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Race Is On to Portray Pollock

By CAROL STRICKLAND

JACKSON POLLOCK was a painter. The East Hampton artist, who died in 1956 at the age of 44, had fistfights with, among others, the artists Philip Guston, David Siqueiros and Reuben Kadosh. Now a battle is shaping up among movie makers over who can complete the first film about Pollock's turbulent life.

Just as titans of Abstract Expressionism like Willem de Kooning, Franz Kline and Pollock wrestled with changing the nature of painting after World War II, half a century later giants of Hollywood are vying to portray the definitive version of Pollock's life. Three groups are developing projects, each based on a different biographical source among the more than a dozen books on Pollock.

The project that seems furthest along is a joint venture between Barbara Streisand's Barwood Films and Robert De Niro's Tribeca Productions. The script, by Christopher Cleveland, will be based on Jeffrey Porter's 1985 oral biography, "To a Violent Grave," a collection of reminiscences by Pollock's friends, Ms. Streisand will play the role of Pollock's wife, Lee Krasner, who died in 1984, and Mr. De Niro will portray Pollock.

"The casting is ideal," said Mr. Potter, who is a consultant on the project. "These are clearly very serious actors with great integrity, which is very important with Pollock. He was an enormously honest and fair man."

When filming will start has not been determined.

The second film in the works, based on the Pulitzer-Prize-winning biogra-

phy "Jackson Pollock: An American Saga" by Steven Naifeh and Gregory White Smith, will star Ed Harris as Pollock.

"We had Ed in mind while we were writing," Mr. Naifeh said. "In terms of Pollock's all-American quality and intensity, Ed Harris just has it."

The co-producer, James F. Trezza of Trezza Entertainment, said: "Ed Harris has a silent rage. He's what I see as Pollock."

A screenwriter has not yet been selected for this version, nor an actress for Krasner's role. When the book was published in 1990 the authors mentioned Bette Midler as a possibility.

The dark horse is a third film, based on "Love Affair" (1974) by Ruth Kligman, Pollock's lover in the six months before his death. It has been widely reported that Harold Becker ("Taps" and "The Onion Field") is interested in directing the project and that Al Pacino has been approached to play Pollock. "Mr. Pacino doesn't make decisions until he sees a script," his public-relations agent, Pat Kingsley, said. "Maybe he'll be interested if the script is good."

Attempts to reach Ms. Klignman were unsuccessful, but a script based on her book would yield a more limited film. Written in a style simultaneously breathless and heavy-breathing, the memoir recounts the painter's last half year. Deeply alcoholic, blocked in his work and increasingly estranged from his wife, Pollock had an affair with the much younger Ms. Klignman.

"We were like two children," Ms. Klignman wrote. "He couldn't believe I wanted him and moaned little endearments to me." Ms. Klignman was in the green Oldsmobile convertible on the night of Aug. 11, when a drunk

Continued on Page 9



Above: Hans Namuth, 1950; inset from left, Sara Kravich/The New York Times, 1986; Associated Press, Edward Keating/The New York Times



Jackson Pollock, far left, working in his studio in 1950. Ed Harris, second from left; Al Pacino, second from right, and Robert De Niro are under discussion to portray Pollock.

Race is On to Portray Jackson Pollock

Continued From Page 1

and belligerent Pollock took a curve on Fireplace Road at high speed, throwing him from the car and causing his death, as well as the death of another passenger, a friend of Ms. Klugman.

Although the subject is the same for the two films on which information is available, the focus seems slightly different. With Ms. Streisand's playing Kramer and possibly directing, it is quite likely that that role will receive major emphasis. "Pollock was dependent on Lee for the emotional support he needed to survive artistically," the president of Barwood, Co. Corman, said. "As a man, it caused him to rebel within the relationship. Without Lee we might not have heard about Jackson Pollock. Jackson was her creation and the love of her life."

Biographies of Pollock agree that Kramer neglected her own career to enhance his. Despite that concern, the marriage was stormy, and Kramer departed for Europe without Pollock shortly before his death.

What excites Ms. Streisand about the film, Ms. Corman said, is that "Pollock was a pioneer who reshaped the art world as we know it today." The co-producer, Gene Davis, said Ms. Streisand and Mr. De Niro "were wild about the film concept."

Mr. De Niro's father, the late Robert De Niro, was also an Abstract Expressionist painter. Mr. De Niro's parents were friends of Kramer and Pollock.

Patsy Southgate, a writer and friend of the two artists, said the casting seemed appropriate. "I'm assuming to have gotten where she is Streisand must be a pretty tough character, and Lee was a very tough character," Ms. Southgate said. "De Niro could do a 'Raging Bull' encore."

"Never has an artist lent himself to cinema as Jackson does," Mr. Davis said. "He was such a physical painter. It's almost like watching a ballet dancer. The audience will literally watch the moment of creation."

As those familiar with Hans Namuth's documentaries of Pollock at work know, the artist placed his canvases directly on the floor and improvised his nonobjective compositions to unleash the full creative force of the unconscious. From 1947 to 1950 in his studio-barn in Springs, he created the famous abstractions by dripping, pouring and hurling storms of paint as he danced around the canvas.



Jackson Pollock and his wife, Lee Krasner, above, in 1945. Barbara Streisand, left, has a joint film venture under way. She would play Ms. Krasner.

The film with Mr. Harris would also focus on the relationship between Pollock and Kramer, Mr. Nafieh said, adding, "If the film brings the magic of his creativity to the screen and the grittiness of their marriage as well as the destructiveness and creativity that came out of it, the film will be a success."

Mr. Trezza, an art dealer in Boston, stressed Pollock's importance in liberating American art from the thrall of Europe. "The story is not just about an artist, but about an art movement," he said.

Arguably the most influential American painter, Pollock invented the most radical visual innovation since Cubism. His breakthrough inaugurated the golden age of American art, as well as the beginning of the modern East End art colony.

For Mr. Harris, the film "requires a subjective approach."

"We don't want it to be a travelogue of his life," said Mr. Harris, who is also a co-producer.

"I dislike in painting and I appreciate art," he said, adding that he would "do tons of research and a lot of painting" to prepare for the role.

"It's Pollock's character and his struggle as an artist that fascinate me," he said, "as well as the fight he had with himself. He was an extremely insecure man who had a great belief in himself."

The writers of books for two of the films in development have acquired off over who most accurately depicted the artist. Soon after the Nafieh-Smith biography appeared, Mr. Potter, informed Keith Barish, Producer, which planned to buy the film rights for \$600,000 — which Mr. Nafieh said would have been the largest amount ever paid for a biography — that the book might be subject to litigation. Mr. Potter was upset over what he believed to be distortions emphasizing the warmer side of Pollock. He also contended that the book referred in material in his oral biography.

After Mr. Potter's threat torpedoed their film deal, Mr. Nafieh and Mr. Smith filed a \$1 million suit against Mr. Potter, contending "interference with business relations." The suit was settled out of court, with Mr. Potter agreeing to drop his allegations of copyright infringement.

Mr. Potter was not alone among

Pollock's friends in disputing the treatment of the artist. Jeffrey's book was accurate," Ms. Southgate said. Ruth Kligman's book "was very romanticized," and the Nafieh-Smith book "was a great misrepresentation, dramatizing just the ugliness and sordidness of Pollock's life," she added.

"I knew him very well, and this was not the Pollock I knew," Ms. Southgate added.

The Nafieh-Smith book, a finalist for a National Book Award as well as the winner of the Pulitzer Prize for biography, was criticized by people who knew Pollock for recirculating rumors that he was a repressed homosexual. Another disputed element was the contention that Pollock's drip paintings alluded to a childhood memory of his father's urinating on a rock or "flinging his belated assertion of manhood across the canvas the way he had seen his father do it," they wrote.

"There's an enormous amount of homophobia in the art world," Mr. Nafieh said of the attacks on the book. "Many artists' biographies are written by close friends or art subordinated by the estate, so what you get are puff pieces that are stately selling devices for the artist's work."

The Nafieh-Smith book, at 934 pages, reflected eight years of research and uncovered much new information, some of it flattering.

"Our book's major contribution was to show that even the most abstract paintings have a subject and relate to Pollock's personal life," Mr. Nafieh said.

Called pop psychology by critics like Francis V. O'Connor, co-author of the catalogue raisonné of Pollock's works, the Nafieh-Smith approach links Pollock's paintings to specific incidents in his childhood. The authors maintain that ambiguous imagery in "The Teacup," for example, represents 5-year-old Jackson's tea parties with a female playmate, where the sexually confused child insisted on being "the mama."

Although art historians agree that Pollock used his art as a means of exorcising emotional problems, most view the paintings as a triumph over conflicts rather than a veiled illustration of them.

Interest in Pollock's artists' home has been growing steadily since the house and barns where the two painters lived and worked opened six

years ago. Tours, conducted by appointment, accommodate 2,500 visitors a season.

"They want to see where the art was done, to walk in the artist's messianic," said the assistant to the director, Christine McNamara. Most visitors are surprised at how modest the dwellings are. For several years Pollock and Kramer lived without heat or plumbing, subsisting on home-grown vegetables, clams and milk from their own goat.

"Young artists are heartened," Ms. McNamara said, "because they see it's what's inside you that's important."

Except for art pilgrims who regard the house as a shrine, many people may wonder why film makers have caught Pollock fever. It is true that Pollock was the first artist celebrity. He was featured in Life magazine in 1940 under the headline "Is He the Greatest Living Painter in the United States?"

Yet an undertone of derision more than homage informed his press coverage, comparing his paintings to baked macaroni and his technique to "drooling."

For most moviegoers, "Jackson who?" is the prevailing attitude. Most studio bosses' eyes tend to glaze over at the mention of a film about art.

Nevertheless, Mr. Davis said, "This is a film maker's dream. From an actor's point of view with the human drama of Pollock's life, it's gold. These two people took on the intellectual world. It's an all-around incredible package. It's time for this film to be made."

"Pollock was a fascinating guy," Mr. Harris said. "I'm surprised no one did a film on him before."

"What the three projects say to me is that obviously this is a timely subject," said Florio Trezza, director of development for TriStar Entertainment.

The last time that a Long Island figure inspired three simultaneous projects, however, it was the three-network treatment of the Amy Fisher-Joseph Buttafuoco case. The Kramer-Pollock projects have love, sex and violence in common. But is the public equally curious about an inarticulate abstract artist? An action painter is not necessarily an action hero.

In his book Mr. Potter recalls Pollock's explanation of why he did not go to movies. "Movies give you outside looking at the outside," Pollock said. "I want to look in, like a personality or soul X-ray."

After the Life magazine scrutiny, however, Pollock said he felt "like a farm without a shell," exposed and vulnerable. His own suggestion to understand his work was to go to the Green River Cemetery, where he is now buried, and "try just listening."

"You can feel what I'm trying to say, maybe," he said.

Many fans of Pollock's work feel what he tried to say through looking at his paintings. When the composer Gustav Mahler saw Niagara Falls, he called out, "Finally! Fantastic!" something of the same power surges through Pollock's canvases. Because he poured his most intense emotional energy into the paintings, they still pack a punch today.

"He was not this mindless, uncouth painter in the same sense he was this mindless, uncouth drunk pulling doors off their hinges." Her book describes how Pollock integrated diverse influences to reach his artistic maturity.

The difference between the two books is considerable. Mr. Potter's reflects Barbara Hale's summation of Pollock: "I know him as a difficult, charming man when he was sober and a difficult man when he was drunk." The Pollock of "An American Saga" is more one-sided.

"Then We'd Have a Movie!" Mr. Potter is well aware of the threat to historical accuracy that Hollywood can pose. When his book was optioned years ago, a potential producer suggested shuffling its chronology to make the sale of "Blue Poles" for \$2 million in 1972 occur as the high point. "If we switch when the painting was sold to white Pollock was alive, then we'd have a movie!" the producer sneered.

Mr. Nafieh recalled a similar experience when he tried to interest studios in his biography and approached the makers of "Amadeus." One declined to become involved with another film about an artist because of the difficulty casting the Mozart biography. A studio executive had insisted he would only make the film if Walter Matthau played Mozart, Mr. Nafieh recounted. To the rejoinder

The giants of Hollywood vie for a definitive film.

that Mr. Matthau was too old to play the composer, who died at 35, the executive reportedly answered, "No body knows or cares how old Mozart was when he died."

With casting and the naming of the director still incomplete, those involved with protecting the Pollock-Kramer legacy are holding their breaths.

Gerald Dickler, president of the Pollock-Kramer Foundation, which awards grants from Kramer's estate to needy and worthy artists, said the foundation was not authorizing or collaborating with any producer. "If the film is done properly, it's valuable publicity," he said. "But if done improperly, quite the contrary."

The director of the Pollock-Kramer House and Study Center in Springs, Helen A. Harrison, said, "We would hope any movie maker has enough integrity to make a representative, not exploitative, story."

The two groups would apparently like to use local scenes for filming. When asked about filming on the East End, Mr. Corman said, "You bet. Everything is there."

Interest in Pollock's artists' home has been growing steadily since the house and barns where the two painters lived and worked opened six

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Dear David Bourdon,

October 21 1995

I first met Ray Johnson sometime in 1962 when a dear friend, Marie Tavorages, (now Stilkind) brought him by when I lived in Harlem on 125th St. (It was probably the only all white building in Harlem at the time- in fact at any time. The tenants were for the most part, no excluded stu...

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RAY JOHNSON
44 WEST 7 STREET
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To- DAVID BOURDON
3-C
315 West 23 St.
NYC NY 10011

DR. ZIAUDDIN AHMED ROAD, KARACHI, PAKISTAN. CABLE: "INHOTELCOR". TEL: 515921.

... friend who I suggested took him up. She gave a small dinner party. That was to be my most pleasant memory of him.

Your "letter" to him in your article in the Oct issue of Art in America caught him very well, I thought. You, of course, had the advantage of really being close friends. Thank you for giving me the other sides of Ray Johnson..

Vince

VINCE GRIMALDI

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Dear David Bourdon,

October 21 1995

I first met Ray Johnson sometime in 1962 when a dear friend, Marie Tavorages, (now Stilkind) brought him by when I lived in Harlem on 125th St. (It was probably the only all white building in Harlem at the time- in fact at any time. The tenants were for the most part- me excluded, students at Columbia). As usual I was intimidated by a total stranger because of my painful shyness. However in this case I was more so, first because he was a pretty weird looking guy by standards of those days and secondly he made the rather unusual request to tear up my drawings to which I replied "Sure, if you buy them". Little did I know I had given him exactly the response he wanted to hear. Anyway that began my long involvement with Correspondance or Mail Art with him and later with others.

Sometime after I met him, while still in Harlem, he had sent a package to a friend also in the building, which I dutifully signed for him, despite the fact I hardly knew the guy. I found out only recently it was Albert Fine. When I told him I had his package he said he didn't want it and I could do whatever I wanted with it. Of course my curiosity got the best of me. It turned out to be a box of canceled #10 envelopes from a fire station. At that time I was even more perplexed what it was all about. (At this point I'm still not sure why I am involved). Not knowing what else to do with the box I put it in the garbage and quickly forgot about it. On my way to work the next day, the streets by the house were littered, probably because of the wind or someone nosing thru the trash, with the dozens and dozens of envelopes. I had managed, inadvertently, to create a true Ray Johnsonism. When I told him about a long time later he was noticeably pleased. Over the years we managed to run into one another either at an opening or on the street..always intimidating (to me) yet he was always friendly..The last time I saw him was probably the best. We actually sat down and talked for hours. Though it was in Locust Valley, it was at the home of a painter friend who I suggested look him up. She gave a small dinner party. That was to be my most pleasant memory of him.

Your "letter" to him in your article in the Oct issue of Art in America caught him very well, I thought. You, of course, had the advantage of really being close friends. Thank you for giving me the other sides of Ray Johnson..

Vince

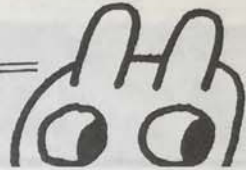
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NEW YORK CORRESPONDENCE SCHOOL
DAVID LETTERMAN FAN CLUB MEETING

APRIL 21 AT 1:30 P.M.



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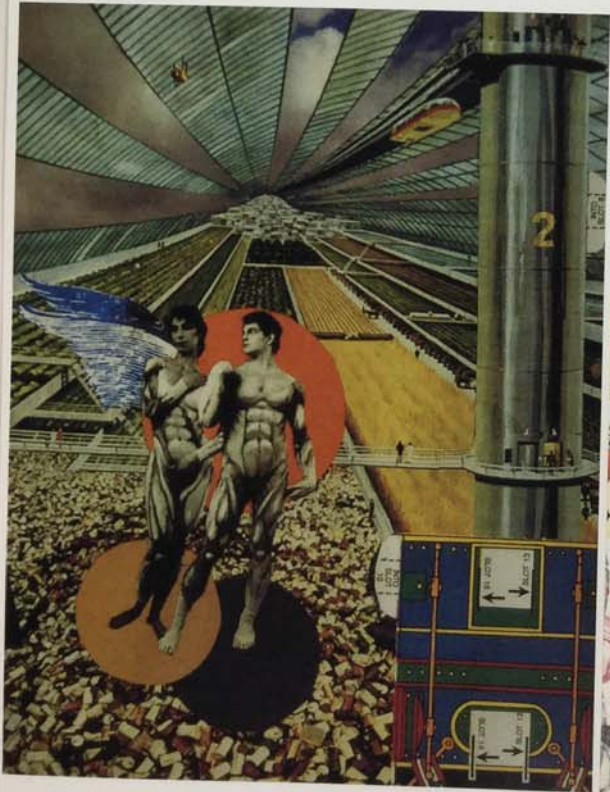


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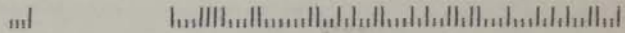
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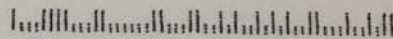


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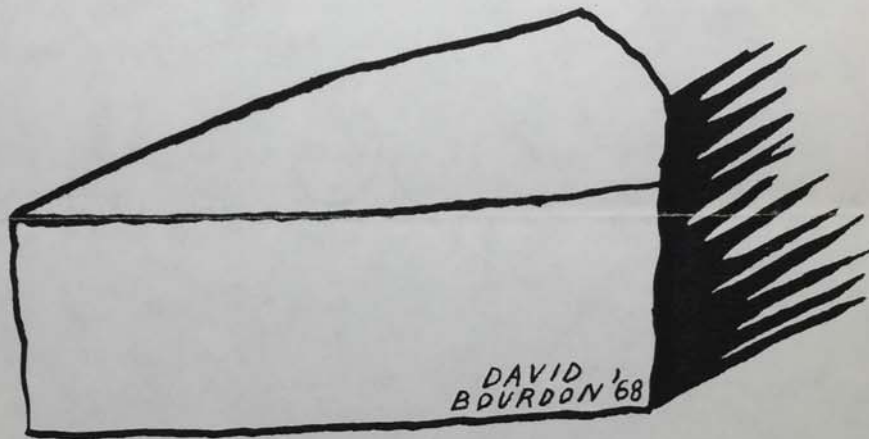
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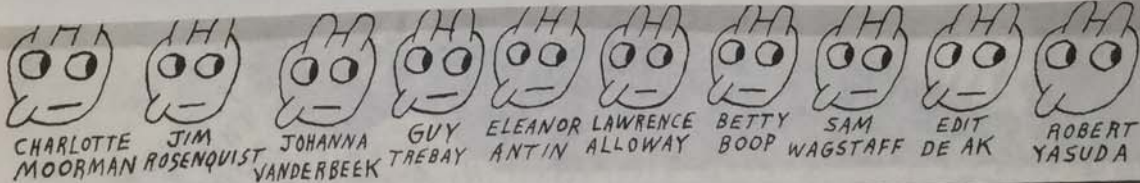
PIECE OF PIE

12.4.90

DEAR COOSJE VAN BRUGGEN,
AS PER YOUR 11.26.90
LETTER PERTAINING TO THE
FRANKLIN FURNACE ART SALE,
I ENCLOSE A PIECE OF PIE.

SINCERELY YOURS,

RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560



CHARLOTTE
MOORMAN

JIM
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JOHANNA
VANDERBEEK

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NEW YORK CORRESPONDENCE SCHOOL
DAVID LETTERMAN FAN CLUB MEETING

APRIL 21 AT 1:30 P.M.

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DAVID
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- GRACE GLUECK JOHN DUKA LINDA VI VONA NICK MARAVELL AMEI WALLACH JULIUS VITALI BETSY BAKER CHARLES STUCKEY TWIGGY TOMMY TEENY DUCHAMP
- X DAVID BOURDON PHYLLIS DILLER JOHN DIGBY JOAN DIGBY TOM ARMSTRONG TOBY SPISELMAN FRANCESCO CLEMENTE JOAN HARRISON PETER HUJAR MARY BOONE
- HENRY POST PHYLLIS BRAFF EDVARD LIEBER NATALIE WOOD PETER BEARD MARCIA RESNICK CHRISTO LYNDA BENGLIS CHUCK CLOSE ELAINE DEKOONING JOHN EVANS
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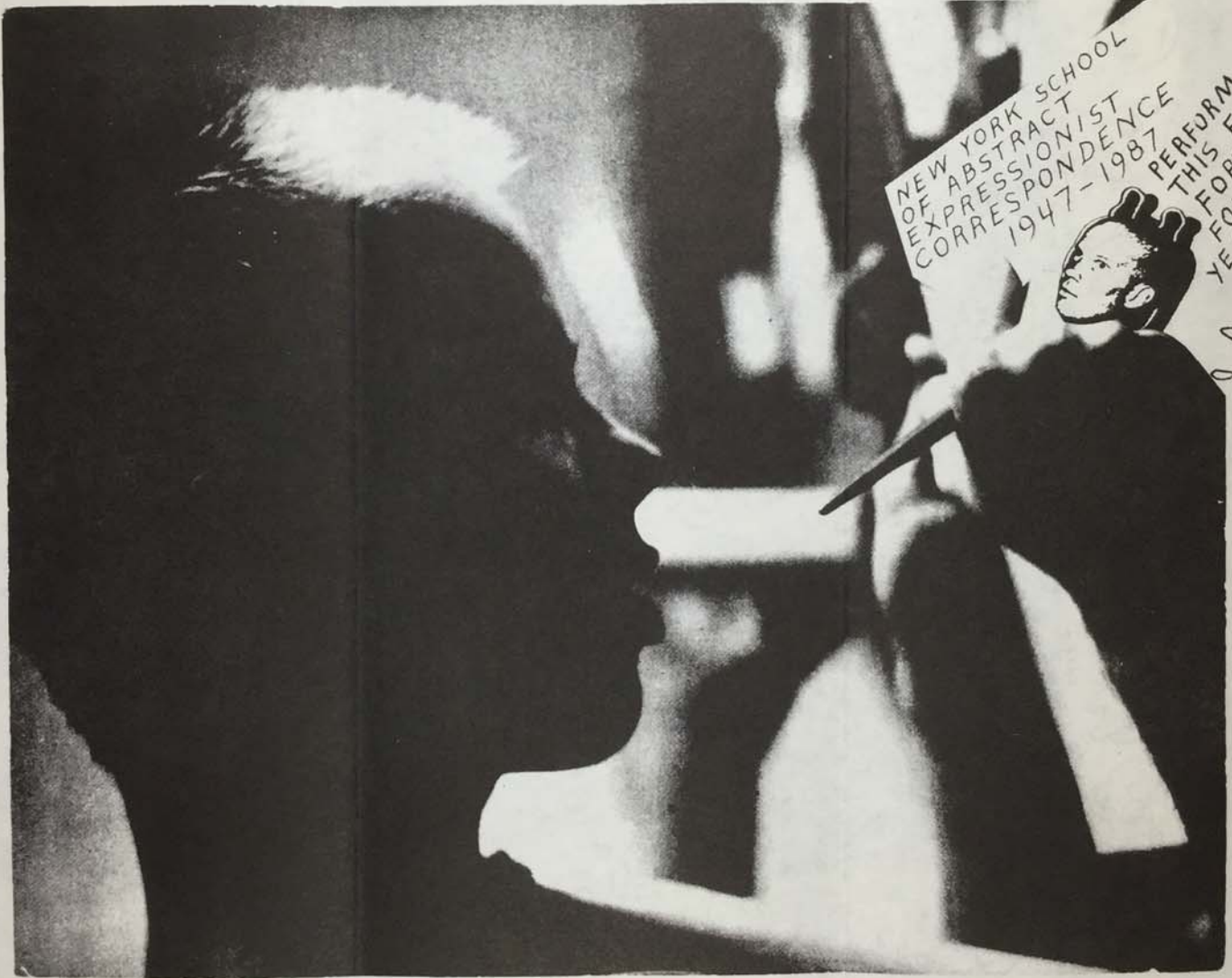
DEAR MARION JAVITS, ATTACH A LOCK OF YOUR HAIR TO RIMBAUD.

DEAR DAVID BOURDON, PLEASE TELL JILL JOHNSTON THERE'S A ROAD OUT HERE CALLED

DEAR KATHERINE KUH, PLEASE PUT SOMETHING COO COO ON THE BALLOON FACE OF RIMBAUD.

DEAR NANCY, TELL SLUGGO RIMBAUD DIED.

DEAR RYAN O'NEAL, EMPTY YOUR PENCIL



(NOOLES) (RED BALLOON) ON FACE OF RIMBAUD.

DEAR FLATS FIXED GALLERY, PLEASE SEND THIS TO MEREDITH MONK.

FRIEDMAN-KIEN - DIANE ARBUS

DEAR JOHANNA VANDERBEEK, PLEASE PUT YOUR BEAUTIFUL FACE ON THE FACE OF RIMBAUD.

DEAR JAMES WARING,

DEAR JOHN COPLANS, I HATE IT WHEN I DON'T GET ANY LOVE LETTERS.

DEAR JOHN WEITZ, PLEASE SEND THIS TO LIZA MINELLI

Thank You!

PERFORM THIS FOR FOUR YEARS
Kath Javits

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DEAR KATHERINE KUH, PLEASE PUT SOMETHING COO COO ON THE BALLOON FACE OF RIMBAUD.

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DEAR RYAN O'NEAL, EMPTY YOUR PENCIL

DEAR ED PLACE A ON RIMBAUD DEAR Y

THE RAY
JOHNSNO
CHRO LOGY
BY PHYLLIS
STIGLIANO
AND JANICE
PARENTE

DEAR ROSA ARE AUT

THE RAY
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CHRO LOGY
BY PHYLLIS
STIGLIANO
AND JANICE
PARENTE

DEAR RYAN O'NEAL, EMPTY YOUR PENCIL

DEAR WHY A RIMBAUD SILK

DEAR PLEASE TO BABY PUSH

DEAR QUIST, SOME RIMBAUD FALLING BAUD'S HAIR

DEAR JANE IT NEVER TO CRACK A CHINESE FORTUNE

DEAR CRAIG CLAIRBORNE, WHO DID RIMBAUD EAT

DEAR ELEANOR ANTIN, PUT 100 BOOTS ON RIMBAUD'S FACE.

DEAR HELEN GURLEY BROWN, HELLO.

DEAR SHELLEY DUVALL, ORGANIZ CORRAS SCHOOL DUVA

DEAR MON MAS-

DEAR WHY RIMBAUD THE FORUM

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DEAR CINDERELLA, PLEASE PUT BABAR ON THE OF RIMBAUD.

DEAR FOOTSY NOODLES, PUT RED BALLOON ON FACE OF RIMBAUD.

DEAR FLATS FIXED GALLERY, PLEASE SEND THIS TO MEREDITH MONK.

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DEAR JOHANNA VANDERBEEK, PLEASE PUT YOUR BEAUTIFUL FACE ON THE FACE OF RIMBAUD.

DEAR JAMES WARING,

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Thank
You!

