerton, California.  
Fragments, essay by Karen Chambers, published by the Tangeman Fine Arts Gallery, University of Cincinnati, Cincinnati, Ohio.
- 1984        An International Survey of Recent Painting and Sculpture, preface by Richard E. Oldenburg, introduction by Kynaston McShine, published by The Museum of Modern Art, New York.
- 1986        Contemporary American Women Sculptors, by Virginia Watson-Jones, Oryx Press, Pheonix, Arizona.

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ALICE ADAMS • Continued 3

- 1984 Insights/ On Sites, published by Partners for Livable Places, Washington, D. C., pps. 69, 70.
- 1985 Issue, A Journal for Artists, "Vertical Up for OOIC", an article by Alice Adams, No. 2, Winter, pps. 28-31.
- 1986 Art in the Environment, published by the Boca Raton Museum, Boca Raton, Florida, p. 37.
- 1987 Standing Ground; Sculpture by American Women, exhibition catalogue published by the Contemporary Arts Center, Cincinnati, Ohio, pps. 22, 23, 30.
- 1971 "Artists at Work", Park College Museum, New York
- 1972 "American Sculpture in the 1960s", Eastman, Astoria, Oregon
- 1973 "Sculpture", Survey of American Art, New York
- 1974 "Sculpture and Architecture Today", Indianapolis Museum of Art, Indianapolis, Indiana
- 1975 "Four Sculptors", Atlas, Astoria, Oregon, West Virginia College Museum, Wheeling, West Virginia
- 1977 "Wood", Bucks County Museum of Fine Art, Pottsville, New York
- 1978 "Architectural Sculpture", Whitney Museum, New York
- "Sculpture", Diagnoses of Contemporary Art, University of Pennsylvania, Philadelphia
- 1979 "The Artwork's Place" - West Hill, Riverside, New York
- 1980 "Special Projects Institution", P.O. 1, Long Beach, Calif., Los Angeles
- "Architectural Sculpture", Los Angeles Institute of Contemporary Art, Los Angeles, California
- 1981 "The Image of the House in Contemporary Art", University of Houston, Texas
- 1982 "Wood Sculpture's Dream", Art Museum, New York

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One Person Exhibitions

- 1973 55 Mercer Gallery, New York
- 1974 55 Mercer Gallery, New York
- 1979 Hal Bromm Gallery, New York
- 1980 Artemesia Gallery, Chicago, Illinois
- 1981 Hal Bromm Gallery, New York
- 1983 Dag Hammarskjold Plaza, New York

Selected Group Exhibitions

- 1966 "Eccentric Abstraction", Fischbach Gallery, New York
- 1971 "Sculpture Annual", Whitney Museum of American Art  
Penthouse Gallery, Museum of Modern Art, New York  
"Artists at Work", Finch College Museum, New York
- 1972 "American Women Artists Show", Kunsthaus, Hamburg,  
Germany
- 1973 "Biennial", Whitney Museum of American Art, New York
- 1974 "Painting and Sculpture Today", Indianapolis Museum  
of Art, Indianapolis, Indiana
- 1976 "Four Sculptors", (Adams, Aycock, Ferrara, Miss)  
Williams College Museum, Williamstown, Massachusetts
- 1977 "Wood", Nassau County Museum of Fine Art, Roslyn,  
New York
- 1978 "Architectural Analogues", Whitney Museum Downtown,  
New York  
"Dwellings", Institute of Contemporary Art, University  
of Pennsylvania, Philadelphia
- 1979 "The Artist's View", Wave Hill, Riverdale, New York
- 1980 "Special Project Installation", P.S. 1, Long Island  
City, New York  
"Architectural References", Los Angeles Institute of  
Contemporary Art, Los Angeles, California
- 1981 "The Image of the House in Contemporary Art, University  
of Houston, Texas
- 1982 "Women Sculptor's Drawings", Max Hutchinson Gallery,  
New York

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Group Exhibitions (continued)

- 1984 "An International Survey of Painting and Sculpture",  
The Museum of Modern Art, New York  
"Exhibition of Works by Newly Elected Members and  
Recipients of Honors and Awards", American Academy  
and Institute of Arts and Letters, New York
- 1985 "Builtwork/Installation", Sarah Lawrence College  
Gallery, Bronxville, New York
- 1986 "American Abstract Artists - 1936 - 1986",  
Bronx Museum of the Arts, Bronx, New York  
"House and Garden", Nassau County Museum of Fine  
Art, Roslyn, New York
- 1987 "Standing Ground: Sculpture by American Women",  
Contemporary Arts Center, Cincinnati, Ohio
- 1988 "Westside Waterfront Competition: Prizewinning  
Entries" (with Alan Finkel), Municipal Art Society,  
Urban Center, New York.
- 1989 "Lines of Vision: Drawings by Contemporary Women",  
Hillwood Art Gallery, Long Island University, New  
York and Blum-Helman Gallery, New York

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**Selected Bibliography - Periodicals**

- 1967 Lucy Lippard. "Eccentric Abstraction", Art International  
Barbara Kafka. "The Woven Forms of Alice Adams", Craft Horizons
- 1969 Alice Adams, artist's statement and biography, Art Now: New York,  
April, color photo.
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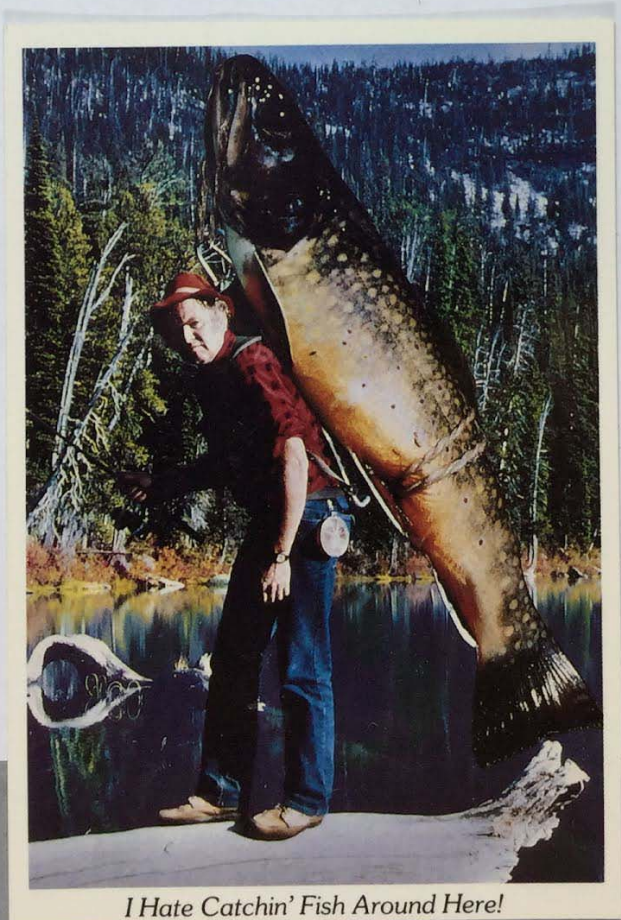
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Graves  
69 Wooster St.  
Nyc 10012



David Bourdon  
315 W. 23 St. #3C  
New York, Ny 10011



I Hate Catchin' Fish Around Here!

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Graves  
69 Wooster St.  
NYC 10012



David Bourdon  
315 W. 23 St. #3C  
New York, NY 10011

R-118

ACTUALLY, THE CATCHIN' isn't so bad... it's the back packing that's the pits. As Brook Trout go, this one is OK. It's just too bad we had to throw the really big ones back! Just couldn't carry them out.



Hi David - If you get a call from Adele Unson at Rizzoli I hope you won't be insulted. If you decide you can fit in the project I'd be more than delighted. But NOT if it would affect our friendship which is more important.

Greetings from Walla Walla - it's Aspenagus time -!

Nancy

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L-1730-E

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Manliness



Art for All, 12 Fournier St. London E.1 Tel 247 0161

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Manliness  
15th May, 1971

BY AIR MAIL  
PAR AVION

POST LONDON  
5 45PM  
24MCH  
1972

1st

CARD

REMEMBER  
to use the  
POST CODE

4p

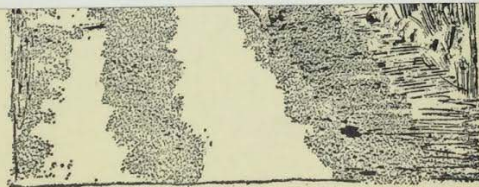
Having a lovely  
time. Wish you  
were here.

Lots of love  
*libert & hearse*  
THE SCULPTORS

Art for All 12 Fournier St., London E1 247 0161

David Bourdon Esq  
Time Magazine  
Time-Life Building  
Rockefeller Centre  
New York. AMERICA.

Thanks R.H.&R.



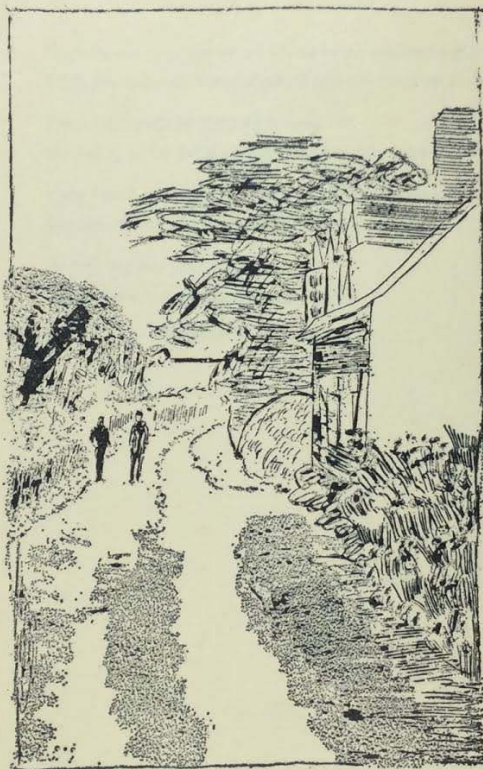
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**Manliness**

15th May, 1971



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'MANLINESS'

Dedicated to  
DAVID BOURDON

*There were two young men who were covered with blood  
They are wounded and slashed and smeared with mud*

*They battle along singing a song  
Straining to be jolly though the journey's long*

*They think nothing of health or worry or care  
Because their job is to do their share*

*So left leg out and away it goes  
And where they go to nobody knows.*

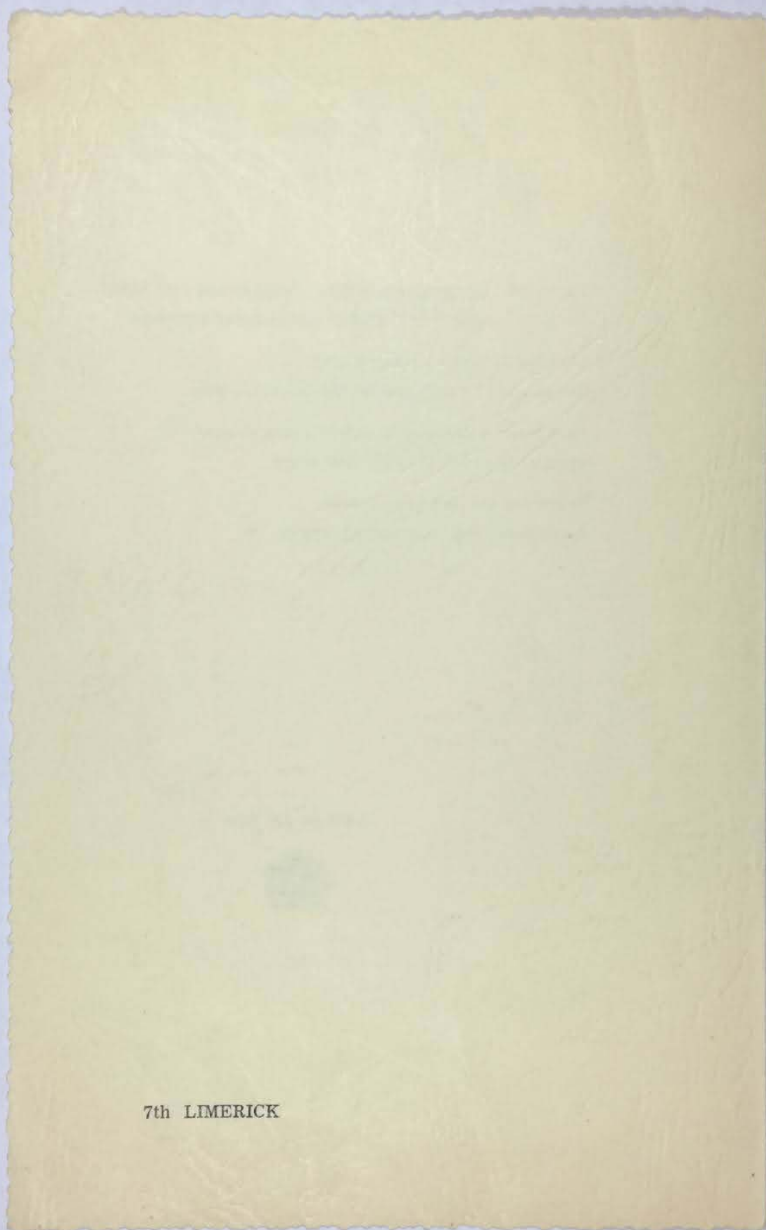
Goodbye for now



*George and Gilbert*

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7th LIMERICK

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**Artist's Culture**

19th May, 1971



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'ARTIST'S CULTURE'

Dedicated to  
DAVID BOURDON

*There were two young men who were charming as sweets  
They turned the heads of all in the streets*

*They looked at their ties and laughed and were pleased  
Looking down to their socks they began to sneeze*

*The boys didn't mind as much as they might  
For they were artists and that was their plight*

*The funny thing is they're really quite normal  
It's just that they seem of another order.*

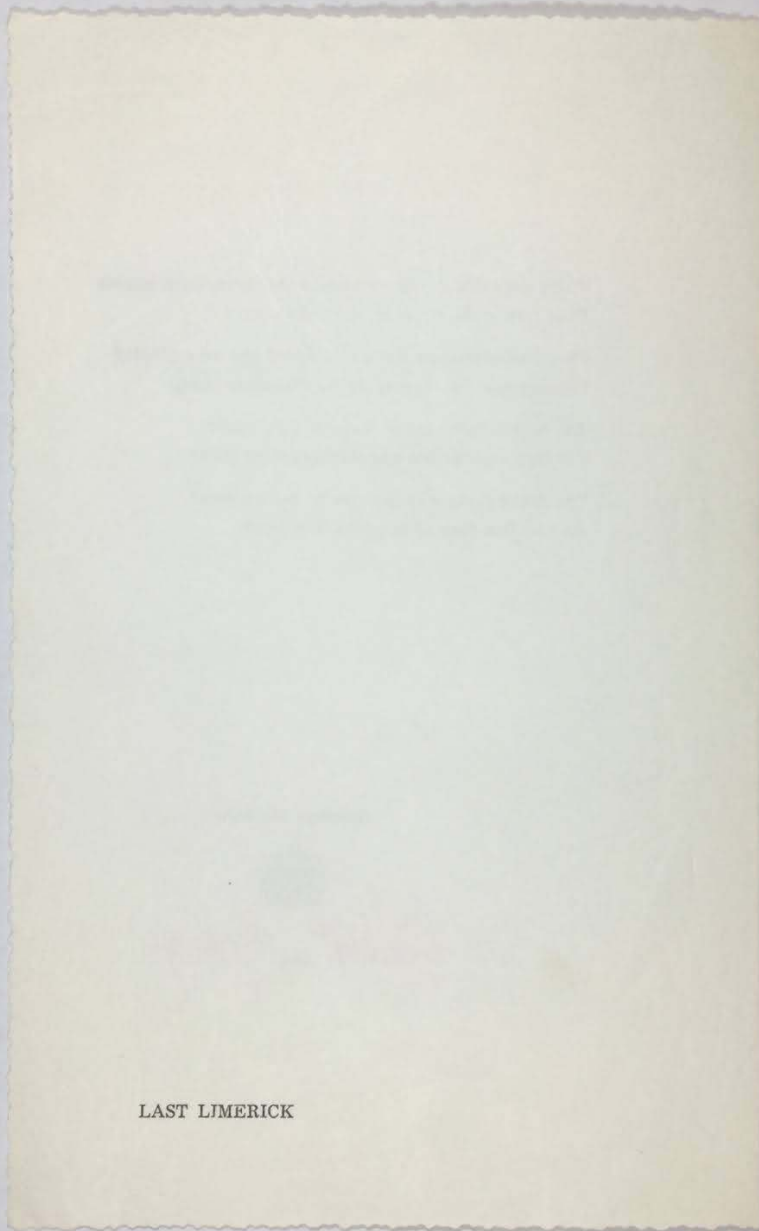
Goodbye for now



*Hilbert and George*

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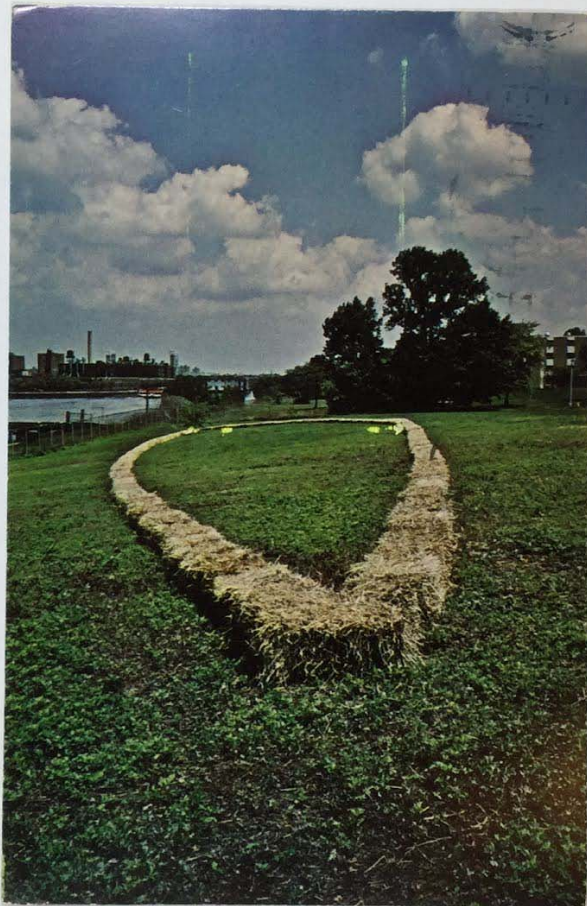
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LAST LIMERICK

