

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II.1

TAPESIDE 1

Oct. 1, 1971

Call with Jill Johnston
talking about going up to Syracuse for the Lennon's bash.

DB I don't want to get involved in that birthday party celebration.

JJ What's bad about it?

DB Well it goes on for three days. Friday is the preview, Saturday is the opening, and all Saturday night and Sunday is going to be this big party in which everybody celebrates John.

JJ Is this Yoko's way of compensating?

DB Maybe.

JJ Is it her way of perpetuating John for having a big show?

DB Probably. And a lot of famous people are flying up to attend John's birthday party.

JJ And you're not staying for it?

DB I don't think I should because I don't want to get caught up in that kind of rabble. It's too far and I'm too square to go to an out of town ~~debauchery~~ weekend debauchery in which all of these people are flying in just so they can swoon at John's feet. I couldn't do it gracefully. I'm sure that John Perreault will spend all weekend there and then write the most glorious column on what a wonderful, creative artist John is, and how the show is terrific.

JJ What a wonderful, creative artist John is?!

DB Yes. (laughter)

JJ (laughter) He (Perreault) is really reprehensible. I don't care what you think.

DB I haven't said anything about him, have I?

JJ No, but you all seem to constantly be talking about him.

DB Only because Ira Joel called me tonight and invited me to the party after his opening.

JJ Where is his opening?

DB Fischbach.

JJ Oh, incredible. In-credible.

DB Isn't it?

JJ He's doing the Yoko on Perreault. (laughter)

DB Because Perreault has written so many articles on Fischbach artists, so Ira Joel has a show there.

JJ asks you to meet her for a coffee. Says she has to be "somewhere."

JJ The thing is that when I did see John I should have told him what I fucking thought of him. And I didn't. I did this sort of other trip of ignoring him, trying to be mature or something, but I suppose as long as you're in this hurly burly you're supposed to throw rocks like the rest... or something. I don't know what you're supposed to do. I mean, you've never been attacked like that. Actually, all of the Voice letters that have been printed against me, nothing was as vicious as that.

DB Oh, really?

JJ I'm serious. And he really meant it.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II.1

Oct. 1, 1971/page 2

- DB Well, I think it's because you really did threaten him.
- JJ But I never threatened him publicly, It was a private matter between us.
- DB No, but it was a big threat and it must have really disturbed him.
- JJ Well, Jesus, I mean, if he doesn't have the slightest smidgen of intelligence to realize that he is being threatened and that it's his own problem ...
- DB But that's the way John is because he is very cautious. Remember in the Les Levine movie, A Critic, when John Perreault's drinking up, he was talking about when one person loves another person and everybody snickered because it was so obvious he didn't want to specify any sex? So it just came out as "person." I mean he's very uptight on that subject.
- JJ I know he is, but I (phone cuts out for a second here)
- DB But if he doesn't want to get into that...
- JJ Well, then he doesn't have to. But I have a perfect right to tell him what I think. But what I told him what I thought was private. It was not vicious. It really wasn't. It was polemical and political and it was really well meant. And his public remarks were not well meant and nobody took his to task for it. I just think there's a limit. It's one thing to just bandy Gregory's name about and vice versa in a ~~quasi~~ kind of quasi-amusing way ... whatever it is that we all get into. But that was different. That was a serious attack out of the deepest part of his threatened psychology. The fact that he had to take it out on me like that ... I mean, I didn't think that it ruined my reputation or anything.
- DB Oh, it didn't do a thing to your reputation.
- JJ Yes, I know but I think I was hurt because I actually thought of John as my friend. I knew we were in temporary disagreement on this matter... but that was the clincher.
- DB Well, of course you were much closer to him than I ever was.
- JJ Well, yeah. He would come on with a certain kind of sexism ... a kind of a gay/straight sexism that I was pointing out to him ... and definitely it was threatening but even so ... to put that at that level in such a tasteless way seems so ...
- DB Well, it was so silly I can't believe anybody would pay any attention to it.
- Jill rambles a bit here. Mentions being embarrassed by John at a party.
- JJ I guess I should have just told him he was a faggot.
- DB Oh, no no, you shouldn't have done that,
- JJ No, but that's what he is. He's a faggot.
- DB But you should never use that word.
- JJ Well, I'm gonna use it with him because that's what he is.
- DB Well, but you can't...
- JJ That's what he is.
- DB But you're just reinforcing the prevailing stereotypes.
- JJ Then he's got to face it, right. I consider him dangerous at this point, frankly. I think if he's that vicious and he got drunk he'd just simply haul off and murder you.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II.1

Oct. 1, 1971/page 2

- DB Well, I think it's because you really did threaten him.
- JJ But I never threatened him publicly, It was a private matter between us.
- DB No, but it was a big threat and it must have really disturbed him.
- JJ Well, Jesus, I mean, if he doesn't have the slightest smidgen of intelligence to realize that he is being threatened and that it's his own problem ...
- DB But that's the way John is because he is very cautious. Remember in the Les Levine movie, A Critic, when John Perreault's drinking up, he was talking about when one person loves another person and everybody snickered because it was so obvious he didn't want to specify any sex? So it just came out as "person." I mean he's very uptight on that subject.
- JJ I know he is, but I (phone cuts out for a second here)
- DB But if he doesn't want to get into that...
- JJ Well, then he doesn't have to. But I have a perfect right to tell him what I think. But what I told him what I thought was private. It was not vicious. It really wasn't. It was polemical and political and it was really well meant. And his public remarks were not well meant and nobody took his to task for it. I just think there's a limit. It's one thing to just bandy Gregory's name about and vice versa in a quasi kind of quasi-amusing way ... whatever it is that we all get into. But that was different. That was a serious attack out of the deepest part of his threatened psychology. The fact that he had to take it out on me like that ... I mean, I didn't think that it ruined my reputation or anything.
- DB Oh, it didn't do a thing to your reputation.
- JJ Yes, I know but I think I was hurt because I actually thought of John as my friend. I knew we were in temporary disagreement on this matter... but that was the clincher.
- DB Well, of course you were much closer to him than I ever was.
- JJ Well, yeah. He would come on with a certain kind of sexism ... a kind of a gay/straight sexism that I was pointing out to him ... and definitely it was threatening but even so ... to put that at that level in such a tasteless way seems so ...
- DB Well, it was so silly I can't believe anybody would pay any attention to it.
- Jill rambles a bit here. Mentions being embarrassed by John at a party.
- JJ I guess I should have just told him he was a faggot.
- DB Oh, no no, you shouldn't have done that,
- JJ No, but that's what he is. He's a faggot.
- DB But you should never use that word.
- JJ Well, I'm gonna use it with him because that's what he is.
- DB Well, but you can't...
- JJ That's what he is.
- DB But you're just reinforcing the prevailing stereotypes.
- JJ Then he's got to face it, right. I consider him dangerous at this point, frankly. I think if he's that vicious and he got drunk he'd just simply haul off and murder you.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II.1

Oct. 1, 1971/page three

- DB Oh, no he wouldn't do that. He just gets very indiscreet when he's drunk.
- JJ I don't have that much respect for him but I had always thought about that time he saved me at a party.
- DB He's very likeable in a funny kind of way. I do like him, and I consider him sort of a friend, but I don't feel close to him the way I do to you and Gregory.
- JJ But you don't respect him that much do you?
- DB Oh, no. But then I don't really respect you and Gregory, either, I guess. I don't respect any of my friends.
- JJ Really? Andy?
- DB (quietly) Well, I don't know... Respect is the last word I would think of for any of them.
- the rest is fairly boring.

call with Les Levine

Les tells you about a Terry Fox performance. Michael Sonnabend was there, Holly Solomon, Gordon Matta. Les describes it as "totally boring." "It was Californian in a way, slow and lazy and repetitive." You suggest that Bruce Nauman "is the chief exponent of that whole school. All of those people must come from Nauman, from William Wiley to Wegman to Terry Fox, Serra. And that would make it seem that Nauman must ~~be~~ evidently be a terribly influential artist. And yet I've never seen anything by Nauman that I've ~~ever~~ really liked that seemed terribly serious or important. But maybe Nauman is somebody to buy." to which Les says, "Oh, I don't think anybody should be bought." nothing much more.

call with Gregory

- talking about being in Washington to judge the "Groovy Guy" contest. E mentions his piece on Perreault and Ira.
- DB Have John and Ira seen it?
- GB I figure that somebody's gonna read it and call them up. Somebody will because it's just too devastating.
- DB I guess they'll have to sue you because it really is character assassination. And especially for a young artist like Ira Joel who's just starting out ... the week of his first one-man gallery show.
- GB Yeah. And now something like this appears in print. But they can't sue me, they have to sue the newspaper.
- DB And do you realize that John Perreault won't be able to write his column on Ira Joel now? And what a superb show it is.
- GB Why, was he planning on doing that?
- DB Of course. And now everyone will know that they're intimate.
- GB Of course, that's going to ruin everything.
- DB And John is going to lose his \$50 for that column.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II.1

Oct. 1, 1971/page four

GB Maybe he'll turn in his column before he sees the thing in the newspaper.