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JOHNSON**

**PAT HEARN
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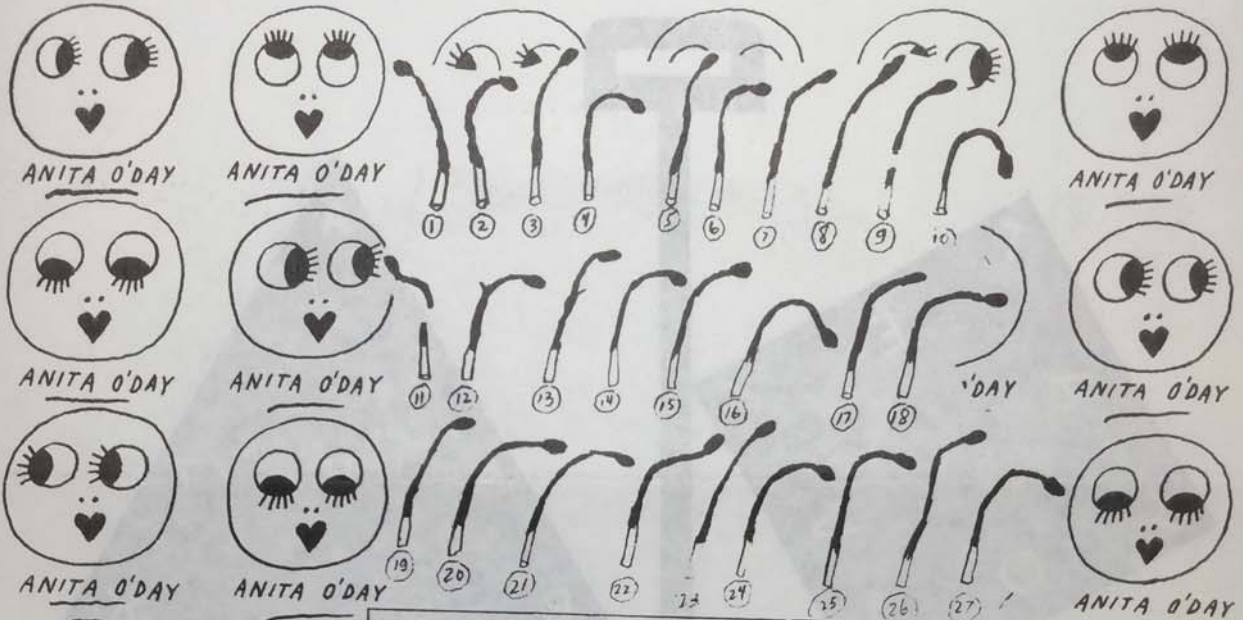


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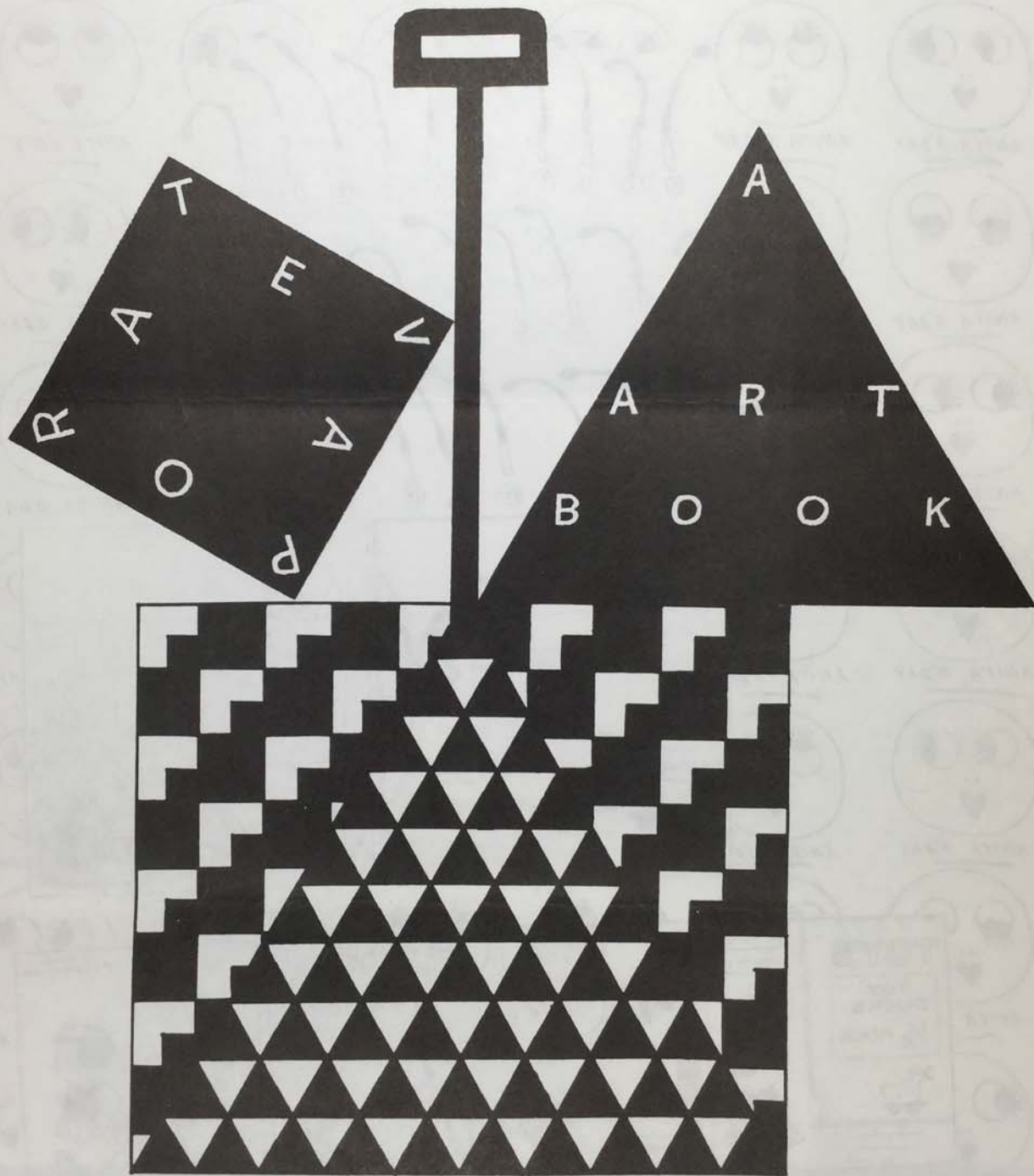
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Marlborough-Gerson **Kurt Schwitters**

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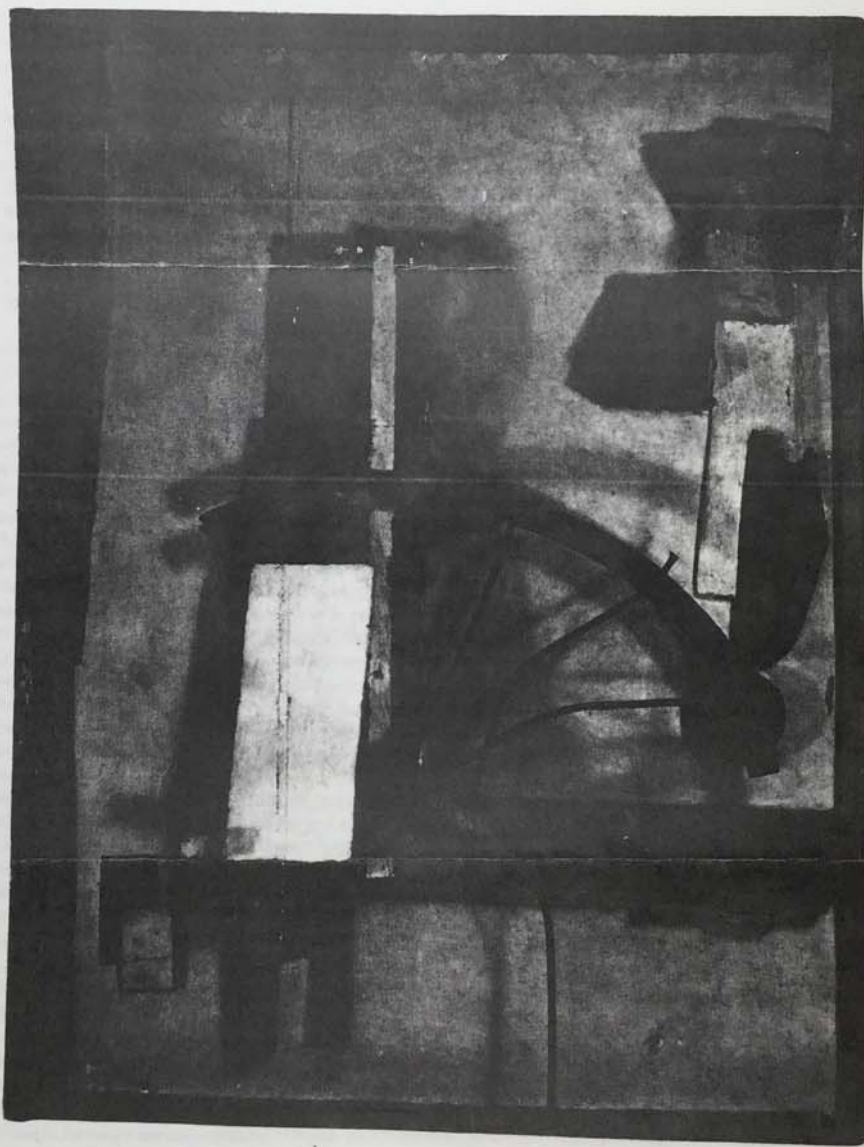


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Marlborough-Gerson **Kurt Schwitters**



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Schwitters and America

by Kate T. Steinitz

'It is not only the pressure of having to get out of Norway, but I must state that I feel a strong pull towards the U.S.A. There is no other country I feel as great a relationship to. I am sure I will have a great success over there', wrote Kurt Schwitters in a letter to me, dated Lysaker, Norway, February 26, 1940, when his foreign resident's permit was about to expire. In fact, Kurt Schwitters was already known to the pioneers of modern art in America. In April 1926, Miss Katherine Dreier went to Hanover, mainly in order to visit Kurt Schwitters and to select a number of his Merz paintings and collages for her collection, then named *Société Anonyme*. She was very much impressed by Kurt Schwitters and by his artist friends. She also acquired works by Karl Buchheister, Kate Steinitz, Hans Nietschke and Fridel Vordemberge. Her *International Exhibition of Modern Art* was shown November 1926 – January 1927 in the Brooklyn Museum, then in Buffalo and Toronto. It was Schwitters' and our debut in America. Katherine Dreier's collection, bequeathed to the Yale University Art Gallery, is still intact. The Museum of Modern Art, New York, acquired its first MERZ COLLAGE in April 1935. This was the beginning: now in 1964 it owns thirty works by Kurt Schwitters.

After his work was declared 'Forbidden Art' in Germany, Schwitters played with the idea of visiting the United States; when he had to escape from his new home country, Norway, immigration became a serious project. He applied for the necessary papers. However, when they arrived, he got scared: 'Who in the world would answer so many curious questions to satisfy the American government, and who would sign this affidavit of support? And why?' He had never been a financial burden to anyone. He was sure he could make a living in the United States – if the worse came to the worse by portrait painting. However, Kurt Schwitters' American friends did their best; sponsors were found, the affidavits were signed by Mr. Kaufman of Pittsburgh, but it was impossible to assemble the Schwitters family from three different countries at war. Bureaucracy went into low gear; time ran in high gear; Helma Schwitters died in 1944 in Hanover; in the same year Kurt suffered a light stroke. However, his passion for work and his courage, remained unbroken. He painted and made new collages and sculptural objects, in his words, 'better than ever before'. And he wrote letters in order to keep in contact with many of his friends. Our correspondence flourished. Kurt had made the discovery that the ocean separated the continents alright, but not true friends. 'On the contrary the ocean brings us closer together than the streets of Hanover. Especially since you moved five minutes out of my way. My bicycle never got used to it.' Fortunately the airmail got used to the Steinitz address. Kurt asked thousands of questions about art and life in America, the museums, the galleries, the collectors. I answered conscientiously, glad to have an outlet for the strong impressions of our first American years. 'Your letters from New York carry such a wonderful smell of asphalt into the fresh air of our Norwegian countryside!' How Kurt would have liked to smell with his own nose the asphalt of New York, Chicago and Los Angeles. He was sick; he had all sorts of accidents, 'his leg was out of order, but he still hoped that at least once in his life he would come to the United States.' He started writing in English to practise the language and his puns and jokes were now conceived in English. He never complained, but in self irony he diagnosed: 'I think I have infantile breadpoisoning'. Kurt Schwitters lived to see his first New York exhibitions planned for 1948 at the Museum of Modern Art and at the Pinacoteca, but he did not live to the opening days. Death took him on January 8, 1948. Had he lived fifteen years longer he could have experienced the fabulous acceleration of his fame and his influence upon American Art. But, at the time of our correspondence, America was still unknown territory to him. He curiously asked me for special features. I sent him American greeting cards: Birthday cards, Christmas cards, Get-Well cards, Valentine cards. When he sent me his latest poem, *The Ballad of the Mermaid*, I was lucky to find a Valentine card with a glittering fish-tailed female. He liked her 'because she had a lovely dress', and cut her apart. A year later she returned to me 'VERMERZT'. This was perhaps the first time Kurt Schwitters used American popular material for a collage. Schwitters was always fond of address labels. I find my address labels with our return address on collages, in the Guggenheim Museum; on No. 157 of this exhibition and on several others. Once he asked: 'What do you eat in America?' I thought he meant special American features, which are strange to the European newcomer. I went promptly to the grocery and got potato chips, peanut butter, canned hot dogs, pie and doughnut mix, and added

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chocolate, rice and other items welcome in England at this period of austerity. In order to make the parcel look American, I used the Sunday comics as wrapping paper, carefully giftwrapping each item in a colorful comic strip. Kurt and his friend Wantee were extremely grateful. For a week they had an American taste in their mouths. They liked the rice and potato chips. Kurt 'had to think' about the taste of unsweetened baking chocolate, which he ate. He detested the peanut butter and the canned hot dogs, and also the comics, because he could not laugh at them. No wonder, no European can at the beginning. It took me 15 years in the USA before I was able to have fun with the funnies. However, Kurt Schwitters soon changed his mind. He started using the comics. Several months had passed, when I found the collage for *Kate* squeezed with a letter into an envelope. The realistic figures were cut to pieces and re-assembled in a new composition of airy, subtle and joyously mysterious character. This effect was obtained mainly by small transparent overlays of tissue paper. This collage was reproduced in *Art International* January 1963 as a germ-cell of Pop Art. In one of Kurt Schwitters' last letters, June 12, 1947 he asked me, in English, for a new shipment of comic strips. 'You sent me these short stories like American jokes in Newspaper form. I use them now as material for Merz drawings. Can you send me some again?' When the shipment arrived he was too sick to work more than two hours which he devoted to his new 'life work'. The Museum of Modern Art in New York had commissioned him to reconstruct his *Merzbau* which had been entirely destroyed by bombs. He had started a new one, in the grounds of Mr. H. Pierce's Cylinders Farm, with all his old enthusiasm, but no time was left for new collages. We will never know what he would have done with the American comics. His first experiments have an emergent freshness and charm and a quality which equals that of his early *Merz drawings*, although they are different in style. If this first encounter with American material gave him new ideas and rejuvenated him — what would have happened, had he actually experienced America? The present generation of American artists has seen his work detached from his personality. He is adored and considered a classic. Recently in *Art Forum*, October 1964, David Bourdon jr. said, interviewing Ray Johnson, that Schwitters had indicated so clearly and exploited so fully the possibilities of collage, that he is a terminal artist, a dead end. He asks what future there is still in collage and speaks of a 'Schwitters tradition'. To those who knew Kurt Schwitters in person, this statement proves only that his work is inimitable, but I, as a friend, and at times collaborator, know that he would have stepped over the 'dead end' into new and surprising areas of art irrespective of trends and acknowledged forms, even of forms he had established himself. We oldtimers always knew him as a revolutionary in art, always swimming against the stream of convention, conceiving everything in the world his own way. He did not care whether his appearance was rugged, his clothes fit to the occasion. There was no limit to his fantasy and wit. He loved men and animals, but liked to challenge his fellow citizens with all sorts of Eulenspiegel pranks. He had no inhibitions whatsoever. We remember him performing his Sonata in Primitive Sounds, *Sonate in Urlauten*, yelling, shouting, bellowing, screaming, solemnly reciting, giggling, whispering softly and again roaring. We remember him travelling with an enormous suitcase, which contained no clothes but scraps of paper and an unfinished collage. Kurt Schwitters was both aggressive and retiring; he had a hilarious *joie de vivre*, but with his deep insight into human deficiency he would fall into dark moods of sadness and melancholy. However he had a never-failing defence weapon which saved him, his indestructible sense of humor. He made his audience, his friends and the world burst into laughter, but Kurt Schwitters, the artist never became ridiculous. He and his art were one.

Los Angeles, December 1964

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steps of the procedure cannot be traced back to their final origins. Each of the individual pieces of *Dear Count Zepelin*, for example, represents a fragment of some former destroyed work. The same is true of the pyramid at the bottom centre of *Blood*, and each of the media-linked squares, rhomboids, triangles and less determined shapes in *Form* 189 of 1966 and *Amor* 1967, nothing other than the silhouette of countless innumerable collages that Ray Johnson accumulated over many years of making and destroying his work. Ray Johnson cut things

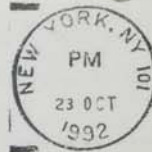
also of the two white squiggles that flank the edges of the work at the height of the humanoid. An earlier stage of Ray Johnson's process of destroying and recomposing his own work is evident in the three small breast diagrams in *Nora's Note*. The drawings have been cut into squares, lightly sandpapered and here recomposed back into their original configuration, but the decision might just as well have been made to put one of the sections of these drawings into some other context, or a section or two might have disappeared into a storage bin and some

a work can develop to the stage of *Batman's Mother's Potato Masher*, or to the even more complex stage of *Marcel Duchamp* or *Dear Count Zepelin*. Ray Johnson's work is always perfect at every stage of its development, and stopping it at any stage of its development is always perfectly arbitrary.

The twenty-four collages now on show can be looked at either one at a time or as a group. The way in which they make constant and continuous reference to one another is part of their meaning. Some of the work can easily be mistaken for

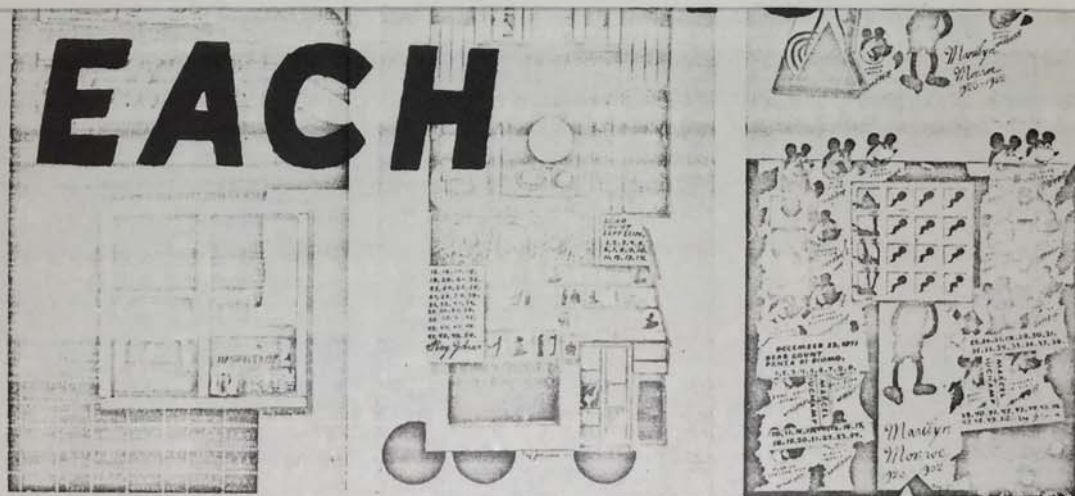
RAY JOHNSON

COLLAGE BY KURT SCHWITTERS



OCT 22 1964

Mr. D. Bowdon jr.
 Apt # 3C
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 NYCITY NY 10011



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steps of the procedure cannot be traced back to their final origins. Each of the individual pieces of *Dear Count Zeppelin*, for example, represents a fragment of some former destroyed work. The same is true of the pyramid in the bottom centre of *Blood*, and each of the India-inked squares, rhomboids, triangles and less determined forms in *Fire* (1896-1966 and *Amor* (1966), nothing other than the silhouette of objects or imaginable collage fragments that Ray Johnson has accumulated over many years of making and destroying his work. Ray Johnson cuts things up in order to make them all the death and then he keeps all the pieces to be sure that he will continue to be able to tell the whole story. The technique of retracing the outlines and silhouettes of pieces of collage is particularly clear in *Dear Count Zeppelin*. The central collage fragment that looks like a circle with wings is clearly representative of Indiana Jones in the small white rectangle in the bottom third of the work. The same is true of the humanoid form above these four circles of the scyth-like shape immediately to the right of the humanoid form, and

also of the two white squiggles that flank the edges of the work at the height of the humanoid. An earlier stage of Ray Johnson's process of destroying and recomposing his own work is evident in the three small breast diagrams in *Nora's Note*. The drawings have been cut into squares, lightly sandpapered and here recomposed back into their original configuration, but the decision might just as well have been made to put one of the sections of these drawings into some other context, or a section or two might have disappeared into a storage bin to appear in some other place. Else accessible to some entirely different crisis of perception, they might have been cut into fragments. Ray Johnson's *Potato Mashers* is completely missing. Quite surely it will find its way into some other work at some other time, or perhaps it already has. The moral of the story is that a collage by Ray Johnson can represent any moment at all of a continuing process of information elaboration. A work can be a single instant of perception like *Pig's Feet* or *Jayne Mansfield*, works in which the materials have been subjected only to a single intention, or on the other hand

a work can develop to the stage of *Batman's Mother's Potato Masher*, or to the even more complex stage of *Marcel Duchamp* or *Dear Count Zeppelin*. Ray Johnson's work is always perfect at every stage of its development, and stopping it at any stage of its development is always perfectly arbitrary.

The twenty-four collages now on show can be looked at either one at a time or as a group. The way in which they make constant and conscious reference to one another is part of their meaning. Some of the works can easily be mistaken for complementary halves of larger works, and they can even be juxtaposed to each other in several different and equally convincing combinations. This is Ray Johnson's attempt to find a

RAY JOHNSON COLLAGES ONE MILLION DOLLARS EACH

left to right:

Ray Johnson Michael York's *Mother's Potato Masher* and Rani 1972


Ray Johnson *Dear Count Zeppelin* 1970

Ray Johnson Jacqueline Kennedy *Mother's Potato Masher* and Marilyn Monroe 1926-1962 1972



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NOVEMBER 4, 1978

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FAN CLUB

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By Karin Lipson

LAST WEEK, the Nassau County Museum of Fine Arts came in for some heavy criticism, leveled by County Executive Thomas Gulotta and a Sands Point art collector, Arnold Saltzman.

Gulotta, citing a "lack of confidence" in the museum as it is structured, unveiled a plan that would remove it from county government control, substituting a private board of art patrons who could solicit gifts for the museum, which has suffered from declining donations.

Saltzman — whose substantial art credentials include membership on the acquisitions committee of the Museum of Modern Art in Manhattan — criticized the museum's exhibitions as "fragmentary and inadequate."

"You know what's being shown in the city, but do you know what it is out here?" asked Saltzman.

His drift was that the Nassau County museum's shows are so negligible that they cause not even a ripple in the cultural waters of Long Island. Exhibitions are born, live brief and cosseted lives in the richly paneled rooms of the former Gold Coast mansion that houses the museum, and — according to this view — die without leaving a trace, rather like one of those pale weaklings in Victorian novels.

Is this a true picture of the museum? And what of the comparison, invited by Saltzman's statement, with the vibrant, urban cultural life not many miles away — or is it worlds away? — from its suburban setting above Roslyn Harbor?

A look at the Nassau County Museum suggests that such criticisms tap into some real problems, though they may not be quite on the mark in defining those problems. However, in being compared, even indirectly, to New York, the museum is the first victim of a bad rap. It's more meaningful to compare the Nassau County museum with other suburban museums in the metropolitan area, to get an idea of how good a job it has been doing.

First, though, a word about the museum's recent exhibition history. Individual shows, far from being "fragmentary," are actually quite complete (sometimes too complete, if they overlong, if other curators are present exhibition on a theme such as industrial theme); the small staff of six curators, several qualified in their own right, do a good job of curating the museum when they are not on their own or abetting a guest curator.

Some of the shows perform a real service — the annual Long Island artists exhibition, really a group of simultaneous solo shows giving up to nine local artists a terrific opportunity to display their work — comes especially to mind.

And sometimes, the curators have put their stride in a show that is markedly inventive and engaging: one especially fondly of the 1985 "House and Garden" exhibition, which included witty sculpture, paintings and other work on the dual themes of the house and the garden, by such well-known artists as Nancy Graves, Jennifer Bartlett, Ellsworth Kelly and Long Island's own prince of the visual pun, Ray Johnson.

NEW YORK SCHOOL OF ABSTRACT EXPRESSIONIST CORRESPONDENCE HOW TO DRAW VISUAL PUN PRINTS

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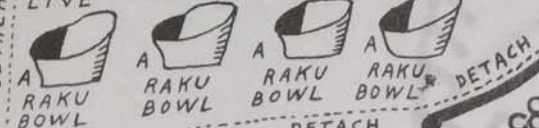
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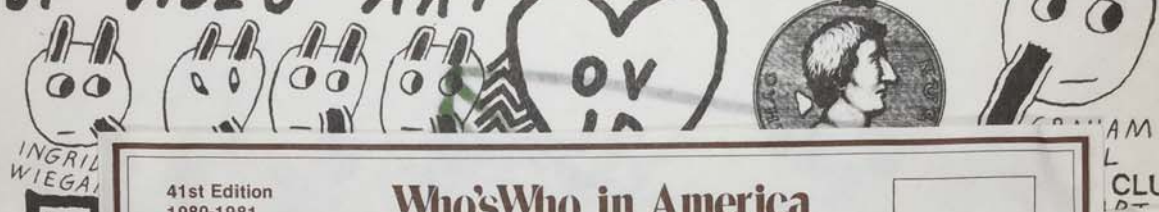


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Mr.
3
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41st Edition
1980-1981

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Recent editions of WHO'S WHO IN AMERICA have included an important feature, "Thoughts on My Life." Biographees are asked to contribute brief statements on the principles, ideas, goals, and standards of conduct that have helped them achieve their present success. You are invited to contribute such a statement, using the space below. The editors intend to use as many of these statements as possible. Because of space considerations, some statements may be condensed. You will be given an opportunity to read and approve, prior to publication, any statement that is to appear in association with your name. All statements become the copyright property of Marquis Who's Who, Inc.

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Please type or print clearly.

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My goal in life is to write yet another biography of the Mona Lisa.

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NOVEMBER 5, 1978

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DETACH

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A SHELLEY RED
DUVALL RAKU VIDEO BOWL
A DIANE SPODAREK
DETROIT ARTISTS MONTHLY
NANCY SINATRA FAN CLUB
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BRACK

DETACH

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RAY JOHNSON'S NEW BOOK "FOUR LIVE" - SEND FOR YOUR FREE COPY

DETACH

A RAKU BOWL
A RAKU BOWL
A RAKU BOWL
A RAKU BOWL

NOVEMBER 6, 1978
Go to Hollywood — the walk will do you good.