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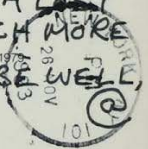
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25NOV93 PO BOX 1001 NY NY 10276  
DEAR DAVID: YOU ARE RIGHT ABOUT MY POST CARD STYLE - IT IS A PRETENTIOUS & EXAGGERATED RHETORIC & IS MEANT TO BE. I ADMIRE YOUR GIFT FOR SUSTAINING LUCIDITY & COHERENCE AT LENGTH. THAT IS BEYOND ME. MOREOVER, I HAVE LOST PATIENCE WITH MY OWN RECORDED TALK - IT BORES ME! THIS MONUMENT TO A LAST AFFECTION PLEASURES MUCH MORE THAN JOINT. CHEERS & BE WELL,  
CARL ANDRE ANGELLIPSE  
199 Hwy Bales  
1979  
An A.R.E.A. Project, Manhattan Psychiatric Center  
Wards Island, New York, NY  
Design: Ivy Sky Rutzky © Carl Andre 1979

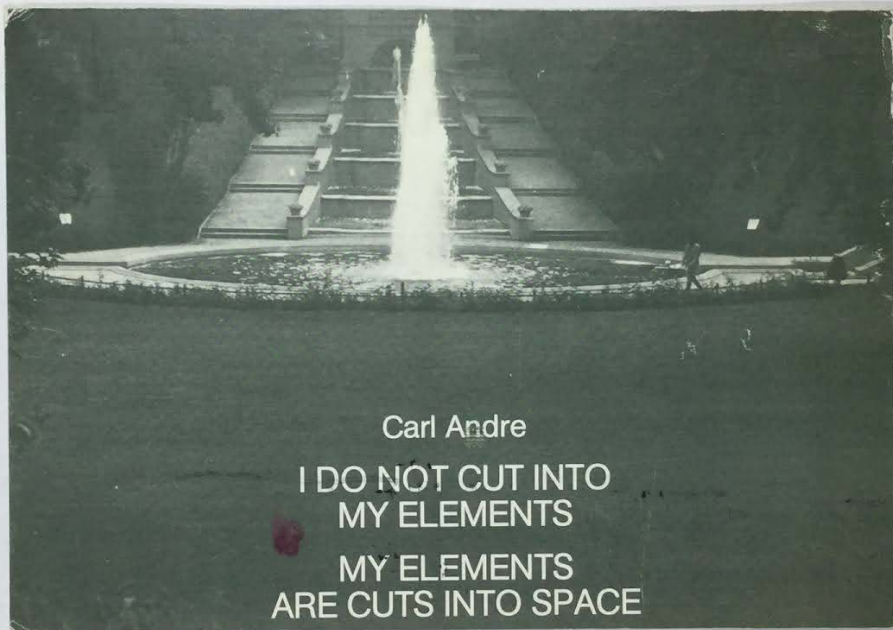


DAVID BOURDON  
315 W 23 ST APT 3C  
NY NY 10011



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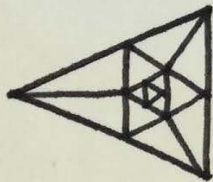
Carl Andre

I DO NOT CUT INTO  
MY ELEMENTS  
MY ELEMENTS  
ARE CUTS INTO SPACE

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29 AUG 91 PO BOX 1001 NY NY 10276  
DEAR DAVID: HOW ARE YOU?  
I HOPE YOUR "JACK IN THE  
COUNTRY & EARNEST IN THE  
TOWN" SUMMER HAS CONTINUED  
TO BE ENJOYABLE. TWO THOUGHTS  
HAVE OCCURRED TO ME IN THE  
HEAT. THERE ARE NO FASHIONS  
IN ART BUT IN ART CONSUMPTION.  
THE REAL TEST OF A WORK OF ART  
IS THE KIND OF PERSON DRAWN  
TO IT. SHORTLY I WILL GO TO  
EUROPE ON A 3 WEEK WORKING  
TRIP, STARTING IN DENMARK. I  
HOPE WE MAY DINE ON MY RETURN.  
CHEERS, @



DAVID BOURDON  
315 W 23 ST  
APT 3d  
NY NY 10011



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20 JUN 91 PO BOX 1001 NY NY 10276

A GROUP SHOW

MAY 16 - JUNE 23

Opening Reception on Thursday  
May 16th from 6 to 8 PM.

THE ILLUSTRATION GALLERY

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(between 1st and 2nd Avenues)  
New York, NY 10003  
212-979-1014

Gallery hours: Tuesday-Sunday from 1-6 PM

Lettering by Steven Guarnocci

**E**rotica

DEAR DAVID: WHY IS IT  
SO MUCH EROTIC ART OF EVERY  
PERSUASION MADE TODAY IS  
GROTESQUE & REPULSIVE? DOES  
ANYONE REALLY LIKE STUFF LIKE  
THIS? HOPING YOU GET TO SEE A  
MUCH BETTER SOFT PORE CORN,



DAVID BOURDON  
APT 3C  
315 W 23RD ST  
NY NY 10011

2  
"Peep Show" by Anita Kunz  
10" x 9", Watercolor & Gouache

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21SEP85 PO BOX 1001 NY NY 10011  
DEAR DAVID -  
THE WARMTH &  
SUPPORT OF OLD  
FRIENDS HAVE BEEN  
THE ONLY LIGHT IN THIS  
DARKNESS. MANY THANKS.  
BE WELL  
@ carl andre

Martin Schwander, Curator/Ivy Sky Rutzky, Design

DAVID BOURDON  
315 W 23RD ST  
APT 3C  
NY NY 10011

NEW YORK NY 100  
PM  
22 SEP  
1985

USA  
14  
Sindlar Lewis

CARL ANDRE  
Catacraft, 1980  
300 Steel plates  
0.5cm x 600cm x  
5000cm overall  
Wenkenpark  
Rietheim/Basel

© Carl Andre 1981

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9 JUL 91 PO BOX 1001 NY NY 10276

Foto: Marlene Kunt, Wetzstein

CARL ANDRE, 1990  
TINWEG  
Tin, 1 cm x 15 cm x 1290 cm overall

DEAR DAVID: THANK YOU FOR  
YOUR NOTE OF 6 JUL. I MISSED  
YOUR COMPANY ON THE 4TH  
BUT I AM GLAD YOU WERE  
ABLE TO PUT ON COUNTRY AIRS.  
IN THE EARLY '60'S I WAS  
STACKING 2X4'S & JACKIE WAS  
WRAPPING DOLLS WITH RUBBER TAPE.  
MOREOVER, SHE WAS TAKING ME TO  
THE CLEANERS IN POKER GAMES.  
I REMEMBER ROSEMARIE & I HAVING  
TO WALK BACK TO BROOKLYN FROM

© plus-kern gallery, vandernootstraat 66, 1210 brussels - tel. 02/438.6091

DELANCEY STREET BECAUSE JACKIE  
DIDN'T EVEN LEAVE US MONEY FOR  
TOKENS. SHE'S A GREAT MECHANIC!  
YOUR CATALOGUE TEXT FOR ME IS  
STILL MY MODEL FOR LUCID EXPOSITION.  
IT MUST BE LONELY TO BE THE ONLY  
WRITER LEFT. BE WELL, @

DAVID  
BOURDON  
3C  
315 WEST  
23RD ST  
NY NY  
10011



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18DEC79 PO BOX 1001 NY NY 10003

CARL ANDRE  
9th COOPER CARDINAL, 1975  
GALLERIA SPERONE  
PALAZZO DEL DRAGO, ROMA

DEAR DAVID -  
THANK YOU FOR YOUR HOLIDAY  
GREETING -

IT IS TRUE THAT PEOPLE ARE  
BY A LONG SHOT MY FAVORITE  
ANIMALS - ALSO (EXCEPTING YOU  
& TOPPER) IT SEEMS OUR  
FOURFOOTED FRIENDS BRING OUT THE  
VERY WORST QUALITIES IN THE MEMBERS  
OF OUR SPECIES -

YOU WILL BE HAPPY TO KNOW THAT  
FOR THE DURATION OF THE CAPTIVITY OF  
OUR HOSTAGES IN IRAN I HAVE VOWED TO  
REFRAIN FROM DRIVING & WATCHING  
TELEVISION - A TRUE PATRIOT WOULD SACRIFICE  
FOR HIS OR HER COUNTRY'S HONOR  
ABOUT ANYTHING. BE WELL & MAY THE  
NEW YEAR BRING YOU HEALTH, HAPPINESS,  
& PROSPERITY - @ carl andre

DAVID BOURDON  
30 FIFTH AVE  
NY NY 10011



Riproduzione vietata

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CARL ANDRE  
ANGELLIPSE  
199 Hay Bales  
1979

21 FEB 80 PO BOX 1001 NY 10003  
SPRING CHEER!

@



© Carl Andre 1979

Design: Ivy Sky Rutzky



DAVID BOURDON (63)

30 FIFTH AVE

NY 10003

An A.R.E.A. Project, Manhattan Psychiatric Center  
Wards Island, New York, N.Y.

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7.D.EC.84 PO BOX 1001 NY NY 10276  
PLACE STAMP HERE WEISS  
DEAR DAVID - HAPPY PEARL HARBOR DAY!  
THANK YOU FOR THE COCKTAIL INVITATION. FOR BETTER OR WORSE I AM FLYING TO ROME TOMORROW & WILL REMAIN THERE UNTIL AFTER CHRISTMAS. I REGRET THAT I WILL MISS THE FESTIVITIES BUT I THOUGHT THAT ALL MY OLD CRONIES WERE DEAD. DO YOU REALLY HAVE A NEW APARTMENT? I HOPE IT IS COMFORTABLE. MERRY CHRISTMAS & A HAPPY NEW YEAR! CHEERS & BE WELL @carl

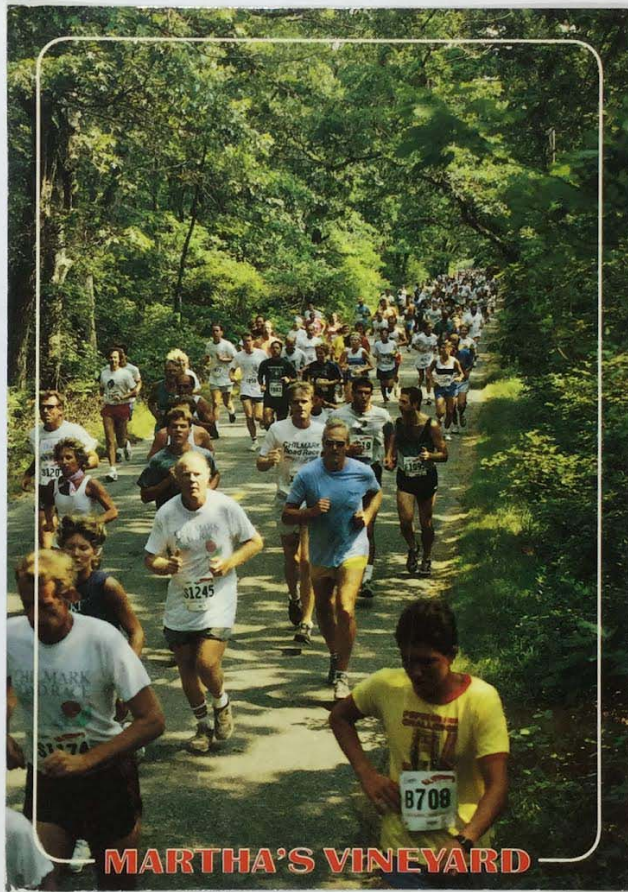
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**PAVILION OF PARIS**  
New York World's Fair 1964-1965  
"Peace through Understanding"  
French entrepreneurs offer a "Tour of Paris," or at least of two restaurants, a cafe and a half-dozen boutiques of the kind that exist there. The tour is described in a new book, "Apocalypse and John," written by hand on parchment and covered in jewel-encrusted bronze.

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19SEP91 PO BOX 1001 NY NY 10276  
DEAR DAVID: THANK YOU FOR YOUR  
RATHER CATTY NOTE WHICH I FOUND  
PURRING IN MY POSTAL BOX THIS  
MORNIN G. USEFUL WORK CARRIED  
ME OUT OF THIS COUNTRY AT THE  
END OF AUGUST & I RETURNED ONLY  
LAST NIGHT. I NEVER READ NEW  
YORK MAGAZINE\* EVA HESSE USED  
TO SAY THAT NO MATTER WHAT  
ROBERT CLAIMED, HE WAS DEFINITELY  
BORN ON THE PINCUS SIDE OF THE  
HYPHEN. THERE HAVE BEEN SEVERAL  
QUERIES ABOUT REPRESENTING THE  
ESTATE OF CARL ANDRE BUT WHEN  
THEY LEARNED THAT I WAS STILL  
ALIVE NOTHING MORE WAS HEARD.  
LET US DINE SOON! CHEERS, @  
\*OR NOVELS EITHER.

DAVID BOURDON  
3C  
315 W 23 ST  
NY NY 10011



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27 NOV 93 PO BOX 1001 NY NY 10276  
DEAR DAVID: EVEN IN  
B&W I PREFER THIS TO  
JOINT. YOU ARE RIGHT  
ABOUT THE BOMBAST OF MY  
POSTCARD STYLE. YOUR GIFT  
IS FOR GOOD, CLEAN INFORM-  
ATION EFFICIENTLY & ATTRACT-  
IVELY SERVED - NO GIFT IS  
MORE RARE IN THE ART WORLD  
PERHAPS AN ORAL INTERVIEW  
CONDUCTED BY YOU WOULD BE IN  
ORDER AT SOME TIME. ALTHOUGH I  
KNOW THAT YOUR INTOLERANCE OF  
BULLSHIT CAN BE QUITE DEVASTATING.  
1993 HAS CERTAINLY BEEN A LOW-  
DOWN YEAR. BE WELL, @ THE  
SECRET WORD IS "HAECCITY"  
DAVID BOURDON  
APT 3C  
315 W 23RD ST  
NY NY 10011

PHOTOS: BEVAN DAVIES 1, 2 IVY SKY RUTZKY 3-5

ANGELIPSE  
1999 HAY BALES

CARL ANDRE

Red Cloud

JOINT

Red Cloud

JOINT

An A.R.E.A. Project, Manhattan Psychiatric Center  
Wards Island, New York, N.Y.

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Dear David Bourdon;

Thank you for taking the time  
to review the exhibit and the  
Walker Art Center.