DB He'll do something very mean to you. Both of them will be very upset.

GB Oh. (laughter)

DB You really shouldn't have done it.

GB (more laughter) You encouraged it. It was all your idea.

DB I didn't encourage it.

GB You did so. I remember reading it to you on the phone. You were giggling.

DB Well, I have that tape. I can find out what my comments were.

GB Now you're pretending you didn't have anything to do with it, and you're actually going to go and tell poor Ira that I had read it to you on the phone and you strongly advised me not to print it.

DB Yes. That I said it was libelous.

GB Well it just goes to show how much fun Gregory is ... trying to ruin Ira's career. (laughter all around)

You talk about going to Syracuse. GB Jill's going after pretending she didn't want to go, wouldn't go. DB She thinks the plane will crash.

another call with Gregory. nothing substantial.
You try to decide who else you can invite to the dinner for Gilbert & George.

DB Who are the charming people we've met who we want to know more about?

GB Well, if the people appear charming the first time you meet them, by the third time you've spoken to them they're simply not charming anymore. They're a bore.

DB I remember how excited I was by Patterson Sims last year and now this year I'd walk right by, "Oh, hi."

GB Well, your discoveries are particularly temporal.

end of tape side 1

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II.1

TAPE SIDE 2

Oct. 2, 1971

Call with an English woman (?) during which you apologize for not being able to get her one of Andy's flower prints.

Call with Christo.

You mention that Yoko wanted to know when Christo started doing packages, "because she wanted to include a package in her show, and she wanted to know who was first. And I said, 'Christo did his first package in 1958,' and she said, 'Oh, so soon?'"

He mentions that the curtain (Valley Curtain) will be going up, practically begs you to go out to Colorado.

Call with Andy.

AW He (Jacob? who used to work at Castelli's) gave John this idea that I should do a portrait of John. And so John calls me up and says, 'Do a portrait of me and then we'll sell it to somebody and you get 50% and we'll rip somebody off.' Can you imagine? So, he came up yesterday and I said, 'Okay, why don't we do it together. I'll do it and you bend it. And he said, 'Oh, no no, we gotta rip somebody off, our self portrait and you can get 50%.' Can you figure that out? I don't believe it.

DB I don't understand him.

AW He wants to make some money. I think he's a little nutty now. Noone thinks much of him. It's terrible.

DB Oh, but I think he's still very ...

AW No, they don't. Th work hasn't gone up at all.

DB But people used to think he was so great. I think they still do. And the show at the Guggenheim will do it. It'll make him more...

AW Do you think so?

DB ... of a modern master.

AW But then d you think I should let him do this portrait? And let him have half of it?

DB Oh, no. Why should you do a portrait of him when you won't do John and Yoko? They'd fit in much better...

AW But I don't have to do it. That guy Jacobs will do it and I'll just get paid for it.

DB Oh, you're so corrupt. I can't believe you're saying this.

Some talk about Chamberlain selling the painting Andy traded for a sculpture.

AW If he'd held onto it until last year he would've been able to get thirty or forty for it. (A hundred cans of Cambell's Soup - he sold it for a few thousand)

Andy mentions maybe getting rid of his Chamberlain.

DB You should keep it. You've got so much stuff that really is worth getting rid of. Get rid of all your Fairfield Porter's, Grace Hartigan's, Al Leslie's, Joan Mitchell's...

AW Who'd buy my Fairfield Porter?

DB Donald Drummel (?) Sell it to Knoedler's.

AW Oh, do you think so?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II.1

Oct. 2, 1971/Page 3

DB The pee puddles.

AW Huh???

DB It's the one based on the map of some constellation. He went to each star point and then pissed and then he took a photograph of the puddle and pasted them down.

AW Who are you going to sell it to?

DB I don;t know. Do you think there's a market?

AW I don't know. I have his glass. I'm waiting for it to break.

DB I don't think there's a market for his work. But I just realize I'll never hang it so I might as well sell it. I'm so sorry I didn't buy a Chamberlain and a Marisol and people like that

AW Why??

DB Well, I think they're really good. And I want to buy a Lynda Benglis.

AW She's probably going to make it more than the guys you have.

DB I know.

AW It's funny how those things happen.

DB I couldn't decide between Lynda Benglis and Van Buren and Les was pushing me towards Van Buren. I really do like Van Buren though not so much anymore. But I'll feel better if I have both of them... or worse. That's all I've been thinking about all morning...spending money on more art.

AW Well, I think it would be better if you had a shop.

DB No. It would be all overhead. I think it's ~~better~~ really best to sell things through Park-Bernet because then you can really get rid of things quickly at any price. If I had a shop that I put my Smithson in it would sit there all year. I'm not even sure Park Bernet will ~~even~~ take it.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II.1

TAPE SIDE 1

Oct. 8, 1971/Page 1

call with Andy about the Lennon's Syracuse thing

AW ... you had made up your mind with Gregory because you think Gregory is something.

DB But it was you who broke the pact because we had promised to prevent each other from going. And then you didn't prevent me from going. You said, "Oh, you're going? Well, I want to go too." So, you encouraged me to go. So now if you don't go you'll make me look like a fool.

AW Well I'm not going. I'm sending up four drag queens.

DB Well, you always said I was a fool anyway.

AW You said it, not me.

DB Who are you sending up? Jackie? Holly?

AW Jackie, Holly, Silver Fins, ^{and} Candy.

DB They'll be big hits in Syracuse.

Andy mentions Aranowitz (in The Post)

AW He likes them. I wonder if he's paid? He likes John and Yoko.

DB A lot of people do still.

DB They (John and Yoko) try so hard to emulate you. They mention you in their letter in the Voice this week.

AW Why did they do that? They'll be hurt if I don't go.

DB I know. They really want you to like them. They really look up to you.

AW Well, they should've bought that portrait. They should spread their money around.

DB What??? What do you mean spread their money around??? Do you realize that if they had bought that Elvis painting from you ... for the price of that Elvis painting they could have sent up three times as many people to Syracuse. They could have had 600 people there. If they had bought that painting they couldn't have sent up anyone. ~~xxxxx~~ You wouldn't want to put 600 people out of work, would you?

AW what do you mean? They could do both.

DB They're entertaining all of these people. They don't need one of your paintings.

old New York Times picture

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II.1

Oct. 8, 1971/Page 2

- DB why should they spend all of their money on one of your paintings and not be able to entertain anymore?
- AW Is Jasper Johns going?
- DB I should have made a list because there wasn't one well known artist or writer or art critic...
- AW Well, they're going out tomorrow, I guess.
- DB Then you should ^{really} go out tomorrow
- AW David! I get paid to do that ... I mean, that's a personal appearance. for them.
- DB Well, you're getting a free ticket.
- AW A free ticket?!? And pay my own cab fare?? And take a bus?? If she wants me to go up there she should have a limousine waiting...
- DB What are you going to tell her when she calls up to find out why you didn't go?
- AW She's not going to call me up/
- DB Are you going to be sick? Say that you had to stay home and take care of your mother?
- AW I'll tell her.
- DB You won't have the nerve to tell her that you didn't want to go. You'll make up an excuse. You'll say that you had to give your mother pills.
- AW I'll hang up on her. I'll hang up on her secretary.
- DB It's just so incredible how the people were pursuing them today. They're really big stars.
- AW Well, John is...
- DB I just can't believe it. All those cameramen. And 200 people.
- AW David they paid your way up. would you have gone if you had to pay your own way? C'mon...
- DB Well, I never pay my way anywhere.
- AW If LIFE wasn't going to pay your way, would you have gone?
- DB No, but I wouldn't go anywhere if somebody didn't pay my way.
Well, it was something to do.
- Aw: Why don't you tell Gregory to go in my place tomorrow?*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II.1

Oct. 8, 1971/Page 3

DB Grace Glueck wanted him to do that. She wanted him to fly down to New York for dinner and then fly back to Syracuse so that he could keep her company.