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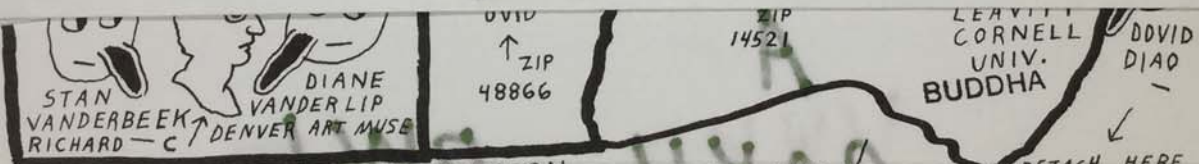
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RAY JOHNSON
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NEW YORK 11568



MR. D. BOURDON
3-C
315 W. 23 ST.
NYC, NY

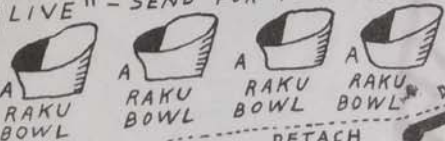


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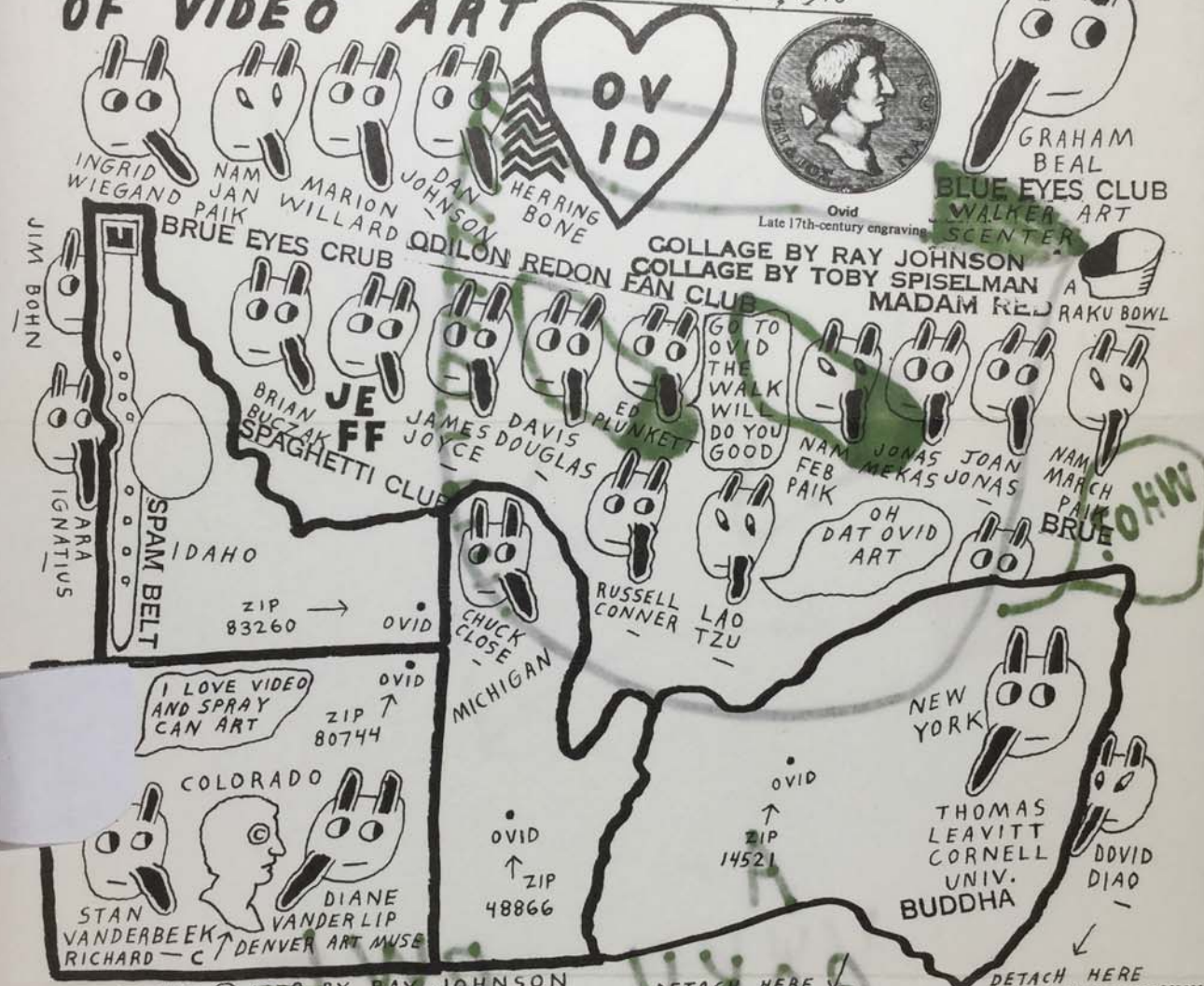
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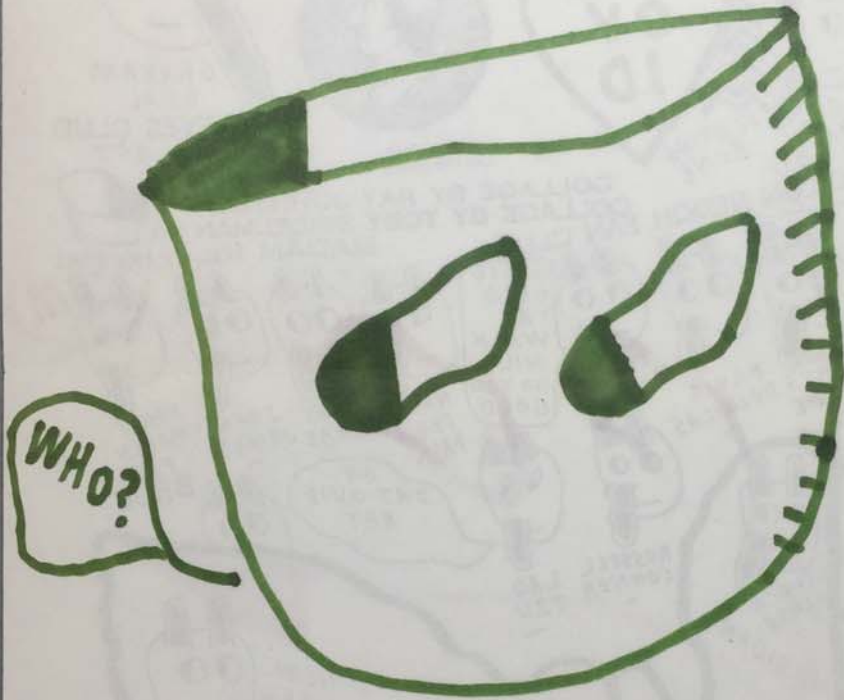
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RAY JOHNSON
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LOCUST VALLEY
NEW YORK 11560



Mr. David Bourdon
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NYC, NY 10011

51 Madison Avenue New York, N.Y. 10017

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New York Boxing School (1991)

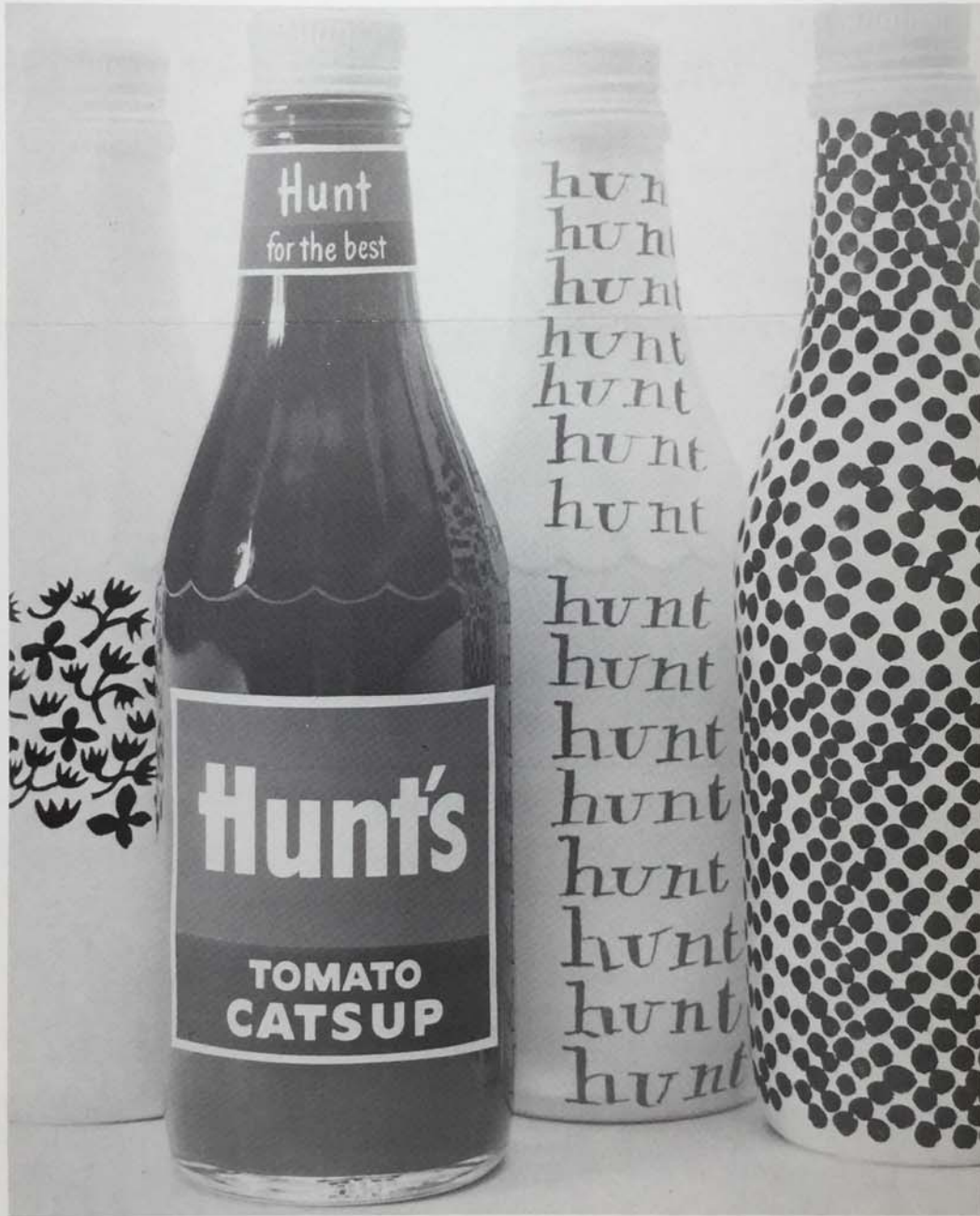
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RAY JOHNSON 1954

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1976-77 CAPS Fellowship RecipientsCHOREOGRAPHY

Lucinda Childs
 Chuck Davis
 Jeff Duncan
 Kathy Duncan
 Ara Fitzgerald
 Erin Martin
 Meredith Monk
 Rosalind Newman
 Linda Tarnay
 Lynne Taylor
 Lois Welk

Panelists

Art Bauman
 Richard Bull
 Blondell Cummings
 Rachel Lampert
 Tina Ramirez

Consultants

William A. Dunas
 Ronn A. Pratt
 Liz Thompson

FICTION

Mimi Albert
 Barbara Baracks
 Sybil Claiborne
 James de Jongh & Carles
 Cleveland

Ross Feld
 Julie Hayden
 Phillip Lopate
 Joseph Papaleo
 Robert Deane Pharr
 Peter Rand
 Susan Stern
 James J. Strahs
 Lewis Warsh

Panelists

John Batki
 Leslie Fiedler
 Gail Godwin
 Louise Meriwether
 Gilbert Sorrentino

Consultants

June Jordan
 Irini Spanidou
 Michael Stephens

FILM

Lizzie Borden
 Roy Campanella
 Kenneth Fink
 Colen Fitzgibbon
 Monica J. Freeman
 Robert Gardner
 David Haxton
 Peter Hutton
 Ken Jacobs

Panelists

Jaime Barrios
 John Cohen
 Tony Conrad
 Haile Gerima
 George Griffin
 DeeDee Halleck
 Martha Haslanger
 Nancy Holt
 Linda Klosky

Consultant

Lynne Tillman

MULTI-MEDIA

Laurie Anderson
 James Barth
 Colette
 Barry Gerson
 Ray Johnson
 Liz Phillips
 Gregg Powell
 Stuart Sherman
 Alan Sonfist
 Roger Welch
 Sylvia Whitman

Panelists

Barbara Benary
 Michael Benedikt
 David Gordon
 Mary Lucier
 Paul Sharits

Consultants

John Duffy
 David Hykes
 David Schiller

PLAYWRITING

Conrad Bromberg
 Jane Chambers
 Jack Heifner
 Gus Kaikkonen
 Lyle Kessler
 Leah Napolin
 Harvey Perr
 Elizabeth B. Schwieger
 Pat Staten
 Jo Ann Tedesco
 Jeff Wanshel
 Rudolph Wurlitzer

Panelists

Anne Commire
 Harold Scott
 Martin Sherman
 Michael Smith
 Susan Yankowitz

Consultants

William M. Hoffman

POETRY

Carol Bankerd
 Daniel Berrigan
 Ted Berrigan
 Josephine Clare
 George Economou
 Frederick Feirstein
 Tess Gallagher
 Daniela Gioseffi
 Jeanne Foster Hill
 Tom Luhrmann
 Jackson Mac Low
 Kristina McGrath
 Raymond R. Patterson
 Molly Peacock
 Aaron Schneider
 Susan Sherman
 Anne Waldman
Panelists
 Sarah Appleton
 Russell Edson
 Robert Kelly
 Edgar Paiewonsky-Conde
 Jean Valentine

Consultants

Charles H. Lynch
 David Rattray
 Karen Swenson

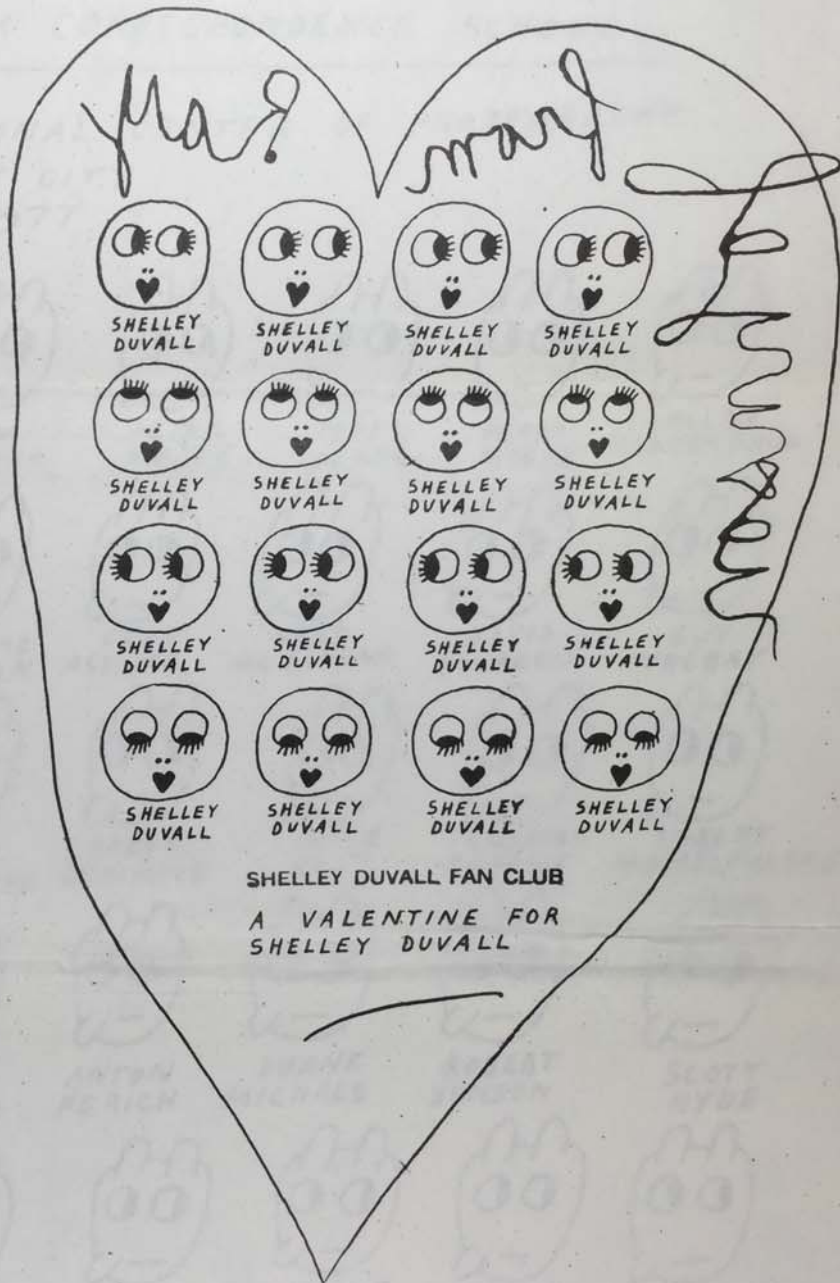
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VOICE CENTERFOLD

February 10—February 17

741-0039 ext. 328

Editor: Alexandra Anderson, Assistant Editor: Guy Trebay



This declaration of valentine love is the latest work of Ray Johnson, founder of the School of Correspondence Art. Johnson, whose recent show at the North Carolina Museum of Art exhibited 20 years of art mailings collected from such correspondents as Andy Warhol, May Wilson, Willem de Kooning, *File* magazine, and the Ant Farm, has been doing Shelley Duvall mailings for the past year from his house, 100 Swans, in Locust Valley, New York. "I've never met Shelley Duvall," Johnson says, "but I hear she'll be in New York soon so maybe I'll look her up." Much of Johnson's work is in reproduction form, Xeroxed or printed, then mailed, meaning only that this page is an original work, and it's probably a good idea to keep it, or cut it out and send it to someone you like.

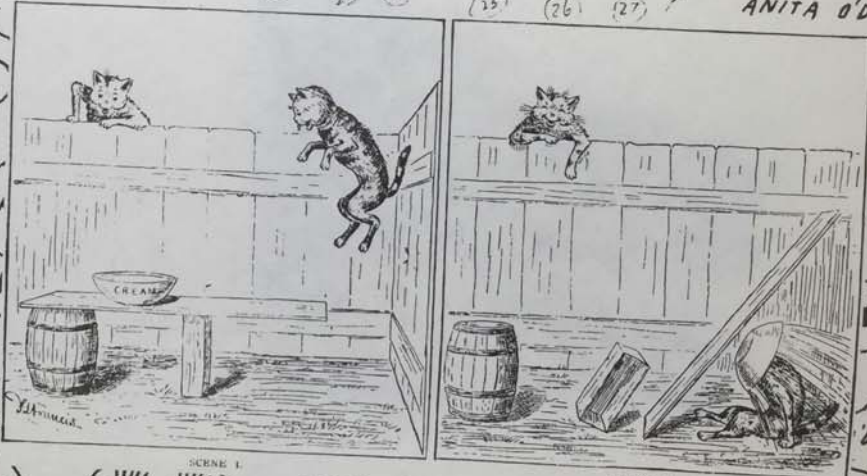
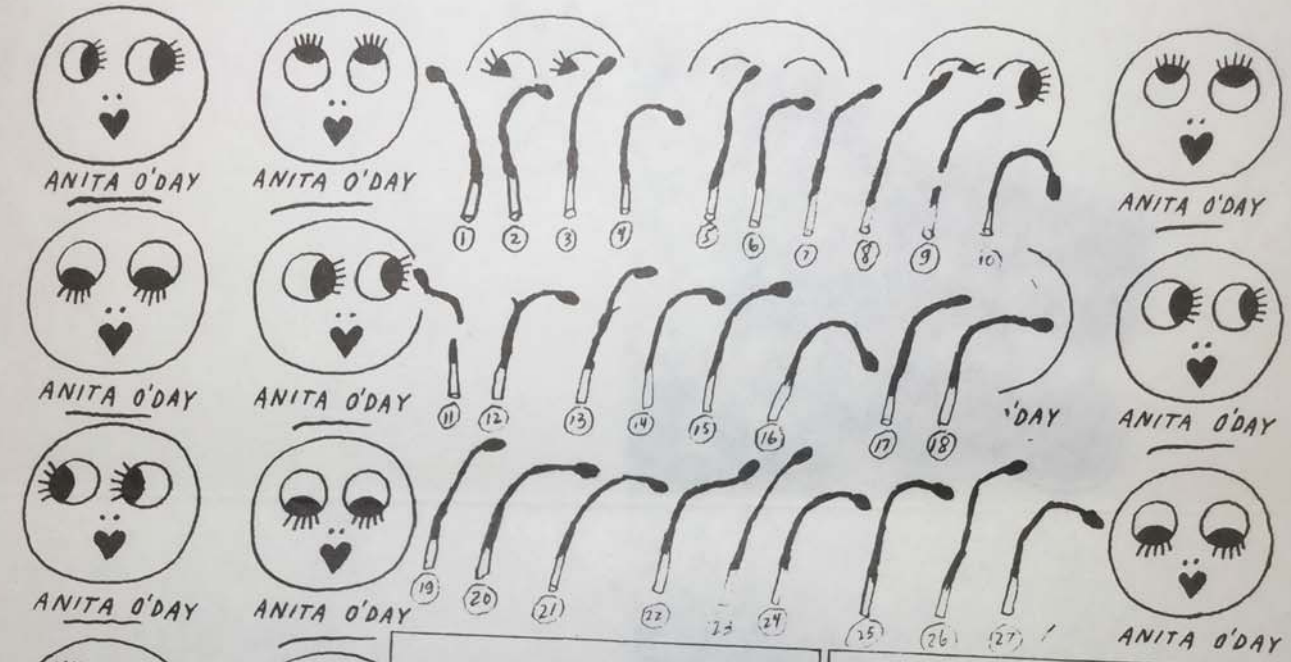
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RAY JOHNSON
NEW YORK CORRESPONDENCE SCHOOL

INTERNATIONAL CENTER OF PHOTOGRAPHY
NEW YORK CITY
MARCH 5, 1977



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ANITA O'DAY ... ANITA O'DAY ... ANITA O'DAY ... ANITA O'DAY ... ANITA O'DAY ... ANITA O'DAY ... ANITA O'DAY

RAY JOHNSON MOUNT BERRY COLLEGE GEORGIA JANUARY 17, 1977

SONNY CHER SONNY CHER

DEAR JOHN WILLENBE CHER

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RAY JOHNSON
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NEW YORK 11560



MR. DAVID BOURDON
3-C

315 WEST 23 ST.
NYC, NY
10011



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DAVID BOURDON
30 Fifth Ave
nyc, ny
10011

Apt.
6-J



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The Goldie Paley Gallery at Moore College is showing the work of Ray Johnson, probably the most famous unknown artist alive today. As the patriarch of mail art emanating from the New

ists.), he constantly uses art as a personal Duchampian form of son's mail art, is brutally satirical. Some people must hate it. Johnson



description. The closest parallel I can come up with is the novel *Tristram Shandy*. Like that book, the show is utterly personal, wildly funny, and opens lots of unexpected doors — many of which are funhouse mirrors, many of which are enlightening.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Goldie Paley Gallery at Moore College is showing the work of Ray Johnson, probably the most famous unknown artist alive today. As the patriarch of mail art emanating from the New York Correspondence School (his invention), he is a hero to thousands. His signature bunny head has appeared in homage to him in works by many other artists. Yet he seldom permits an exhibition of his iconoclastic cartoonish poetic collages and mail art missives.

Art is Ray Johnson's life in a way that few people can claim. Aside from various media confusions (his death was announced a couple of years ago and in 1973 he was listed — erroneously — in a dictionary of *Afro-American Art-*

ists.), he constantly uses art as a personal Duchampian form of communication in appropriated print images, drawing and words.

Mail art is the most subversive form of art in the world today. It bypasses the art systems of buying and selling and judging art. Mail art exhibitions always show *all* the art that is submitted.

Johnson's personal practice of mail art does not bypass self-promotion. A lot of his mail is directed to famous, influential people. A favorite ploy is to mail something to one person with instructions to forward it to someone else. On the other hand, John-

son's mail art, is brutally satirical. Some people must hate it. Johnson is related to the pop artists who find their identities in exposing our cultural feet of clay: mocking our heroes (James Dean and Elvis) and our susceptibility to advertising. He is of the macho branch of that school, exhibiting a manly interest in phallic-looking objects (his bunny head signature, for one), a disdain for effete sorts of things, and a commitment to sneering in general.

That might get old if he weren't so endlessly inventive. He understands *everything* (so it actually seems) about art in the 20th century. Somewhere in his prolific output you will find a parody, or a reference, or a borrowing from every important artist that you have ever heard of. Many of his art-historical works are from his *Book About Modern Art*, a mail art project. His use of op art, minimalist, and serial images is so on target that it is educational — even at its most savage.

His rubber stamp *Collage* by Sherrie Levine, which appeared on many mailed items, effectively turns the work of Levine, whose schtick is to make perfect copies of famous art "masterpieces," back upon itself. What does it mean when an original piece of art — though it perhaps employs a photocopier — is stamped with a false signature of a professional forger?

Johnson's own signature cartoon bunny face (and to a lesser extent his valentine-lipped female face) are serial objects evolving throughout his oeuvre. He takes the bunny apart — even draws diagrams telling how to draw it — and puts it together. Few serial objects have had the career of this little face. It's beginning to challenge Albers' *Homage to the Square* as a long-term subject.

This show is ultimately indescribable. The closest parallel I can come up with is the novel *Tristram Shandy*. Like that book, the show is utterly personal, wildly funny, and opens lots of unexpected doors — many of which are funhouse mirrors, many of which are enlightening.



RAY JOHNSON, KARL MARX, CORRESPONDENCE SENT TO CLIVE PHILLIPOT, THE MUSEUM OF MODERN ART LIBRARY, NEW YORK, OCT. 18, 1990.

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During July 2-31, 1983

Artists Working in All Mediums Are
Invited to Attend



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Deadline is June 30, 1983

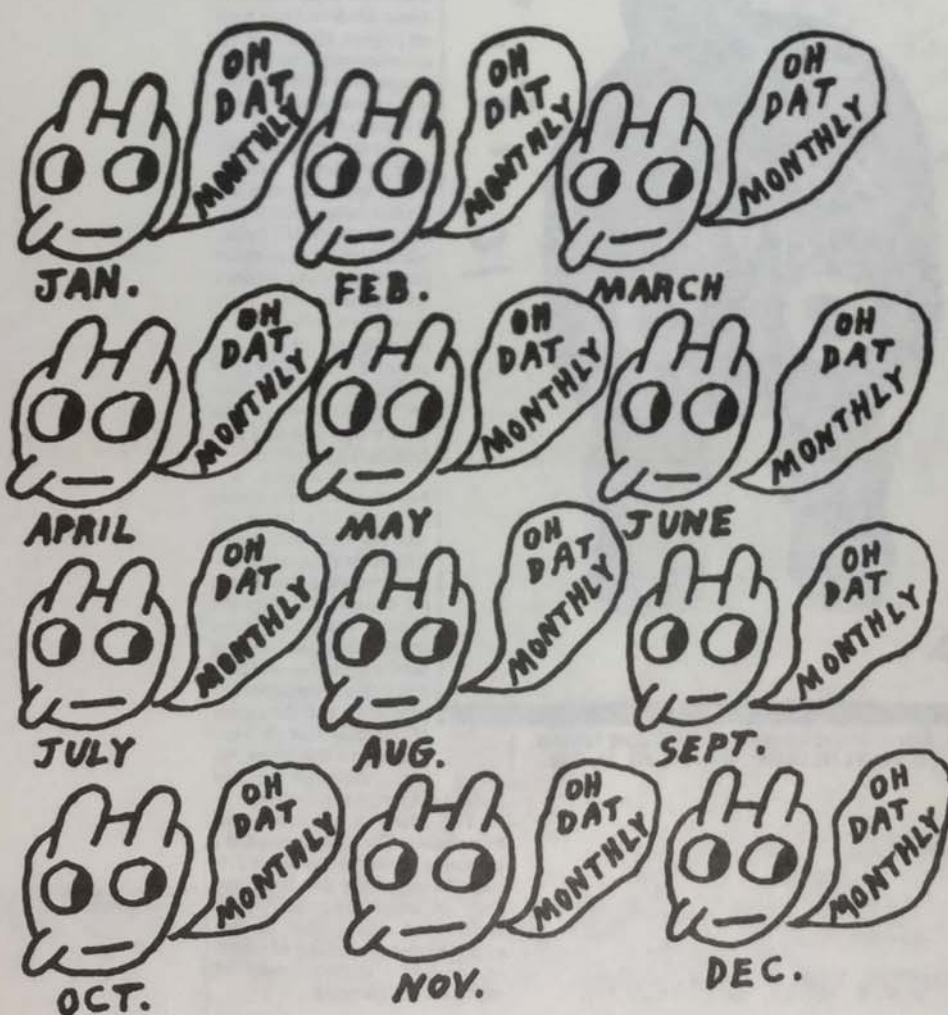
NO FEE! NO JURY! NO RETURNS!