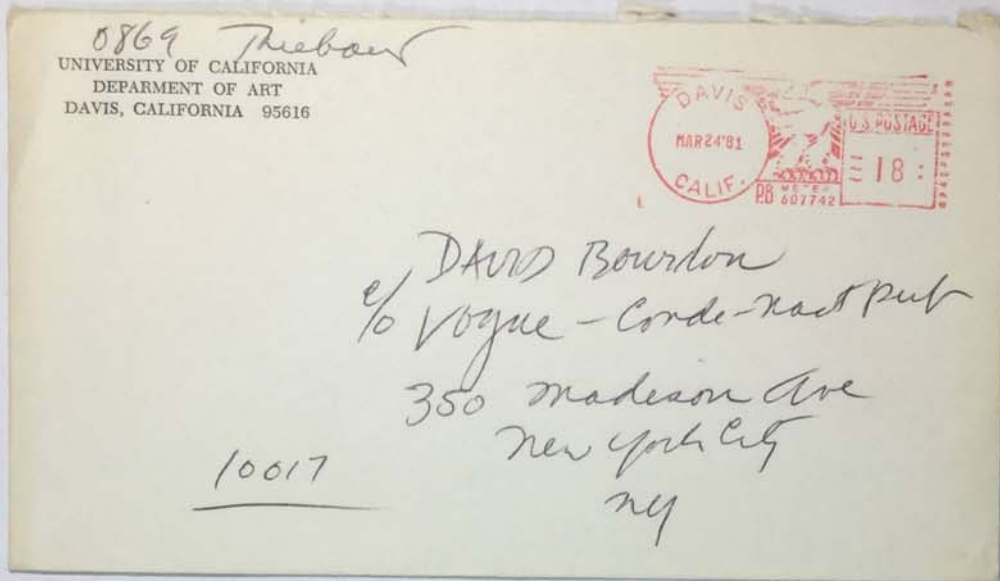
Your interest and thoughtfulness  
are deeply appreciated.

Sincerely,  
Wayne Hubbard

March 22, 1981

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Jean Dubuffet  
 Nassau County Museum  
 of Fine Art  
 Northern Blvd.  
 Roslyn Harbor,  
 N.Y. 11576

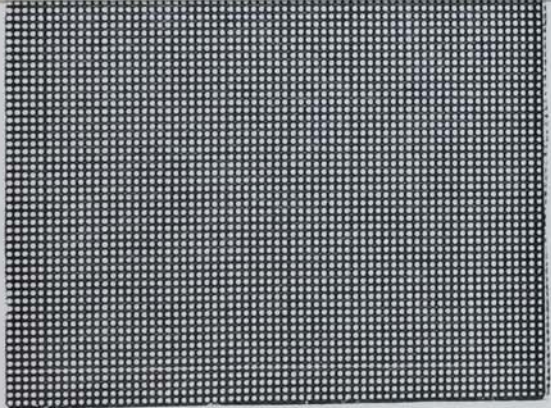


Addressee unknown  
 NEW YORK, N.Y. 10011



COLLAGE BY JOSEPH CORNELL  
*MR*

To: Mr. David Bourdon  
 215 West 23 Street  
 New York City, N.Y. 10011



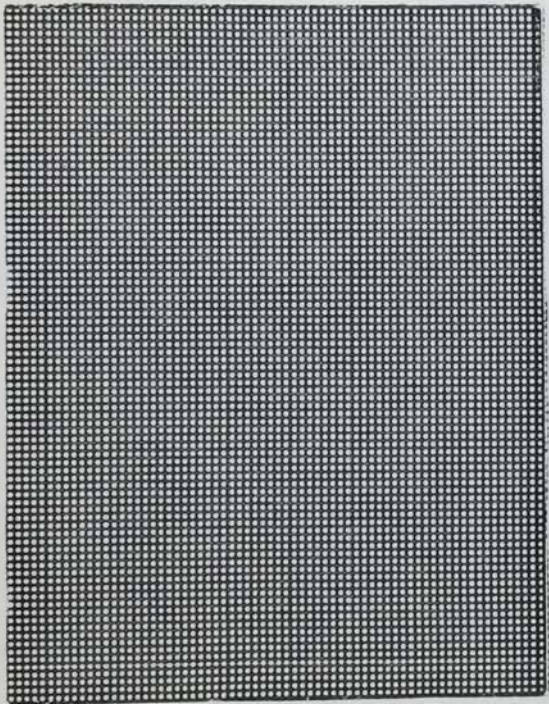
דָּבִיט (דָּבִיט) dav'it n.  
 איינער פון די צוויי  
 אייזערע אדער הילי  
 צעריכע שטאנגען וואס  
 ווערען בעפעסטויגט צו  
 די ביידע ענדען פון א  
 שיפעל מיט וועלכע מען  
 הויבט עס אויף אין  
 דער הויף ווען עס איז  
 גרויס.

Davits

COLLAGE BY JOSEPH CORNELL

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מיש  
דעו'א (אים)  
dav'it n. איינער פון די צוויי  
איינערע אדער הייל  
צערנע שטאנען וואס  
ווערען בעפעסטיגט צו  
די ביידע ענדען פון א  
שופעל מיט וועלכע מען  
הויבט עס אויף אין  
דער הויף ווען עס איז  
גויסטיג.



Davits

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225 Sweet Hollow Rd, Huntington, L.I.

IRVING PENN

Dear Mr. Bourdon, I thank you  
for your generous efforts in the  
Smithsonian related to my little book.  
I am delighted with your description of it  
and am pleased to know you.  
With good wishes,  
Irving Penn.

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*Je t'envoie deux de mes  
dessins les plus intéressants  
à voir. Tu pourrais  
les signer. -*

141 Columbia St.  
Brooklyn 1, N.Y.  
November 29, 1961

Dear Mr. di Suvero:

I hope you will have time or occasion in the near future to sign or initial your drawings at the Green Gallery. As I have been unable to decide so far which two of the drawings I like best, perhaps you had better sign or initial them all.

I was extremely impressed by the drawings and their even quality made it difficult to select any two (I narrowed my choice to four but was limited to two by the gallery).

If it would be convenient, I would just as soon take the drawings to your studio for signatures as I'm curious to know what else you're doing.

But please make an effort to sign them while you're still living. As they are among the few things in my life that are paid for, I am anxious to have them framed and hanging. And if you care to show a fellow Californian (Southland) and poet your work, just give me a call: UL 8-3050.

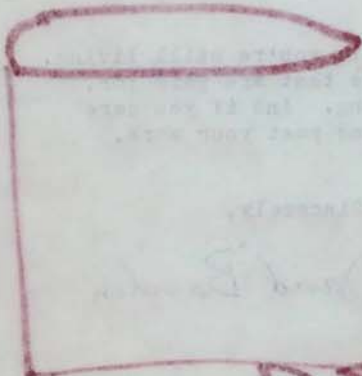
Sincerely,

David Bourdon

*is this a threat? I usually  
don't like to sign things -  
+ like even best people in  
the studio - but you could take  
a chance and call up from  
the street (the fire-inspector  
scene) and if I'm not  
working I'll do it (because*

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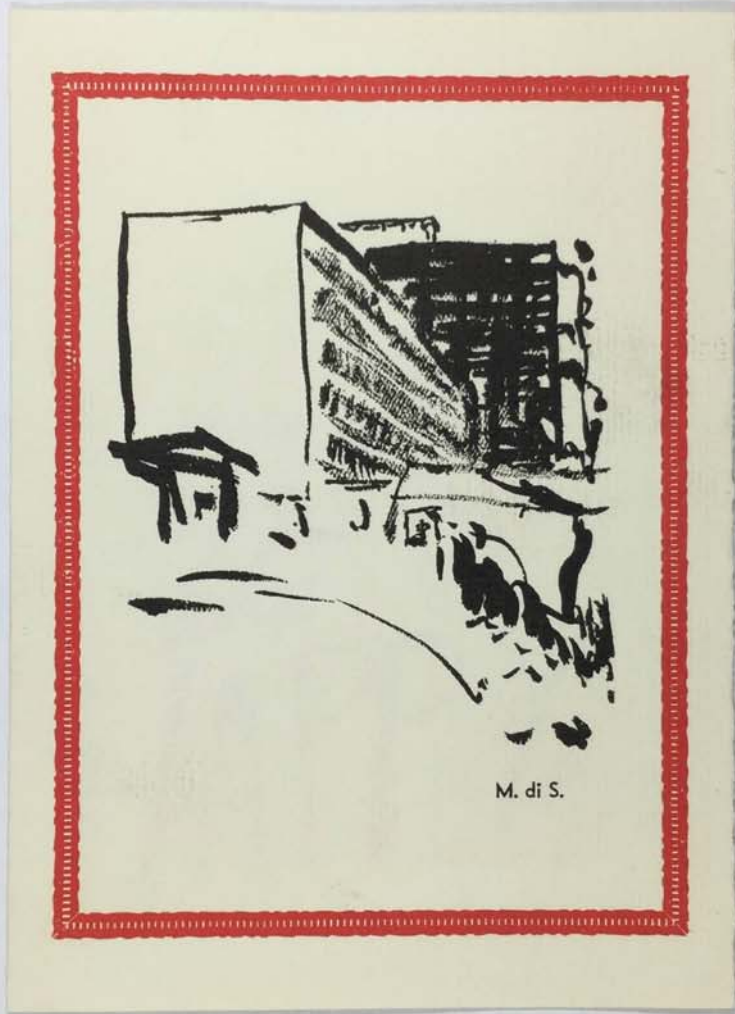
You're a poet — and if  
 I'm working or out there  
 it's not. — around 5  
 some afternoon. Mark.



Mark's? That's it is  
 — 2 pint a day + 1  
 in sleep and more while +  
 what blue you — — —  
 a chance and call up for  
 the street (the first-in-  
 row) and if I'm  
 working I'll be it (because

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peace on earth  
goodwill toward men  
BE  
HAPPY.

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Since the founding of the Institute of Physical Medicine and Rehabilitation in 1948, 16,000 patients and staff have come from:

Albania, Argentina, Australia, Austria, Belgium, Bolivia, Brazil, Burma, Canada, Chile, Colombia, Cuba, Czechoslovakia, Denmark, Ecuador, Egypt, El Salvador, Finland, France, Free China, Germany, Greece, Guatemala, Haiti, Holland, Hungary, Iceland, India, Iran, Iraq, Ireland, Israel, Italy, Japan, Korea, Lebanon, Mexico, Nicaragua, Nigeria, Norway, Panama, Peru, Philippines, Poland, Portugal, Portuguese West Africa, Puerto Rico, Sierra Leone, South Vietnam, Spain, Sweden, Switzerland, Thailand, Turkey, Union of South Africa, Union of Soviet Socialist Republics, United Kingdom, United States, Uruguay, Venezuela, Yugoslavia.

Proceeds from the sale of this card, which was designed by two patients at the I P M R, New York University Medical Center, 400 East 34th Street, New York City, will go toward the Institute's Special Project Fund.

E. M. D. and M. di S.

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Since the founding of the Institute of Physical Medicine and Rehabilitation in 1948, 16,000 patients and staff have come from:

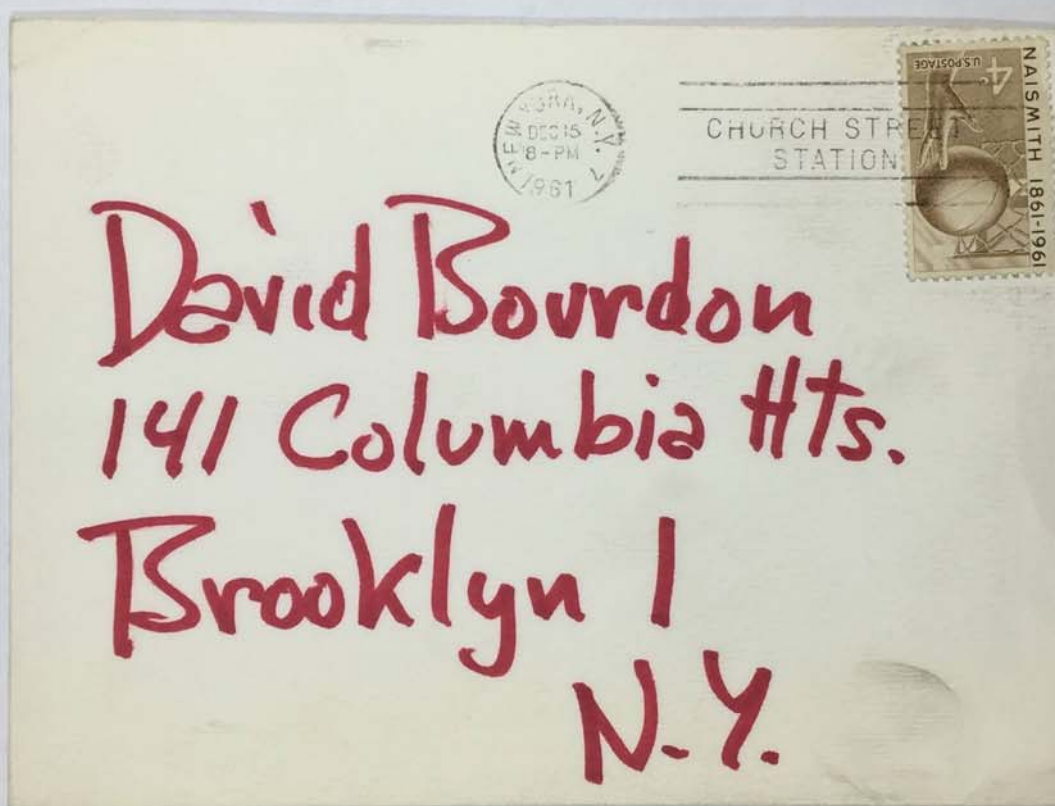
Albania, Argentina, Australia, Austria, Belgium, Bolivia, Brazil, Burma, Canada, Chile, Colombia, Cuba, Czechoslovakia, Denmark, Ecuador, Egypt, El Salvador, Finland, France, Free China, Germany, Greece, Guatemala, Haiti, Holland, Hungary, Iceland, India, Iran, Iraq, Ireland, Israel, Italy, Japan, Korea, Lebanon, Mexico, Nicaragua, Nigeria, Norway, Panama, Peru, Philippines, Poland, Portugal, Portuguese West Africa, Puerto Rico, Sierre Leone, South Vietnam, Spain, Sweden, Switzerland, Thailand, Turkey, Union of South Africa, Union of Soviet Socialist Republics, United Kingdom, United States, Uruguay, Venezuela, Yugoslavia.

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"White Caroliniana," Acrylic on Canvas, 84" x 60"

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-2-

I got stress related illness & other illness and my mother in law moved here ~~and~~ (to town not my house) and immediately decided she hates my guts and will have nothing to do with me.

At present every thing is ~~turning~~ turning around and I am enjoying great weather, two swell children Vanessa 6 yrs. & Dana 4 1/2 years both girls. My painting is going great. Just built a ~~1300~~ <sup>1300</sup> sq. ft studio attached to my house. I'm working on four shows for late 1989.

Best wishes and please keep in touch. Would love to see you when I'm in New York.

P.S. I'm ready to see <sup>Sincerely</sup> that Warhol book in print.   
Philip

11/19/89

Dear David,

Nice to hear from you. It would have been nice to have you here although I am semi-disconnected with the school. I will not teach again for 20 months (September 1990). I am just making paintings and selling well in Los Angeles, Chicago and here at home. Not showing in New York since David Findley closed his 20th century living artist section. I may try to reestablish there in the future after I get a bit caught up in work for existing projects.

By coincidence my cat died the day your letter arrived. She was 19 1/2 years old. Considering that at 6 weeks <sup>old</sup> when I met her she was 2 hours from being put to sleep she did damn well.