AW She's staying over?

DB Yes, she's covering the whole thing.

AW It'd be awful if somebody shot John.

DB Not in Syracuse.

AW It could happen.

AW Do they have good food at the hotel?

DB No, it's all terrible.

AW Well, how private is the private party ^{for John} going to be?

DB What do you mean private party? There'll probably be 500 people there. If you change your mind and decide to go up in the morning...

AW Oh, cut it out, David.

You mention going to Grand Junction.

AW Don't go, David. You're wasting your time.

DB But it's a vacation.

AW Not with Mrs. Christo around. Do you want me to go and repeat everything you said when you got back from Australia? Remember how unhappy you were?

DB Well I was there for ten days. I only plan to stay in Colorado for four days.

AW Four days!! Well, let me tell you not to go.

DB But I have to, they bought me the ticket.

AW You'll save the money if you don't use it.

DB But the money will go back to them.

AW No it won't. Trade it in for another ticket.

DB I might go to Ileana's tomorrow to look at her Faure pots again.

AW Oh, do they pay you to go up there, David? How much do they give you?

DB You're terrible. You're really terrible.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II.1

Oct. 8⁹ 1971/Page 4

- AW Well, you have enough for a pot.
- DB I don't have a cent for a pot. It cost me about \$8.00 to go to Syracuse
- AW Oh, I feel badly. I guess she is going to feel as if I'm one of the of the faggots who didn't go up to see her.
- DB She's going to be unhappy, I'm sure.
- AW Well, the Post gave her a good review.
- DB That's because she's Mrs. Lennon.
- AW She won't be Mrs. Lennon for long. But it sounds like John is so happy she's up there.
- DB Oh, he looked very happy today. He was in very good spirits. But people are so mean about them. Grace wanted to know whether he really was 31 years old. She felt that John wanted to stress his advancing age because Yoko is so much older than he is. And she just couldn't believe that they're really in love, and that they really need each other. Well, maybe it's true. I don't know. But I don't know any two people who are as devoted to each other as they are, do you? Besides John and Ira Joel?
- AW You and me.
- DB Well, if you're still in town tomorrow... but I'm sure you'll be on that 7:00 plane...
- AW I wouldn't go... I'll call you tomorrow.
- DB Don't call me, I'll call you around 10:30 to see if you really are home ... and then you'll still have time to catch the 11:30 plane.

10/9/71

call with Mrs. Christo about the Valley Curtain
not very interesting - travel arrangements - mention going out with
Gilbert & George and Michael Sonnabend - getting picked up at airport
She says she doesn't want to leave the site to pick people up because

"Leaving the site on the day it's being unfurled is like leaving the
hospital the day you are giving birth. It's terrible."

then you talk with Christo - you tell him about Syracuse "I'm embarrassed
that I went at all." You mention that the I.M. Pei museum was very dis-
appointing inside. "It doesn't look nearly as dramatic as the photos
led me to believe."

call to McDarrah's

You complain about people like Michael Benedikt and Rosalyn Drexler
going up to Syracuse - having their hotel and meal bills picked up by

John and Yoko.

The Museum of Modern Art Archives, NY	Collection: Bowdan	Series.Folder: II.1
---------------------------------------	-----------------------	------------------------

Oct. 9, 1971 / Page 5

You call Rosalyn "a total moocher. Somebody told me that when she went into the bookshop in the museum she actually stole something of Yoko's. Rosalyn is going through a very strange personality change. ~~xxxxxx~~ She and Jill were so funny on the plane because they were trying to upstage each other. One would say, 'Oh, did you read my piece in the Voice this week.' 'Oh, really, did you have a piece in the Voice this week?' 'I had a piece in the Voice this week.' 'Oh, really, I didn't see it.' They were just totally immersed in their own personalities.

silly
You mention that it was ~~xxxxxxxx~~ that there was a press conference before anyone had a chance to see the show - "because they wouldn't have any questions about Yoko or her work. But of course Yoko doesn't want too much attention focused on her work. She obviously prefers to come to the public as Mrs. Lennon." "... Yoko gave her little speech about revolution and women artists and peace and so on, and then the questions began. And of course most of the questions were directed toward John. And one of them - from a boy - was "John, I don't really have a question, I just want to tell you that I love you very much." I mean that was very sweet that a boy could declare his love for John in public, but still it was totally irrelevant as far as Yoko's show went. But that just indicates the level of seriousness. And then Jill got up and asked a silly question like, 'What time is dinner?' And Yoko was visibly angry at that.

You mention that the show was "only half completed. It's a very complicated show. There were so many things to set up because it's all installations ... all these little things she makes, each one with its own little plastic pedestal and installed just so... by a cast of hundreds...

You mention that John and Yoko disappeared after the press conference.

"I didn't have time to really examine the pieces. I know that if I'd spent more time I would have found a few pieces that I really like. But on the whole she had too many pieces. She really ~~xxxxxxxxxxxxxxxx~~ does have the entire museum, and it was just too elaborate a show with too much work. The work is of such a nature that it doesn't hold up very well in a big show. The same is true of somebody like Joseph Cornell. It just doesn't work in large quantity.

"It turns out that John and Yoko were granting private interviews to single people inside a little boom. And he (Brian Hearst) was going to push all these other people aside so let me in to have my little five minute interview with them. But I said, 'I don't want to talk to them. I've talked to them enough. I know what they have to say.' To which Fred McDarragh replies: "which you can fit on a matchbook cover."

You mention going up above the museum and spotting John and Yoko in a courtyard - "It turns out that they were performing a piece that was really the most interesting thing in the show. The two of them were sitting at this round, white table and they had one reporter come in at a time and sit ~~down~~ between them to talk and be offered tea. It was called a "Tea Piece" and that was really the most charming thing about the show.

You mention that people were stealing things "just to have a souvenir - not of her, but of him. The ultimate put down of a woman artist."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II.1

TAPE SIDE 2

Oct. 9, 1971/Page 6

Call with Gregory - you mention that it's "not very chic to have been there" (Syracuse) "I mentioned it to a few people today and they lost what little respect they had for me. So, I just wanted to warn you it's not the sort of thing you should volunteer information about." You mention telling Lucy Lippard "and she just sneered a mile wide." I thought it was safe to tell her because ~~she~~ after all she's a woman and she's interested in women artists, but, boy, that didn't cut any ice with her." You mention going out to Colorado on the same plane with G and G. "I just can't figure out ways to get even with them. Imagine having to put up with those dull, fat heads all the way out there. Oh, I wish you were going to be along because only you can be properly rude to them."

You mention seeing a horrible happening - blood and gore and dead lambs and two naked boys swinging axes - "Dore Ashton was there just beside herself with glee. She probably saw so much significance in it. It's all about Vietnam and the Buchenwald concentration camp. She was just so delighted - it was so meaningful."

Call with Andy

Andy mentions that "while we were there somebody turned off G and G. (their tape) They came over and they really got mad at this guy for turning it off. Michael (Sonnabend) went through this whole thing, saying, 'You don't go up to a public person and turn them off. You don't go up to a Pollock painting and paint put a brushstroke.' He says that there is a "shop" on West Broadway near Castelli's for \$250. He urges you to take it. "I can make you paintings under another name if you don't tell anybody. I can do a lot of silkscreens for you."

2nd call with Andy

You tell him about the happening (Tosen Barack) and Andy says, "I don't know why they do that. Last night I saw The Trojan Women and it was done there on the screen - the same thing."

Andy brings up G and G.