Catalog/Magazine of Exhibition

Will be Sent to All Participants

Mail Art to: Larry Rippel, 4516 Liberty Avenue
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RAY JOHNSON'S HISTORY OF VIDEO ART

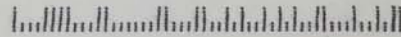
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INGRID WIEGAND
NAM JAN PAIK
MARION WILLARD
DAN JOHNSON
HERRING BONE
Ovid
Late 17th-century engraving
GRAHAM BEAL
BLUE EYES CLUB
WALKER ART SCENTER

RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 12560



MR. DAVID BOURDAN
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315 West 23 ST.
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STAN VANDERBEEK RICHARD - C
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RAY JOHNSON
 29 LARGE
 DRAWINGS OF
 CHUC CLOS -
 A ONE-HOUR
 EXHIBITION &
 PERFORMANCE
 "THE THOREAU
 AWAY GESTURE"
 DETROIT INST.
 OF ART
 OCTOBER 29

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DAVID BOURDON
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— OH — SO —

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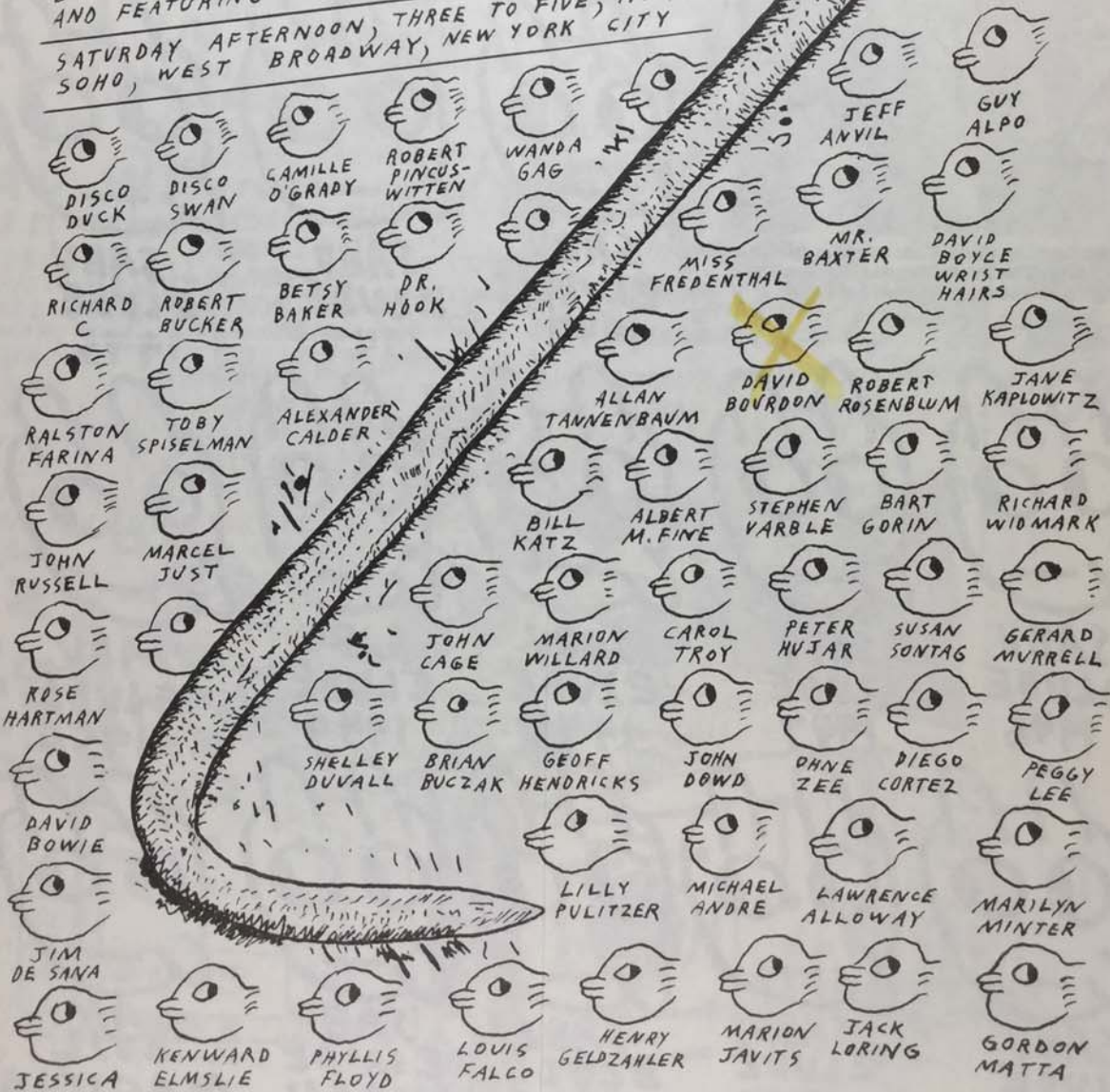
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EACH TIME YOU DRAG ME THIS WAY

A NEW YORK CORRESPONDENCE SCHOOL MEETING
FOR KATHERINE KUH AND MORRIS GRAVES

BY RAY JOHNSON AND ROBIN LEE CRUTCHFIELD
AND FEATURING THE ERASERS

SATURDAY AFTERNOON, THREE TO FIVE, NOV. 20TH
SOHO, WEST BROADWAY, NEW YORK CITY



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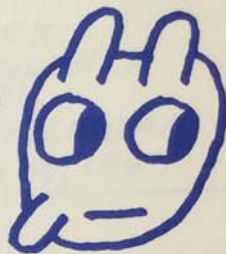
John Justin and Sabu elude an evil magician in the 1940 film "The Thief of Bagdad," an Arabian Nights adventure, on Channel 9 at 4 P.M.



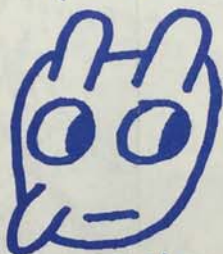
SABU
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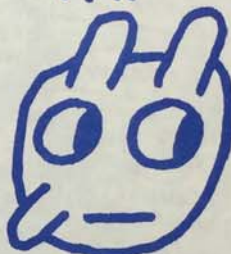
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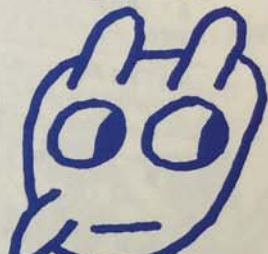
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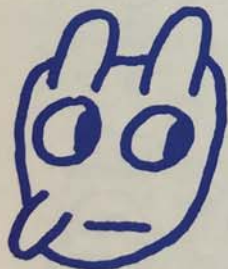
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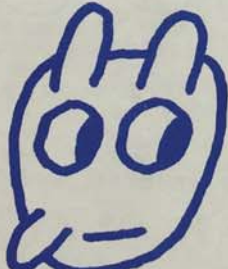
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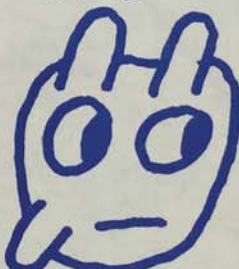
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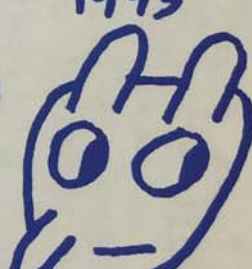
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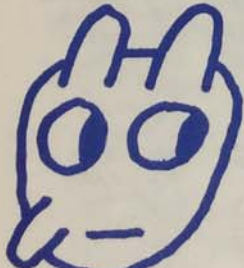
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SABU
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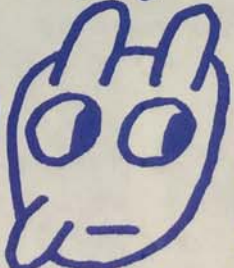
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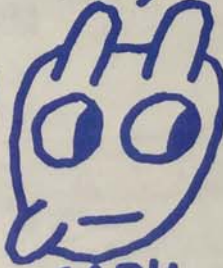
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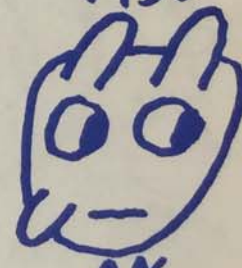
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SABU
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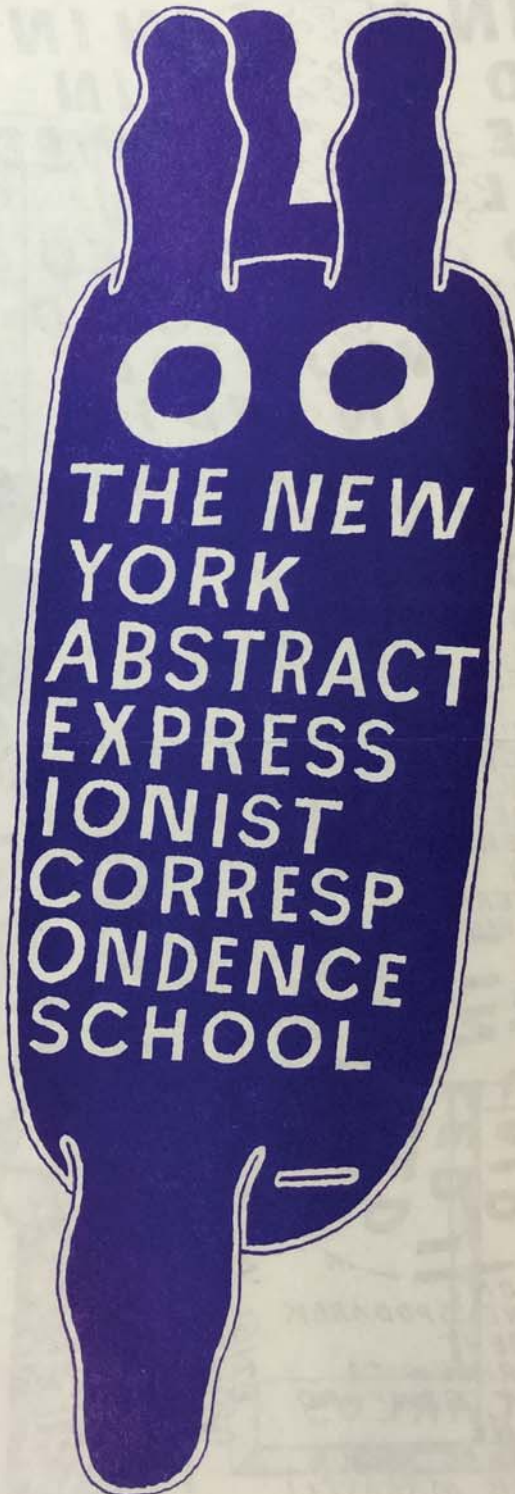
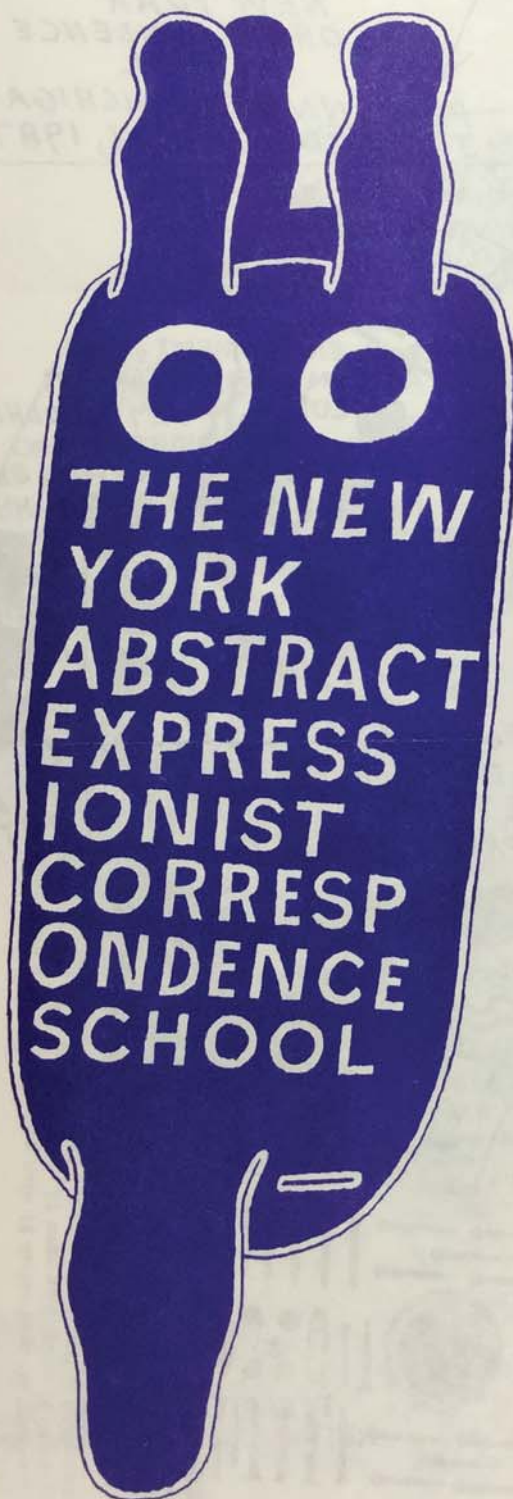
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ELUDE
1954



AN
EVIL
MAGICIAN

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	Bowden	III. 6



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RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY,
NEW YORK 11560



MR. DAVID BOURDON
3-C
315 West 23 St.,
NYC, NY
10011



NYC 10011

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Feb. 11, 1988 COLLAGE BY JOSEPH CORNELL

Dear Mr. Trevor:
 Would you please send this collage by Joseph Cornell
 of the Stern Twins to -

David Bourdan
 3-0 315 West 23 St,
 New York City, N.Y. 10011

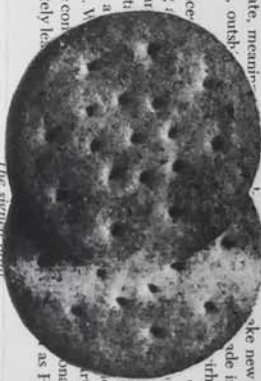
MR. DWMB BELL

himself can be seen in Childe Hassam's prints. Hassam realized that the salubility of his prints came from the extremes of light and shadow that he achieved by combining drypoint and etching. Since the burrs wear down easily in drypoint, the rich, velvety black quality he sought after gradually disappeared. When this occurred, Hassam would get out his drypoint needle again and rework the plate, meaning some impressions, although printed later, onsets.

Taining one's eye to recognize differences between impressions is both time-consuming and tedious. The would-be connoisseur must visit as many collections and galleries as possible and try to identify dealers and, if possible, to print curators, a painstaking characteristic of individual prints. We present to prints in categories of interest, the connoisseur will begin to make comparisons and ultimately learn impressions that are inferior.

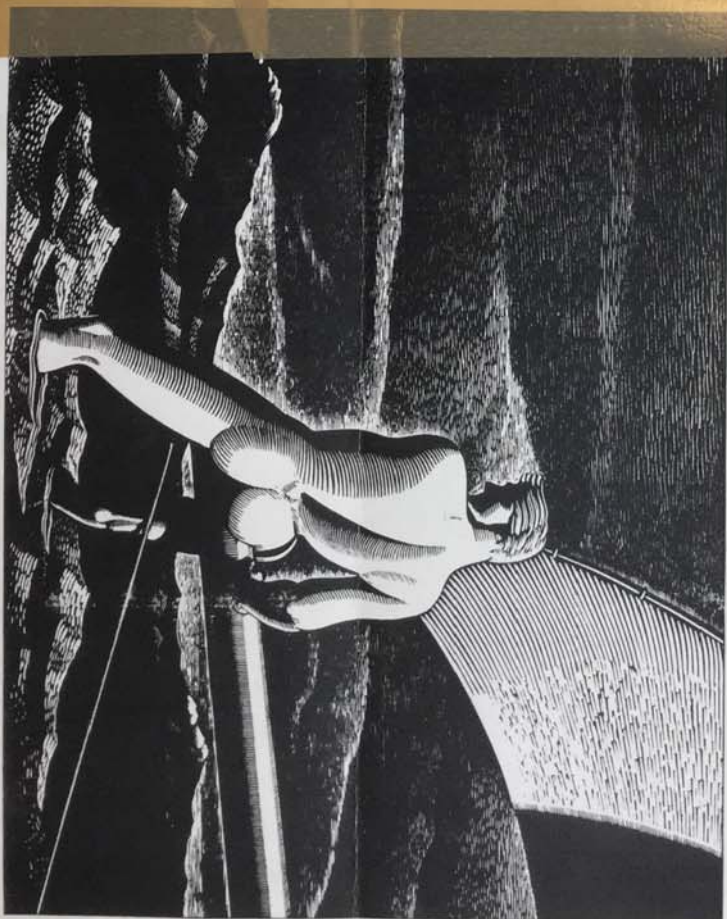
Terms

Signature
 A circle is any group of impressions made in the continuing



process of developing the idea for a print. As their name implies, trial or working proofs are states used by the artist to arrive at a *bon à tirer* (literally, okay to print). After the *bon à tirer*—the first good, ideal impression—any changes made on the plate or stone are to preserve the approved image. An artist may print an edition and then decide that he wants to re-issuance the new impressions from the altered plate in arriving at the new edition.

One of his drypoints passed on to the new edition by lower-case Roman numerals. The first of four states. Recognizing that his work is a fascinating and occasionally made exceedingly difficult as Hassam did not always record



MOHAWK OCTOBER 1979

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October 23, 1995

Dear Mr. Bourdon,

I've very much enjoyed your writings on Ray Johnson which appeared in ArtForum and Art In America. John Held Jr. had alerted me to the AIA article and I was eagerly looking forward to it. Alas, for some reason it reached California weeks late, but indeed, I finally found a copy, and the articles are quite splendid, yours especially. Indeed, the latter part of it prompted me to decide to send you a copy of the last mailing I received from Ray, postmarked Dec. 7, 1994. It is of the same nature as those you write of that seem to portend Ray's death, although perhaps a bit more obliquely.

I first wrote to Ray in early October of last year. He called me in late November. It was a rather strange conversation. I was flabbergasted to be actually speaking with him. I had not heard of his fondness for telephone conversations. Ours lasted about twenty minutes and covered a broad range of topics. He wanted to know what I knew about Donna (last name not remembered) who he said is the director (?) of MOCA here in L.A. I know nothing of her so I could be of no help in that regard. He also was searching for an art 'zine out of L.A. called "Coagula". I had not heard of that either, although I unearthed it a week or so later and, pleased-with-myself, sent him a copy but he never acknowledged receiving it which I thought was a bit odd since he sounded so eager to locate it. He said he'd been looking for Coagula for a long time. (Actually, I *thought* he called it "Caligula", which may explain why he couldn't find it). As I recall that must have been early in December.

In all, I received eight packets of mail from him during those few weeks. I continued sending things to him right up to the end. Ironically, almost the last thing I sent him was information about a book I'd found recently called, "Act Like Nothing's Wrong". The *very* last thing I sent was a query, "You dead? I hope not!" That must have been about January 6. After he died I recalled our exchanges. Oddly, death was lurking there in much of our sendings to a remarkable---and disconcerting---degree. In fact, when I first wrote him I had some vague wonderings about how much longer he would live; I didn't know how old he was, but I supposed he could have been in his seventies or even eighties. Very strange, the forcefield Ray generated...

This last bit of mail I received from him is a collage, made from a postcard I sent him, a photocopy from John Digby's "Handbook Of Collage", a section about Dadaism. At the same time, I sent a second card, also from the same book, which was a photocopy of his work, "Let It All Hang Out". He attached my postcard to a very old crumbling page from a book which turned out (after I researched the names) to be the biographic account of a dissident Quaker, written by another dissident Quaker. As you can see, Isaac Pennington was a tortured soul.

The circular portion was cut out---ah, I wonder where *it* ended up! One can easily see

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now with the advantage of hindsight that the "legs" of the pencil marked X point to words which aren't too hard to read as, "unpleasant waiting news". Reading all the way through the text are many sentiments which are quite wrenching given the context of Ray's death. "I have been a man of sorrow and affliction from my Childhood...", being one of the many.

When I first received the collage, I was somewhat puzzled. I didn't know what to make of it but I thought I'd been pretty good at following Ray's allusions and connections and because he addressed the envelope to "Laurel Ball" and turned my street's name from "Alta" to "Balta" I supposed he was saying I was "on the ball", and I thought this "real" collage was a reward for good apprenticeship! That is all I saw in it. Obviously I wasn't all that much "on the ball", was I?

I've given copies of this to three or four people who knew Ray. They seem to be of the opinion there's no meaning in it whatsoever and regard what I see (now) as its wrenching qualities as no more than coincidence. It makes me wonder how well they *knew* Ray. My understanding of him is that everything he did had meaning; these people seem to have a different perception of what he was about.

I suppose though that what may be underlying their reactions is the question, why would Ray have sent this to *me* when we'd only barely "met" in the mail, while they had been involved with him for years? To me that's not such a hard riddle. The answer? How about, "Just because!" Seems to me that Ray would have found that amusing---sending a death notice to a non-entity in the art/mail-art world! A "NOTHING" kind of thing to do!

And then too, it may be simply because I live in a town founded by Quakers! I understand Ray had an interest in things Quaker---meeting houses, and quakings, and writhings.

Well, so there you have it! And HERE you have it---a copy of my last mail from Ray. Perhaps you will find it interesting. Thank you for your time in reading this letter. And thank you for your fine articles!

Sincerely yours,

Laurel Hall

Laurel Hall ("Gorey Laurie")
6226 Alta Ave.
Whittier, CA 90601

(310) 696-7900
(310)696-4731 Fax

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The Testimony of Thomas Ellwood concerning Isaac Penington.

table and perfect will of God, O how joyful did he receive it! How willingly did he bow unto it! How readily did he yield his neck to the yoke of Christ! And how constantly and delightfully did he wear it! Did he then regard the Pleasures of the times, or value the Preferments and Honours of the world, though living at that time in the favour and affluence of it? No, no, he turned his back upon it all, esteeming the reproach of Christ greater riches then the Treasures of Egypt, and casting down his Crown at the foot of Jesus, he willingly became a fool to the world, and to the wisdom thereof, that he might be made truly wise to God. And surely he obtained his desire herein; for as he honoured the Lord, and preferred him above all; so the Lord did highly honour him, and gave him liberally of the true and heavenly wisdom, adorned with humility; so that he was learned and yet humble, full of knowledge (Heavenly knowledge) yet not puffed up thereby. And as he had freely received of the Lord, so did he freely and readily communicate thereof (as the following sheets do witness) unto such as stood in need of Counsel, Advice, Information, or Direction in their travel to the heavenly Country. To which service he was fitted and very well furnished, by the experiences of his own travel: For the Lord had led him through many a strait and difficulty, through many temptations, tryals and exercises (by which he had tried and proved

February 1916, one small group of these artists, writers and poets founded the Dada movement in Zurich. They were Hugo Ball (1886-1927), Tristan Tzara (1896-1963), Marcel Janco (b. 1895), Hans Arp (1887-1966), and Richard Huelsenbeck (1892-1974). They sang, danced and staged performances protesting against war and capitalism, who set up newspapers to arouse realizations of the dadaists, who set up puppets like voodoo dolls into which they put their words better than that. Tzara's dadaism was a kind of word play, in which he made poems from the random or nonsensical words. In this way they destroyed the logic of sentences and the unpleasant news.

The dadaists led to perpetual inversions that refuted utility and art. At the 1913 New York Armory Show, Marcel Duchamp (1887-1968) attracted attention by his outrageous "ready-mades." He dared to turn a latrine urinal upside down and call it *Fountain* (1913). In collage, too, he made minimal alterations to newspaper surfaces, titled them and called them art in order to shock. Duchamp settled in New York in 1915. From that distance he could afford a more detached sensibility.

and strong was the travail of his spirit for the conversion of others, and in a more especial manner did his love flow, and bowels yearn after the Professors of Religion, for whom he continually and earnestly laboured both by word and writing (not ceasing to seek them to his dying day) that they might be brought off from the shadow, and come at length to inherit substance. And blessed be the Lord, by the powerful operation of the Spirit of God, through his Ministry many were turned to the Truth, and many confirmed in it: For the Lord was with him, and spake by him, so that his teaching was with divine authority, in the demonstration

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The Account of his Spiritual Travel.

of the Spirit and of power. To the world and the affairs of it he was very much a stranger, but deeply experienced in the things of God: For his affection being set on things above, his conversation was in heaven, and his life hid with Christ in God. He was but a Pilgrim on the earth, and is now gone home. In his Family he was a true pattern of goodness and piety, not only by his grave example, but by his savoury instructions and exhortations to godliness. To his Wife he was a most affectionate Husband, to his Children a loving and tender Father, to his Servants a mild and gentle Master, to his Friends a firm and fast Friend, to the Poor compassionate and open-handed, and to all courteous and kind. Very zealous he was for the Truth, unwearied in promoting it, bold and undaunted in the defence of it, faithful in his Testimony to it, patient and cheerful in his suffering for it. A right good and pious man indeed was he, one that truly feared God and warily eschewed evil.

How great and various his exercises were in the times of his former Professions, how earnest and pressing his Spirit then was after the pure enjoyment of God, how strange and admirable the dealings of the Lord were with him, and how far he came at length to see the travel of his Soul, and to be satisfied, as himself of all men best knew, so he hath occasionally scattered here and there an hint thereof, in several pieces of the following Books; which (for the Readers satisfaction) I had once thought to have collected and presented here together: But finding amongst his loose Papers a summary account thereof, written with his own hand, above a dozen years ago, when being in bonds for Christs sake, he was Sick near unto death; I chose rather to transcribe that hither, and refer the more curious and industrious Reader to the several Books and Papers of the ensuing Volume, wherein he hath touched the same Subject; as namely, The way of Life and Death, &c. in the Preface and in the Postscript, p. 37. Babylon the great described, &c. p. 63, 64. p. 89. The scattered Sheep, &c. p. 74. An Examination of the grounds, &c. p. 197, 198. and 247. A Glass for Professors, p. 107. Where is the Wife, p. 256. Observations on Rom. 14. 2c. p. 401. Of the Church in its first and purest state, p. 88, 89, 90. Observations on some passages of L. Muggleton, p. 42. The holy Truth and people defended, p. 122, 126. not to enumerate each particular.

The Account he gives of his Spiritual Travel is as followeth.

A true and faithful Relation (in brief) concerning my self, in reference to my spiritual Travels, and the Lords dealings with me. I say true and faithful, because it is of the Truth, and not given forth in my own will, but in the Lords will, and requirings of me at this time, for his service. The Relation is as follows.

I have been a man of sorrow and affliction from my Childhood, feeling the want of the Lord and mourning after him, separated by him from the love, nature and spirit of this world, and turned in spirit towards him, almost ever since I could remember.

In this sense of my lost estate, I sought after the Lord, I read Scriptures, I watched over mine own heart, I cried unto the Lord for what I felt the want of, I blessed his Name in what he mercifully did for me, and bestowed on me, &c. Whatever I read in the Scriptures, as the way of God to my understanding, I gave my self to the faithful practice of being contented to meet with all the reproach, opposition and several kinds of sufferings, which
it

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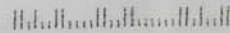
KACHINA CLUB

RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560



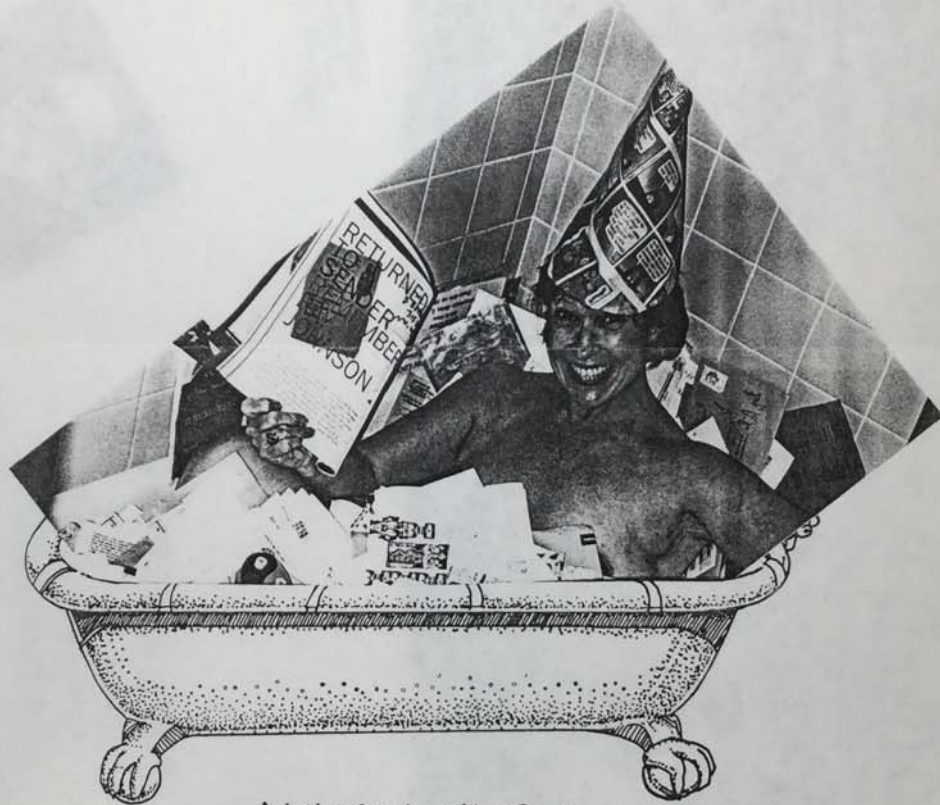
LAUREL BALL
6226 ~~ALTA~~ ALTA AVE.
WHITTIER,
CAL.