For about three months my life was something. My brother was being seriously operated on for a 14 year problem. He came out weighing 93 lbs. A month later my dad died, my cat died,

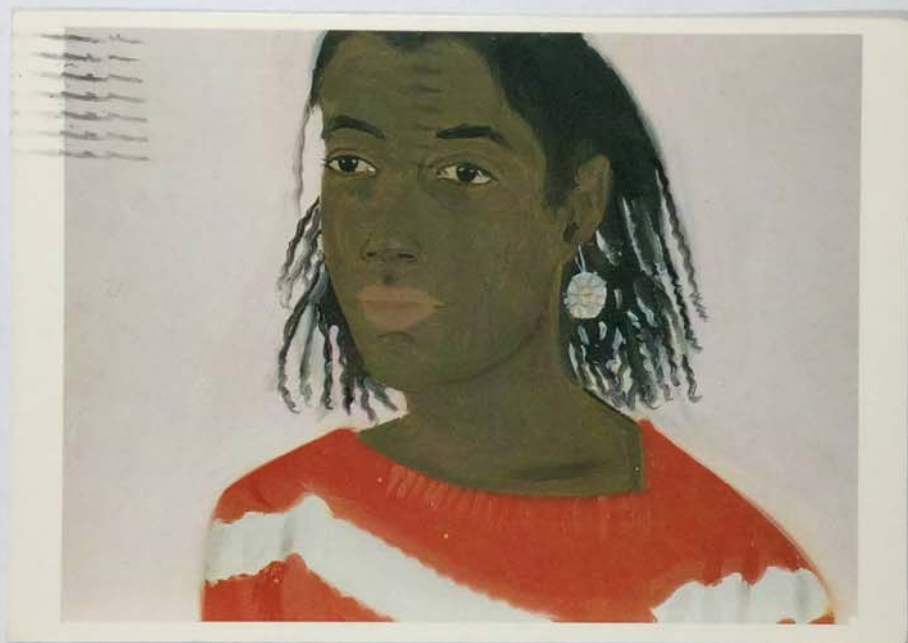
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In continuing the celebration of the Year of the Arts at the University of South Carolina, the work selected for this card is by Dr. Philip Mullen, a professor in the Department of Art on the Columbia campus. His painting depicts the reading room of the South Caroliniana Library, which was designed by Robert Mills as the first college library building in America. The library is historically and architecturally one of the most significant buildings on the original campus.

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ALEX KATZ ©1985

CROQUE 1982

oil on masonite, 12 X 16 inches

Dear David -

Thank you for the March issue of Vogue - very fat! and Thank you for the article. Good to see it. -

Hope to see you at the opening next  
Alex



DAVID BOURDON  
Vogue  
350 Madison Ave.  
New York, N.Y.

10017

POST CARD

©--on Sundays

3-7-8 Jingumae, Shibuya-ku, Tokyo 150 Japan Tel: (03)470-1424

Courtesy: Robert Miller Gallery, Inc.

AKZ 7

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## PEARLSTEIN

361 WEST 36TH STREET, NEW YORK, N.Y. 10018 (212) 714-2419

September 16, 1997

Dear David,

I worked with Betsy Baker last night on the portrait I am doing of her, and she told me she had recently spoken to you about about my proposal to do one of you also. You told her you had never received my letter, which I had sent to you at "Art in America"s address. So I am sending a copy to you now and renewing my offer. However I would rather not start yours until I have finished Betsy"s. But please lets talk about it.

Yours,

*Philip Pearlstein*

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## PEARLSTEIN

361 WEST 36TH STREET, NEW YORK, N.Y. 10018 (212) 714-2419

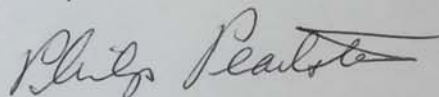
June 20, 1997

Dear David,

I must thank you for writing the really insightful review of the last exhibiton I had at the Robert Miller Gallery. The group of reproductions was a wonderful bonus, and especially useful since there was no catelog for the show, only a poster of a section of one of the paintings that made up the Sepik River triptych. The May issue of Art In America arrived just as Dorothy and I became Grandparents for the first time, and I had my 73rd birthday. Your article added the perfect touch to the celebration.

Over the years I have done portraits of many of the people who have become part of my biography (or bibliography) and I want to ask if you would be willing to sit for a small portrait (but life-size) painting. The painting will be yours. Generally I need four or five sittings of about one and a half hours each, scheduled in evenings at your convenience. Please let me know if you will do it. Our phone number is 714 2419.

Sincerely yours,

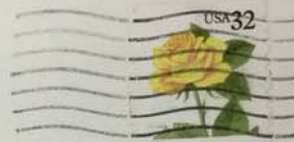


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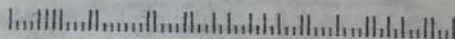
PEARLSTEIN

361 WEST 36TH STREET, NEW YORK, N.Y. 10018



David Bourdon  
315 W 23<sup>rd</sup> St.  
New York, N.Y. 10010

10010/4707 15



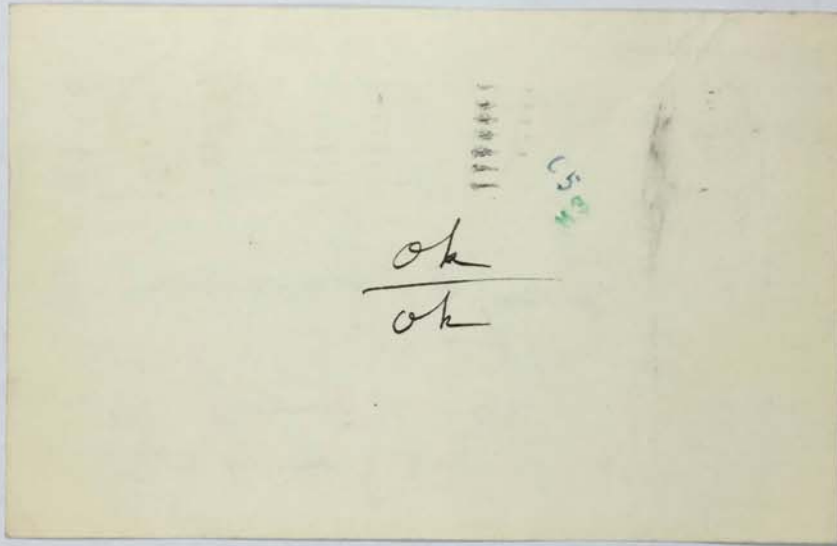
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4  
zero  
FOUR



there she goes with  
her fuji denki



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Note added by  
B. Moore re:  
enclosed

---

Yoko Ono's  
Invitation to  
participate in  
her Eversons Museum  
show was designed  
by George  
Macunas

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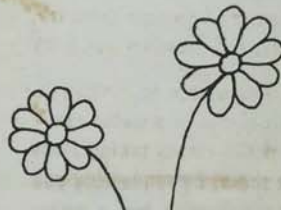
yoko ono  
with john  
lennon as  
guest artist will  
have a show titled

*this is not here* to  
commence at everson museum,  
syracuse, new york on oct. 9 '71

yoko ono wishes to invite you  
to participate in a water event  
(one of the events taking place  
in the show) by requesting you  
to produce with her a water  
sculpture, by submitting a water  
container or idea of one which  
would form half of the sculpture.  
yoko will supply the other half  
- water. the sculpture will be  
credited as water sculpture by  
yoko ono and yourself.  
the sculpture will be displayed  
throughout the duration of the show.  
please reply before sept. 20 to:  
yoko ono/apple, 1700 broadway  
n.y., n.y. 10019 tel: (212) 582 5533

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WATER TALK

you are water  
i'm water  
we're all water in different containers  
that's why it's so easy to meet  
someday we'll evaporate together  
  
but even after the water's gone  
we'll probably point out to the containers  
and say, "that's me there, that one"  
we're container minders  
y.o. '67

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September 28, 1971

Re: "THIS IS NOT HERE" SHOW

Dear *David,*

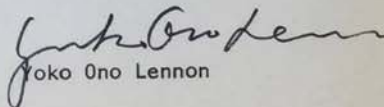
I am writing to invite you to a preview of an exhibit of my work to be held on Friday, October 8th, at The Everson Museum of Art in Syracuse, New York.

Details regarding your meals, lodging and transportation to Syracuse are now being finalized. Basically, there will be a central pick-up point in New York City on Friday morning to take my guests to the airport for a short trip to Syracuse.

If your schedule precludes your remaining over for the opening on Saturday, all arrangements will be made for your comfortable return to New York on Friday evening.

I sincerely hope that you can join us for what promises to be a most interesting event. The show is dedicated to John Lennon for his birthday, Oct. 9th, and he is also guest artist.

Very truly yours,

  
Yoko Ono Lennon

RSVP: 212 582 5533

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memo/

to: Mr. David Bourdon

re: enclosed photo of self

I prefer this to the cont<sup>e</sup>mplated  
one; had not submitted it prior-  
ly because of prejudice against  
"habitat" type.

it  
I personally consider a much  
fairer image.  
Realizing, of course, that it  
might have to be cut drastically  
to a close-up.

(It is unpublished)

from/  
Joseph Cornell

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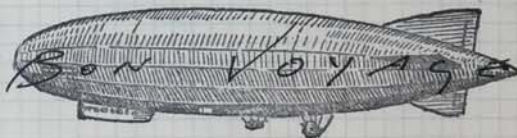
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10-12-90

DAVID

AS REQUESTED  
A 20 LINE BIO. AND 2  
SLIDES.

HOPe THE SHOW IS  
BIG SUCCESS (WHAT EVER  
THAT MEANS IN KOREAN)  
BRING BACK SOME PICS.



*[Handwritten signature]*

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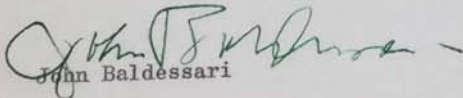
JOHN BALDESSARI  
2405 THIRD STREET  
SANTA MONICA, CALIF. 90405  
213-396-8215

29 April 75

Dear David-

Read your piece in the V.V. on Van Elk. I felt upset that I wasn't mentioned along with Dibbets, Ruscha, and Wegamma. And I am upset about being upset. What does that mean when you think you should be mentioned in an article and you're not? I guess it boils down to thinking you have some effect with your work and then find out that you don't, and it hurts, befuddles a bit. That when the chips are down, the art community, the public, etc., vote you (usually by omission or listed as "also ran") not on target (more or less as you had thought mildly), but off target, and not worthy of mention (or just barely). You think you have some attainment and influence in an area of art, and then find out that you don't. If I am honestly expressing my feelings, I suppose I felt that I should have been mentioned with those artists above and I wasn't. Please don't think I am chiding you. I just want to explore what that means and what the implications are-I want some clarity in my own thinking (this is a matter that always seems to rear its head in art) and I am writing you hoping that since you have some distance, you might shed some light.

Sincerely yours,

  
John Baldessari

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if you just want Hosp. Events I can send you only those.

ROBERT M. WATTS  
R. D. 2  
LEBANON, NEW JERSEY

Dear David Bourdon,

Thank you for your letter and interest, etc. I will try to explain all those things you asked about.

I didn't think the TLS did a very interesting or accurate job of it and quite embarrassing to me as indicating I am some big wheel of the AVANTY GARDE. I am a poor teacher and workman at heart although things are looking up as they say.

The Hospital Events are part of box of events, etc. which are part of FLUXUS. They are for sale (Box) for I believe \$5.

Some rocks are more accurately weighed than others - since I don't know which box you have I can't say about the accuracy - the humidity and all, you know. Perhaps if one is wrong you could throw it at that pregnant girl. Some boxes are weighed in grams. The label on box is G.M. style.

The beams are still available. George Maciunas is moving, and moving all of FLUXUS into a trunk and taking it with him, and will open it to sell things at those Washington Sq. Gallery programs.

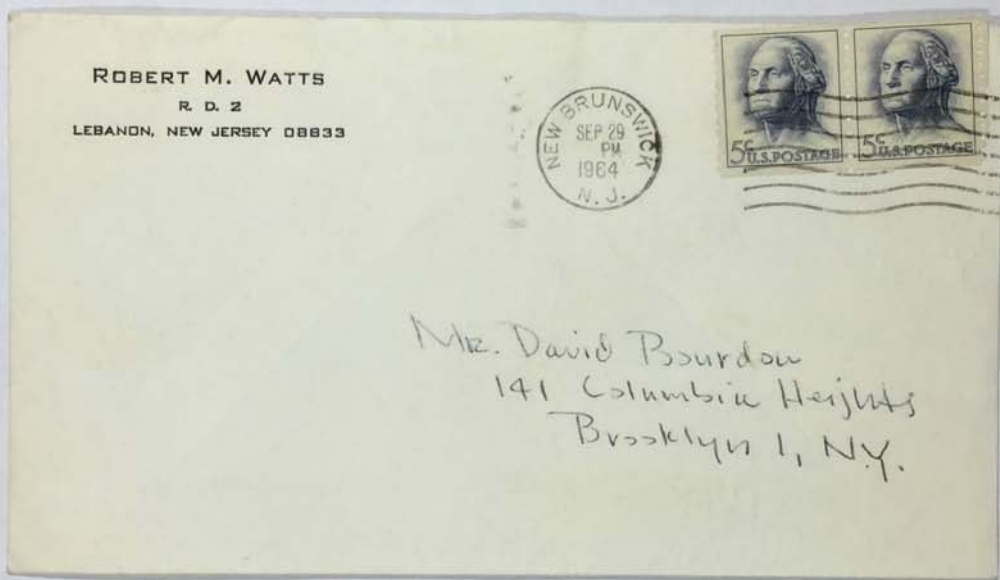
The chrome things are much more expensive. I suggest you go to Bianchini for the American Supermarket where all things are going to be on sale very cheap beginning Oct 6. That is, cheap by gallery prices. Do not go to Ivan Karp for anything, especially FLUXUS which I hear he hates. If things are still too expensive let me know and I will see what I can do. Eggs other than chrome start at \$2 up.

I shall be glad to put you on whatever mailing list I have. Please put me on yours. Thank you for your stories enclosed and some stamps for your letters, and couple of new cards out of box, and other writing paper.

Cordially yours  
R. M. Watts

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David Bourdon  
 30 Fifth Ave. (Apt. 6-J)  
 New York, N.Y. 10011  
 475-6805

VITO ACCONCI

If the avant-garde produces fewer frissons this autumn, it may be because the city's most famous "body artist" has developed a case of stage fright. For the past five years Vito Acconci has amused, befuddled and ~~amused~~ occasionally outraged his audience with a dumbfounding spectrum of activities, sometimes filmed or videotaped, but often performed live before an audience. He has bitten his nude body all over, then inked and stamped his bite-marks on various surfaces. Once he rubbed his forearm for an hour until a sore developed. He has pushed his hand <sup>i</sup> into his mouth until he choked, crushed live cockroaches against his bare belly and pulled the hairs out around his navel. He has even burned the hair off his chest, pulling the flame-bared flesh out in emulation of female breasts.

# 1

None of these are live

These stunts <sup>explicit</sup> have brought him acclaim <sup>notoriety</sup> beyond anyone's wildest dream. In recent years he has been invited to exhibit himself in museums and galleries all over the United States and Europe. During the coming year, he will have one-man gallery shows in New York, Paris and Milan, as well as participate in a group show at London's Tate Gallery.

# 2

I was invited to do a show - not even to do a performance - certainly not to exhibit myself

Alas, he will not be performing live anywhere at all this fall. However, he will present a brand-new

# 3

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accenci-2

environmental work at the Museum of Modern Art, his contribution to MOMA's forthcoming show, opening October 9, of "Eight Contemporary Artists." The other seven artists are a mixed bag of Americans (Brice Marden, Dorothea Rockburne), Europeans, ~~and~~ (Alighiero Boetti, Daniel Buren, Hanne Darboven, Jan Dibbets) and an Australian (Robert Hunter). Accenci's claque will be on tenterhooks, waiting to see if his environment has the same kind of punch as his past performance pieces.

Accenci's type of body art has also been called "conceptual performance" and "theatrical conceptualism." Whatever name it goes by, Accenci's work has fleshed out conceptual art with some badly needed sex appeal. A few of his works are, in fact, blatantly sexual (and sexist). For a 1971 piece, called Broad Jump, he did a standing broad jump and marked the distance. On the wall, he affixed photographs of the two girls he was then living with, along with a statement that challenged viewers to exceed his jump and win as a prize two hours with either girl.

Accenci's most notorious piece, however, is Seedbed, which he performed at the Sonnabend Gallery in SoHo in 1972. For that work, he lay concealed under an 18x25-foot floor ramp, where he supposedly masturbated while audibly fantasizing about the people who walked across the space.

*Some that I supposed  
I should know  
by this time*

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aconci-3

(His obscene ravings and groans were broadcast on speakers placed on top of the ramp.) The devilish brilliance of Seedbed was the way in which it implicated spectators, who entered the gallery and inadvertently became accomplices to Aconci's erotic fantasies.

Recently this writer visited Aconci in his loft on Christie Street, located in the middle of a block that bustles with a high concentration of derelicts and hookers. Aconci's doorbell was difficult to reach, because three wines lay slouched in the doorway. More than a dozen elaborately coiffed girls milled about in high platform shoes at the edge of the curb. They were practicing, one might say, the world's oldest form of body art. Aconci can watch them from his windows, I speculated, and what an inspiration they must be!