DB Everybody thinks they're so great. John Perreault said that he was going to sing "Underneath the Arches" to the end of his life and into the grave and beyond. Did you read that in the Vocie this week? Can you imagine John Perreault humming that tune into his grave and beyond? I mean that's going a bit far, isn't it? He can't even carry a tune.

You talk about SoHo galleries - Andy says they're great and all the art is great - that Emmerich is the only one doing well -

"It's really an inspiration for people who live on that street."

DB Why don't you trade a painting for Gilbert? Break them up. That would be a piece.

AW Which one is Gilbert?

DB The little one.

AW Do you think they're boyfriends?

DB I think so, because Peter Schjeldahl said that when they went on the Circle Line, that George fell in love with Carter Ratcliff.

AW Who's that?

DB He's the young poet/critic who writes for Art International. Another of Les's friends.

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II.1
---------------------------------------	-----------------------	------------------------

TAPESIDE 2

Oct. 9, 1971/Page 6

Call with Gregory - you mention that it's "not very chic to have been there" (Syracuse) "I mentioned it to a few people today and they lost what little respect they had for me. So, I just wanted to warn you it's not the sort of thing you should volunteer information about." You mention telling Lucy Lippard "and she just sneered a mile wide." I thought it was safe to tell her because ~~she~~ after all she's a woman and she's interested in women artists, but, boy, that didn't cut any ice with her." You mention going out to Colorado on the same plane with G and G. "I just can't figure out ways to get even with them. Imagine having to put up with those dull, fat heads all the way out there. Oh, I wish you were going to be along because only you can be properly rude to them."

You mention seeing a horrible happening - blood and gore and dead lambs and two naked boys swinging axes - "Dore Ashton was there just beside herself with glee. She probably saw so much significance in it. It's all about Vietnam and the Buchenwald concentration camp. She was just so delighted - it was so meaningful." [scribble]

Call with Andy

Andy mentions that "while we were there somebody turned off G and G. (their tape) They came over and they really got mad at this guy for turning it off. Michael (Sonnabend) went through this whole thing, saying, 'You don't go up to a public person and turn them off. You don't go up to a Pollock painting and paint put a brushstroke.' He says that there is a "shop" on West Broadway near Castelli's for \$250. He urges you to take it. "I can make you paintings under another name if you don't tell anybody. I can do a lot of silkscreens for you."

2nd call with Andy

You tell him about the happening (Tosen Barack) and Andy says, "I don't know why they do that. Last night I saw The Trojan Women and it was done there on the screen - the same thing.

Andy brings up G and G.

DB Everybody thinks they're so great. John Perreault said that he was going to sing "Underneath the Arches" to the end of his life and into the grave and beyond. Did you read that in the Vocie this week? Can you imagine John Perreault humming that tune into his grave and beyond? I mean that's going a bit far, isn't it? He can't even carry a tune.

You talk about SoHo galleries - Andy says they're great and all the art is great - that Emmerich is the only one doing well -

"It's really an inspiration for people who live on that street."

DB Why don't you trade a painting for Gilbert? Break them up. That would be a piece.

AW Which one is Gilbert?

DB The little one.

AW Do you think they're boyfriends?

DB I think so, because Peter Schjeldahl said that when they went on the Circle Line, that George fell in love with Carter Ratcliff.

AW Who's that?

DB He's the young poet/critic who writes for Art International. Another of Les's friends.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdan	II.1

TAPE SIDE 2

Oct. 9, 1971/Page 6

Call with Gregory - you mention that it's "not very chic to have been there" (Syracuse) "I mentioned it to a few people today and they lost what little respect they had for me. So, I just wanted to warn you it's not the sort of thing you should volunteer information about." You mention telling Lucy Lippard "and she just sneered a mile wide." I thought it was safe to tell her because ~~she~~ after all she's a woman and she's interested in women artists, but, boy, that didn't cut any ice with her." You mention going out to Colorado on the same plane with G and G. "I just can't figure out ways to get even with them. Imagine having to put up with those dull, fat heads all the way out there. Oh, I wish you were going to be along because only you can be properly rude to them."

You mention seeing a horrible happening - blood and gore and dead lambs and two naked boys swinging axes - "Dore Ashton was there just beside herself with glee. She probably saw so much significance in it. It's all about Vietnam and the Buchenwald concentration camp. She was just so delighted - it was so meaningful."

Call with Andy

Andy mentions that "while we were there somebody turned off G and G. (their tape) They came over and they really got mad at this guy for turning it off. Michael (Sonnabend) went through this whole thing, saying, 'You don't go up to a public person and turn them off. You don't go up to a Pollock painting and paint put a brushstroke.' He says that there is a "shop" on West Broadway near Castelli's for \$250. He urges you to take it. "I can make you paintings under another name if you don't tell anybody. I can do a lot of silkscreens for you."

2nd call with Andy

You tell him about the happening (Tosen Barack) and Andy says, "I don't know why they do that. Last night I saw The Trojan Women and it was done there on the screen - the same thing.

Andy brings up G and G.

DB Everybody thinks they're so great. John Perreault said that he was going to sing "Underneath the Arches" to the end of his life and into the grave and beyond. Did you read that in the Vocie this week? Can you imagine John Perreault humming that tune into his grave and beyond? I mean that's going a bit far, isn't it? He can't even carry a tune.

You talk about SoHo galleries - Andy says they're great and all the art is great - that Emmerich is the only one doing well -

"It's really an inspiration for people who live on that street."

DB Why don't you trade a painting for Gilbert? Break them up. That would be a piece.

AW Which one is Gilbert?

DB The little one.

AW Do you think they're boyfriends?

DB I think so, because Peter Schjeldahl said that when they went on the Circle Line, that George fell in love with Carter Ratcliff.

AW Who's that?

DB He's the young poet/critic who writes for Art International. Another of Les's friends.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	II.1

Oct. 9, 1971/Page 7

AW Is he nice?

DB Yes, he's very nice.

AW How would Peter know? He doesn't know anything about boy stuff.

DB No, he doesn't. But that's what he said.

AW So they broke up?

DB No, no, no. It's just an infatuation. It doesn't mean anything.
It's like my going to Syracuse and saying I fell in love with Brian Hearst. It doesn't mean anything.

the rest isn't very interesting.

10/13/71

Call with Les

You mention just getting back to New York - Fred McDarrah asking you to go down to Battery Park to a sculpture show.

DB The piece de resistance is a piece by Dennis Oppenheim consisting of twelve dogs staked out on heavy chains. They just run around and shit on the lawn. It somehow seems a very significant welcome back to New York.

LL How did everything go in Colorado?

DB I'm not going to run around to watch any artist doing such outdoor pranks anymore. I'm kind of shocked that Fred McDarrah would think that I was so interested to run down and look at Dennis's twelve German Shepherds. I can appreciate the idea fully without ~~actually~~ ~~step in~~ actually step in the stuff. And it's not such a provocative idea after all. I think modern art is just crap.

LL Is this one of Willoughby Sharp's efforts?

DB If you're trying to find out how to get in the show, perhaps you should just call Dennis.

LL No, I was just wondering who would do such a dumb ... who would be dumb enough ...

Call with Andy

You tell him about the Oppenheim "sculpture" Andy says "it's better than Christo's stuff." You say, "It's a lot of crap/"

You talk about antique shows. Andy says he's going to a Philip Johnson party. You mention that Les is having "more turmoil" in his household - his wife and son are threatening to leave him - "it's so silly. He said it seriously. I said, 'Oh, come on, that was last year's turmoil.'"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdan	II.1

TAPE SIDE 1

Oct. 18, 1971

Call with Andy

You're talking about someone's kids - twins, a mongoloid, etc. - you saw your ex-convict brother-in-law - AW Is he still good looking?
 DB He has put on so much weight. You wouldn't believe how heavy he is. They say that he put it on just since he started delivering milk. Because he would get thirsty in the truck and drink a quart of chocolate milk in one gulp. He doubled his weight in three months.