90601



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ANNOUNCING A
RAY JOHNSON BATHDAY PARTY!
GIVEN BY GOREY LAURIE
OCTOBER 16, 1995

FEATURING MAIL ART ARCHIVES BY
E.Z. SMITH

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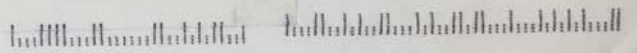


Laurel Hall
6226 Alta Ave.
Whittier, CA 90601



David Bourdon
CIO ART IN AMERICA
Brant Art Publications
575 Broadway
New York, NY 10012

33 3 3
A1

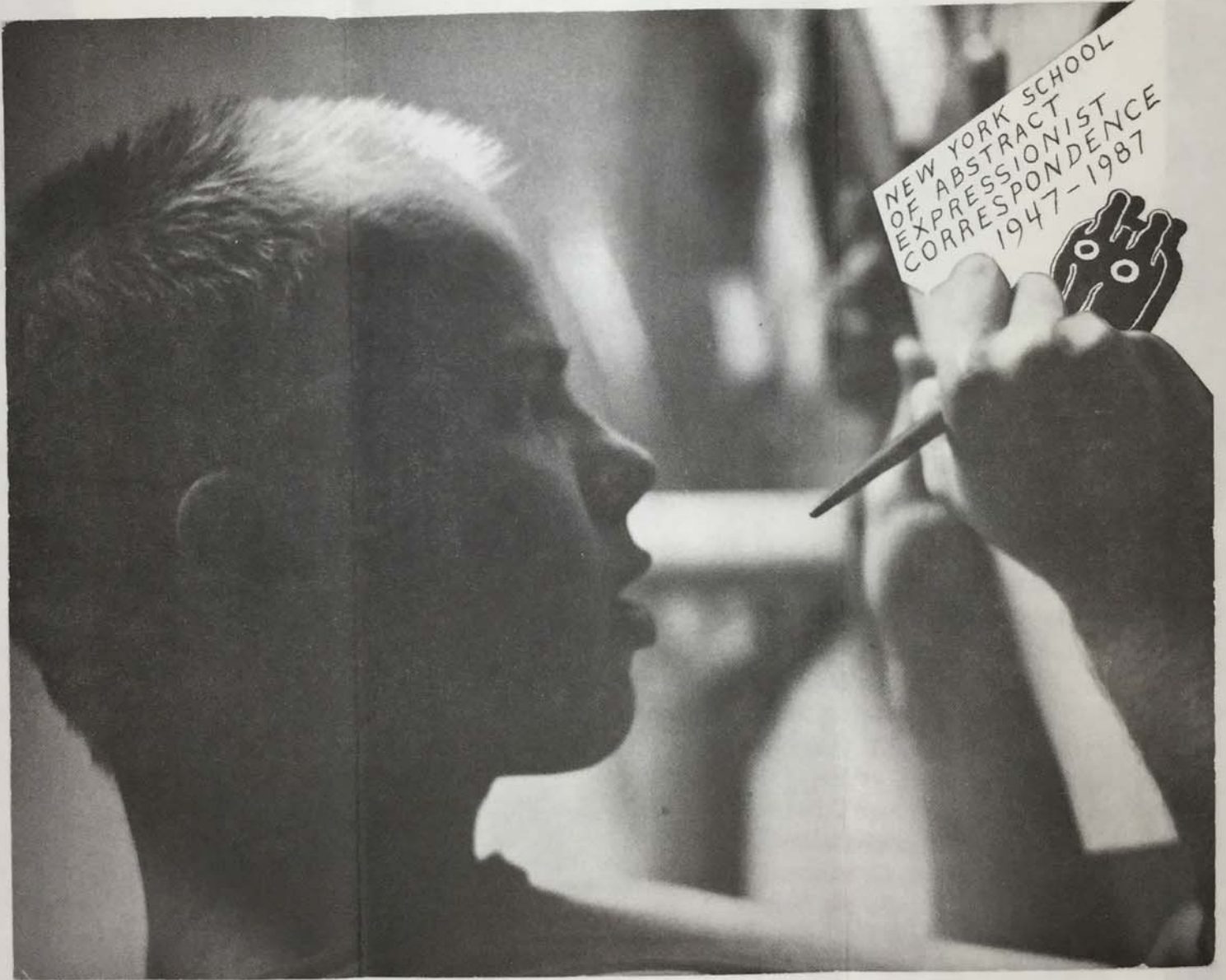


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Ray Johnson
Ray

Ray Johnson's prints in honor of the Duchamp Centennial at the Print Club were an interesting look at "Etant Donnes."



Dear Mr. Johnson

The stamp-like red head pattern was disturbing in its repetition with the black nude in "Red Head Giveaway." An interesting tribute to Duchamp.

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Dear Whitney Museum, I hate you. Love, Ray Johnson

Dear Whitney Museum, I hate you. Love, Ray Johnson

NEW YORK
CORRESPONDANCE
SCHOOL BEATING
SEND VALENTINES,
LETTERS, POST CARDS,
PACKAGES TO THE
BEHAVIOR DEPT. OF
TIME MAGAZINE,
ROCKEFELLER
CENTER, NEW
YORK CITY
10020

Dear Whitney Museum, I hate you. Love, Ray Johnson

Ray Johnson's prints in honor of the Duchamp Centennial at the Print Club were an interesting look at "Etant Donnes." In his "Giveaways," he created an icon of Duchamp's nude as he doubled the image and colored in black and white squares. "Mondrian Giveaway" is a collage of images in which the nude image is superimposed on a picture of Mondrian holding a painting which is covered partially by a stationery sheet saying "Dear Whitney Museum, I hate you. Love, Ray Johnson." The placement of images on one another becomes a powerful statement on the conflict of the artist with the art market. "Four Snails Giveaway" was a more decorative piece with the nude design being incorporated with the snail patterns. The stamp-like red head pattern was disturbing in its repetition with the black nude in "Red Head Giveaway." An interesting tribute to Duchamp.

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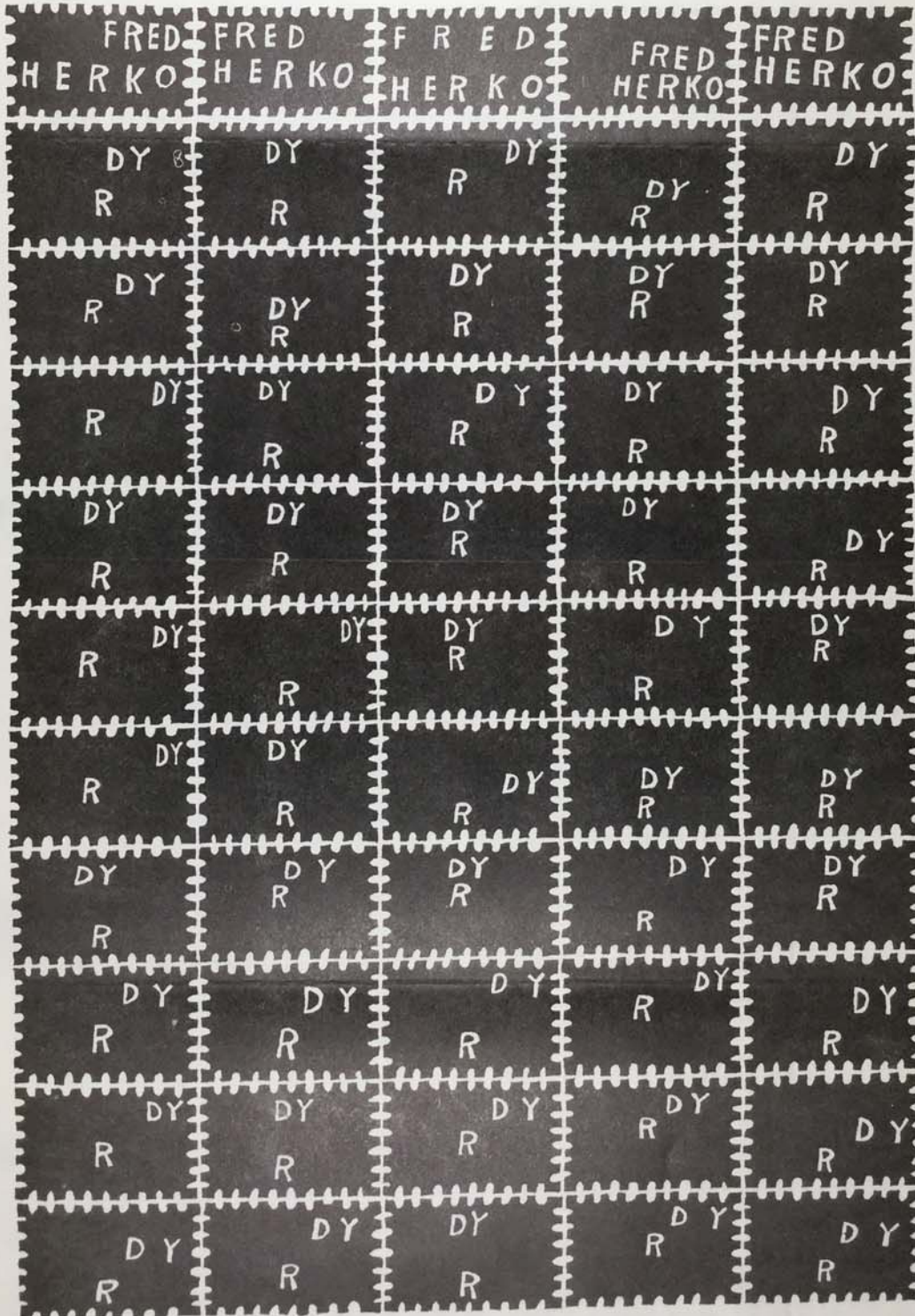
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SEND
96 CENTS
POSTAGE
FOR 8 PAGES
OF THE BOOK
ABOUT

D
R Y
JOHNSON
176 SUFFOLK
ST. NEW YORK
CITY



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ANOTHER
ANSWER —
DEAR
LAMONTE

RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560



MR. DAVID BOURDON 3-C
315 West 23 St.
nyc,ny
10011



To - RUUD JANSSEN / TAN
P.O. BOX 10388
5000 JJ TILBURG
HOLLAND

ANOTHER ANSWER

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ANOTHER ANSWER

ANOTHER ANSWER —

DEAR
LA MONTE
YOUNG,
HAPPY
DEATH
DAY

Handwritten notes in the left margin, including a circled '5' and some illegible scribbles.

RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560

USA

VIA AIR
MAIL



To - RUUD JANSSEN / TAN
P.O. BOX 10388
5000 JJ TILBURG
HOLLAND

Handwritten notes at the bottom of the page, including the word 'HOT' and other illegible scribbles.

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25 MAART 1996

Dear Sir David Bowdon,

From a mutual friend I got your address. In the last months of Ray Johnson's life I was trying to do a mail-interview with Ray. Because of his suicide the interview got broken up and now I'm gathering information on Ray. I read your open letter to Ray (in Art in America) and also I have your wonderful book on Warhol (which I could buy here in Holland!)

I wonder if you could help me in my search for more background material in connection to Ray Johnson. I know already several others are doing the same.

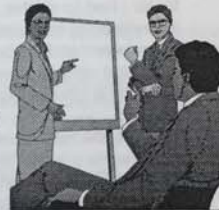
On the other side you see one of the answers from Ray. Death was somehow there in his last mailings (this one he sent on Nov 8th 1994)

best wishes,

Rud Jansen.

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NEWSLETTER FOR PARTICIPANTS
AND OTHER PEOPLE INTERESTED
IN THE MAIL-INTERVIEW PROJECT
by Ruud Janssen - TAM - MARCH 1996



TAM-PUBLICATIONS TAM960118

This newsletter I send out to participants in the MAIL-INTERVIEW project together with questions or other documents. Also it is meant for people who are interested in the project and want to know what it is all about.

- I. The MAIL-INTERVIEW project started in 1994 where I decided that I wanted to do some research about what the other mail-artists think it is all about. Because some mail-artists publish themselves a lot and others don't, I took the initiative myself to start with interviewing people.
- II. Because the communication-forms used in mail-art are not only the traditional envelope, I decided to experiment also during this (long-time) project with several different forms. Some examples: The mail-interview with Klaus Groh was for a large part done by FAX. The mail-interview with Michael Leigh (A1) was mostly done by the traditional mail. The interviews with Arto Posto and Ken Friedman were almost completely done by E-mail on the Internet. The interview with Michael Lumb was mostly done by the exchanging of diskette.
- III. The project is going very well at the moment, but as you might guess it is absorbing a lot of my time. Dealing with the replies and sending out the new questions has priority above my regular mail.
- IV. For the statistics some information: I invited 61 mail-artists so far and 50 reacted positively to the project. Till today 21 interviews are finished and 17 interviews are published. The difference (21-17 = 4) is the number of issues which are in the proces of being published.
- V. After finishing the lay-out for the interview, in which I use the questions and answers together with the results of the communication-proces parallel to the interview, the interviews will be accessible for everybody. The mail-artist that is interviewed will always get a clean copy of the text, if he/she wants a diskette with the ASCII-version of the interview, and some copies of the final booklet. So far I mostly made two versions of the interviews-booklets. One version only contains the text printed in relative small letters (questions and answers) and the other one is printed with a larger letter-type and contains

NY 10011 - U.S.A.

DAVID

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more visual information of how the interview was done. Because of the cost-factor I had to do this. In this choice I am able to let more people read the interview (the text-version). The extended version is for the mail artist that is interviewed and the subscribers. People who order back-issues get the extended version when available. If they have run out you will automatically get a clear print of the complete interview.

- VI. In short, the mail-interview project is a series of mail art projects. Every interview is a single project and results in an interview-booklet produced by TAM. The interviewed person gets two booklets for free, and also a booklet remains in the TAM-Archive.
- VII. Because it would be an expensive joke to send all the interviews to anybody, they are available for trade, or if you don't have anything I am interested in, you could pay for the costs of printing and sending (3 US\$ for each interview). You can also subscribe to the mail-interviews in advance, and then you get the large versions (limited edition!). The fact that you can subscribe is just meant to let others read too what I have found out with my interviews.
- VIII. In October 1995 I started also with distributing the interviews via internet. The interview-text is transformed into an ASCII-file and send via e-mail to interested persons. If you are into e-mail, send me an e-mail message for info! If you are able to decode attachments to e-mail messages, I can send you the interview for free, as long as I am able to pay my phone-bills.
- IX. All the info I probably get now would be enough for a complete book. I only need to find a publisher too, because it then really gets expensive... Eventually that might be the result, but that will become clear in some years. If it does happen, all the people who are interviewed will receive information and if possible a free copy of the book. Another possibility would be to publish the complete set of interviews on a CD-ROM. It is something which is possible also and would be an interesting new thing in mail art. I will keep everybody informed on how things develop. Publishing the interviews on internet will be the quickest way, but then it isn't accesible for everybody.
- X. If you think there is someone out there that I should interview too, I am open to suggestions. Just send me name, address, and the reason why.... And I will see what I will do with it. So far it seems that there are more males than females that I am interviewing, so I welcome some good suggestions of people that would be interesting to interview. For this purpose I am sending out small papers with this info too. Because at the moment already lots of interviews are in progress, it might take some time before I start new ones (in case I decide to prolong the project).

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XI. At the moment the questions and answers can travel by:

- SNAIL-MAIL (postal system) to TAM / P.O.Box 10388 / 5000 JJ Tilburg / Netherlands. Call my phone and I'll record your answer on tape (and retype it later on to complete the text-file)
- Send reply by E-mail (my address : tam@dds.nl). The TAM-BBS (called TBHS) is no longer in function since the internet is much more effective for communication.
- I have a FAX-modem (send/receive) which means I could send the question to your FAX-machine too and then you can fax back the answer (my FAX isn't always on because I only have one phone-line for voice/data and fax). If more possibilities occur, I'll inform you with the next question and you can choose as you wish.

XII. INTERVIEWS that have been published so far are listed below. Every round of interviews contains 12 interviews. Since there is no deadline or fixed schedule for each interview they are finished only when the time is right. Most interviews are from 15 pages upto 25 pages. The publication number is mentioned, the name, the follow-up number of started interviews, and which round it was.

PUBLISHED IN 1995:

- TAM950065 - with Michael Leigh, England (No.9 - first round)
- TAM950066 - with Klaus Groh, Germany (No.5 - first round)
- TAM950076 - with Arto Posto, USA (No.25 - third round)
- TAM950079 - with Michael Lumb, England (No.12 - first round)
- TAM950080 - with Rod Summers, Netherlands (No.11 - first round)
- TAM950085 - with Henning Mittendorf, Germany (No.22 - second round)
- TAM950087 - with Dobrica Kamperelic, Yugoslavia (No.4 - first round)
- TAM950088 - with Chuck Welch (Crackerjack Kid), USA (No.24 - second round)
- TAM950091 - with Robin Crozier, England (No.1 - first round)
- TAM950092 - with Anna Banana, Canada (No.13 - second round)
- TAM950095 - with John Held Jr., USA - PART 1 (No.2 - first round)
- TAM950097 - with Carlo Pittore, USA (No.33 - third round)
- TAM950101 - with Jenny de Groot, Netherlands (No.28 - third round)

PUBLISHED IN 1996: (** Means that they are in the proces of being printed!)

- TAM960103 - with Sveltana Mimica, Croatia (No.7 - first round)
- TAM960104 - with Ken Friedman, Norway (No.40 - fourth round) **
- TAM960105 - with Dick Higgins, USA (No.43 - fourth round)
- TAM960110 - with Ashley Parker Owens, USA (No.17 - second round)
- TAM960114 - with Clemente Padin, Uruguay (No. 14 - second round)
- TAM960115 - with Mark Bloch, USA (No. 23 - second round) **
- TAM960116 - with Mark Greenfield, England (No. 29 - third round) **

The interview with Ray Johnson was broken up because of his death. He only answered two questions, and I will publish them together with some more information I can find about him later this year. Any information about Ray is most welcome. As it looks now the booklet will become a rather thick book.

Please remember that the booklets with no ** -mark already have been published, so especially the older issues probably aren't available anymore. For the details ask for the most recent order-form!

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- XIII. I am currently also working on other publications. Due to time-problems things get postponed again and again. I will inform you when other things get done with separate information-sheets.
- XIV. These newsletters are always updated with the most current data and therefore might look like previous issues. Because of the constant development of the project please inform if you read the latest newsletter. For this purpose mostly every month there is a new update of this newsletter.
- XV. SUBSCRIBE! If you subscribe to new interviews it will be quite a surprise which interviews you will get. Current rate for the costs of one interview in printing and sending is about US\$ 3,- (for the large versions including some visuals) If you do send money, please mention what you would like. This formula works also for people who aren't a mail-artists but still would like to get the information (like institutes, archives and libraries). If you want more than one issue, just multiply the amount with the amount of numbers you want. There is a special order-form for this! Most of you know I prefer exchange, but for this write me with propositions first and send an IRC for me to reply to your proposition. Most interviewed mail artists have a clean print of the complete interview as well. They can make reprints of the interview if they would like to spread the news.
- XVI. Sometimes I get letters like "I want all the interviews". My response to such a request is mostly sending the orderform with the latest details. Some interview-booklets aren't available anymore, so you can only order the complete text-print of the interview. Only for subscribers to future issues (or issues that are about to come out) I make the extended version. The other (text-)booklets are made to send out into the network (sometimes randomly or to mail-friends of the interviewed person). So if you want all the interviews; the collection grows quickly, and you have to realize that this project is a costly one. The 3 US-bucks I ask for each interview, doesn't cover the real costs at all, but are just meant to keep the project going.
- XVII. Some mail artists suggested that I should interview myself, but that is a bit strange. I know the answers to most of my own questions. But quite recently some mail artists started to interview me. The results will become part of the project too, and I will inform you when the results are about to be published.

date of printing : March 18, 1996



Ruud Janssen - TAM
P.O.Box 10388
5000 JJ Tilburg
NETHERLANDS
e-mail : tam@dds.nl

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DAVID,

Mail Art Matters



TO: DAVID BOURDON
315 West 23rd St. Apt. C
NEW YORK
NY 10011 — U.S.A.

DON'T CRY

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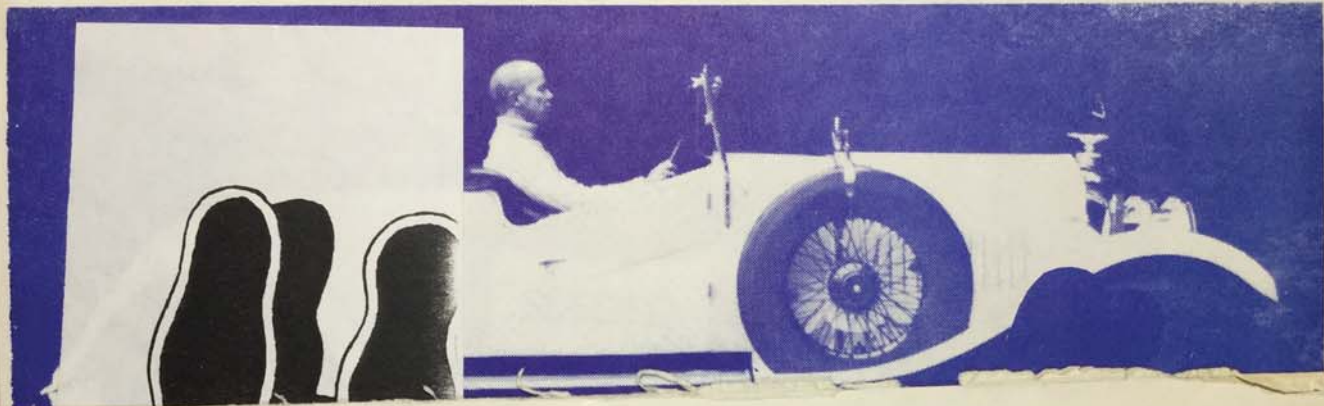
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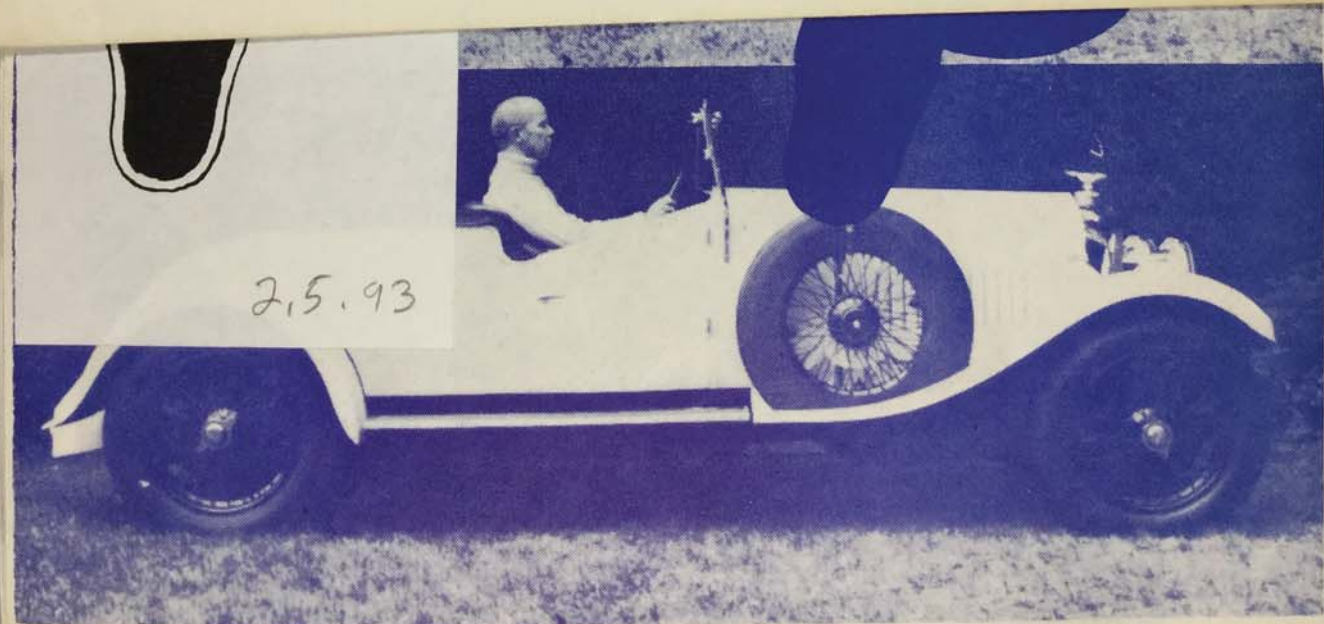
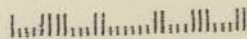
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RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY,
NEW YORK 11560



MR. DAVID BOURDON
3-C
315 WEST 23 ST,
NYC, NY 10011



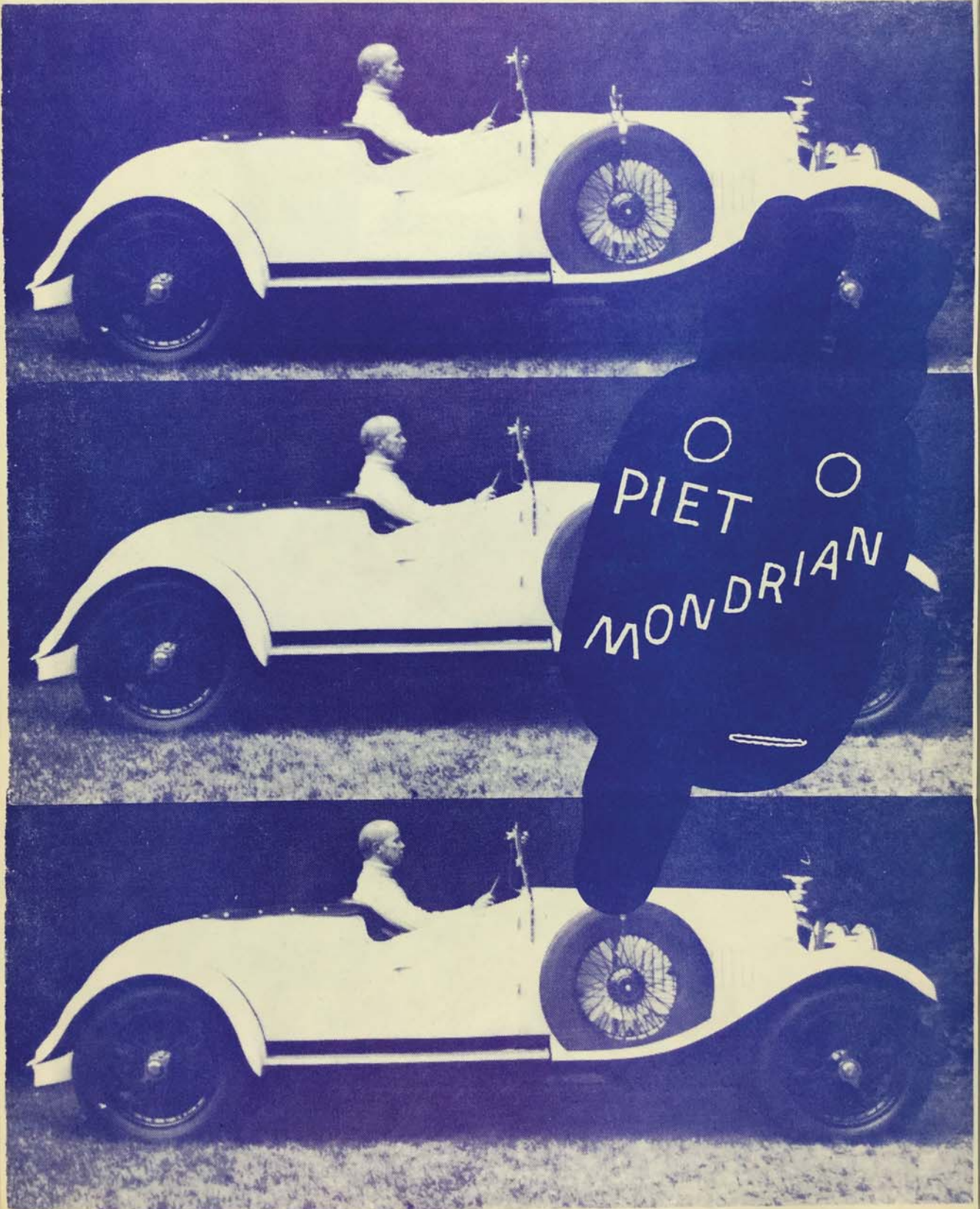
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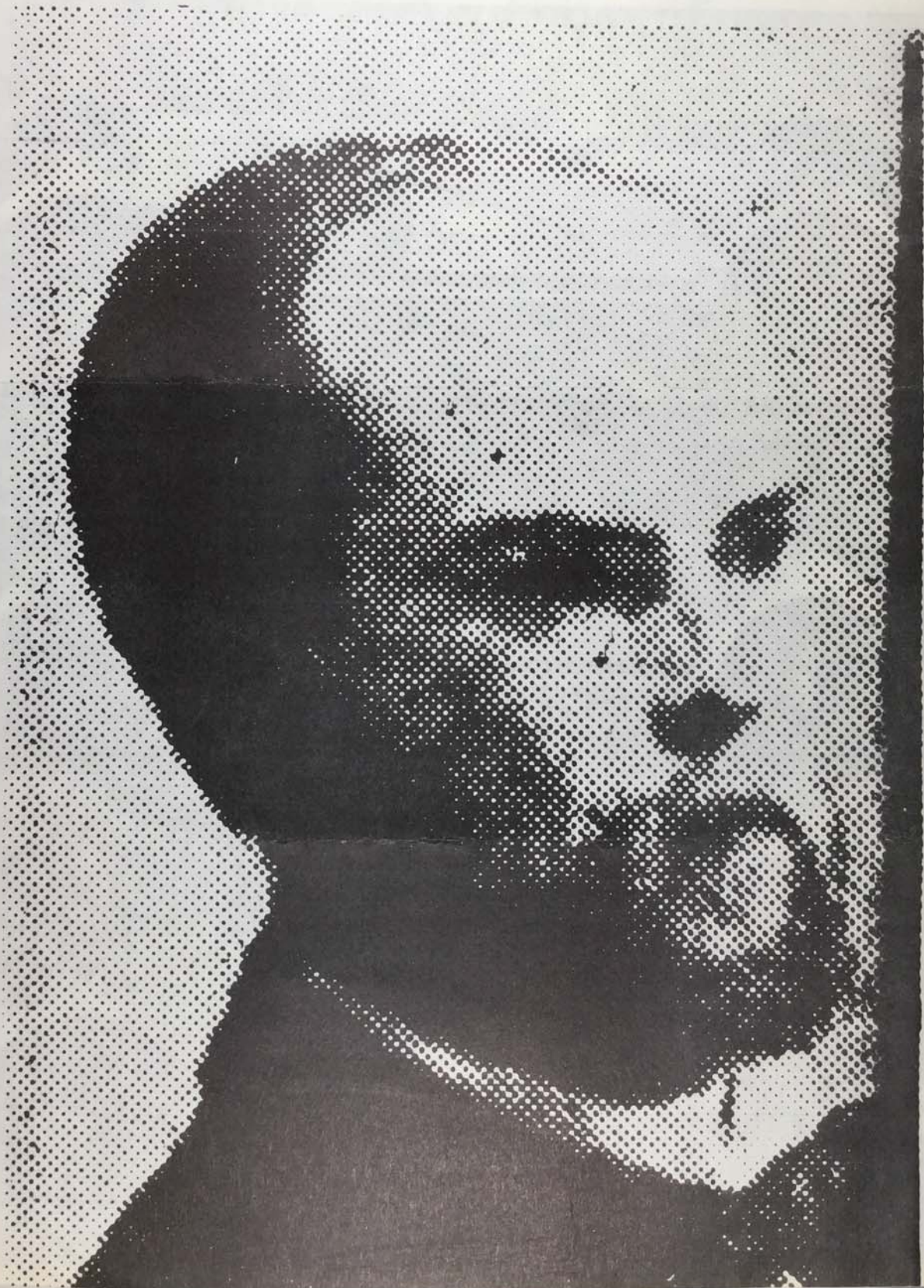
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WHY IS
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THAT'S THE 30,000,000 LIRE QUESTION!
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RAY JOHNSON
#4 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560



Mr. DAVID BOURDON
Apt 13-C
315 West 23 St.
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**FAKE RAY
JOHNSONS
BILL DOBBS
GALLERY
NEW YORK CITY**

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GALLERY
NEW YORK CITY**

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THE WILLIAM PATERSON COLLEGE OF NEW JERSEY
300 POMPTON ROAD • WAYNE • 07470

October 28, 1971

Mr. Albert Fine
363 Canal Street
N.Y.C. 10013. N.Y.