#4

Inside his plain but amply windowed loft, Aconci was engaged in <sup>g</sup>flucing down photographs of his performance pieces on sheets of matto board. (His pictorial works, with documentary photographs and captions, currently <sup>are priced at</sup> ~~sell~~ for about \$1,800 each.) He told me he regretted not having a background in painting and sculpture, because "there are ~~relativity~~ things that are relatively easy to do, like spray paint, that I sort of have to figure out from the beginning."

Aconci, who was born in the Bronx in 1940 and subjected to a Jesuit education, is a monkish-looking fellow with <sup>f</sup>conflower-blue eyes and straggly black hair.

#5

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aconci-4

He studied writing at the University of Iowa and published poems and short stories in the little magazines. In 1967 he started participating in poetry readings at New York coffee houses, but he quickly made his transition to "poetry events"--performances which took his poetry "off the page" and into space.

According to Aconci, one of his chief interests has always been the "activating" of space. In some pieces, he has interfered with other people's space, as in a work performed at a New York museum, where he sidled up uncomfortably close to spectators, prompting them to move away. In other works, he permits his space to be controlled by others, as when he followed a series of total strangers on the street, shadowing them through subways, restaurants and theaters, until each one had entered a private space, inaccessible to Aconci. "The question," he once said, "is how to deal with a certain space and how to apply myself to a space."

Aconci sat down at a table and, in his breathy Bronx accent, announced: "I can't find a motive for appearing live anymore."

#6 C The first symptoms, it would seem, appeared more than a year ago. He had gone to Italy in March, 1973, to perform a piece, called Reception Room, at a Naples art gallery. In that work, he lay naked under a white

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accnci-5

sheet on top of a table. Visitors were made to feel like diagnosticians by sitting on seven high stools placed evenly around the table, which was illuminated by an overhead spotlight. Accnci teased and turned constantly under the sheet, exposing various parts of his anatomy. He remained silent but, on tape, his voice said such things as: "I can show what I'm ashamed of: they can see the pimples on my legs, the pimples on my ass." His audiotape in the entrance corridor made a more chilling admission: "I should have been able to meet you face to face; I should have been able to talk to you, get closer to you. . . But I wouldn't have known what to say, what to do: I would have been afraid that you would find me disappointing, that I could offer no surprise. . ."

When he returned to New York, he felt unprepared to open his April show at the Sonnabend Gallery on time. #7 ( "I guess I got incredible stage fright. I really didn't know what I wanted to do. I had a scheme but I couldn't really concretize it." (After a week's delay, he performed inside a closet-like space, talking to someone who wasn't there, while facing a mirror. For viewers, the performance was audible and visible only on a video monitor.) Then he went to Washington to do live performances at the Max Protetch Gallery in May. But after whiling away four days, #8 #9 he skipped town. "I never could get straight what exactly that piece was about."

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accenci-4

Chambers

At Hill's show, Accenci will appear only as a disembodied voice. His piece will occupy a 13x19-foot area, divided into three spaces and titled Rooms for a Record Night. The middle room, which will be accessible to the public, will be a glass-enclosed space with a blinding red light, "something like an all-night radio, sound-studio kind of space." It will feature taped sounds of Accenci, talking, humming, and playing records. The other two spaces, probably viewable only through windows, will be the "dream spaces" of the invisible disk jockey. One room will be very dark, suggestive of "undercurrents, undergrowth, night life." The other section will have an "outdoor <sup>side</sup> atmosphere." Both rooms will have "muffled kinds of sound."

#10

"Semiotize," Accenci remarked, "I wonder if these new pieces are [an interim thing, a kind of sidestep for so. In this] a way of marking time? <sup>Or</sup> is it really what the other pieces were leading up to?"

"Night Contemporary Artists" will be MOMA's first major show of avant-garde work since "Information," the 1970 extravaganza of conceptual art. In addition to Accenci's piece, there are bound to be other provocative works--and probably some very good works by Sibbets, Haddon and Rockburne. But on the whole, the show does not promise to dispel the notion, held by some informed people, that avant-gardism has become a strictly ho-hum thing. As Accenci observed: "For the last two years, it's been obvious that it wasn't going to be a good year. I don't think it's going to be any better this year."

#11

?

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Vito Accorci  
131 Chrystie Street  
New York, NY 10002



DAVID BOURDON  
30 FIFTH AVENUE (APT. 6J)  
New York, N.Y. 10011

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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August 9, 1974

David:

You're right -- I dislike most of it.

I've pointed out what seem to me to be factual errors. I'd say it's essential to make changes -- or, if you want, drop the whole thing, if you don't want to make those changes.

I'm available if you want to check out anything.

By the way, the reason there's no mention of the past year is that the pieces aren't quite so 'body-oriented' as you might like.

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1. Very misleading -- the choice not to do a live piece is different from a fear of doing a live piece.
2. Loaded -- you might think of them stunts, but the intention was not to perform circus tricks.
3. This implies that I'm saving something, or giving up something; rather, it's a question of doing pieces -- it's all a whole -- some of the pieces should be live, some shouldn't.
4. \$1800 is the price for small (single board) pieces; the recent pieces have all been larger and, so, more expensive (\$4000 -- \$7,500).
5. I think I have brown hair.
6. The first 'non-live installation' was in May 1972, a show at The School of Visual Arts -- a piece called MEMORY BOX; that summer, at DOCUMENTA, there were four 'support rooms' for the space that would be performed live; November 1972, in Paris, an installation called ANCHORS; December 1972, at L'Attico, Rome, there were five or six room installations, one of which had a live performance for some of the time, almost incidentally.
7. I suppose this is a quote, but I'm sure that other things I said, around this, changed the tone -- I was using 'stage fright' metaphorically, and that's not at all clear here -- in other words, it wasn't that I was afraid to appear live -- rather, I couldn't fill out the piece, couldn't figure out what it was leading to -- I knew the piece required some kind of live performance, but it wasn't clear to me what I should be doing, what I should be talking about.
8. My 'performance' was only part of the show -- the show was composed of an installation of sound-boxes and stools, shifting sound throughout the gallery -- my closet-position functioned as a kind of kernel point. By the way, I was 'audible and visible only on a video monitor' not because I was afraid to face people but because this was what the piece called for.

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9. I did not while away four days -- I tried to work out a piece -- it didn't work . By the way, I didn't go to Washington to do a live performance, I went to Washington to do a show -- it was not specified whether this was to be live or not. I didn't skip town -- I wasn't escaping from anyone -- I left when I realized I couldn't bring the piece together; we could go into reasons for this if you want -- but I suspect you don't think an audience would be interested in them.
10. This, too, is wrenched out of context. I'm more interested in these pieces than you might think. Of course I sometimes wonder if they're a sidestep, a kind of marking time -- after all, they're less blatant than the earlier work, they don't have the same kind of immediate effect. However, looking over ~~my~~ my last few years of work, it seems clear that the trend has been to stretch -- from single person acting on himself, to person acting on or with another person, to person acting with a group of people, etc. It seems to me that the interest has been in conditions of performance, motives for performance ( or, more exactly, presence), than in performance itself.
11. I also said that last year there was the Morris piece, Oppenheim's continuing work, some good new work by Nancy Kitchel, among others. That seems to be a lot to get in one year. If you want to feel 'ho-hum' about the whole thing, feel free -- but please don't corroborate your feeling with mine.

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WEDNESDAY, ONE WEEK LATE, 12/17

DEAR DAVID -

I CREAMED OVER YOUR  
HORNYGRAPHIC REVIEW

IN THE VOICE OF THE

"LIVES" SHOW - WELL, NOT

LITERALLY, BUT I'VE

BEEN GETTING LOTS OF

CUM IN THE MAIL

FROM NEO-CORRESPONDENCE

SCHOOL ARTISTS -

THANKS -

THE GAY ISSUE AND THE

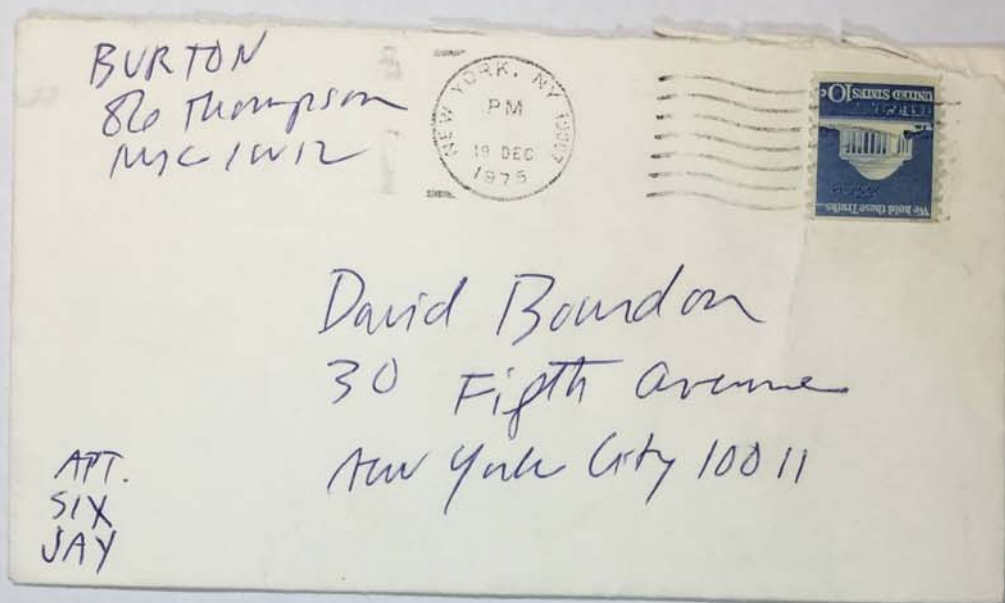
ISSUE OF THE GAY ISSUE

ARE ISSUES I STILL WOULD

APPRECIATE DISCUSSING MORE -  
SOON - MERRY X - SCUM

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	Bourdon	I.12

LONDON -  
DEC. 15  
SUNDAY. -

Dear David,

THANKS for your letter + MS. (which I still have)  
of two months ago. - constant TRAVEL - change  
of residence + work - have caused me to be  
travelling  
but

BY AIRMAIL  
PAR AVION



Mr. DAVID BOURDON (28)  
% TIME - LIFE BUILD.  
ROCKEFELLER CENTER  
NEW YORK, N.Y.  
10020

2 weeks - I've nearly completed 4  
TRACK - stereo - 22 minute piece of music. -

IT is for 2 OCEANS AND DRUMS. - but I just call it OCEAN MUSIC.

I HAD planned to approach commercial record  
companies here. - but now - I feel time is too  
short - and I will do that in N.Y. -

Side #1 - the CRICKET music - (done in  
1964) I feel is still good. - so - now the  
Business work begins. -

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	I.12

LONDON -  
DEC. 15  
SUNDAY. -

Dear David,

THANKS for your letter + MS. (which I still have)  
of two months ago. - CONSTAT TRAVELL - change  
of residence + work - have caused me to be  
too busy to answer by registered mail -  
but

De Maria  
c/o Friedrich  
Maximilianstr. 15  
Munich, Germany

100  
Lm  
(38)



100

BEST

Terrible

2 weeks -

TRACK - stereo - 22 minute piece of music. -

IT is for 2 OCEANS AND DRUMS. - but I just call it Ocean Music.

I HAD planned to approach commercial record  
companies here. - but now - I feel time is too  
short - and I will do that in N.Y. -

Side #1 - The Cricket Music - (done in  
1964) I feel is still good. - so - now the  
business work begins. -

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LONDON -  
DEC. 15  
SUNDAY. -

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of TWO MONTHS ago. - CONSTAT TRAVELL - change  
of residence + work - have caused me to be  
travelling with a suitcase of unanswered mail -  
but I really should have sent a note.



Zellwala  
%o. Friedrich  
Maximiliansstr. 15  
MUNICH, W. GERMANY.



Mr. David Bourdon (28)  
%o. TIME. LIFE - Building  
Rockefeller center  
N.Y. N.Y. 10020  
U.S.A.

BEST STUDIO IN LONDON. - I WORKED WITH A  
TERRIFIC ENGINEER. - AND HAD 5 SESSIONS OVER  
2 WEEKS - I'VE NEARLY COMPLETED - THIS 4  
TRACK - STEREO - 22 MINUTE PIECE OF MUSIC. -  
IT IS FOR 2 OCEANS AND DRUMS. - BUT I JUST CALLED IT OCEAN  
MUSIC.

I HAD PLANNED TO APPROACH COMMERCIAL RECORD  
COMPANIES HERE. - BUT NOW - I FEEL TIME IS TOO  
SHORT - AND I WILL DO THAT IN N.Y. -

SIDE #1 - THE CRICKET MUSIC - (DONE IN  
1964) I FEEL IS STILL GOOD. - SO - NOW THE  
BUSINESS WORK BEGINS. -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	I.12

LONDON -  
DEC. 15  
SUNDAY. -

Dear DAVID,

THANKS for your letter + MS. (which I still have) of two months ago. - CONSTANT TRAVELL - change of residence + work - have caused me to be travelling with a suitcase of unanswered mail - but I really should have sent a note.

the past 6 weeks have been spent here in London. In general I find the city very pleasing - for such a large city it has a light feeling - the politeness of ordinary people can not be believed ... after a N.Y. experience. -

THE ART scene - seems small - perhaps  $\frac{1}{4}$  the size + activity of N.Y. - - - This a judgment made after this short stay. -

This might be a good place to spend a year - if one were working on some project like a book - and wanted quiet - yet the possibilities of a large city.

I chose to come here - to see 2 or 3 galleries - and the city - but most of all to record. -

I spent the first 2 weeks finding drums + a recording studio. - By chance I chose the BEST studio in London. - I worked with a terrific engineer. - AND HAD 5 sessions over 2 weeks - I've nearly completed - THIS 4 TRACK - stereo - 22 minute piece of music. -

IT IS for 2 OCEANS AND DRUMS. - but I just call it OCEAN MUSIC.

I HAD planned to approach commercial record companies here. - but now - I feel time is too short - AND I will do that in N.Y. -

Side #1 - THE CRICKET MUSIC - (done in 1964) I feel is still good. - so - now the business work begins. -

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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- 2 -

I believe that Terry Riley - La Monte - I  
have something - A way which is somewhere -  
by itself - in between classical - electronic music -  
pop. -

But this remains to be seen -

I feel the music is saying the same things as my  
sculpture & drawings. - So I hope, it all  
goes well - it can be out on a record within 6  
months. -

David, as to the MS. - somehow I can't read it  
again - I said all in the last version - if it is  
sent back to you - and you have it in FEBRUARY.  
when I return to N.Y. - perhaps I could look at  
it before it goes to press - but at this point  
it is really between you & your editor I believe. -

I'm glad it was accepted. - Now after the  
"Dirt Show" - it will be even more important  
for people to know more of the earlier work. -  
so they can see where it all fits. -

Magazines often come to my attention very late  
here. - I did see the photo - TIME - I'm glad  
it was there. - I like the way the light comes  
through the window. - I used to watch it over long  
periods. - sometimes it would be hard - other times.  
I was entirely absorbed.

and I liked the windows - our new  
window. -

One reason I did the show there - was that I  
liked the symmetry of the gallery space  
itself. - which determines the shape of  
the sculpture. -

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Bergeyke - HOLLAND (near Eindhoven)  
125 miles South of Amsterdam

- 3.

IN TWO WEEKS - I will be in N. Africa -  
STARTING WORK ON THE 3-CONTINENT  
PROJECT. - SAHARA ROAD - one mile long  
CUT - NORTH-SOUTH - // TO complete the whole  
3-CONTINENT - will take me 1 1/2 years I believe. - //

re: editors - how strange to think THE ARTISTS  
are contributing to moral decline. -

who let W.W.I - W.W.II etc. happen. -  
VIET NAM. - AND WHO GLOVING WAR? -

VERY 'RESPONSIBLE' MEN, I THINK. -  
(NOT ARTISTS.)

The question of morality - interests me very much -  
I've been thinking a lot about THE NATURE of evil.  
Wm. Blake is the best English artist I can think of.

Well - David, thanks for everything - the sending  
of letters - articles etc. - it's been good to be in  
touch with NY. - through this trip. -

Let me use this letter or with you  
a happy Christmas - New Year - -

Walter de Maria

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Bergeyke - HOLLAND (near Eindhoven)  
125 miles South of Amsterdam

DEAR

TH

I A

you

TH

Suicide

EARBO

MIND

CHAIN

BOYER

Melville

BRAND BOY

Yellow drawing

Instructions to Lateral you.

shaft

mirage.  
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not etc.)  
ities  
THINK

not 33  
ile not 1/2)



Best wishes.