You talk about California - earthquake-proof buildings - a new diet - nothing very substantial or titillating -

2nd call with Andy

You're talking about an opening (?) everybody was there - Neil Jenney crying on your shoulder - you met Elaine Sturtevant - Andy says he can't stand her - David Whitney's closing his gallery - you wonder if Andy's Electric Chair prints (from John Gibson) are fakes - "Gregory got to meet Gerrit Henry. Gerrit Henry is so beautiful. And so Gregory's having a special dinner tomorrow - ostensibly for Germano Celant, but really for Gerrit Henry." Everybody was drunk - Hauschenberg, Perreault. "The Stations of the Cross never looked better but they still didn't look like art." More talk about Jill and Yoko - "the feud of the year." not very exciting, though. "I have to get up early tomorrow to go to Finch College to see Vito Acconci pluck out public hairs, or something." You tell Andy that John Gibson "is an important dealer. He's always putting on shows and events and things before they catch on - and then other people make the money." Andy wants to know why he's putting out the portfolio. DB Well, why can't he? He needs the money. He can sell them." AW "Well, I don't have anything to do with it." DB He's like Illeana Sonnabend without money. And John said that Illeana was taking all his artists - Oppenheim ... Acconci.

AW Nobody's buying art - that's the whole point.

DB Oh, I know, it's funny. All John Weber could talk about was his art deco purchases. And he didn't care about the art he was showing. Even John Gibson is getting interested in art deco. It's really is funny if even the dealers loose interest in art

You try to make Andy feel bad about "abandoning" David Whitney -

AW I can't be David's meal ticket DB Well, why can't you?

AW Is John Gibson working for Bischofberger?

DB They're partners.

AW You never told me that. You always called Bischofberger a crook.

DB Well, he is a crook. John Gibson is a crook. I always said that. I always tried to prevent you from buying things from John Gibson. I never said he wasn't a crook. But John is a very creative dealer - he's like Illeana. Illeana and John are the two most creative dealers in the Western World.

AW But Illeana makes a fortune. John doesn't.

DB well Illeana has money and John doesn't. So when he said that he was doing this thing with Bischofberger, I said, "Oh, but he's a crook." And then I realized that I had said the wrong thing. I mean they're both crooks. And you're a crook. So you all deserve each other.

(I'm just going to spend the rest of my time with Jill and Gregory and Gerrit Henry... I think we're all just checking out of the art world.)

AW I checked out of it a long time ago.

You mention that he's "John Abbey's protégé" - so he must be mixed up. We're going to talk him out of being a poet.

Tom Heiss's moment of glory

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II.1
---------------------------------------	-----------------------	------------------------

Tape Side 2

Oct. 23, 1971 / Page 2
Call with Andy

talking about buying antiques - Mario Amayo asking for credit on a \$10 cigarette case - "Mario must be a very bad debt." Ivan said, "but you always take six months to pay." And Mario said, "can't you trust me for two days?"

You mention trying to sell Al Hansen's portrait of Andy to Ivan - and he didn't want it. DB What! You mean the Al Hansen market has dried up?

talking about Robert Morris

DB I guess he really ruined her career (Yvonne?)

AW Well, he copied all her work.

DB And then she stopped doing things after that.

AW Yeah. He copied it all.

DB He'll turn out to be so interesting.

AW No, he won't.

DB Yes, he will. People will write about this strange person who came in and ruined everybody's career. I'm so sorry I ever got to know him.

AW Art's the only career you can't buy. Even Yoko can't do it.

You mention a Dan Flavin show at John Weber - "There's nothing to see there - just fluorescent tubes."

You mention a Rauschenberg show - "It's minor Rauschenberg - it looks good ~~but~~ - it's very handsome but ~~it's minor~~ they're minor pieces for him. In a way they might be among the best things he's done in recent years. He hasn't done anything for five years - just that Billy Kluver clippity clap-trap. These were real objects, but they're sort of funny - sort of peculiar - the way he's using all this cheap cardboard. It ~~kind~~ reminded me a little bit of the way John Chamberlain was using those paper bags ... just so cheap ... and yet it's elegant.

AW But it's funny to use boxes.

DB It is. And yet they come out looking so much like his old reliefs.

AW They're like Schwitters.

DB Yeah, they're like giant Schwitters. They're really handsome. Maybe he's finally coming out of his bad period.

Talk about Ira's show.

DB He's still burning doll houses. I don't know when he's going to grow up. I can't understand how John Perreault can do any writing in that loft if Ira is always setting fire to plastic doll houses. The stench and the smoke must make it so hard to do any work. That's what's probably making Perreault look so ill these days. I thought it was the drinking, but maybe it's the smell of burning plastic. It could be eating his brain away.

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II.1
---------------------------------------	-----------------------	------------------------

Oct. 23, 1971 / Page 3
Call with Gregory.

He plays you part of his tape of Jill's call - I think from an airport, where her car broke down - she asks to come over "to flake out for a while." She expresses some concern that he might disturb her, to which Gregory replies, "Will I be disturbed by you if you come to my house, that, I'm afraid, is the question."

- DB Well, why did you play it? ...to let me know that you're taping your telephone calls.
- GB Yes. Did you just tape that?
- DB I taped the whole thing. I guess if you're doing it I must stop now. I used to use Les Levine as my index to know when something was finished. But I think I'll use you as my model this year. As soon as you take something up that indicates that it's just totally overdone.
- GB But I don't take it up in the really professional way that you do.
- DB That's true. I've got such a stack of tapes now, I really do want to stop. I have to begin transcribing them. I thought it might make a nice little novella.
- GB I'm going to make a record of all of mine -

call with Jill

you mention to her that Gregory played a tape of her phone call.

JJ I hear that you've been making tapes. That's interesting. What do you all ~~plan~~ plan to do with these tapes? It's an interesting little game. I suppose I'll just have to stop calling you people - mostly men...

the conversation turns to Yoko - DB You made Yoko bedridden. She had to take to her sick bed.

JJ Somebody suggested I should simply send back all the presents they sent me... and then I won't owe them anything... send all the presents back, all of the ways in which they solicited my attention.

DB What about all the plane tickets?

JJ You mean to Syracuse? Oh, that was too collective - everybody else went. No, I'll send all the books and the record and the "Smile Box" and the dozen roses and the shoes and then I won't owe them anything.

DB Just send them the dozen roses. Keep the other stuff.

call with Andy

nothing at all - end of tape

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II.1
---------------------------------------	-----------------------	------------------------

TAPE SIDE 1

Oct. 25, 1971

call with Les

I think you're talking about his wife leaving him. Apparently she left while he was out at an antique show - and she destroyed a piece (some) of his work to boot.

LL You don't destroy an artist's work - no matter what.
DB It depends on the artist.

You mention going to the Newman show

- DB I really don't see anything there.
LL I was always amazed by his reputation. It always baffled me.
DB I mean, they're nice paintings but I'm not at all impressed by their being major or profound breakthroughs or whatever or terribly expressive. I just don't feel anything.
LL That's it with me, too. I've always had the feeling that Jackson Pollock was ... the immediate instant ... as soon as I looked at them I knew immediately that that's great art/
DB I can reach to de Kooning. I can dislike a lot of it, but at least I react. And I react to Rothko, usually favorably. And I react frequently to Still... and Frankenthaler and Louis and Stella and everybody else. But here it's just the coldest kind of response. It doesn't move me. I've been looking at so many Mondrian's lately that Newman just looks so arid and dry and conceptual - not at all enthralling after looking at Mondrian. Mondrian's just so full of with and sparkle and romance and intrigues ... surprise.
LL I must say that every time I looked at one of his paintings I was always baffled by the reputation that went with it. They seemed adequate enough but I ~~never~~ didn't ever have the feeling I was in front of a masterpiece.
DB I feel with Barnett Newman almost the way I feel with Frankenthaler: I can look at it and say it's handsome, it works, it's nice - without any conviction that it's important or it matters. Well, who are the people that Barnett Newman influenced? Just Dan Flavin. And he's no good.
LL Well, Minimal Art is something he's accredited with being in the forefront of or a precursor to in some way or another. But that's a lot of crap, too. It doesn't have anything to do with Minimal Art. It's painting. Painting can't have anything to do with Minimal Art. Everything gets joined together. Well, Barnett Newman is a great artist. It's nice to know there's one great artist whose work I can't afford and wouldn't want.
DB I can't accept him as a great artist. I just can't.

talk about antiques follows.

call with Andy

more of the John and Yoko and Jill stuff - not very exciting.