Dear Mr. Fine:

Thank you for your note regarding my book on minimal art. It was kind of you to point out that there is no mention, in the book, of "Ray Johnson."

Neither myself, nor my research assistants have ever heard of "Ray Johnson". However, the fault is my own. I did call up LIFE Magazine, and the art editor there told me that he has heard of Mr. Johnson.

Thank you for your interest in my publications.

Sincerely yours


Gregory Battcock
Associate Professor of Art History

Copy: David Bourdon, Editor
Life Magazine

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RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY,
NEW YORK 11560



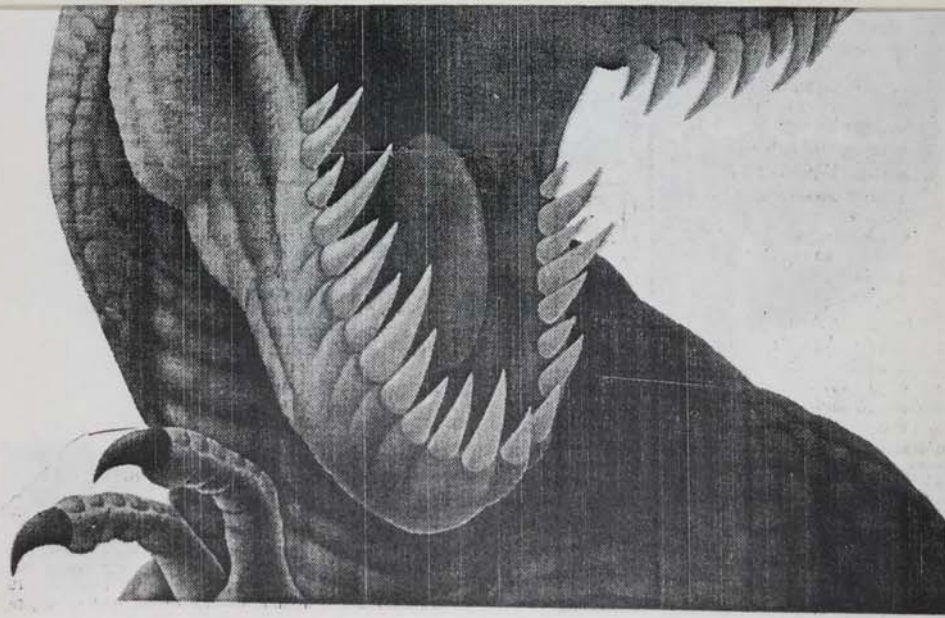
DAVID BOURDON

3-C

315 West 23 St.

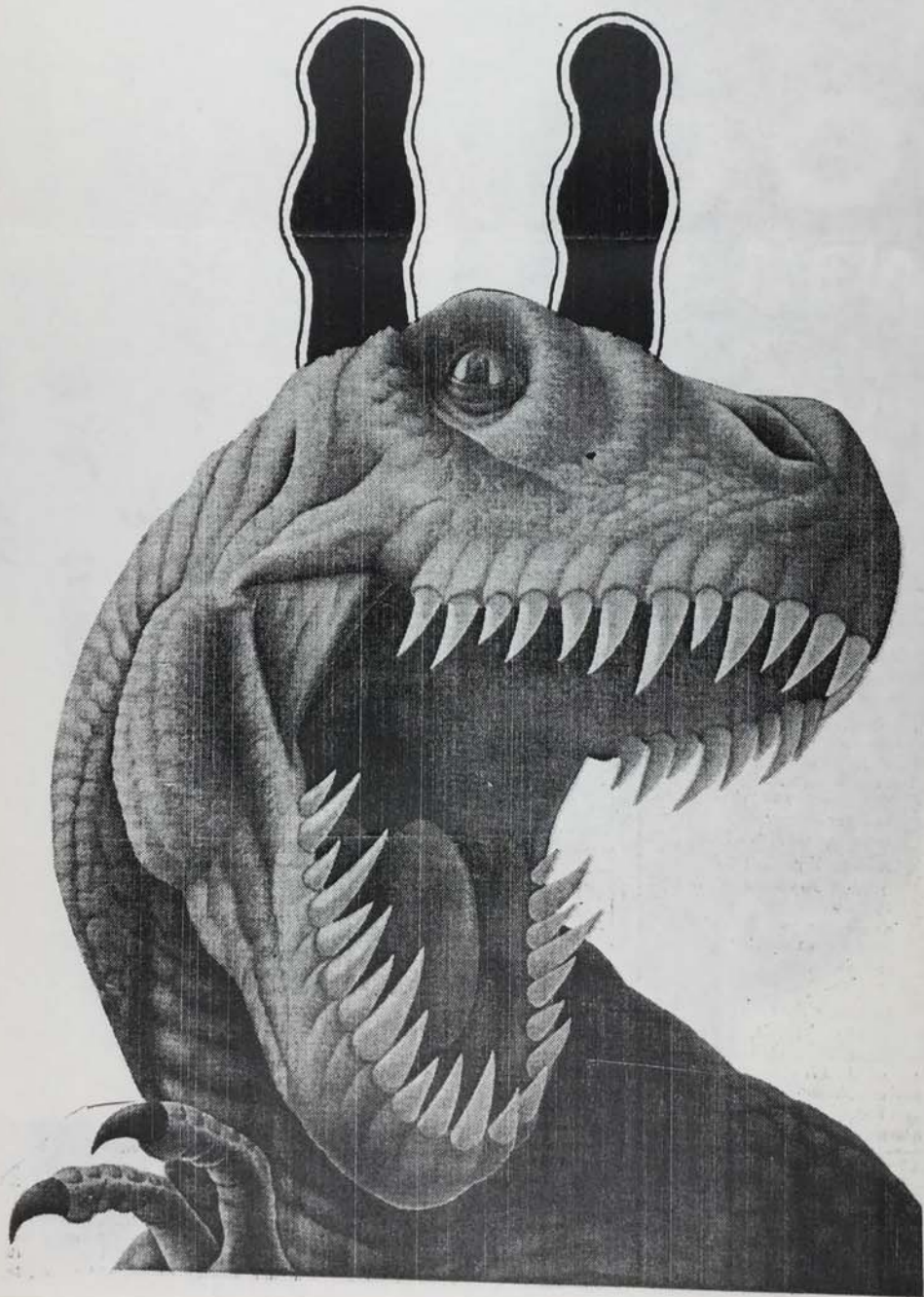
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NEW YORK 11560



DAVID BOURDON
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NYC, NY
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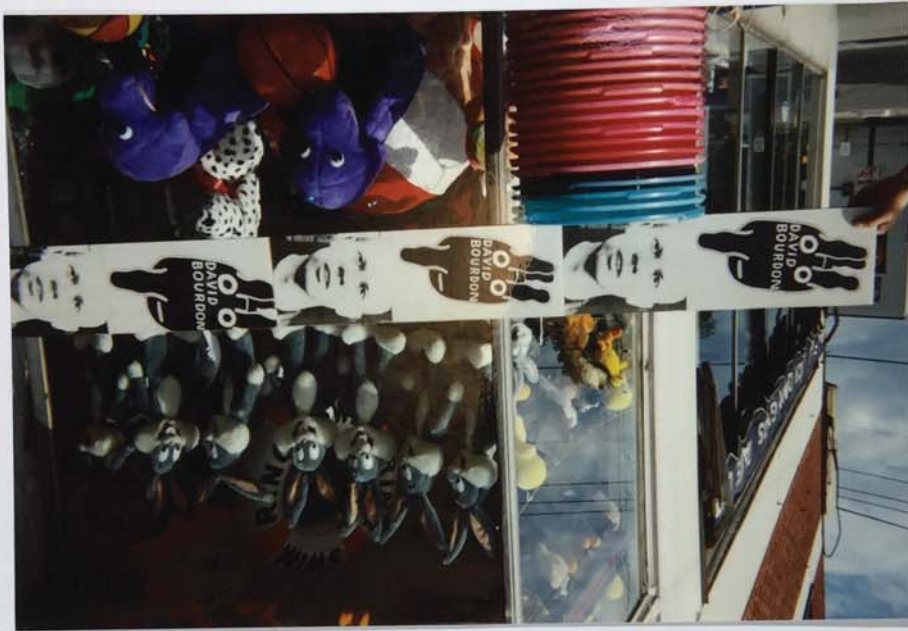
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MARILYN MINTER



FRANKLIN FURNACE
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PHOTO OF
DAVID BOURDON
AND HIS

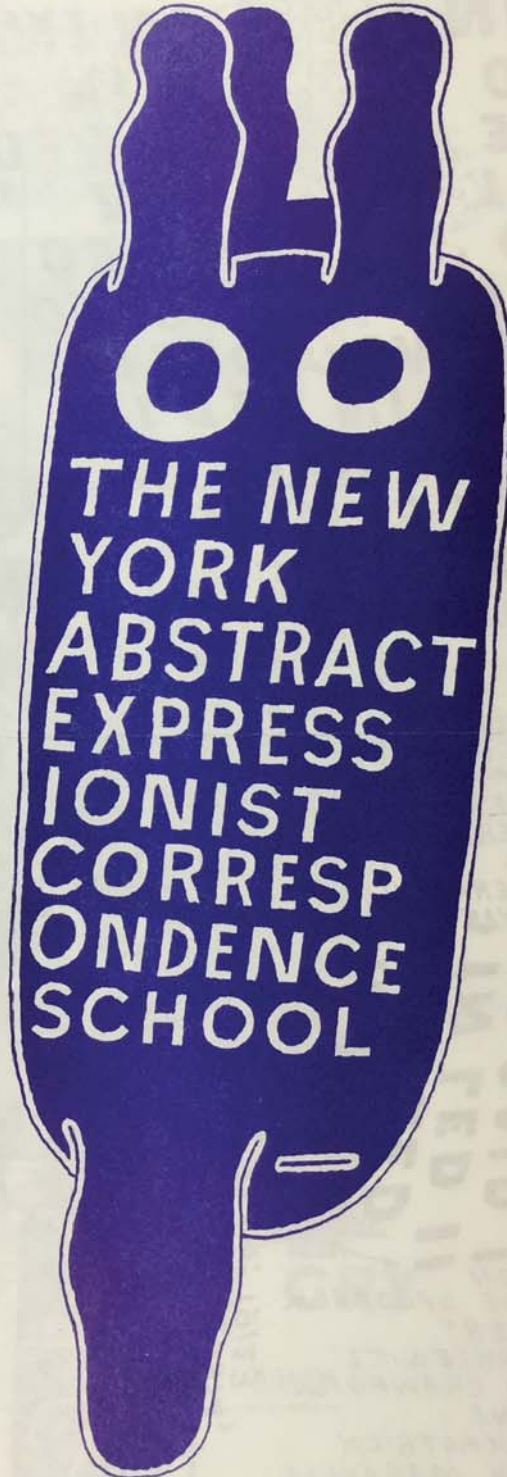
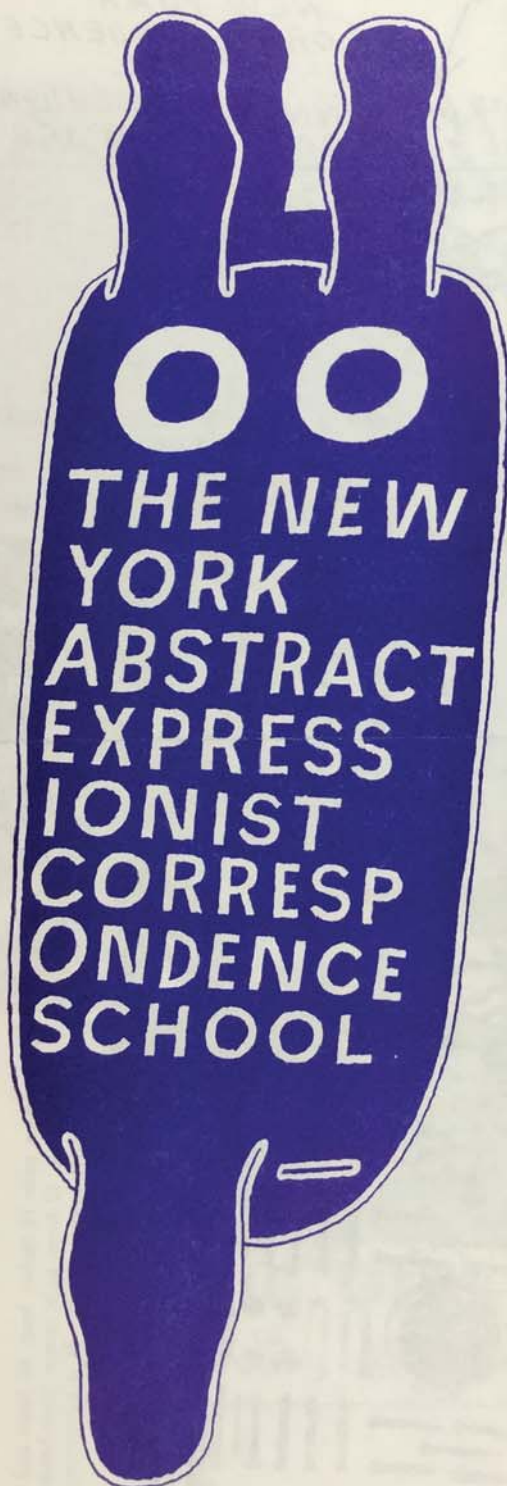
Mr. Ray Johnson
The Pink House
44 W. 7th St.
Locust Valley NY 11560

ALL-SILLY FRIENDS
6.5.93

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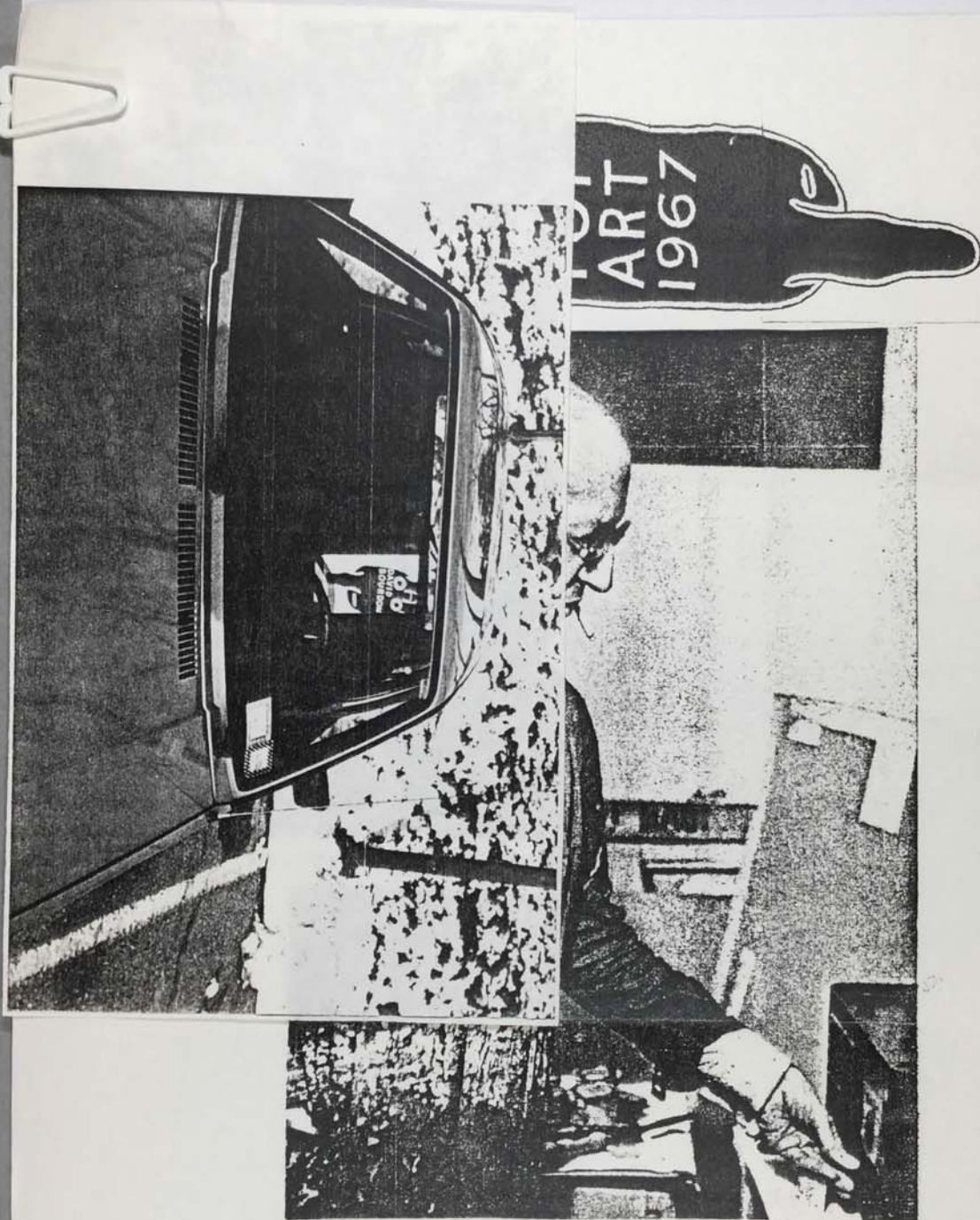
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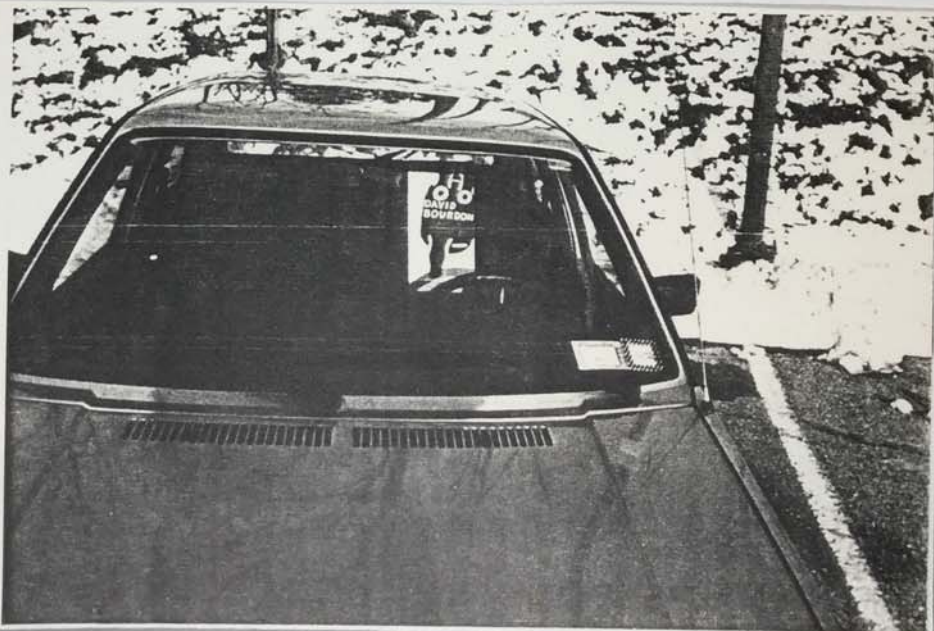
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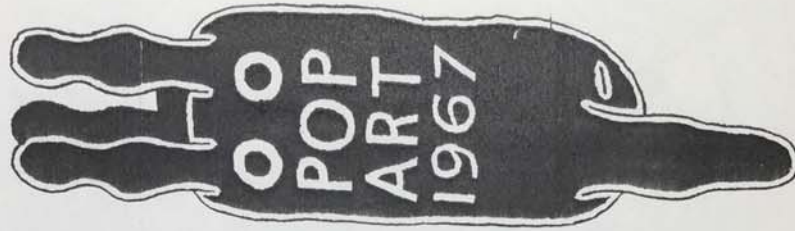


ORPHEUS by MALVINA HOFFMAN



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BIG GIRLS DON'T CRY

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Callous

East Hampton
July 26, 1984

Dear Helen:

In the article on Lee Krasner's will, the Star was callous enough to "thank" one of the principal sources by revealing a completely irrelevant indiscretion of his going back 25 years.

Shame on you for such bad taste.

Sincerely,
JOE NOVAK

Dimmed Star

East Hampton
July 31, 1984

Helen Rattray, Editor
The East Hampton Star

Dear Helen,

Your late husband Ev was the first person to visit me when I was arrested in 1959. He came to the Village lock-up, which was then above what is now Dean and DeLuca. He said, "Ted, I know how much you have done for East Hampton - your endless work for Guild Hall, and helping people in the community. I'm sure this is something beyond your control. When it's over I hope you'll remain here. I will only write what I have to in The Star."

This he did, and if you check the issues of the time you will see no flash or fury, just plain facts.

As you see, I did stay, and have had 25 years of a good productive life. I feel very strongly that neither he, nor his mother or father, would have inserted into an otherwise very good story something that has nothing to do with the Krasner will.

You've dimmed the bright star the East Hampton Star has always stood for.

Ossorio called you in anger. I write you in sadness.

TED DRAGON

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RAY JOHNSON
24 WEST 7 STREET
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NEW YORK 11560



MR. DAVID BOURDON
Apt. 3-C
315 West 23 St,
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SF What do you mean by completed by someone else?
in one section.

RJ Because the composition was very vacant. And I've now put two things into it: a reproduction of the Magritte shoes which had toes where the shoes are; and I added to that a leg going from one shoe; and next to that is a photograph of a young boy sitting in a chair and the arm of the chair looks like an animal's claw which relates to the toes of the feet. And these two elements have nothing at all to do with Joe Kornblee. And the title of the painting is Joe Born. And it's thought of as Miss Kornblee. But I know other people named Joe who've been Born. So when you asked me about my being born to receive in the mail the other day a listing of twenty-five people named Ray Johnson in Minneapolis each of them having been born at a different time and each one having a different childhood I'm not really that important. I

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MY SECOND MARRIAGE

Paris : I ride in the Bois : An unknown admirer :
The Count de Lancastre : I become engaged to
him : His descent from the Plantagenets : Our
marriage : Dangerous shots : A tenants' dinner at
Kirkstall Abbey : A speech from the table : We
visit Lisbon : Sailing on the Tagus : Home again :
The Count in the hunting-field : Follow my leader :
We return to Paris : Queen Isabella of Spain : A
description of her : A Queen without a change of
linen : We visit Madrid : A gay time ? : *Cosas de
España* : The Count de Lancastre's bad health :
Father Black's bigoted behaviour : I go back to
England, Home and—Duty : Death of Lancastre :
A message from the other world

Noose Brauman
309 Read St
Santa Fe
99M 87501

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COUNTRY-HOUSE VISITS

Houses and their owners : Homes of memories :
Country-house visits in the 'forties—How the
modern girl would regard them : A ball at the
King's House : Badminton, Berkeley Castle,
Bretby : I take part in theatricals : De Grammont
and the lovely Lady Chesterfield : Lord Howe and
his daughters : Lady Victoria Talbot and Lord
Anson : I take undeserved blame : Christmas in
Beauesert : "L'Adieu" : Louis Napoleon and
Lady Desart—a pretty compliment : Simple amuse-
ments : Belvoir Castle : Cassiobury : A highway
robbery : Our cowardly friends : I meet Lord
Brougham : Some other country-houses.

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NEWMARKET AND MELTON

My first visit to Newmarket : Then and now : Death of Henry Blackwood : Wife and mistress : Admirals Rous : An appreciation of him : Mrs. Rous : Caroline, Duchess of Montrose : Her unpopularity on the course : "Corrie Roy" and "Carrie Red" : "Auntie Craw" : George Bruce—"duffer" in name only : Lady Grey de Wilton : The Empress Elizabeth of Austria : Sunday jumps : A meet at Belvoir in 1873 : I discuss Disraeli's proposal of marriage with his Majesty : The ill odour of politics

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RANDOM RECOLLECTIONS

Why I enjoy life : "The Parrot Club" : "Women deceivers ever" : Frances, Lady Waldegrave : Her residence at Strawberry Hill : The husband she liked best : Elopements : A stingy nobleman : Lord Palmerston, an awkward remark : Lady Bradford : Her flirtation with Jim Macdonald. My revenge for some undeserved snubs : Straw in the Square : Why we all laughed

I AM often asked by my friends if I can remember any stories, grave or gay, about Society as I knew it, but I have never kept a diary or hoarded up any old letters, so I must rely solely on memory to come to my aid and help me to jot down some of my random recollections.