Walter

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Bergeyke - HOLLAND (near Eindhoven)  
125 miles South of Amsterdam

THURS AP. 11, 1968

DEAR

TH.  
I A  
you  
TH

DEAR DAVID

THANKS FOR YOUR LETTER OF 4/8.  
I'M PLEASED ABOUT O.K. -  
AND ALSO PLEASED ABOUT EXTENDING  
TIME TO FALL.

miracle.  
ng of  
not etc.)  
ities  
think

THE WORLD SPINS A LITTLE FOR ME  
OUT HERE.

SHOW IS INSTALLED AND CAUSING SOME  
STIR I BELIEVE.

WORKS IN THE SHOW ON NEXT PAGE.

not 33  
ile not 1/2)

TODAY I GO OUT IN A TRUCK TO  
DO A SMALL PIECE ON A DRY  
LAKE.

SOON AIR FLIGHTS IN SMALL PLANE.

at quark length

I WILL WRITE AGAIN, NEXT WEEK  
WHEN THINGS ARE A BIT CALMER.

Warm regards Walter

Best wishes.

Walter



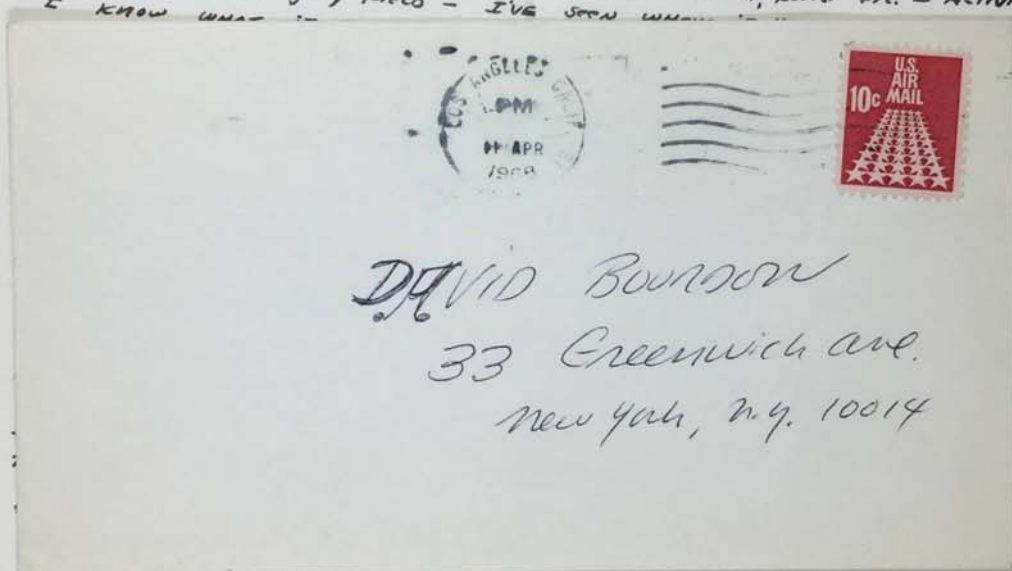
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Bergeyke - HOLLAND (NEAR Eindhoven)  
125 miles South of AMSTERDAM  
AUGUST. 29, 1968

DEAR DAVID,

THANK YOU FOR YOUR NOTE OF AUGUST 6, -  
I HAVE NOW BEEN OVER HERE FOR 2 MONTHS. - IT HAS BEEN A VERY RICH EXPERIENCE.  
YOU SHOULD HAVE STAYED LONGER. IT HAS BEEN IMPORTANT TO GRASP THE FEELING OF  
THE CONSERVATIVE NATURE OF EUROPE. NOW THE MEANING OF OUR (U.S. ARTIST ETC.)  
ACTIVITIES - AND THE CUBIST, EXPRESSIONIST, DADA, SURREAL, ABSTRACT ETC. - ACTIVITIES  
SHINES ON THIS GRAY FIELD - I'VE SEEN WHAT I THINK  
I KNOW WHAT I THINK



not 33  
not 1/2

THIS IS A VERY SMALL VILLAGE THAT I AM IN NOW. -  
LITTLE BRICK HOUSES - & FARMS - BUT A METAL SHOP HERE  
TO WORK IN. -

IT IS ABSOLUTELY QUIET & STILL. -

I AM GOING OVER NOTES OF 3 YEARS & TRYING TO EXECUTE  
SEVERAL THINGS. - I MAY DO MUNICH SHOW IN 2 PARTS -  
OCTOBER & DECEMBER. -

LOOK FORWARD TO READING THE ARTICLE. -

I STILL GET MY MAIL

c/o. H. Friedvich  
MAXIMILIANSSTR. 15  
MUNICH, GERMANY.

BEST WISHES.

Walter

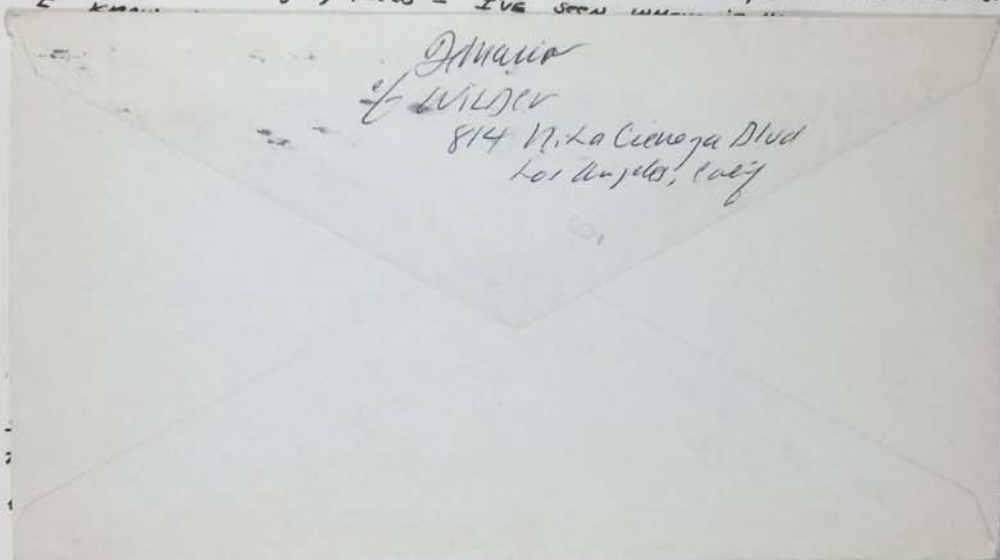
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ACTIVITIES - AND THE CURIST, EXPRESSIONIST, DADA, SURREAL, PURIST ETC. - ACTIVITIES  
SHINES ON THIS GREY FIELD - I'VE SEEN WHAT I THINK  
I KNOW



not 33  
e not 1/2

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c/o. H. Friedrich  
MAXIMILIANSTR. 15  
MUNICH, GERMANY.

BEST WISHES.

Walter

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Bergeyke - HOLLAND (NEAR Eindhoven)  
125 miles South of AMSTERDAM  
AUGUST 29, 1968

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ACTIVITIES - AND THE CURIST, EXPRESSIONIST, DADA, SURREAL, PAVIST ETC. - ACTIVITIES  
SHINES ON THIS GUY FIELD - I'VE SEEN WHAT IT MEANT - AND I THINK  
I KNOW WHAT IT MEANT.

AMSTERDAM - IS LIKE THE WEST VILLAGE - BUT GIANTIC - AND  
WITH THE CANALS - IT IS UNBELIEVABLY "CHARMING" AND QUIET -  
THERE ARE 500,000 Bicycles IN AMSTERDAM -

I AM STILL READING CONFIDENCE MAN. - I CAN HARDLY READ MORE THAN  
4 PAGES AT A TIME. -

WHAT IS THE DIFFERENCE BETWEEN FAITH + CONFIDENCE? -

I SAW THE INTERNATIONAL EDITION OF NEWSWEEK -  
THE TP ABOUT HEIZER CONTAINED 2 INACCURACIES ABOUT ME - (STILL 32 - NOT 33)  
BUT I AM GLAD MIKE GOT THAT PHOTO IN. \* ONE MILE NOT 1/2

THIS IS A VERY SMALL VILLAGE THAT I AM IN NOW. -  
LITTLE BRICK HOUSES - + FARMS - BUT A METAL SHOP HERE  
TO WORK IN. -

IT IS ABSOLUTELY QUIET + STILL. -

I AM GOING OVER NOTES OF 3 YEARS + TRYING TO EXECUTE  
SOME THINGS. - I MAY DO MUNICH SHOW IN 2 PARTS -  
OCTOBER + DECEMBER. -

LOOK FORWARD TO READING THE ARTICLE. -

I STILL GET MY MAIL

c/o. H. Friedrich  
MAXIMILIANSTR. 15  
MUNICH, GERMANY.

BEST WISHES.

Walter

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	Bourdon	I.12

Los Angeles May 2, 1968

Dear David,

Show at Wilders is over.  
I think it was effective.

I have been on the land twice.  
Once to dry lake mirage.

Once to the Mohave desert.

I am making arrangements to use a four seat Cessna  
to go out again next week.  
I will "draw" two one mile chalk lines on the desert (parrallell)  
and then go up in the plane and photograph.

Photos from Mohave expedition are very good.  
Taken with a polaroid land camera.

Los Angeles seems like a good base to work out of  
purhaps even for 3 months of the year.

earthquake news, un<sup>d</sup>erground atomis tests.  
many things are unfortunatelly in tune.

I will be making extensive map readings of Nevada and Utah  
soon with people from the Geological Survey (U.S.) next week.

-----  
I have also made two drawings while I've been here.  
One is titled MONEY.

I hope to be back in N.Y. between May 10 and 15.  
purhaps there is too much to cover too many things?  
I shall give you a call but I wanted to mail this.

Garbo and bouquet are sold.

energy bars have just arrived.

I hope we can talk soon.

best wishes

Walter

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	Bourdon	I.12

*Munich*  
Tuesday ~~Dec~~<sup>Sept</sup>: 17, 1968

Dear David,

I've been working on it as best I could since it arrived about 10 days ago (here in Bergeyk Holland where I'm working on Metal) a bit of delay in mail. I tried to work faster & get it to you but the process of self examination was difficult.

David please don't let all of the notes mislead ~~you~~ think ~~of~~ ~~it~~ ~~as~~ ~~just~~ ~~an~~ ~~article~~ Good insights - valid criticisms

Nicholas Wilder Gallery  
*De Maria*



*Ms. David Bourdon  
c/o TIME - LIFE B.D.  
New York City  
New York*

I hope that my time delay will not unduly ~~bother~~ you. If you are rushed perhaps it would be better to have it go one more month later, rather than have you be not satisfied.

The whole article interested me. I hope you do not have to cut too much.

~~I hope~~ I will stay here in Europe untill December, and continue to receive my mail through Friedrich in Munich. But I will be in touch with you, I hope to show my appreciation, before I return to New York.

*Best Wishes.*

*Walter*

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*Munich*  
Tuesday ~~Dec~~<sup>Sept</sup>: 17, 1968

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Let all of the notes misslead. I think ~~...~~  
insights - valid criticism.

814 North LaCienega Boulevard Los Angeles, California 90069

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*Zut Wishes.*

*Walter*

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Tuesday ~~Dec~~<sup>Sept</sup>: 17, 1968

Dear David,

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David, please don't let all of the notes mislead. I think it is a good article. Good insights - valid criticism. It is difficult for me to express this strongly enough.

I tried to read it objectively, and try to correct facts, quotes. style-doctrine.

I believe all thoughts are in the marginal notes.

In terms of a major doctrinal point I might just emphasize the strong relation between minimal art (mine and others) and concept art. This is a good relationship I believe. Though you seem to think very little of "ultra-conceptual" work. I would like to emphasize my affinity for this mode.

could my two quotes on page 6 be used  
Dorian Grey (Silver Portrait of) be mentioned.

David I have just re read the article again. I'm so over come I can't go on. So I must now thank you again.

I hope that my time delay will not unduly rush you. If you are rushed perhaps it would be better to have it go one more month later, rather than have you be not satisfied.

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Zut Wishes.

*Walter*

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	Bourdon	I.12

Toussaint  
SAHARA. —

Dear David

MUNICH.

DEAR DAVID —

SAHARA - LINE - PT. #1 3-CONTINENT  
ONE MILE - BULLDOZER CUT  
N-S — Completed  
CENTRAL SAHARA - ALGERIA.

SOON BACK —

just like to thank you  
again for time - care put  
into the article. —

easier to do by letter  
than in person.

Best —

Walter

The music here. —

and the animals.

one week  
by good  
cross night  
article - but  
and it in the  
fair - and  
just to say

-s - of  
anting  
istics  
careless

ts.  
here. —

bc  
at

ill

work -

in robes  
and veils

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	Bourdon	I.12

Toujours  
SAHARA. —

DEAR DAVID, —

I just saw the article about one week before I left for Sahara. - It's really good and the photo of the cross might have been instead of vertical - but the



DAVID BOURDON  
c/o. TIME / LIFE  
Rockefeller Center  
New York City, N.Y.

U.S.A.

The -  
A dog  
Jim w  
in the Org  
It's right that the Africa part  
N-S — for "it" all flowed that  
way — and in India — E-W will  
be right. —  
The piece is straight forward — work —  
but the "details" — all nice. —  
The music here. — and the people — in robes  
and veils  
and the animals.

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Toujour  
SAHARA. —

DEAR DAVID, —

I just saw the article about one week before I left for Sahara. - It's really good and special. - The photo of the cross might have been horizontal instead of vertical - but on the whole - it's really good. and if in the future it is read - it will be fair <sup>info</sup> - and a good, solid thing. so this is just to say thank you again.

the Sahara - mid-cut-line - N-S — of the 3-continent project. is starting the past 9 days spent - with logistics cars, machines, planes - equipment - cameras etc. - — and sight location -

The land is so beautiful here. — A dozen different kinds of deserts. I'm working pretty far south - of here - in the Erg Oriental -

It's right that the Africa part be N-S — for "it" all flowed that way — and in India - E-W will be right. —

The piece is straight forward - work - but the "details" — are nice. — The music here. — and the people — in robes and veils — and the animals.

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The space - real and imagined  
makes the South-west U.S. - seem  
quaint + picturesque. -

It's so fine. - words are not  
my medium - let me leave  
it at that. -

Two cities I've seen here are -  
out of a dream - Klee etc. - but better.  
I can also see how this place fits  
the others. <sup>Matisse</sup> work -  
But this one statement should be  
enough for now. -

There is still much work to do to  
get the piece done. - so I should it  
talk about it any more. -  
But it is proceeding. -

It's really still here - and I like it. -  
The weather is rather cold.  
I know that I would not return to N.Y. if I didn't  
have the commitment to my show - in Spring. -  
- and I know I must prepare more to start  
the Walls. - But Sahara is so fine.  
Thanks again for your special care.  
Walter

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PAR AVION



Mr. David Bourdon  
c/o TIME-LIFE BLD.  
Rodey Center  
N.Y. - N.Y. -

V.S.9.

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HOTEL TRANSATLANTIQUE  
TOUGGOURT  
TEL. 4-017

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DEAR DAVID,

Many things have been keeping me here. —

I HAVE BEEN DRAWING LINES ON THE MOUTHWAVE DESERT.

TRIPS IN THE SMALL PLANE.

AND PHOTOS. —

A quietness also.

SOON I WILL LEAVE FOR SAN FRANCISCO AND SOME MAP STUDY IN MEXICO.

IN RETROSPECT THIS CHANGE & EXCURSION SEEMS INCREDIBLY NECESSARY.

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A good part of the trip  
has also been the meeting  
& knowing of several of  
the artists out here. - Larry Bell,  
Jim Turrell, Ed Ruscha & Joe Goode  
John McCracken, Bob Floucken

DAVID I don't know exactly  
when I might get back to  
Duke to you. -  
probably everything must be  
post posed. - but that is O.K. -

Time will stretch out much further  
than people realize.

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▽ how you are well  
and your projects have  
been developing to your  
satisfaction.