- DB I'm not so impressed by them anymore because I found out they're not the richest people I know.
AW Who are?
DB Last night I went to Tom Hess's ... and they are ... I saw about five million dollars worth of de Kooning...

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II.1
---------------------------------------	-----------------------	------------------------

Oct. 25, 1971/Page 2

AW Well, you know who his wife is ... she's Mrs. Stern or Gimbel ... they own Sears³ Roebuck or something like that.

You mention a three-story house with about thirty deKooning's on each floor.

AW You know I don't think deKooning is really that important.

DB Yes, he is.

AW But his women are just so similar to Picasso's women.

DB But he has something of his own. And DeKooning is really 50s painting - when you think of what 50s painting looks like - all that brushiness and slattered strokes.

DB I always thought that the wife was the one with the money.

AW She is.

DB Well, she may have been in the beginning but he's the one - through having bought all those deKooning's - he must now be worth more than she is.

AW Yeah, but he bought them with her money.

You mention that Milton Fox from Harry Abrams died - "He was Harry Abrams. It's so depressing because they'll never put out any good books anymore. He was the only one who had any taste and imagination.

talk about antiques, glass, etc.
end of tape

Oct. 26, 1971

TAPE SIDE 2

call with ~~Ann~~ someone named May - you're trying to find out what happened to Ray Johnson after you and soem other people had been out - Toby, Kender, Hannah Wilke - and had been preyed upon by some encounter group goon.

You mention a Larry Rivers movie she's in - she says "it's the dreariest movie." nobody...would sit through the fuckin' thing."

call with Ray Johnson and Toby

nothing here - zilch

rest of tape blank

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II.1
---------------------------------------	-----------------------	------------------------

Nov. 1, 1971

call with Andy

complaining about the Christo book - picture upside down, full of errors, "a nightmare." "I wish my next book would be on you." You mention a children's book with illustrations by Ray Johnson -- "He's so desperate for cash and attention... he's selling everything at half price."

Talking about glass and pottery at Barry Friedman's - Lillian Nassau was there "scouting the premisses... just casing the joint."

"Baby Boy Flynn was there, and he's just so adorable, so cute" (He painted some Art Deco paintings for a show at OK Harris - which you mistook for real paintings of the period.

DB He wants to be on the cover of Life.

AW Is he pretty?

DB He's so talented and he's so cute.

AW Are you seeing him?

DB **This** week.

AW Oh great! Maybe finally you'll settle down.

DB I really want to put him on the cover of Arts, or something.

AW Yeah. Each year he can have a better magazine.

You mention that he knows Fred Hughes but that crowd won't accept him - he goes to Max's every night - "He's going to be the next Peter Max."

Andy is incredulous at the news that Bob Brown is "a fag." He just can't believe it. You mention being on the subway with the Cockettes.

"All these Puerto Rican boys were trying to molest them ... calling them names. I really expected something violent."

AW They travel in groups now.

DB Well, they better. They were so terrific. All I could think of was how you and your transvestites are all washed up this week.

AW I was trying to move out to the Island and the neighborhood refused me today because of the transvestites I know.

DB What neighborhood? East Hampton?

AW That's something for your tape.

DB Well, but you have to take ~~an~~ a stand on that and insist that transvestites have a right to live there. What town is this? West Hampton?

AW Will you do a story on it?

DB South Hampton? Amagansett?

AW No. I just want to forget about it.

reference to "Paul's clumsy camerawork" (DB) Sylvia (Miles?) claiming to have never looked "so young and thin before" thanks to Andy even though he "wasn't even in California." AW I'm in all those people's lives. Isn't it nutty? I just can't figure it out.

DB I loved the Jesus Christ Superstar story in the Times - 'Were you there when our Lord was crucified? Andy Warhol was.'

AW That's Guy Flatly (?) He's so funny. He should do a book on me. He's the only one who can really do it/

Andy mentions "the American Painted Furniture Queen" -- Cy Nelson.

DB He bought an Art Deco tea service from Barry. He likes to polish metal. It's the rub downs that appeal to him.

lots of talk about antiques.

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II.1
---------------------------------------	-----------------------	------------------------

Nov. 1, 1971/page 2

Andy's

You mention buying or trading for A Bannard painting.

AW You're back up on Bannard? Why??? You're back up on Bannard!!
Why are you interested in him again? You really like him?

You mention seeing Pasolini's Decameron - AW It;s just the waythey wear their pants that's exciting - that's all.

Some talk about Leo Steinberg's Jasper Johns (with the shade?) being put up for auction - because it was co-owned and Leo's friend's wife never liked it. The painting went up in value, and Steinberg couldn't afford to buy the other half. The man died and his wife insisted that it be put up for sale. You think it will go for \$50,000 but Andy says it won't - the market's too low.

Some talk about John and Yoko - Andy speculates that they bought the Bowery Lane Theater building... which he wants to buy with Sam Wagstaff.

DB Oh, don't get involved with him. Won't you end up paying all the bills?

Andy mentions that he's selling an Elvis painting.

AW I thought maybe I'd call them (John and Yoko) tomorrow and give them first refusal.

DB Oh, don't call them until after it's sold. Let them know afterwards. Let them know that you let it go for a song - that you just sold it for a thousand dollars, and were wondering how they ~~were~~ were.

AW I'm trading it for a Renoir sculpture and a Leger drawing.

DB Gee, well I hope they're authentic.

AW No, they are.

DB Just make sure they're genuine.

You mention that Ray Johnson is doing a series of collages on Andy.

AW Does he think that's going to sell?

DB There's one about the Andy Warhol potato masher. And another one with your mother trying to get you out of bed saying, 'wake up Andy it's time to go to church.' It's a whole series.

AW I guess he's going to call ~~me~~ and offer to sell them to me for half price.

DB Yes, that ~~is right~~ must be it, of course.

AW But he forgets himself and really gets mad at people, doesn't he? What's wrong with him? Do you think it's a full moon when he does it?

DB He's having a show in a vanity gallery in Great Neck.

AW That was the town that turned me down.

Andy asks about someone named Eva Lee (?) She's selling her gallery and moving to the Carribean. AW What island is she buying? Jamaica? It's interesting how people change their lives.

You mention that she had been in a concentration camp during the war. She went to some little island in the Carribean and met some little farmer. "He said, 'I just love you Miss Lee and I want to leave everything to you.' And she said, 'You just do that,' And then it turned out that when he died he did leave everything to her - he left half the island. He was just this poor little farmer but he owned acres and acres, the seashore, the mountains, and everything.

AW Did he make it with her?

DB No, no. It was just a casual thing. They were just friends. So now she already has plans to subdivide the property and sell a third of it to the Hilton Hotel, a third of it to Holiday Inn, and keep a third of it ~~self~~ for herself. And it was just all an accident. She got it for a dollar, or something. She had to pay a dollar for the real estate taxes.

END OF TAPE

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: II.1
---------------------------------------	-----------------------	------------------------

Nov. 3, 1971/page 3
call with Gregory

He's going to Zurich and then to London, where he'll give a talk on "the back of the television set."

GB I related all of this to land speculation in 19th century America, that's what it's all about. And there's really very little difference nowadays - every since the mid 1960s - absolutely no difference between archaic Greek sculpture and paintings of the Duecento in Sienna and Florence. As documentation, as evidence of all this, I have all these television ads from Life Magazine, and I have the paintings of Duccio and some early Christian mosaics and some ancient Greek choruses.

Gregory tries to get you to pass along the Arts and Artists address to Jill so she can mail her Lynda Benglis article. You refuse up and down.

DB I don't want Lynda Benglis in that magazine. Listen, I have to run now, I have some eggs boiling in the water. I have cookies in the oven. I have Joseph Cornell in the oven. I have to run.

Gregory mentions doing his column in Gay on Jim Buckley.

2nd call - from the airport

GB I think they're waving for me to come get on the plane because everyone else is on. I'm the only one who isn't.

DB Oh, it's such a nuisance. Why don't you just go to Puerto Rico, instead?