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IN THE 'THIRTIES

Children's parties in the 'thirties : A fight for a partner, the looker-on wins the prize : Mrs. Fitzherbert's house in Tilney Street : My friends : Rehearsals of the Eglinton Tournament : Lord Lonsdale at Carlton House Terrace : The lovely Sheridans : Children and their governesses : Then and now—a comparison

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EARLY MEMORIES

My birth and parents : A children's party at
St. James's Palace : Asleep in William IV.'s chair :
My French governess, "no meat and no flannel" :
The Ghosts of Mayfair : Our friends at 8 Upper
Grosvenor Street : We act plays before the Duke of
Wellington : Anecdotes of Lord Forester and
Theodore Hook : I hear Tom Moore sing : The
Opera : Lord Hertford at St. Dunstan's, some
stories about him : Lord de Ros

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COWES

Early recollections : Smart simplicity : Lady
A.'s blue satin gown : An unkind comparison :
Her Stock Exchange transactions : Her losses :
Her "Little Impropriety" : Her mania about Lord
Cardigan's will : "Bel and the Dragon" : Lady
Clare : A children's party for Princess Victoria :
On board the *Zarifa* : My Royal visitor

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PRESENTED AT COURT

I am presented at Court : A fancy dress ball at Buckingham Palace : Death of my mother : The fortune-teller's prediction : Comedy and tragedy

My mother presented me at Court in February 1842, and shortly afterwards I went with my parents to the first fancy dress ball given by Queen Victoria.

Our dresses were lovely. My father wore the uniform of a Garde Française, and my mother was dressed as a Court lady of the same period. I went as a Louis XV. shepherdess.

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THE COUNT MONTEMOLIN

A royal lover : The Count Montemolin proposes for me : We become engaged : I visit the Archduchess Beatrix : The late Don Carlos as a baby : The Count's weakness : I resolve to give up all ideas of a Spanish marriage : I am dogged by Carlist spies : I break off my engagement : The Count's after-career : His death : Fever or poison ?

It is said that few people achieve greatness, but that some have it thrust upon them. I can class myself with the latter, for I could have married a Prince of the Royal Family of Spain, the Count de Montemolin, who was at one time regarded as the rightful King of Spain.

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315 W. 23rd St., #5C
NY, NY 1004

Ray Johnson
44 W. 7th St.
New York, NY 11560

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July 26, 1984

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Page 3

RJ Well, I have one painting now which interests me very much because it was interrupted near the very end when it logically should be completed and it's related to another work which I will describe and which of course gets close to my creative process. I'm doing a portrait of ^{Joan} ~~Joel~~ and it ^{then} Kornblee ~~and~~ ~~back~~ has her first name in it and I wanted to have the entire name but it was to be Bornklee rather than Kornblee. (there's a rearrangement like childrens' blocks). But what I now have is Joe Born. And the top half of the painting has nothing at all to do with the bottom. I went away for a week and when I returned I came back to the painting and it could very well/the way I'm completing it it could very well have been completed by someone else.

SF What do you mean by completed by someone else?

RJ Because the composition was very vacant ^{in one section.} And I've now put two things into it: a reproduction of the Magritte shoes which had toes where the shoes are; and I added to that a leg going from one shoe; and next to that is a photograph of a young boy sitting in a chair and the arm of the chair looks like an animal's claw which relates to the toes of the ^{Joan} ~~Joel~~ feet. And these two elements have nothing at all to do with ~~Joel~~ Kornblee. And the title of the painting is Joe Born. And it's thought of as Miss Kornblee. But I know other people named Joe who've been Born. So when you asked me about my being born -- to receive in the ^{Ray} mail the other day a listing of twenty-five people named/Johnson in Minneapolis each of them having been born at a different time and each one having a different childhood I'm not really that important. I mean all twenty-five Ray Johnsons should perhaps speak at the same time. I mean my ideas turn this way.

I think we're inclined to think of things to be too important; there's so much ^{un} ~~un~~importance among people.

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TED DRAGON FAN CLUB

David you
have to see the
complete

Sequence of
letters to Helen

RATTRAY,

EDITOR

East Hampton

Star

from original
article to

Aug 2 - Aug 30th

a total of

38 indignant
letters.

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SF Yes. And fetishism attracts you very much also? ^S I don't know because ^{RJ:} ^{au}
if it does it's probably

SF It's the mystery that lies behind all this mask and this

RJ Well, it's probably very refined. ^{defined}

SF Yes. But there is something behind the thing
which attracts you very much your imagination

RJ Well, I was accused recently of performing black magic.

I think I told you the story of the man I met who was a witch doctor.

SF A witch doctor?!

RJ Yes. [?] Daniel Spoerri was ill and a friend brought in a witch doctor
to exorcise his evil spirits and everything. He burned candles and
burned incense and had bottles of sacred oil and took convulsions and
rubbed on alcohol or something and did all sorts of things to cure him.

SF And you had ^a this doctor?

RJ Well, I was there when this all happened.

SF Oh, you were there? There were a few people there?

RJ Yes, there were about eight people for this ceremony with the witch
doctor ^{doing} ^{Afterwards} during the ceremony. I was sitting on the floor with some color-
ed yarn and was making some kind of an object which I attached to a door
knob and then I tried to attach it to this witch doctor's ankle. He
was quite frightened. ^{He thought} I was trying to get power over him or something.
And I don't know why I was doing this. It was purely instinctive to
do this.

SF How did the witch doctor react?

RJ Oh, he wouldn't allow this thing. He ran away. He wouldn't have any-
thing to do with ^{what I was doing.} it. I don't think he understood what I was doing, why

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something to ~~like~~
 I would be tying/his ankle/^{and} to the door knob. It was completely il-
 logical. And another time - I had so many marvelous times with Daniel
 when he / We were at a Christmas party and I was seated in a chair and
 there were many Christmas ^{strings} ~~strings~~ and wrappings. So Daniel ~~||~~ began
 the way a child would do (in fact ^I ~~&~~ saw a child in the park playing
 actually put a noose on another child and I'm sure that one child wanted
 to hang the other one from a limb, hang this kid by the neck. Well
 Daniel ~~||~~ began tying me into this chair with these strings and ropes.
 And I just sat there. There were other people in the room and they
 watched. It was ^{sort of a} ~~sort of a~~ joke. And he found some more strings and
 quite industriously and seriously was attaching me to this chair. And
 I couldn't move. I just sat there. And then he placed two candles on
 my hands, on the tops of my hands. I just sat there and the candles
 slowly burned down and the wax was dripping and - well, it seemed to
 go on for a long time. And we were conversing. And there was a
 girl there and she suddenly said, "I can't stand it any more," and she
 rushed over and blew out the two candles because she didn't want the
 flame to burn down to my skin. And I was very angry. And I said,
 "Damn you! you ^{ruined} ~~ruined~~ my whole act." I could have got out of here any
 time I wanted to." And then finally I got cut out of this chair with
 all these strings tied around me. But part of me knew that I was trapped
 but another part of me knew that I could get out of ~~it~~ that situation
 if I wanted you. My will is very strong.

SF You mean just by blowing out the candles?

RJ But it wasn't that hostile a situation. I mean I wasn't really - it
 was a playful attack on me I suppose. Because we've had ~~so~~ many ^{wild} ~~things~~

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children's
drunken creation periods which involved/dolls which he attacked and
different ways in
mutilated and pushed around in/a very brutal way.

SF A kind of happening?

RJ And he had dishes

SF Where ~~xxx~~ was it → was it in Paris? Or --

RJ No, here in New York. And once he came to visit me with a friend and we sat around drinking rum. And I brought out a chair which was a - (I always have these props that I find, I always have lots of subject matter, unusual things) this was a child's school bench and it had one wooden arm for writing on. I had painted it white or something. And he started doing something with that arm. ~~Later-that-evening~~ He just ruined the whole thing. He turned it upside down and put it backwards. that day. He destroyed the thing/ And I was very angry. But I thought, well, since And I got the idea to take this entire chair apart. So with a screwdriver I dismantled the whole thing. The structure of the chair was very, very complicated. So I put all the parts into a cardboard box. And I delivered it to him at the Chelsea [Hotel] where he was living. So he received this chair ^{as} ~~xxxx~~ gift. Which was ~~xxxx~~ very funny because that very same evening the chair (which was a chair like this) suddenly was just all in parts, completely dismantled. So he made some objects out of this chair. And when the Christos first came to New York I presented them with a package of forks.

SF Of forks?! You mean all wrapped?

RJ That's a "wrapped" story because ...I've told it to you before.

SF No, I don't think so.

RJ Oh. Well then, that is what I would call a wrapped ^{rapt} ...It's the beginning of a story where the story ~~is~~ suddenly got wrapped and you'll never

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

Jan. 16, 1995

Dear Suzi,

Ray Johnson drowned at Sag Harbor last Friday night. His fully clothed body was recovered around noon on Saturday, the 14th. According to police, two girls were skating across a bridge on Friday evening, about 7:15 P.M., when the sound of a splash caught their attention. They looked over the railing and saw a man backstroking away from the bridge. He was not crying out for help. The girls were able to see as much as they did because the almost-full moon was very bright and the bridge itself has lights. The air temperature was unseasonably warm and the water was shallow and calm, being an inlet of a bay. When the girls and their families heard about the recovered body the following day, they filed a report with the police. Ray's car was found about 500 feet from the bridge, parked in front of a 7-11 store. Earlier on Friday, he had checked himself, alone, into a Sag Harbor motel, also near the bridge.

The police say there is no evidence of foul play. Toby Spiselman identified the body. If you want further information, please call her at (212) 755-2577. Please forgive me for being the bearer of such ghastly news.

Regretfully
David

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Doubt War by OLA

Bowdan
315 W. 23rd St., #3c
NY, NY 10011



FORWARDING ORDER EXPIRED
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 UNCLAIMED REFUSED
 NO SUCH NUMBER ADDRESS
 INSUFFICIENT ADDRESS
 CARRIER HERE INITIALS

Suzi Gablik
3 Cedar Walk
Blacksburg, VA 24060

11/6/11

○B ○B ○B ○B ○B ○B ○B ○B ○B
 ○B ○B ○B ○B ○B ○B ○B ○B ○B
 ○B ○B ○B ○B ○B ○B ○B ○B ○B

A NICE, CUTE, COLORFUL, QUACKING DUCK NAMED ANDY WILL BE
RAFFAELED AT THE NEW YORK CORRESPONDANCE SCHOOL MEETING
MARCH 26TH, 1969 AT SACRAMENTOE STATE COLLEGE, CALIFORNIA

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Doub War by OLA

11001

eat 23 st
don 3-C

11/19/64

letters to

Needy

Dear Sir:

Help! Please add my name to the Jonas Mekas list of serious needy artists.

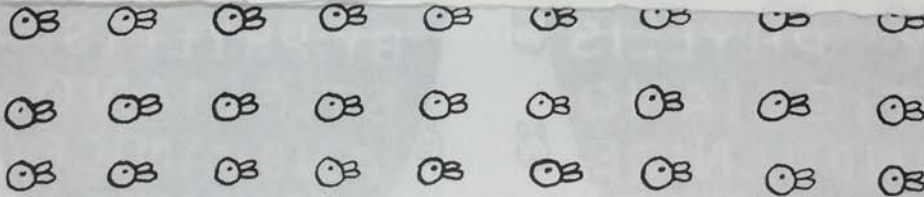
I had to have my right leg amputated last week and don't get around much any more.

I'm trying to scrape up enough dough to go to Kashmir to the fertile valleys in the south 'the Happy Valley' to feed chickens.

I try hard to put on a nice show once a year of my best work. Some folks dig it and hang it on their wall.

-Ray Johnson
Suffolk Street

NEW YORK 11560
LOCUST VALLEY
44 WEST 7 STREET
RAY JOHNSON



A NICE, CUTE, COLORFUL, QUACKING DUCK NAMED ANDY WILL BE RAFFAELED AT THE NEW YORK CORRESPONDANCE SCHOOL MEETING MARCH 26TH, 1969 AT SACRAMENTOE STATE COLLEGE, CALIFORNIA

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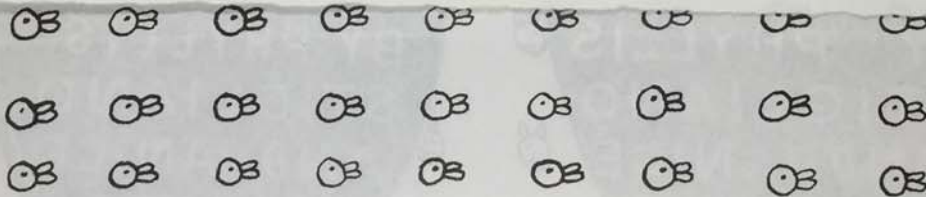
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Please send to
David War by OLA

RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560



MR. DAVID BOURDON 3-C
315 West 23 St
NYC, NY
10011



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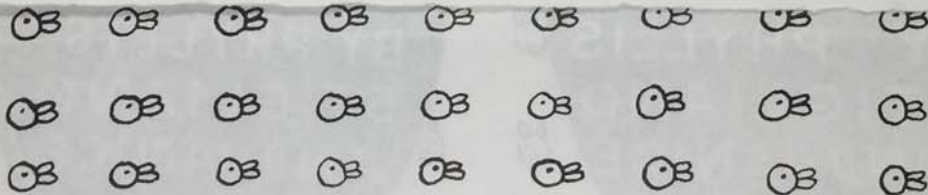
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Please send to
Dave War by OLA



HARPO
MARX
7.7.44

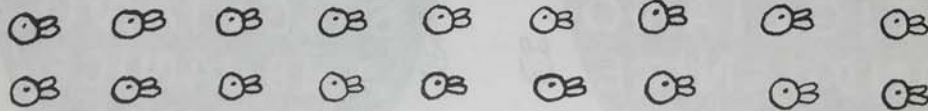
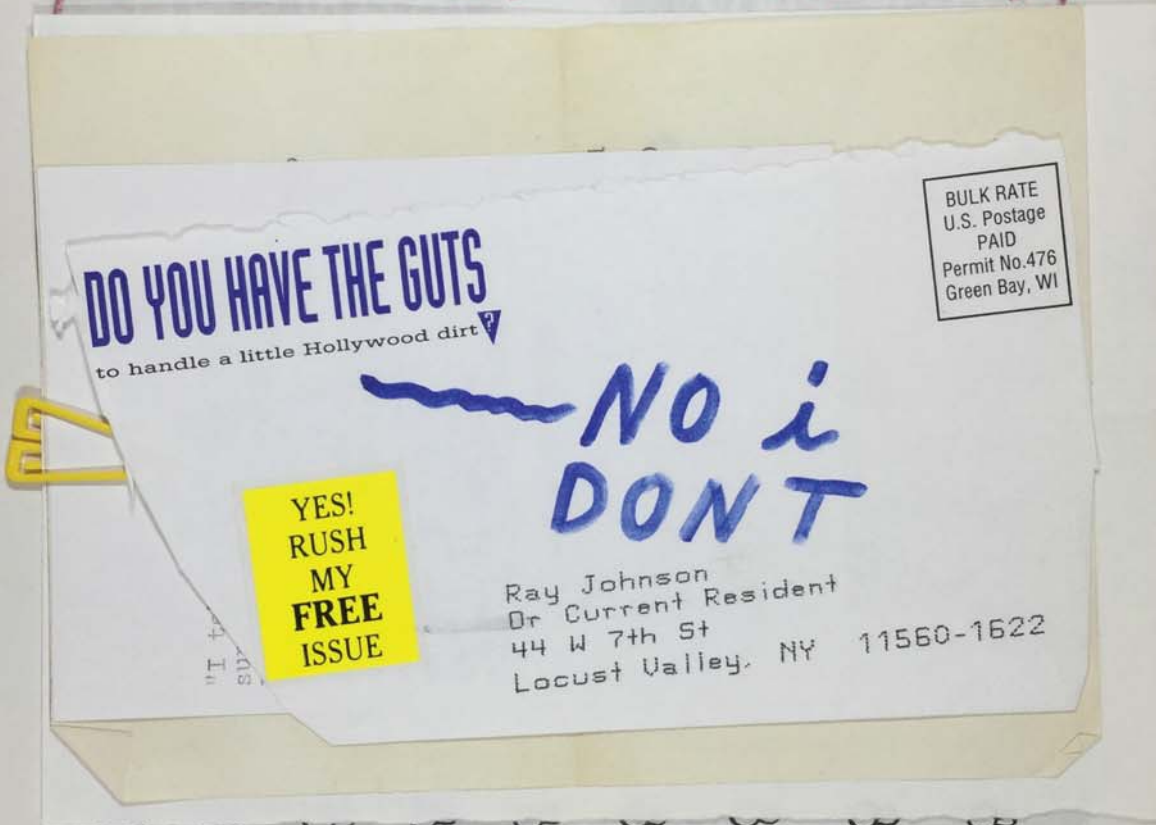


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Paul Warhol



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Please send to

Pa

A

Ray Johnson
176 Suffolk St

"I tell you," Rimbaud supposedly said to Delahaye on his return from Paris in 1872, "I went to Cabaner's room while he was not there and discovered a cup of orange juice waiting for him, so I jerked off into it" (delahaye, tervoin de Rimbaud, op. cit., p.19)

-page 309/NOTES

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Please send to

Pa

LA

Ray Johnson
176 Suffolk St.
New York City 2

July 13, 1966

David Bourdon
Life
Rockefeller Center
New York City

For professional services rendered

Escort to Cheetah \$10.00

A NICE, CUTE, COLORFUL, QUACKING DUCK NAMED ANDY WILL BE
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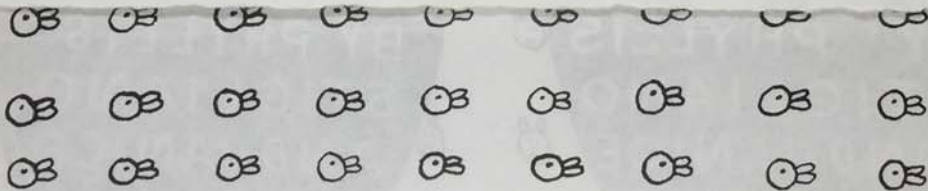
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Please send to
Paul War by OLA

October 11, 1967

David,

You were really so nasty
when you called last night I
don't know if I want to have
any more phone conversations
with you.

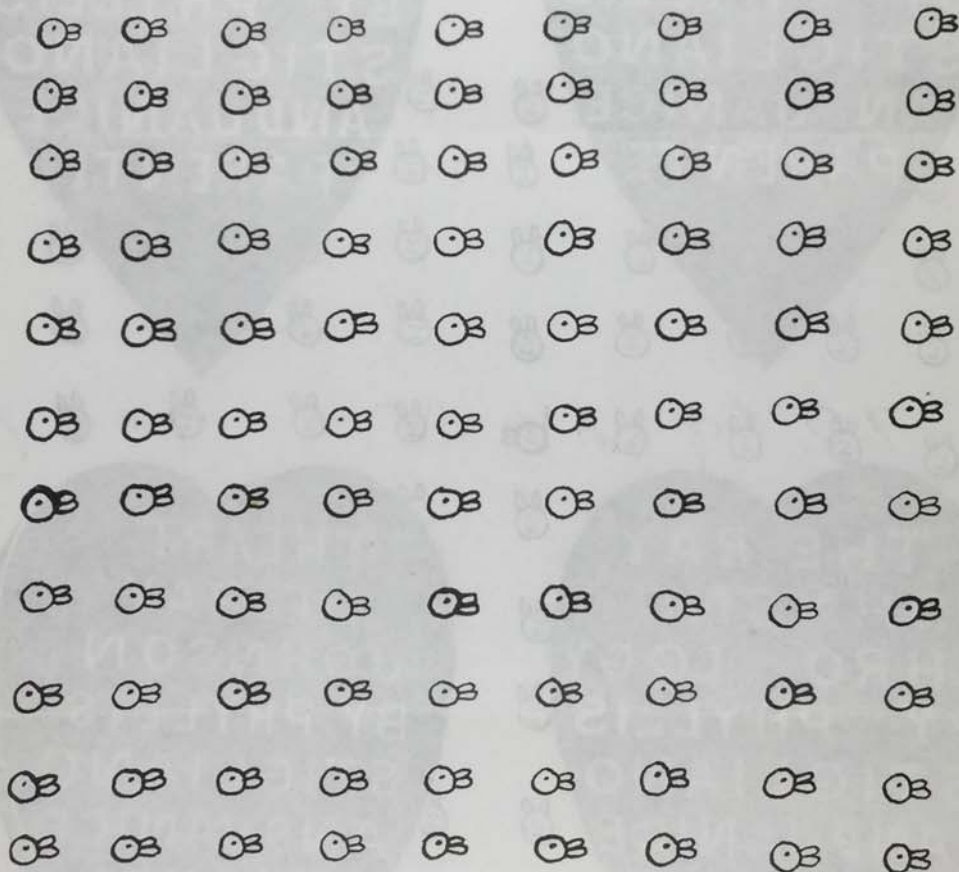


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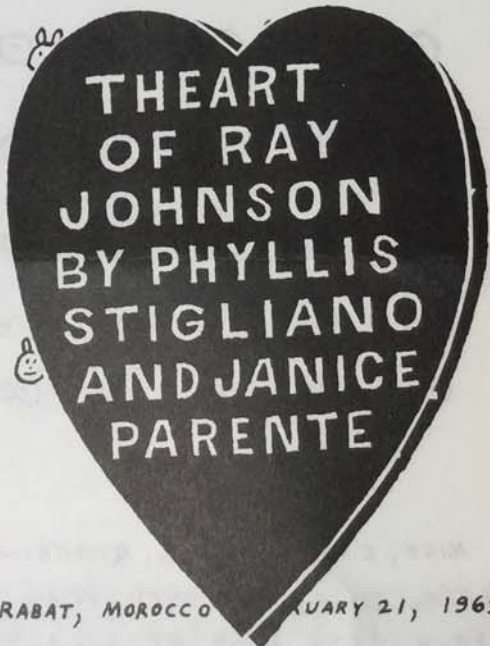
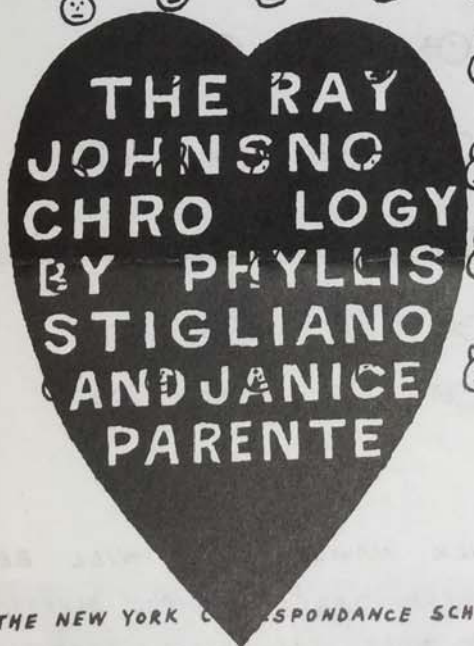
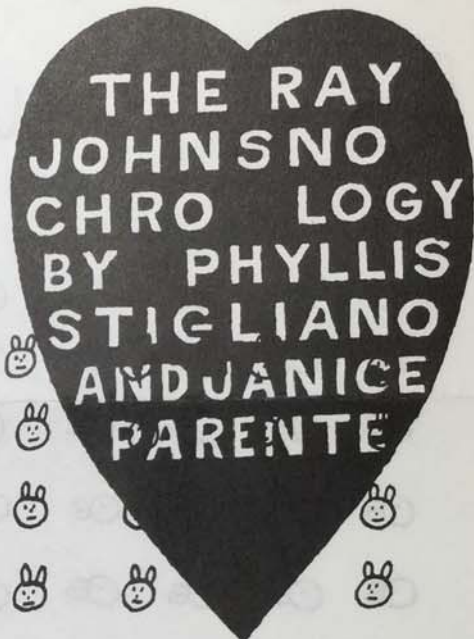
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Ray Johnson Movie Star Collages1950's

1. James Dean.Lucky Strike.Lucky Strike.
2. Pier Angelli.James Dean.
3. The.Hayley.Mills.Myst.Ery.
4. a.s.Harlo.
5. The.Star.Hollywood.Didn't.Want.
6. Totem.George.Maharis.
7. Marlene.Dietrich.
8. c.e.e.e.Fanny.Hill.Masina.
9. George.Maharis.
10. James.Deanfish.
11. Theda.Bara.
12. Juliet.Prowse.
13. Tuesd.ay.Weld.
14. Ls.Dolce.Vita.
15. Eleanor.Powell.
16. Lover.Boy.Lana.Turner.Garbo.Hyson.Grain.See.Not.
17. Troy.Donahue.
18. James.Dean.Mercedes.McCambridge.
19. James.Dean.
20. James.Dean.elephant.
21. James.Dean.in.Times.Square.
22. Ice.Bag.Rock.Hudson.

1960's to 1980's

- | | |
|---|-------------------------------------|
| 23. Clock.Gable. | 48. Judy.Garland.John.Houston. |
| 24. Lon.Chaney.Cranberries. | Adam.Ant. |
| 25. Clock.Gable.Yoko. | 49. Garbo.Snail. |
| 26. Ava.Gardnered. | 50. Joan.Crawford's.shoe. |
| 27. Tab.Hunter.three.birds. | 51. Richard.Bernstein.James.Dean. |
| 28. Ma.Chine.Gun.Kelly.Incredible. | 52. Marilyn.Monroe.1926-1962. |
| 29. Mata.Hari1932. | 53. Boris.Karloff.M.Tom.Mix.1880- |
| Ray.Johnson.1982. | 1940. |
| 30. Gary.Cooper.John.Cage. | 54. Garbo.File.Detach. |
| 31. Bar.bra.bar.Bill.Cosby. | 55. Garbo.Failure,failure,failure. |
| 32. Lauren.Bac.all. | 56. John.Payne's.shoe.John.Payne. |
| 33. David.Bowie.Rada.dar.rra. | 57. Joseph.Cornell.Joel.Cairo. |
| 34. Tab.Hunter."The.t.Kind.of.Woman". | 58. John.Waters.Judith.van.Wagner. |
| 35. Gary.Cooper.Paula.Cooper's.underwear. | 59. Tab.Hunter.Dore.Ashton. |
| 36. Tab.Hunter.Jasper.Johns.Duchamp. | 60. Liza.Minelli,Bored,Bored. |
| 37. Tab.Hunter.James.Dean. | 61. He.dy. |
| 38. Bunuel.arf.arf.arf. | 62. Greta.Garbo,Grace.Gluck. |
| 39. Tab.Hunter.(2). | 63. Tab.Hunter.Anvil.G.Stein. |
| 40. Shelley.Duvall.Arakawa.Brunch. | 64. Mont.gomery.Clift.William. |
| 41. Judy.Garland.Oct.17/39. | Burroughs. |
| 42. Judy.Garland.1922. | 65. Tab.Hunter.Arman. |
| 43. Judy.Garland.Buddha. | 66. Jean.Harlow,at.the.Trocadero. |
| 44. Bor.isk.arl.off.Kar.lof.Boris. | 67. Fred.Astaire's.Mother's.Potato. |
| 45. Tab.Hunter.White.circle. | Masher. |
| 46. Jean.Harlow,at.the.Cocoanut.Grove. | 68. Marilyn.Monroe.1926-1962. |
| 47. James.Dean.caco.pho.ny. | 69. Tab.Hunter.Mozart. |
| | 70. A.Hitler.J.Cornell.G.Garbo. |
| | 71. Shelley.Duvall.Snail. |

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Ray Johnson Movie Star Collages (page 2.)

72. Holly.Solomon.Joan.Crawford.
73. David.Hemming.nose.
74. Carmen.Miranda.Turkish.Baths.
75. Ray.Johnson.Movie.Star.Collages.
76. Joe.Dallesandro's.R.pota.to.masher.n.
77. Alain.Delon.Regine.
78. Ouch.
79. Gary.Cooper.Oh.My.Hat!
80. Marion.David.Movie.Star.H.C.
81. French.Movie.Starlet.Snakes.
82. Kirk.Douglas.Gargoyle.Skinny.dipper.
83. James.Dean.Snakes.
84. Myrna.Loy.Clark.Gable.Jean.Harlow.
Myrna.Loy's.Mother's.pota.to.masher.
underwear.
85. Tab.Hunter.Swan.
86. Tab.Hunter.Blood.
87. Vicki.Dougan.
88. Stanley.Kubrick's.Mother's.Pota.to.Masher.
89. Ceci.n'est/pas.McQueen.Steve.Peaches.
90. Midnight.Cowboy.Antonio.Gaudi.1852-1926.
91. Carmen.Miranda.1914-1955.
92. Kier.Dullea.Gone.Tomorrow.Ed.Ruscha.
93. Twiggy.Dollar.Bill.Boots.
94. Betty.Grable.Mr.Christo's.Fingernails.
95. Michael.York's.Mother's.Potato.Masher.
96. Jayne.Mansfield.Marilyn.Monroe.
97. Ton.Mix.
98. Sonja.Henie.1912-1969.S.
99. Jane.Forth.Happy.Birthday.Diane.
100. Anna.May.Wong.1904-1961.Clint.Eastwood.
101. Greta.GarboList.Dollar.Bill.
102. March.31,1970.Dear.Marilyn.Monroe.
103. Midnight.Cowboy.Dollar.Bill.
104. I.Love.You.Alice.B.Toklas.Underwear
105. George.Maharis.Prick.
106. Alfonso.Ossorio.Marilyn.Monroes.
107. Shirley.Temple.Condom.
108. Nine.Edie.Sedgwicks.