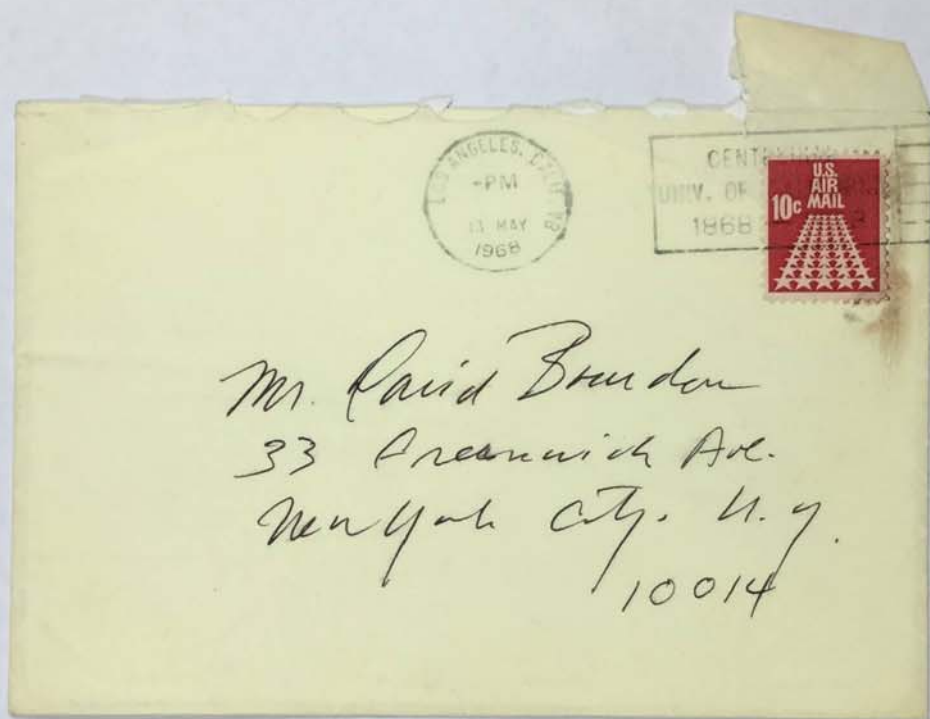
Will probably be back  
toward end of the month -  
I hope you are still  
in town -

if there is any emergency -  
I can still be reached at  
N. Willem in L.A. - throughout  
the month he messages -

Best with  
Walter

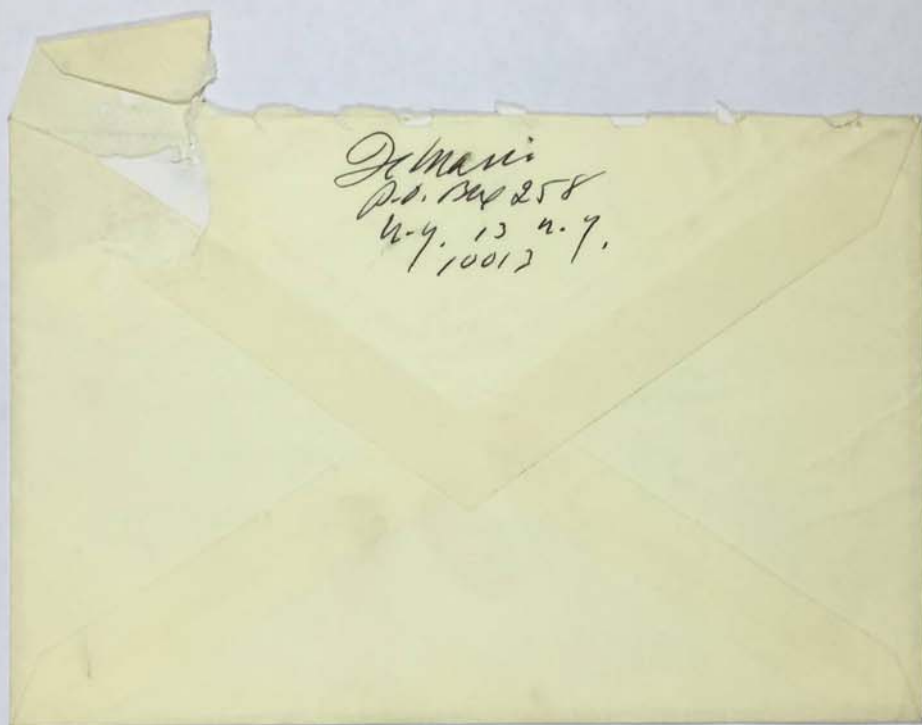
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David Bourdon  
Time & Life  
Rockefeller Center  
NYC 10020

404 E 14

NYC 10009

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Jan 20 69

Dear David

My files have disgorged a request from you for a photo of me being clubbed last summer. This I dont have but I enclose a bit-up press card for your collection which was mine as a representative of the Lerner neighborhood papers.

Love,  
Claes *LS.*

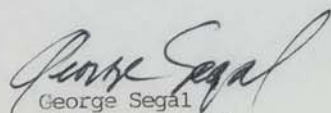
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NYC 10009

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THE ORIENTAL-OCCIDENTAL SPIRIT

Received the handmade paper. marvelled at the huge size, ran my fingers over the everchanging bumps, said I can't make a brush wash drawing of a misty landscape on this. Had been thinking a lot about photography. Had just made a sculpture of my friend Miles with his hands on his hips he just back from California most of his possessions and art supplies still packed in 40 cardboard cartons. Only the essentials unpacked including treasured family photographs collected over twenty years. The more I looked, the more it looked like a recitation of all the loves in his life: women he had admired and never possessed, women he had loved, his children, the arid, limitless American West, hardbitten knarled old American Indians, powerful engines' fast movement, his sculpture, screaming strange faces...the mangled family snapshot suddenly became a magical mirror into the interior of this wry, aging friend. It took endless layers to draw Miles with black and white pastel, endless scrubbing to make a black lunar landscape on most of this gorgeous paper, rendering him in light struck chiaroscuro, this strange illusion of three-dimensional fullness, next to the matter of factness of these snapshots that change into ~~something~~ fragile and ephemeral.



George Segal  
October 8, 1990  
North Brunswick, N.J

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GEORGE SEGAL  
323 DAVIDSONS MILL ROAD  
NORTH BRUNSWICK, NJ 08902



Mr. David Bourdon  
315 W 23 Street apt 3C  
New York, N.Y. 10011

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Blackstone Hotel

April 13 83

Dear Mr Bourdon

Thank you for returning  
my article. I note that you  
will be sending what you refer  
to as the "kill" fee to London  
and I will send my list of expenses.

Thank you for expressing  
the hope that I will write for  
you in the future. Perhaps  
when I am as old and hideous  
as the center evims who feature  
so largely in the particular  
boring number enclosed with  
your letter - I shall follow

this up

Yours Sincerely

Stephen Spender

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Dear David,

A peremptory real-estate report from

11.15.95

Lake, formerly

David Bourdon

GEO

Knapp Communications Corporation

600 Madison Avenue  
N.Y. 10022

SURE I'VE BEEN LOOKING DOWN TROTTING  
A NEW FORM OF E-MAIL.

SECONDLY. I'D LIKE TO HAVE  
YOU OVER TO THE STUDIO TO  
PICK A "SOMETHING" OF MINE.

TOMORROW I FLY TO SPAIN  
FOR A COUPLE WEEKS OF MUCH  
NEEDED R&R.

I'LL CALL WHEN I  
RETURN

Yours  
Bryce

Sondra Beaf

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Dear David,  
 A peremptory real-estate report from

11.15.95

DEAR DAVID,

I HAVE BEEN MEANING TO CALL FOR A WHILE; I CONTINUOUSLY SPIN MY WHEELS OF COMMUNICATION. FIRST, I'D LIKE TO SAY — WHAT A BEAUTIFUL PIECE (OPEN LETTER) YOU WROTE TO RAY JOHNSON, A BRILLIANT TRIBUTE TO A RARE GENIUS OF AN ARTIST, AND A WONDERFUL GUY. I'M SURE RAY'S LOOKING DOWN PLOTTING A NEW FORM OF E-MAIL.

SECONDLY. I'D LIKE TO HAVE YOU OVER TO THE STUDIO TO PICK A "SOMETHING" OF MINE.

TOMORROW I FLY TO SPAIN FOR A COUPLE WEEKS OF MUCH NEEDED R&R.

I'LL CALL WHEN I RETURN

Yours  
 Bryan

— Sondra Beaf

Lake, formerly  
 for Rhoda Fox Graves  
 house. About  
 que. No electricity  
 task getting  
 0  
 tile frontage  
 acres in home  
 on in Adirondacks  
 houses (not very  
 , but barely).  
 on Gouverneur. \$8,000.

ing, sanding,  
 lks. If you're

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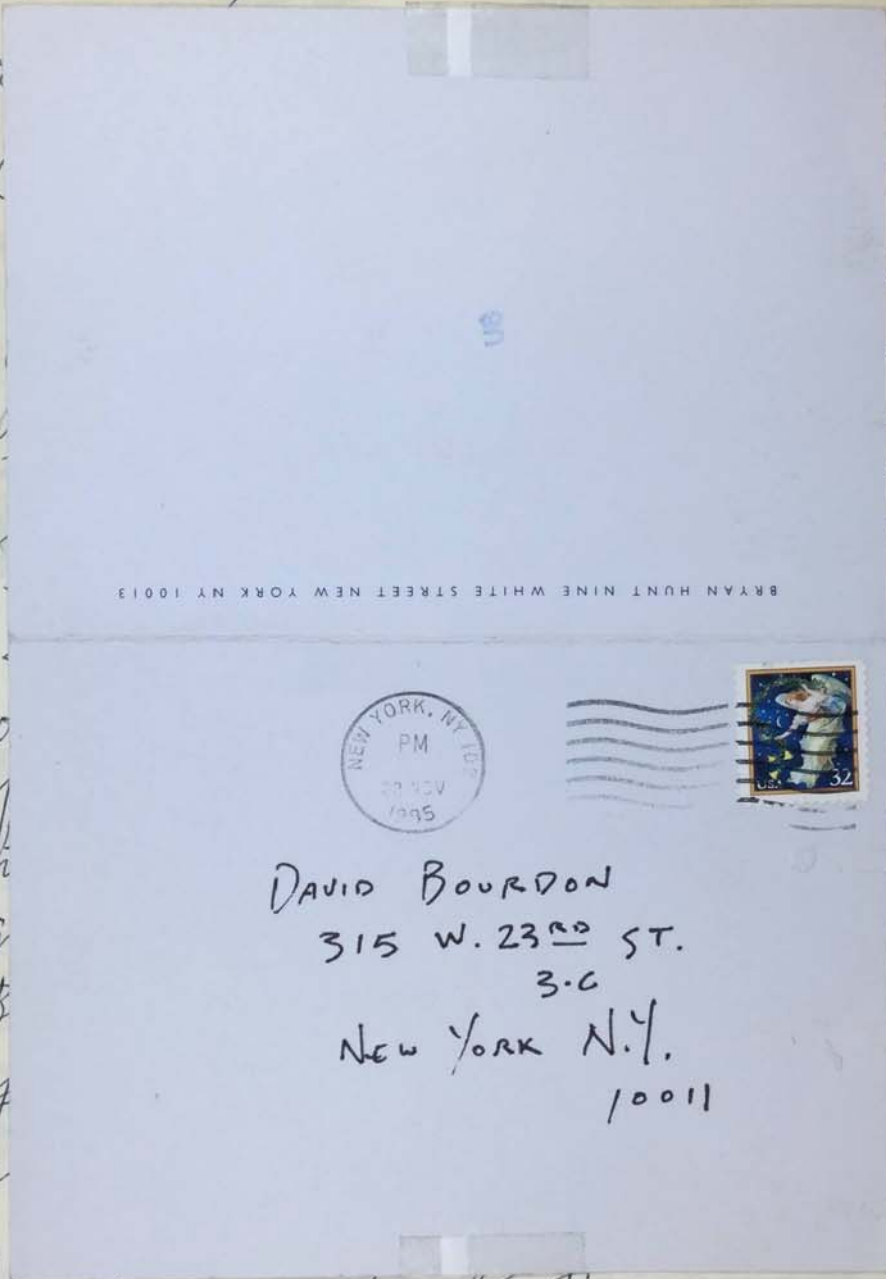
Dear David,

A per  
your

A.

B.

Wire of  
and ca  
in the



BRYAN HUNT NINE WHITE STREET NEW YORK NY 10013



DAVID BOURDON  
 315 W. 23<sup>RD</sup> ST.  
 3-C  
 NEW YORK N.Y.  
 10011

Love,  
Jack & Sondra Beaf

m  
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 ox graves  
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 ly).  
 em. 8,000.  
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	Bourdon	I. 12

Dear David,  
A peremptory real-estate report from  
your Country Squire friend.

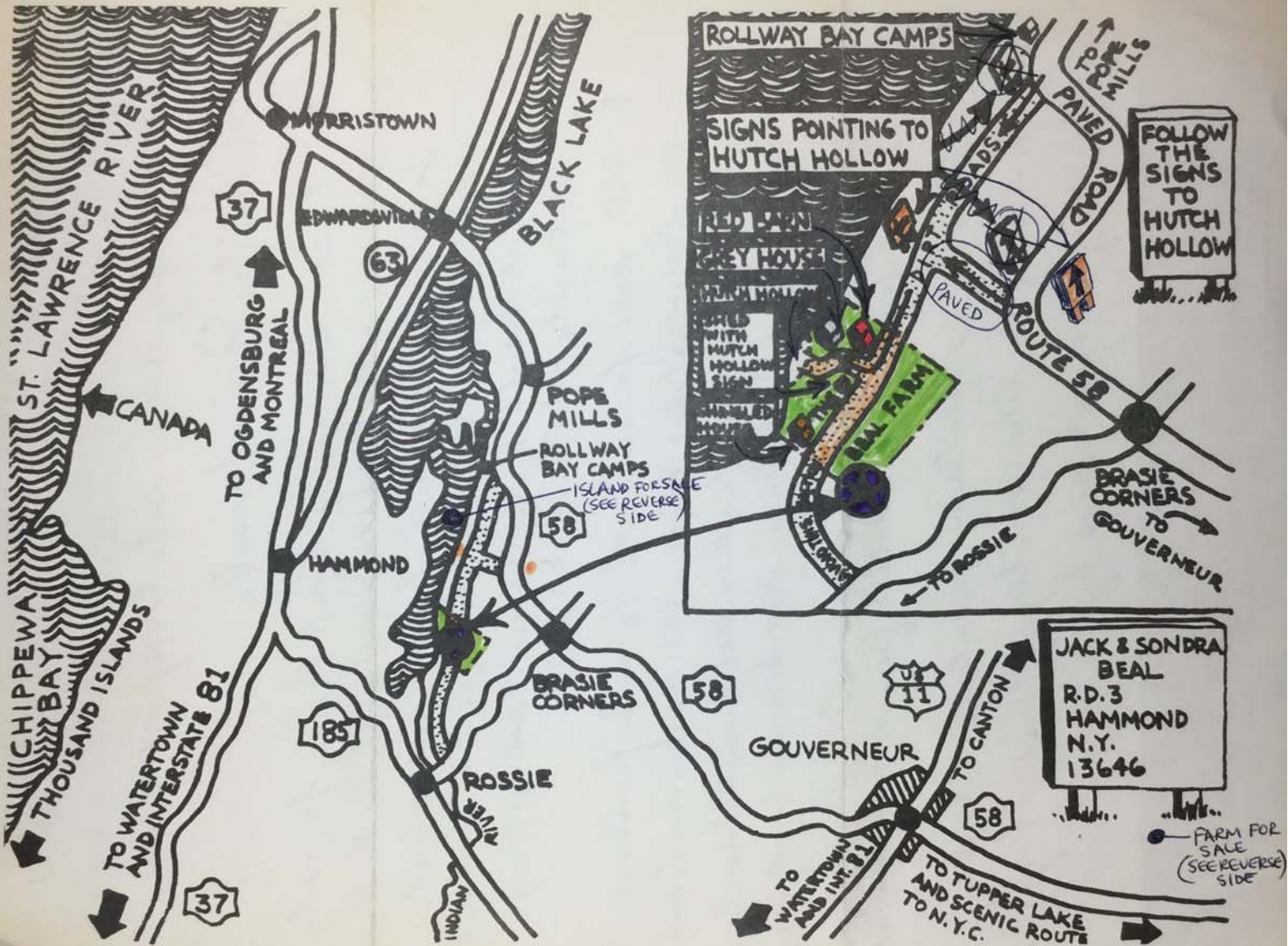
- A. 2 acre island in Black Lake, formerly owned by N. Y. State Senator Rhoda Fox Graves. Big house, work shed, boat house. About 200 feet from shore. Picturesque. No electricity, but it would be no mean task getting electricity out there. \$5,500
- B. 400 acre farm with  $\frac{1}{2}$  mile frontage on Oswegatchie River. 340 acres in home farm, 60 acres further down in Adirondacks in the Fire Falls Area. Two houses (not very good) and a barn (standing, but barely). Beautiful land. 5 miles from Gouverneur. \$8,000.