GB I really would. It's Eastern Airlines - maybe somebody will hijack it That would be super.

DB Well, I guess you're going to miss the biggest thing in town, aren't you? You're going to miss the cultural phenomenon of the season.

GB The Screw party?

DB The Cockettes - the group of female impersonators from San Francisco. They're all over town.

GB Oh, I thought for a moment - for a horrible, terrifying moment there - I thought you were referring to Bernar Venet's opening at the New York Cultural Center.

DB No, the Cockettes. They have their grand opening this Sunday at the Anderson Theater. They dress up like Carmen Miranda at Mardi Gras and they're going to be the big stars of the season.

GB I think I better get on my airplane, David. It looks like it's about to go.

DB No, don't go. Don't go. Gregory, I can't let you go. I've no one to talk to. Les Levine went to Chicago. Yoko won't call me anymore, I have no one to speak to. Andy is going to Hollywood to put his footprints in Grauman's Chinese Theater. Candy Darling is going to Hollywood.

GB Oh, my word. Maybe I'll meet some of them here at the airport, huh?

call with Michael F(eingold)

You want to know "what the sentiment at Max's Kansas City was" for the Cockettes.

MF ~~xxxx~~ Oh, but I don't go to Max's anymore. I go to 21, and everybody there ... Mrs. Onassis was saying, 'I'd do anything for a cockette,' or maybe it was croquet.

DB You mean a chicken criquette.

MF Oh, maybe that's what it was - but she had her finger in her mouth at the time. But I seem to be the only person excited at their - I can't say coming - but arrival.

The Museum of Modern Art Archives, NY	Collection: Bowdan	Series.Folder: II.1
---------------------------------------	-----------------------	------------------------

Nov. 3, 1971/page 4

You mention that Steve Shapiro wanted to know what hotel they were at.
DB But I couldn't help him because I can't imagine what ^{kind of} hotel would put up such a troupe.

MF They're probably staying at Henry's.

DB Oh, of course. Why didn't I think about that. But they're really going to put body art out of business.

MF There's going to be a lot of long faces around...

DB Vito Acconci and Dennis Oppenheim will have to flee New York,

MF Holly and Jackie - they're just East Coast intellectual snobs now. They're just part of the Norman Mailer ^{officer} Ivy League school of coquetry

DB But ~~maybe~~ the Cockettes really aren't very good. San Francisco has suppose

such low standards. Because Holly and Candy and people like that really are terrific, and these kids might just be drag queens.

MF They might not be very talented.

DB But they do have wonderful costumes. I saw two of them on the subway.

MF Are you sure they were Cockettes? Are you sure it wasn't Andy and Fred?

DB I sure wish I could raise some money. What did you want to sell of mine?

MF Well, you and Ultra had a couple of fake Jackie's.

DB ...but you said they weren't salable, that nobody wanted ~~Jackie~~ the image of Jackie anymore - since she married the Greek.

MF Jackie Kennedy as Cleopatra - that's what I'd like to see Andy do now. Or Liz Taylor as Jackie Kennedy. Or Elvis Presley as Liz Taylor.

DB Well, I'm sure now is the exact right moment to sell the Jackie's because in a few years I think they'll just be remaindered.

talking about some upcoming Park Bernet auction - you're interested in a Carl Andre brick ~~pe~~ piece - hoping to get it for a song - \$1,000 - (120 fire bricks) - because it would be lost among the Johns-Still-Kauschenberg-paintings lot - triple silver disaster -

call with Ray Johnson Nov. 7. 1971

Ray mentions an athletic swimmer -

DB Funny you should mention it because the athletic swimmer who starred in my one movie years ago is now working for Ed Koch. I saw his picture in the last Ed Koch newsletter.

RJ Who is Ed Koch?

DB He's a very important congressman. He's one of the best congressmen we have.

RJ I was hoping he was an art critic so I could write him some letters.

DB No, but maybe he can put some congressmen on your mailing list.

Ray mentions seeing Flesh - asks if you have venetian blinds in your bedroom. DB It's a dopey movie. Throughout the movie there are all these shots of crotches. So, it's worth seeing for all the titillation.

Ray mentions an offer to show with Shwarz in Milan - DB That's the best news that's happened to you in years.

END OF TAPE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdan	II.1

Nov. 12, 1971
call with Andy

You're reading some of the ads/listings in Gay

DB I love the name of this place - Dirty Edna's Scoreboard - 264 West 46th street - "an unpretentious gay saloon where it's easy to score. Some quote businessboys quote hang out here." What does that mean, hustlers?

AW I guess so.

DB On the front page they have a list of all the people who signed the petition for the gay civil rights thing for the city - some politicians and writers and clergymen. No artists.

You mention seeing a Peter Saul show with three portraits of Andy-

DB They are so disgusting, There;s one of you and Henry...

AW Is he from Chicago? He must not know the scene.

DB Before this he looked like he was a bad social realist painter. And this show is so appalling, it just finished him as an artist.

AW It's me and Henry?

DB Yes. You're a female from the neck down and you have this enormous pussy - it's just wide open ...

AW (audible gasp)

DB ...a big hole and there's lots of fur around the outside. And big female breasts, very sinuous, very cartoony satirical big breasts. And Henry is fucking you, but Henry's penis is in three parts. It branches out and so one part is stuck in your pussy, and the other parts stick straight out. I think one part is in your mouth, and another part goes straight up or something. And there are all these little slogans and statements...

AW Like what?

DB ANN-DEE WAR-HOOL. And in another one you're with Peter Saul, and he's fucking you.

AW (very loud gasp) Peter Saul!!!

DB Yes.

AW Maybe he wants to.

DB And he's cutting your balls off at the same time. He's got his dick in your pussy, and with his other hand he's holding a knife that says 'jealousy,' and he's cutting your balls off with it. In the other painting - it might just be you by yourself - with all kinds of brushes and things sticking out from your ass.

AW Really?! Oh, it sounds terrible

DB It's just appalling. They are so sick. In one of the pictures he's cutting somebody's penis sideways or from top to bottom. And he has a portrait of Clement Greenberg - also done as a woman with big breasts and a big hole...

AW How weird.

DB And there's a portrait of Leo Castelli that's also awful. It's just so terrible. But you'll probably like it. You should go and see it. You've got these big breasts and you're getting your balls cut off. It'll really excite you.

AW Is it a pretty cock?

DB Oh, yes. It's big, it's big. And big balls - there's plenty to cut off.

AW How does he photograph me? Is it pretty or ugly?

DB Well, it looks like a face that he took from a photograph. It's the same face in each picture.

AW Is it a good face?

DB Yeah, it's a nice face.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdan	II. 1

Nov. 12, 1971/page 2

AW Oh, I should really try to sell my Philip Pearlstein to him.
 DB Oh, yes, now is the ideal time - he'd have to buy it. That's it, you could threaten some kind of lawsuit. He'd have to buy it.

You recommend that Andy buy a Mondrian ~~and~~ -a landscape for \$17,500. He isn't interested.

AW No modern ones?

DB The modern ones are \$150,000. And the early work is really terrific.

AW

I just traded an Elvis for a Renoir sculpture and a Leger drawing.

DB I hope it's a genuine Renoir.

AW Well, yeah, it'd be verigied. I mean, Bianchini's a good person.

DB ...because there are a lot of fake Renoir's.

AW Well, Bianchini doesn't sell fake Renoir's.

DB He used to sell Elaine Sturtevant.

AW No, he's from a rich family. He doesn't do that.

DB I hope not. Oh, but you don't want a Renoir.

AW But it's beautiful.

DB Then sell it quick - get your money back.

AW What did Renoir do anyway?

DB Nothing. Big fat women...

AW This is a big piece of sculpture. It's so Art Deco, it's great.

DB Oh, it's a 1930s Renoir.

AW Well, maybe. Why?

DB He dies in 1917.

AW Well, I know but...

DB No, if you want to be the only one on your block with a 1930s Renoir, I won't deprive you of that pleasure.

AW It's funny to have a Renoir, isn't it? You mean, he's not known for his sculpture?

DB His sculpture's pretty ordianry.