Wire plowing, carpentering, painting, sanding, and carrying on like country folks. If you're in the neighborhood, stop by.

Love,  
Jack & Sondra Beaf

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DEAR DAVID, SURE, SEND PRINTS OF ALL PICTURES JOHN LOENGARD TOOK, LARGE BLOW-UPS (I BUM-  
PED INTO HIM IN LINE FOR "BLOW-UP"), YES,  
SEND TEARSHEETS (SOUNDS SAD), NO I DON'T  
KNOW ANYBODY IN ANY ITALIAN-TURKISH-BATHS  
FOR THAT WORLD-WIDE-ONLY-TIME-SIZE-PANO-  
RAMA SO THE HELL WITH THAT, ALSO I CLIPPED  
THAT CORREGGIO-CARRYING-COPPERS-CARTOON  
TOO TO SEND TO T.B. HESS WHO GIVE ME A 30-  
PIECES-OF-SILVER-JEWISH-MUSEUM-AWARD, YOU  
EVER SEE THAT? SAM HUNTER SAID HE WAS  
SENDING YOU A FAN LETTER, MIMI SHOR  
SENDS HER REGARDS, LOTS OF PEOPLE THINK  
"LIFE" HAS CHANGED ITS POLICY AND NOW, FROM

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now on, all artists will get  
treated nicely,  
Ad

DAVID BOURDON  
LIFE MAGAZINE  
TIME & LIFE BUILDING  
ROCKEFELLER CENTER  
N.Y. 10020

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David, THAT'S a nice piece, writing (DOCTOR  
SAW ME IN THOSE HUNCHED-UP-STOOPED-OVER-  
SHOTS SAID MAYBE CAUSE HEART-ATTACK),  
PHOTOS ALL NICE TOO (EXCEPT FULL-PAGE-YOGI-  
ZEN-WATTS-LEARY-LOOK), EVERYBODY SAYS  
NICE "SPREAD" (ART NEWS LAYOUT-MAN ALWAYS  
LAYS ME OUT COLD), BETWEEN "TWIGGY" AND  
"SCANDAL AND MISCHIEF IN THE BAHAMAS", WITH  
ASTRONAUTS ON COVER, SOME McLuhan-mosaic  
HEY? WILL THE FEATURE BE FEATURED IN YOUR  
INTERNATIONAL ISSUE? (I'D LIKE THIS NICE JAP-  
ANESE GIRL I MET IN A TURKISH-BATH IN TOK-  
YO WHEN THE MODERN MUSEUM SENT ME LAST  
DECEMBER WITH THEIR SHOW TO SEE IT) BEST, AD

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Reinhardt  
732 Broadway  
NYC 10003

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DAVID BOURDON  
LIFE MAGAZINE  
TIME & LIFE BUILDING  
ROCKEFELLER CENTER  
N.Y. 10020 N.Y.

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too bland - I bought 12 issues of the  
Feb 3 Life. I would outright say that  
I am happy for you - however I feel that  
this recent publicity does nothing ~~is~~ aesthetically.  
Granted it's fine for one's pocketbook, but  
I feel you are above prostitution.

(though, come to think of it, why not?), but must have  
some comment on all that lovely printed matter. I avoid  
Life as a plague, but I must say they did you proud, except  
for that portrait of you with folded hands <sup>pointed</sup> toward  
your chin. That's an unkind caricature of the Ad Reinhardt  
I think of.

DAVID, SEE I STILL GET FAM MAIL, AFTER ALL THESE MONTHS,  
AA

To be sent to the editor to be published in the June issue  
Street Unless you are already publishing it in  
City & State Barbara Rose Vogue Annette Michelson Bayart David  
Zip code Bourdon Life and Iru-Sandler Forum plus Prof. Rubin  
Rosenberg dossier?

DETACH AND MAIL

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David - The piece you sent  
me is really crisp + good.

I like "ALL BOOKED UP"

very much. Yes, the

Minneapolis show is my first

1-MAN museum show.

Tell Betty Baker that the

4x5's of Sweet + Sour will

be along very soon -

Ed

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ED RUSCHA, 1024 $\frac{3}{4}$  N. WESTERN AVENUE, HOLLYWOOD, CALIFORNIA 90029 (213 463-7057)

Dear David -

Thanks for the photos.  
I'll be sorry if the article  
doesn't come off. — These  
2 things are horseapples  
from Oklahoma that I got  
last week. I brought back  
200 with me. ~~If~~ I've heard  
people swear they get rid of  
cockroaches if you put them  
on the floor around your sink, etc.  
Give one to Ray Johnson and  
let me know sometime who sees  
the first cockroach.

Gran Turismo -

Ed

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EDWARD RUSCHA, 1024<sup>3</sup>/<sub>4</sub> N. WESTERN AVENUE, HOLLYWOOD, CALIFORNIA 90029 (213 463-7057)

EDWARD RUSCHA

young artist

Nov. 27 '72

Dear David,

Many thanks for returning the photos. That guy, Hatje, sent a telegram that he'd meet me in Kassel at the Documenta but didn't show up - adios I guess. I regret not seeing you in N.Y.C. - Here is the new one - all announcements arrived in N.Y. the day after the party. Well,? Do you like Washington ??

Sincerely,

Edward

P.S. Do you work with Walter Hopps?

72  
Leo  
coming  
he  
have  
for the  
out old  
work?  
on  
to  
at I  
old  
?  
Hatje??  
the  
PRINTS!!!  
(ward

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EDWARD RUSCHA, 1024<sup>3</sup>/<sub>4</sub> N. WESTERN AVENUE, HOLLYWOOD, CALIFORNIA 90029 (213 463-7057)

May 3 '72

Dear David -

I didn't write you for a long time, did I??? - Oh, before I forget it, your print is at Leo Castelli's and either Leo or Tejas Engdsmith knows you are coming to pick it up but call first.

I got disinterested immediately in the Hatje book when I read that I may have to do a print (another one??) to pay for the project. Does the book have to be about old work because Gerd Hatje likes my old work? Or can it be about newer stuff or any deviation from the usual regular book on an artist? How many pages? I hate to sound so particular at this point but I would really like to know what they would intent to do. Could you + I design it? Would Penguin books be better than Hatje??

The book sounds swell but the doing the print sounds awful. (BOOKS ARE BETTER THAN PRINTS!!!)  
What shall we do?

Sincerely

Edward  
Edward

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ED RUSCHA, 1024 $\frac{3}{4}$  N. WESTERN AVENUE, HOLLYWOOD, CALIFORNIA 90029 (213 463-7057)

Dear David -

The photo of "Propp" didn't come out very good - "Lisp" is better I think. I think "Adios" has been <sup>(BUT DON'T KNOW FOR SURE)</sup> in Art International before so here's one of "Hey" and "Desire". If not, "Adios" is a winner. "Optics" is a good gunpowder drawing. "City" is nice and the 1962 photo of me is strictly for your own amusement (I should have thought to send this to Roy Johnson) - Can I send the other information next week? I wanted to get these off to you first - Let me know if you want any more - you'll get other material next week -  
Best Ed

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ED RUSCHA, 1024<sup>3</sup>/<sub>4</sub> N. WESTERN AVENUE, HOLLYWOOD, CALIFORNIA 90029 (213 463-7057)

August 25, 1971

Dear David,

Your letter came today about the print you have that you think is better. I have already made arrangements to have both "Drops" and "Lisp" reshot. They are being done 5X7" and will be printed by contact and will come out 5X7" on the paper. I am having the shooter send them on to Art International anyway and they should arrive by Sept. 3. So, if there is any more time allowed, they can use these and they are bound to be better. These prints have been a bitch to duplicate. Do you think Diane Arbus would like to give it a try? Anyway, I think this will be a lot more accurate with the contact prints.

Best wishes,



c.c. James Fitzsimmons, Art International

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ED RUSCHA, 1024<sup>3</sup>/<sub>4</sub> N. WESTERN AVENUE, HOLLYWOOD, CALIFORNIA 90029 (213 463-7057)

June 18, 1971

Dear David,

I'm sorry I got this off so late but here it is. After reading the piece several times I wondered about the first page that you mentioned and can't see a reason to use the 'category' thing at all. What do you think? My first attraction to art of any kind was to Dada. It was not the anti-art that attracted me but the products of the movement that I liked. All other schools since are only sophisticated variations on old themes. Anyway, I have no interest in art history and it is not important whether someone thinks I'm Pop or Surreal or Concept. I'm convinced it's not important to anyone. But be the final judge of what you use because I like the article very much. There are a few notations in the margins: "News, Mews, Pews, Brews, Stews, & Dues" is one of the best things I've done. The failure was only financial and none of the portfolios were sold.

I think Art International used the "Hollywood" you mentioned - I glanced through a recent issue and it's  $\frac{1}{4}$  page and no reference to it at all that I could find. I should sue them for using my work as decoration! Another thing they ignored is my room at the Venice Biennale made of chocolate. There was ~~an~~ a review of the American Pavillion that didn't mention it. Boo-Hoo. Oh, Well.

"L'Amour" is too sensitive of a drawing to reproduce, I think. I know it will just shrivel up on the page, dying of over-exposure to light rays. In it's place I'm sending "Raw" and "Soup" for your confusion. I promise not to send any more photos, but I think that is true about "L'Amour". (Can I pay you not to use it?)

On page 15 it is phrased as though the 6th line on is referring to "STAINS" but it refers to "News, Mews". I think "Lisp" is better than "Drops", the latter a poor photo. And I do tend to like "Adios" better than "Western, Marbles". On page 17 you mention uneven registration on the color. The registration is correct- it is the color gradation and distribution that varies from print to print.

For the moment, anyway,

Ed

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ED RUSCHA, 1024 $\frac{3}{4}$  N. WESTERN AVENUE, HOLLYWOOD, CALIFORNIA 90029 (213 463-7057)

May 30 '71

Dear David -

Thanks for sending the piece so soon. It's very good and I like it very much. There are a few changes I'd make if it's o.k. I'm in England now for a few more days and when I get back to L.A. I'll send you all the ~~other~~ corrections and new photos - I will have some made of the "News" "News" series and a few others and you can decide which to use. I have a new lithograph "Drops" that would reproduce better than "Lisp" You'll hear from me soon -

Ed

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ED RUSCHA, 1024<sup>3</sup>/<sub>4</sub> N. WESTERN AVENUE, HOLLYWOOD, CALIFORNIA 90029 (213 463-7057)

May 13, '71

Dean David -

Here are three shots of drawings you might be interested in. "JELLY" could very well be my toughest work because it has no artistic beauty to it. It is purely black india ink on white paper and could just as easily be seen on a TV screen or printed in a book as be a drawing (which intrigues me). I have more photos later that I'll send you - mostly those of organic materials spelling words in paintings. That was a fine chinese dinner we had wasn't it? As ever -

Ed

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EDWARD RUSCHA, 1024 $\frac{3}{4}$  N. WESTERN AVENUE, HOLLYWOOD, CALIFORNIA 90029 (213 463-7057)

March 6, 1974

Dear David -

you have two apartments?  
Is the one in Washington as dumpy as  
you say the one in N.Y.C. is? I'm at a  
point where I'd take two dumpy ones  
over one slick one.

The Skowhegan "award" was offered me  
a few months back stating that I couldn't  
get the award without attending the dinner.  
Getting to the dinner was to be <sup>at</sup> my expense (!)  
something that was never made clear in the  
beginning so I said I couldn't attend and  
got an angry letter from Mr. Eastman  
saying, "O.K. don't accept our award - even -  
if - we - can't - afford - to - pay - travel - expenses"  
Then silence for a few weeks then he re-  
offered it to me saying they finally got up  
the airfare. Then I said I still couldn't  
attend the dinner because of another commitment  
but they then asked for a photo of me which  
I sent and they did not like the photo!  
I don't know what's happening now until  
your letter came. But, do whatever the  
traffic will bear - Maybe I should

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send an indian girl to refuse my  
award but I'd rather look at it  
like fun and games. Thanks for  
the letter and I will call when I  
come back there which hasn't been for  
over a year. I'm having a show at  
Leis on March 30-31(?) -

Best wishes

Edward

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Aug 24

Dear David,

I honestly thought it was a Bulletin, which in any case I think sounds much nicer than M agazine, and I hope you have the name changed. God, I wish you were here, it's so boring I can't stand it. Actually, I'mk basically pretty dippy and with other dips I just fit right in; have I already become a vegetable? Does this letter smell of mold? Seem] stupid? Please, David, come out here and whip us into shape or just whip us.

Actually, I'm feeling slightly mad today because I'm giving up smoking and my mouth is salivating, my hands shaking, my head listing to one side, palms sweating. I've had five today, which for a three-pack man isn't too bad (it's 3:30 here, 6:30 in the world).

I asked the post office to divert all my mail to San Francisco, but Ron Najman told me that it's still dribbling in so if you discover any, please just cross out the address and change it to 856A Green St. San Francisco. Al Corn knows that you're planning to use the apartment on weekends but if you want to check with him call him at 431-3779, 35 Mercer, World. But honestly, it's yours, not his primarily to use.

It really does seem like the world, not only seems but is. We're so smart, you and me. Weren't we clever? In only six short months, through our elegant manipulations, we were able to escape New York and become nobodies in the provinces.

My apartment, at least, is smashing. The most beautiful "view" in the world, I suppose (I'm already ignoring it and watching more and more tv). We get to work here at nine, we're out by five, all the stores and delis close by six, we dine at seven, retire at eleven, it's just crazy. The cable car operators all think they're in a Judy Garland movie: "Hi there! 25¢ cents to come along!" The big difference between the two cities is that the code letters for dialing the time in New York are ~~xx~~ "Nervous" whereas here they're "Popcorn."

I joined the Embarcadero YMCA yesterday, will work out thrice weekly, it's only a few blocks away. I do hope I can start writing again; I've just about decided the magazine is hopeless (wait till you see John Poppy's Sept 9 editorial, "We Are All Artists").

I hope to be in New York in October; let's get together for a real long session.

The next time I write I'll probably be smoking again and in a better mood.

My mother will be operated on next week, finally, and I'll be in Chicago over Labor Day to tend her during recovery. She's cheerful and stoic-- an example for us all.

Take care. Much love.

Ed

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## *Saturday Review*

450 Pacific Avenue/San Francisco, CA 94133

September 1

Dear David,

I'm glad you're enjoying my apartment. You should just put the garbage outside the apartment door every night; the super collects it about 5 A.M. I don't know how to explain using a drip coffee pot-- do you mean the little espresso aluminum pot? If so, all you do is boil water in the half without the spout, then place two tbs. of coffee into the top of the cylinder, screw on the cap, drop the cylinder into the boiling water; finally, you put the half with the spout on upside down and then reverse the pot (turn the entire thing upside down). The water will drip through and become coffee.

Glad you established a time for us to call you-- 3:30 our time in the middle of the week, right?

I'm taking a month's vacation, from Sept. 18 to Oct. 13. Sometime during that period I hope ~~xxx~~ to be (in fact will be) in New York, depending on when my interview can be arranged. Loved your advice about following the Poppy strategy. The rest of my vacation I'll spend here, working on my new book, New York: A Marxian Novel.

Speaking of literature, I've been reading your Christo, and I must say it's a marvel of clarity, precision, insight, wit and seriousness, all at once. Really a model of criticism. And you do get off with some delicious mots-- "Normally, vehicles are packaged for protection during transport. Christo's packages are vehicles for aesthetic transport."

Here I've stopped reading the Times, I take naps after supper, play whist, drink vodka.... To New York! New York!

A little professional question? What should we do for a Christmas arts story? I was thinking (pace, pace) it might be amusing to ask Warhol to write something, quite deadpan, about the Radio City Music Hall Christmas pageant. But that would probably be a terrible idea, right? Would he do it? Should we have him do it? Would it be offensive to Christians? Or should SR commission ~~Manzy~~ Manzu to strike off a Christmas medal, that you can send in for? I'm quite in despair over xmas, and don't think Punch is sufficient for the drear occasion.

Well, we'll see each other soon; then I'll tell you all my news, you'll tell me all yours, and after we've spent five minutes in that fashion we'll go out and snoop around our beloved City of Blights.

Love,

Ed