AW Is it really?? But it's so beautiful, it really is. It's so 1930s It's better than buying an awful puece of Art Deco. It's \$23,000/

DB Well, if it's something you like it doesn't matter if it's genuine or in poor taste.

AW Who cares.

DB Exactly.

rather long and uneventful discussion of Harold Stevenson - very sexy paintings - boys being screwed by statues - You talk about Gregory being the only serious writer at Gay - but his column on the groovy guys contest he failed to mention any of the winners.

DB He's the best and the worst reporter.

You mention "an event art" of Italo Scanga's - a cask of wine that he punctures and then everyone drinks the wine.

AW Everybody's talking about the new movement - art go go.

DB what's that?

AW You don't know what art go-go is!!

DB No, I'm so out of it.

AW Well, I won't tell you. If you want to find out, you'll have to ask people. It's the whole new art event.

DB Who knows about it?

AW Oh, everybody. Art-ago-go. You'll catch on. You'll get it. It's the whole new scene - art-a-go-go.

DB Is it related to artichokes?

AW No. Art-a-go-go. Just ask people. I'm the leader of it.

DB You're the leader?

AW Yup.

DB Where do these events take place?

AW Any where.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdan	II. 1

Nov. 12, 1971/page 3

DB I'm really so excited about the John DeAndrea show. I'm just afraid that someday I may be tempted to buy something of his.

AW You like his things? Why? Do they look like your California backyard?

DB No, they look like real people.

AW Which ones does he do?

DB Nude boys and girls. They look like real people.

AW Yes, they do! I thought they were photographs.

DB No, they're sculptures.

AW Really!!

DB They're sculptures that look like real people. You can go up and wave your hands in front of their faces

AW Oh, they do look real. Wow.

DB He was influenced by George Segal but he's made them very realistic. He's got all the pubic hair, and the wigs, and the veins in the legs, toenails, and everything. They're about \$15-\$2500...

AW Really!

DB ... which is cheap. Although it could turn out to be awful. But then I thought George Segal was awful and he turned out to be important.

AW Oh, he is not! David, you're reading the magazines.

DB But he is. He's in all the magazines. He's in all the books.

AW He's awful. I wouldn't buy anything of his.

DB I always thought he was awful but he's turned out to be very American and very popular. And significant. And maybe DeAndrea will turn out the same way. And I really like DeAndrea, so maybe he'll turn out better... or more important. They're just like department store mannequins except they're very real.

AW I know, they're really good.

DB I mean, if I like them so much how can they be so wrong?

AW Gee, David, you're still into art. I can't understand. You should've expanded into entertainment. I don't know why you're still with art.

DB There's so much of it.

AW What? Entertainment?

DB No, art. Art is the most expansive thing there is. I go back and forward in history and you just go from side to side.

AW Side to side? No, in and out.

DB That's why you got from art to entertainment. But I go back and forth. I can go from Vermeer to George Segal. And that keeps me entertained.

AW Really!

You mention killing another Christo story - "it turned up today as a contender for the year-end issue - highlights of the year - and I was so horrified - so anyway I got rid of that." AW Why'd you do that??

DB It would have been bad for Christo. AW Did you put me in instead?

DB No, no. You were in the decade-end issue.

AW But I want to be in the year-end issue.

DB But you were the most important artist of the decade.

AW Oh, come on, David!

DB Our readers would think there was some trickery involved. if you came in every year.

AW Oh, come on!

DB I don't have anything to do with your reputation. Henry Geldzahler created you.

AW Don't you want your paintings to go up a little? Don't you want to be able to sell them? ... at a profit. Don't you want to live on easy street? Or on the same block for another year longer?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdan	II.1

Nov. 12, 1971/page 4

- AW You've got to stick me in somewhere... somehow.
- DB You don't need to be in Life this year. I think we have to have a change of pace. We can get Harold Stevenson or someone... a new face. ...Alice Neel ...Al Katz
- AW You've got to work on it, David. Or you could say, 'Darby Bannard like Andy Warhol. Or Da Vinci like Andy Warhol. You can do it, David.
- DB Well, I was so sorry I meant to leave you out of the Mondrian article.
- AW You did!! Why??
- DB There just wasn't space enough.
- AW There you go again. I mean, you don't know what camp is. You don't know what kitsch is. Donna is the 'queen of kitsch.' Woman's Wear Daily.
- DB Donna Jordan?
- AW Last year she was 'fag hag.' This year she's 'queen of kitsch.' You're really behind it.
- DB That's because you won't take me to many of your glamorous parties.
- AW But you won't go. Life won't allow you to accept train fares, Life won't allow you to go to parties... so...
- DB Gee, I don't know. I can go out and find a new artist. I can do articles on John DeAndrea. Don't pick on me.
- AW You've got to get me in the year-end issue. You can always say it's camp. I bet Yoko Ono's in it.
- DB Oh! What a great idea. I hadn't thought of that. That would be perfect because she's a woman and she's not white. Non-white woman artist. That's our artist for the year. But we don't have any contemporary people this year.

Nov. 14, 1971

- You ask if Andy had gone to a Donovan concert the night before - he went to see Radio City's stage show.
- You mention wanting to go to see The Devils. Andy says that it's Sunday and you should go to church instead.
- DB But seeing a Ken Russell movie is a religious experience.
- AW I saw Ultra yesterday. We tried to rent her apartment. She is such a weirdo. It took us three hours but I had somebody to pay her \$1200 a month rent. But then two other girls came in - two hookers - and the hookers said, 'Oh, you have the apartment already rented.' And Ultra said, 'No, no, no. Stay, I want you to stay.'
- DB You mean she wanted to rent it to them?
- AW I think she wanted to rent it to the hookers so that she could work. I think Ultra's crazy. And she looks so old, David.
- DB But Ultra isn't involved in that, is she?
- AW I think so, yeah.
- DB But I've never seen her working.
- AW Well, remember her name was in The Daily News linked to that richest guy in town?
- DB But she was his mistress. That's legitimate. I mean, she doesn't walk the streets or hang out in bars. Just because she goes into the Russian Tea Room late at night - I'm sure it's to meet Leonard Lyons, not to pick up strange men.
- AW I don't even think she goes there. But I thought you said she was in love with Ruscha. Is she?
- DB Yes. And he's in love with her. He's done paintings for her. But it doesn't look like he's going to leave his wife for her.
- AW Why?
- DB Well, his wife is very young and attractive.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdan	II.1

Nov. 14, 1971/ page 5

AW And what does Ultra have?
 DB She can talk about Dali, and he's impressed by Dali's... He wants
 AW to be identified with Magritte and Dali and all those people...
 AW I never knew that. He's California...
 DB ... and she's his link with the glamorous European past. Through her
 he can commune with John Graham and Man Ray and all those people.
 AW Oh, that's it. You've figured it out.

You mention that Peter Schjeldahl gave Peter Saul a bad review - but without mentioning any of the people in the paintings. Most of the column was on Allen D'Arcangelo. Andy gasps and you claim never to have liked him. "I never gave him any thought... but he has a lot of supporters, and he must sell very well... he's at Marlborough"
 You describe Schjeldahl as "sexist ... perverse-minded" because he only attacks Peter Saul for "doing these nasty things about Frank Stella - simply because Frank Stella's straight - so the underlying assumption is that it's alright to do nasty things to you and Henry, and to Greenberg and Castelli..."
 END OF TAPE SIDE

Nov. 14, 1971 cont'd.

talking about Indian pots at Park Bernet.
 the ~~girls~~ hookers who came to Ultra's apartment.
 AW She (Ultra) looks so old. She looks like a madam. What happened to her? She used to be a beauty.
 You mention Ultra's "Christo chair" - a chair she wrapped in an American flag "because she couldn't afford to re-cover it: a forged Christo."
 AW Gee, that's what Christo should do for a piece of furniture - wrap it and he could still sit in it... what a great idea.
 DB Well, it would be cheaper than getting slipcovers.

talking about Venice in the winter - renting a pallazzo.
 more talk about Ultra.
 DB She thought you were God.

Call with Les

talking about being offered a trip to Germany - something on German TV not very interesting.
 quite a bit of talk about Stella.
 DB Since you're Jewish they'll be very nice to you. They'll bend over backwards to be pleasant to you.

END OF TAPE