January 9, 1984

David,

Here's some material
to contemplate for the
California movie star

☆☆☆☆☆

shaw.

Sincerely yours,

SANDRA BERNHARD FAN CLUB

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ART AND ARTISTS, MAY, 1972

mashed potatoes

RAY

Henry Martin looks at the collages of Ray Johnson

JOHNSON

Potato mashers are used for mashing and mashing fine in Ray Johnson's work. He deals with them not because he likes them or thinks they are interesting or beautiful, but, essentially, because the universe to be sought to seek a relationship with them. Lifeless and uninteresting configurations do not interest Ray Johnson. He is interested in

EF Hutton & Company Inc
One State Street Plaza
New York, NY 10004

RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560

EF Hutton



TO
DAVID BOURDON
VOGUE
350 MADISON AVE.
NYC, NY 10017

15

with similarities of any and every kind. They can be visible or invisible, a question of form, content, context, point of view, number of exposures, lived through or not through. He is a man who makes a secret theory and lives with it, not in terms of what they are or what they 'mean', but rather in terms of the information content of their individual characteristics. His work makes a game out of all this information, playing with it, arranging it, disarranging it, permutating it, giving it first one shape and then another. He concerns himself not with significance, but with significant relationship. A sufficiently well-developed theory of similarities, moreover, eliminates the necessity for a theory of identities. This explains how chance

relationships and analogies. Ray Johnson's was a simple act of Dadaist denial, replete with a notion of progress and divorced from the context of the procedures that make up the substance of his work. Ray Johnson's posture is contemporaneous, critical and thoroughly consonant with his repertoire of creative acts. The de Kooning doesn't exist any more, but the Rauschenberg is still beautiful in Ray Johnson's collage. Ray Johnson's intention is not to destroy somebody else's *factum* in order to make one of his own, but to show us what he thinks is the proper creative relationship to all *factums*. Like all other things that present themselves as *gestalt*, they are to be analysed into information and the individual informations are

and are shattered. As chance forms come from beneath the sanding, the work will open itself to the addition of other images. As the work begins to assume pertinences to other works, it may get cut apart with scissors so that the pieces can be redistributed elsewhere, perhaps painted again and sanded again, perhaps with the addition of details or figures drawn in ink. Ray Johnson cuts things up to turn their parts into wholes so as then to be able to find a proper context for them. The image is destroyed not to obscure it, but to render it clearer - to bring forth its relationships with other images. It is difficult, though, to have a clear idea of the complexity of this working process since it often develops through a space of years and the individual

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ART AND ARTISTS, MAY, 1972

mashed potatoes

RAY

Henry Martin looks at the collages of Ray Johnson

Potato mashers are used for making mashed potatoes, and good mashed potatoes are different from bad mashed potatoes because they have no lumps. A potato masher amalgamates, eliminates differences and turns individualities into uniformities. This is what they do in everybody's mother's kitchen, and this is what they do in Ray Johnson's collages. Ray Johnson himself might be called a potato masher if his techniques for eliminating difference were not an extension of his techniques for seeing similarities. Seeing similarities can be directed. One can create a group by seeing similarities between things, or one can also destroy a group by seeing its individual elements as similar to elements from other groups. Thus, Michael Jackson, Jimi Hendrix, and the Beatles are all alike because they all have mothers who have potato mashers, but the potato mashers are all different because they belong to different people's mothers. In the same way, some breads are like sponges, other breads are like pipes, and other breads are sweet potatoes. Ray Johnson works with similarities of any and every kind. They can be visible or invisible, a question of form, content, context, point of view, number of exposures, lived through or not through. He is a potato masher in the sense of a theory and a technique, not in the sense of what they are or what they 'mean', but rather in terms of the information content of their individual characteristics. His work makes a game out of all this information, playing with it, arranging it, disarranging it, permutating it, giving it first one shape and then another. He concerns himself not with significance, but with significant relationship. A sufficiently well-developed theory of similarities, moreover, eliminates the necessity for a theory of identities. This explains how chance

JOHNSON

COLLAGES

ONE

MILLION

DOLLARS

EACH

and chance can find their way into Johnson's work. He deals with them not because he likes them or thinks they are amusing or good or beautiful, but, essentially, because the universe works in a way that variation is not as deviant, but is independently significant information. Rauschenberg's 'combine paintings' are two of his 'combine paintings'. The term implies not *datum* or 'fact' or 'individual unit of experience', but rather 'thing or deed accomplished'. The productions of these two almost identical works appear in two collages by Ray Johnson: *Trendelenberg Position* and *Eighteen Potato Mashers*. Ray Johnson, however, has cut the two reproductions in half and placed the top of *Factum I* against the bottom of *Factum II* and the top of *Factum II* against the bottom of *Factum I*. In *Eighteen Potato Mashers*, the right-hand half of the upper half of *Factum II* has been sawed away again. Rauschenberg himself is famous for once having erased a de Kooning. Rauschenberg's notion of things as things as they are accomplished or destroyed is brought into juxtaposition with Ray Johnson's notion of things as information, as relationships and analogies. Rauschenberg's was a simple act of Dada denial, replete with a notion of progress and divorced from the context of the procedures that make up the substance of his work. Ray Johnson's gesture is contemporaneous, critical and thoroughly consonant with his repertoire of creative acts. The de Kooning doesn't exist any more, but the Rauschenberg is still beautiful in Ray Johnson's collage. Ray Johnson's intention is not to destroy somebody else's *factum* in order to make one of his own, but to show us what he thinks is the proper creative relationship to all *factums*. Like all other things that present themselves as *gestalt*, they are to be analysed into information and the individual informations are

to be allowed to seek a relationship with the other informations that surround them. Lifeless and static constations do not interest Ray Johnson. He is interested in things in a state of vital flux. For many years, Ray Johnson was very reluctant about showing his work to the public, and one suspects that his reluctance was largely an intention for the idea of putting things in frames and under glass. His work situates itself in a universe where nothing is to be ignored, where every process has a meaning, and where the meanings are all of one kind. The meanings connected to showing works of art find no place among his creative ideas. Putting something under glass and selling it means eliminating the possibility of continuing to tinker with it. In order to make one collage, Ray Johnson often destroys another, or even several. His work feeds upon itself just as it feeds upon the image bank of the world around it. A collage often begins as a drawing or a simple juxtaposition of images and the work may then get cut up into strips which are then pasted back into a triangle to be painted over and then sanded. As chance forms itself from beneath the sanding, the work will open itself to the addition of other images. As the work begins to assume pertinences to other works, it may get cut apart with scissors so that the pieces can be redistributed elsewhere, perhaps painted again and sanded again, perhaps with the addition of details or figures drawn in ink. Ray Johnson cuts things up to turn their parts into wholes so as then to be able to find a proper context for them. The image is destroyed not to obscure it, but to render it clearer - to bring forth its relationships with other images. It is difficult, though, to have a clear idea of the complexity of this working process since it often develops through a space of years and the individual

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when there hasn't been a batch in the past. Then, on another tack, he adds, "The whole school is based on reality, but fantasy has a lot to do with it."

"How many people are in the school?" asks the service, trying to pierce the sporadic conversation with something definitive.

"I thought you were going to ask me a question," says Johnson. "It's hard to answer, because I have an enigmatic smile. They could be anywhere."

Johnson is a young man with a friendly, but somewhat mysterious, smile. He is unable to remember it, and that is both amusing and frustrating. "We're not doing anything outside?" asks N. "No, nothing," he says, looking at his head. He is unable to remember it, and that is both amusing and frustrating. "We're not doing anything outside?" asks N. "No, nothing," he says, looking at his head.

Is Correspondence Art Really in Our Future?

By Patricia Roniger

Traditionally, art has always been a kind of visual art. It is just about everybody who will kind of art. There is a room for Ray Johnson and specialized correspondence school art. Deadpan humor, cartoon drawings, fan clubs for the deceased, both famous and not so famous, an imaginary magazine, primal screams, silhouettes, a dancing lecturer, mail of all types... these are but a few of the things that Ray Johnson, Correspondence School, does. The school is not a school in the traditional sense, but an abstract concept of learning via an exchange of ideas, basically using the medium of art or creative writing, sent through the postal system.

which he does most of his work. New York Correspondence School can be likened to a communication center. Mail of different types is received by Johnson and forwarded to someone else. Then add to this a chain letter of ideas. Some of the things that are exchanged are poetry, prose, art, rocks, handmade objects, T-shirts, almost anything. In fact Johnson once received a small tombstone for the mail. This he did not wear. In any case, Correspondence School, New York, is not a school in the traditional sense, but an abstract concept of learning via an exchange of ideas, basically using the medium of art or creative writing, sent through the postal system.

and the David Letterman Fan Club, to name a few. Initiating these clubs he uses his own communication center. An example of David Letterman Fan Club is, for instance, at a correspondence school. Many people, except David Letterman, do not seem to attend, exchanging ideas, information, poetry art, anything. Johnson also does silhouettes, more than 275 people have shown the left side of their face (the will only silhouette the left side) to him in the seven years in existence. Reed, Andy Warhol, Jaws, Craig Claiborne and other famous people. Since Johnson and his school are so famous, an examination of the artist is necessary to understand the school.

down" jobs. When Warhol moved onto another job, he would give the old one over to Johnson, such as fashion photographer, book designer, etc. Johnson's art is also in other private collections, as well as in museum collections in England, France, Italy and across this country. Johnson also has "home delivery" collections which he personalizes, puts in a box and takes to someone's home for a viewing. "Somewhat like a Polar-Bush man," states Johnson.



AN EXAMPLE OF Johnson's correspondence art.

This realistically new category of art is not only called postal art and Johnson's school of correspondence art. It is a new kind of art that exists in the world of correspondence art.

They are necessary in a concrete way, so that they become a part of the abstract world of correspondence art, but the idea is to send it to someone else.

They are necessary in a concrete way, so that they become a part of the abstract world of correspondence art, but the idea is to send it to someone else.

Johnson's art is also in other private collections, as well as in museum collections in England, France, Italy and across this country.

Johnson's art is also in other private collections, as well as in museum collections in England, France, Italy and across this country.

MILLION COLLAGERS

called, a key Temp...

she was interested in drip painting... proceeded with rules of my making.

Johnson's art is also in other private collections, as well as in museum collections in England, France, Italy and across this country.

Johnson's art is also in other private collections, as well as in museum collections in England, France, Italy and across this country.

Johnson's art is also in other private collections, as well as in museum collections in England, France, Italy and across this country.

olved with finite logic, as Johnson

But is it a put-on? "I hope so," says Johnson. "I hope it's a turn-on."

Johnson's art is also in other private collections, as well as in museum collections in England, France, Italy and across this country.

Johnson's art is also in other private collections, as well as in museum collections in England, France, Italy and across this country.

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steps of the procedure cannot be traced back to their final origins. Each of the individual pieces of *Dear Count Zepelin*, an example of the presence of Ray Johnson's former drawings, was the same as true of the pyramid in the bottom centre of *Blood*, and each of the india-inked squares, rhomboids, triangles, and less determined forms in *Eye* 1891. It is as if an *Dean* (not the title) had been subjected to a process of fragmentation. Ray Johnson has accumulated over

also of the two white squiggles that flank the edges of the work at the height of the humanoid. An earlier stage of Ray Johnson's process of destroying and recomposing his own work is evident in the three small breast diagrams in *Nora's Note*. The drawings have been cut into squares, lightly sandpapered and here recomposed into their original form without a decision being made to put a section of these into some other context, or a section

a work can develop to the stage of *Batman's Mother's Potato Masher*, or to the even more complex stage of *Marcel Duchamp* or *Dear Count Zepelin*. Ray Johnson's work is always perfect at every stage of its development, and stopping it at any stage of its development is always perfectly arbitrary. The way in which the forty-four collages now on display are looked at either one at a time or as a group. The way in which they make constant and conscious reference to one another is

RAY JOHNSON

FREE ART WORKS THREE MILLION DOLLARS EACH

same is true of the humanoid form like *Pie's Feet* or *Jayne Mansfield*, 1970. Above these circles of work which have been subjected to a single intervention, often other and more complex. *Dear Count Zepelin* 1970. *Jacqueline Kennedy Mother's Potato Masher* 1972. *Lilyn Monroe 1926-1962* 1972.

Correspondence

Dear Mr. Johnson

Enclosed are three collages of yours which I have been subjected to a single intervention, often other and more complex.

face to the

turbans above and

mail to Dorothy Milletto

12 East 8 St., New York City 10003

DECEMBER 19 1972

1972

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THE NEW YORK
CORRESPONDENCE
SCHOOL
DOES NOT HAVE
FIFTEEN CENTS.

BUXUS

PIER ANGELI,
JAMES DEAN

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By Karin Lipson

LAST WEEK, the Nassau County Museum of Fine Arts came in for some heavy criticism, leveled by County Executive Thomas Gulotta

*NEW YORK SCHOOL OF ABSTRACT
EXPRESSIONIST CORRESPONDENCE
HOW TO DRAW VISUAL PUN PRINTS*

JOAN CRAWFORD

August 26, 1971

Dear Ray Johnson,

Thank you very much for sending me an announcement of the exhibition of your "Joan Crawford Dollar Bill" collage at the Aldrich Museum.

I'm so sorry I won't be able to get in to see it before the 19th of September, as I'll be out of town on my travels for Pepsi, but it was kind of you to let me know about it.

Bless you and all good wishes to you.

Joan Crawford
Mr. Ray Johnson
44 West 7th St.
Locust Valley, N. Y. 11560

JOAN CRAWFORD

January 4, 1973

Dear Ray Johnson,

Thank you so much for your letter of December 29th.

I am delighted that the "Joan Crawford Dollar Bill" was sold to America's Leading Art Collector, Joseph Hirshhorn.

I hope that you had a magnificent Christmas and will have a beautiful New Year.

Joan Crawford

their stride in a snow that is
inventive and entertaining; one thinks fondly of the 1985 "House and Garden" exhibition, which included witty sculpture, paintings and other work on the dual themes of the house and the garden, by such well-known artists as Nancy Graves, Jennifer Bartlett, Ellsworth Kelly and Long Island's own prince of the visual pun, Ray Johnson.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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By Karin Lipson

LAST WEEK, the Nassau County Museum of Fine Arts came in for some heavy criticism, leveled by County Executive Thomas Gulotta and a Sands Point art collector, Arnold Saltzman.

Gulotta, citing a "lack of confidence" in the museum as it is structured, unveiled a plan that would remove it from county government control, substituting a private board of art patrons who could solicit gifts for the museum, which has suffered from declining donations.

Saltzman — whose substantial art credentials include membership on the acquisitions committee of the Museum of Modern Art in Manhattan — criticized the museum's exhibitions as "fragmentary and inadequate."

"You know what's being shown in the city, but do you know what it is out here?" asked Saltzman.

His drift was that the Nassau County museum's shows are so negligible that they cause not even a ripple in the cultural waters of Long Island. Exhibitions are born, live brief and cosseted lives in the richly paneled rooms of the former Gold Coast mansion that houses the museum, and — according to this view — die without leaving a trace, rather like one of those pale weaklings in Victorian novels.

Is this a true picture of the museum? And what of the comparison, invited by Saltzman's statement, with the vibrant, urban cultural life not many miles away — or is it worlds away? — from its sylvan setting above Roslyn Harbor?

A look at the Nassau County Museum suggests that such criticisms tap into some real problems, though they may not be quite on the mark in defining those problems. However, in being compared, even indirectly, to New York, the museum is taking something of a bad rap. It's more meaningful to compare the Nassau County museum with other suburban museums in the metropolitan area, to get an idea of how good a job it has been doing.

First, though, a glance at the Nassau museum's recent exhibition history. Individual shows, far from being "fragmentary," are actually often quite complete (sometimes *too* complete, as in the overlong, if otherwise engaging, current exhibition on prints with an industrial theme); the small staff of six curators, several quite young, does its homework when mounting an exhibition or abetting a guest curator.

Some of the shows perform a real service — the annual Long Island artists exhibition, really a group of simultaneous solo shows giving up to nine local artists a terrific opportunity to display their work — comes especially to mind.

And sometimes, the curators have hit their stride in a show that is markedly inventive and entertaining; one thinks fondly of the 1985 "House and Garden" exhibition, which included witty sculpture, paintings and other work on the dual themes of the house and the garden, by such well-known artists as Nancy Graves, Jennifer Bartlett, Ellsworth Kelly and Long Island's own prince of the visual pun, Ray Johnson.

NEW YORK SCHOOL OF ABSTRACT EXPRESSIONIST CORRESPONDENCE HOW TO DRAW VISUAL PUN PRINTS

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725 PARK AVENUE
NEW YORK, NEW YORK 10021

Gerald Dickler
Chairman of the Board

Eugene Victor Thaw
President

Charles C. Bergman
Executive Vice President

Area Code (212) 517-5400
Telefax (212) 288-2836

RAY JOHNSON
84 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560



MR. DAVID BOURDON
3-C
315 West 23 ST.
NYC, NY 10011

enclosures

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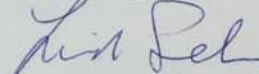
June 23, 1993

Mr. Ray Johnson
44 West 7th Street
Locust Valley, NY 11560

Dear Mr. Johnson,

At the suggestion of David Bourdon, I am sending you the enclosed material on The Pollock-Krasner Foundation which may be of interest to you personally or you may wish to share with others.

Sincerely,



Linda Selvin
Grants Manager

enclosures

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THE POLLOCK-KRASNER FOUNDATION, INC.
725 PARK AVENUE
NEW YORK, NY 10021

Application Form

Dear Applicant:

THE POLLOCK-KRASNER FOUNDATION, INC. will be pleased to evaluate your request for financial assistance on the basis of the following data and supporting materials:

1. A covering letter stating for what specific purpose (professional, personal and/or medical) you require funds and in what amount. Please be as precise and accurate as possible in this statement. Indicate how the funds you seek will be used to advance your artistic career and well-being as a creative artist. The Foundation's basic concern is with current professional and/or personal needs, rather than past debts. This letter must be typed or legibly printed to be processed. (Please do not use onion skin paper.)
2. Careful completion of the attached questionnaire.
3. Enclosure of no more than 10 slides of your most current work, properly labeled as indicated. Original works of art will not be accepted.
4. A current resume or curriculum vitae.
5. Please address the return postcard and return it to us with your application. It will then be returned to you acknowledging receipt of your form.

The Committee of Selection meets periodically and you will be advised as promptly as possible. It is extremely important that all four (4) parts of this application process be completed in English, in order for the application to be reviewed by the Committee of Selection.

The Foundation is required to make inquiry from time to time to the artist as to the use of funds granted and reserves the right to discontinue payments if in the sole discretion of the Foundation its inquiries are not promptly or properly answered or it is determined that the funds are being misapplied or were obtained on the basis of false or inadequate information in the application.

It is the Foundation's practice to verify all information supplied by the applicant and therefore it is most important that you answer each question completely and accurately.

We appreciate your cooperation in helping us to give your application every consideration.

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THE POLLOCK-KRASNER FOUNDATION, INC.
725 PARK AVENUE
NEW YORK, NY 10021

CONFIDENTIAL

Grant applications and supporting materials should be sent to the Foundation's office at the above address. This document must be typed or legibly printed to be processed. The application must be in English regardless of the nationality of the applicant. All information will be held in strict confidence by the Foundation. Please be sure to photocopy this application for your personal file. It is most important that you have a record of what you send us.

Name (Mr./Mrs./Ms.) POLLOCK JACKSON
MR. Last First Middle

If other name is used professionally, please specify:

Home Address SPRINGS, N.Y.
Street City State Zip Country Telephone No.

Studio Address _____
Street City State Zip Country Telephone No.

Date of Birth _____ Social Security Number _____

Marital Status MARRIED

If married, Name of Spouse LEE KRASNER

Number of Children TWELVE

Address and Telephone No. of Spouse, if different from applicant

Street City State Zip Country Telephone No.

Have you applied to the Pollock-Krasner Foundation before? _____ If so, when? _____
Month Year

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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,1970

DEAR ROBERT PINCUS-
 WIT IS A NICE DAY
 SO & THERE FOR
 I THOUGHT I SHOULD
 WRITE YOU.

HOW ARE YOU
 AND ALL THAT
 STUFF.

AM FINE AM AL
 GET OUT.

HOPE YOUR AS NICE
 AS YOU PLEASE.

RAY JOHNSON

RAY JOHNSON

LETTERS
 TO ROBERT PINCUS-
 WITTEN

\$5,000 EACH



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By Li: Picard

Visual associations and word images are Ray Johnson's preoccupation. He wanders as a happy hunter, wide awake in the ambiguous space of analogies. He is an artist, a poet and a collagist. Every minute detail of life is an adventure for him. And he loves the smallest things, bits of paper, envelopes, and small prints. He also adores puns, double meanings, and he transforms his ideas, witty thoughts, humorous escapes of mind into collage art. Ray Johnson registers with jet speed the microscopic occurrences of our realities.

In my opinion he discovers the essence of a strange artistic world, his very own world. His collages, which he showed in two one-man shows at the Willard Gallery and recently at the Feigen Gallery in Chicago, are built meticulously in the tradition of Kurt Schwitters and Joseph Cornell, but he also has a touch of Paul Klee. In March a series of Ray's newest works will be seen in a group show at the Finch College Museum in a collage show dedicated to the Visual Art in Process of this particular medium. The theme of the artist is Marianne Moore's famous "Tricorn Hat." Four versions of this black hat will be exhibited.

At this particular moment Ray Johnson announces with a new collage, not yet shown anywhere, his death. He was born in 1927, and one can read in the collage tombstone (see photo) the year 1966 as "death year." Concerned with the death image, he created an ad in his "Paper Snake Poetry Book" (1965, Something Else Press) with the cryptical word collage: "Send 96 cents postage for eight pages of the book about 'Death' to Ray Johnson, 176 Suffolk Street, New York City."

He has been living and working in a small room on Suffolk Street for quite a long time. When I met him at the high time of abstract expressionism in 1960, he appeared to me like a strange monk living in this tiny room, doing detailed small collages from cut cardboard. He was sending pieces of these collages out to friends and also to strangers "by mail." Ray had a love affair with the U.S. Post Office, and he created his own communication system of art. All kinds of people, artists, friends, famous and infamous people in New York and in the country received rays from Ray. William Wilson says about this adventure with "direct mail art" that "Ray Johnson plays the U.S. mails like a harp."

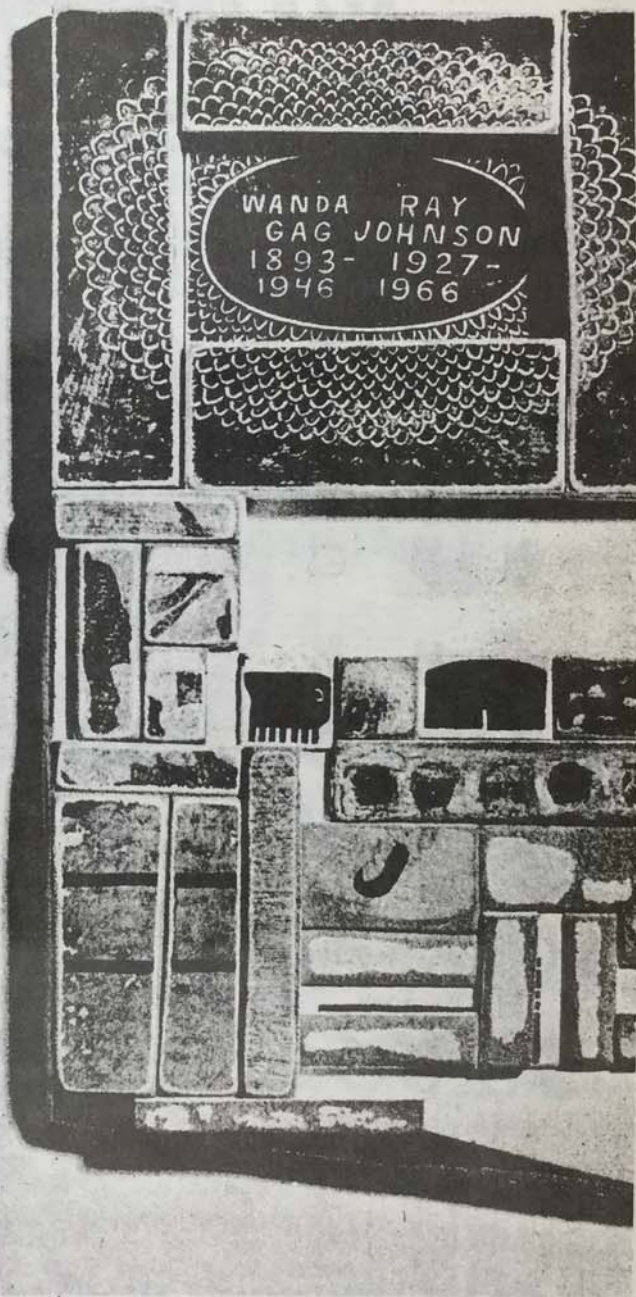
To explain Ray Johnson's poetic conundrums is an impossible task. He is like rain on a windowshield, like smoke above a hillside, like melting snow in a baby's fist, and his masterfully executed paper collages are concrete poems, crystallized ideas. In his last work forks become ceramic-like: ceramic fragments washed again and again from the waters to the shore, smoothed by the waves, rounded by the sand. The colors are very pale, whitish, blueish, pinkish, just traces of designs are left, which one can contemplate.

The tombstone, a particular collage invention, shows an intricate lacy drawing, remembering "Wanda Gag," the romantic writer, who died at the age of 53, June 28, 1946. Wanda Gag, author of children's books ("Millions of Cats," "The Funny Thing," "Snippy and Snappy," "The ABC Bunny" and "Gone is Gone") is coupled with Ray's own declaration of death "1927-1966." Ray indulges in a kind of weird black humor and he also jumps to all kinds of rock-rolling associations, like gag-gagging, a gag. It is this private world of Wanda Gag and her sister Flavia Gag which intrigues him, meandering in the Alice in Wonderland space of fantasies.

Flavia Gag, he tells me with great pleasure, wrote a magazine titled "Fried Ice"; these two words "Fried Ice" inspire Ray to all kinds of imagination. Wanda Gag, as a personality, as author, writer, teller of tales is for Ray Johnson the inspiration to be as dead today as Wanda. "Ray dies today to be alive tomorrow."

The small brick-like cardboard rectangles speak to us with innocence. They have the spirit of patience and are sandpapered and painted over and over with intense concern for smoothness and perfection. Ray Johnson seems to me like a Fra Angelico of collage mastery. Fra Angelico's golden angels are Ray's bits of cardboard cutouts. With unerring mind and eye these tiny specks of paper are collected and joined into a miniature architectural world. Mind, imagination and poetic vision work here together in a happy fertile marriage giving birth not to "Millions of Cats" but to a million paper children of Ray's never ending inventiveness, his humour, his wit and dancing spirit.

DEATH RATILE



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MARCH 31, 1970

DEAR MARILYN MONROE,

IT IS A NICE DAY
SO & THERE FOR
I THOUGHT I SHOULD
WRITE YOU.

HOW ARE YOU
AND ALL THAT
STUFF?

I AM FINE AS ALL
GET OUT.

HOPE YOUR AS NICE
AS YOU PLEASE.

RAY JOHNSON

GRUNTAL & Co
175 BULLOCK STREET
NEW YORK, NEW YORK

March 15, 1969

Mr. Ray Johnson
175 Bulluck Street
New York, New York

Dear Ray:

Thanks so much for the material. You and Walter de Maria represent my fan mail. I thought numerous groups would write me plaintive appeals, but time has gone by me. They have always to get better looking boots than I describe.

Best regards,

Walter K. Gudman

MARILYN MONROE

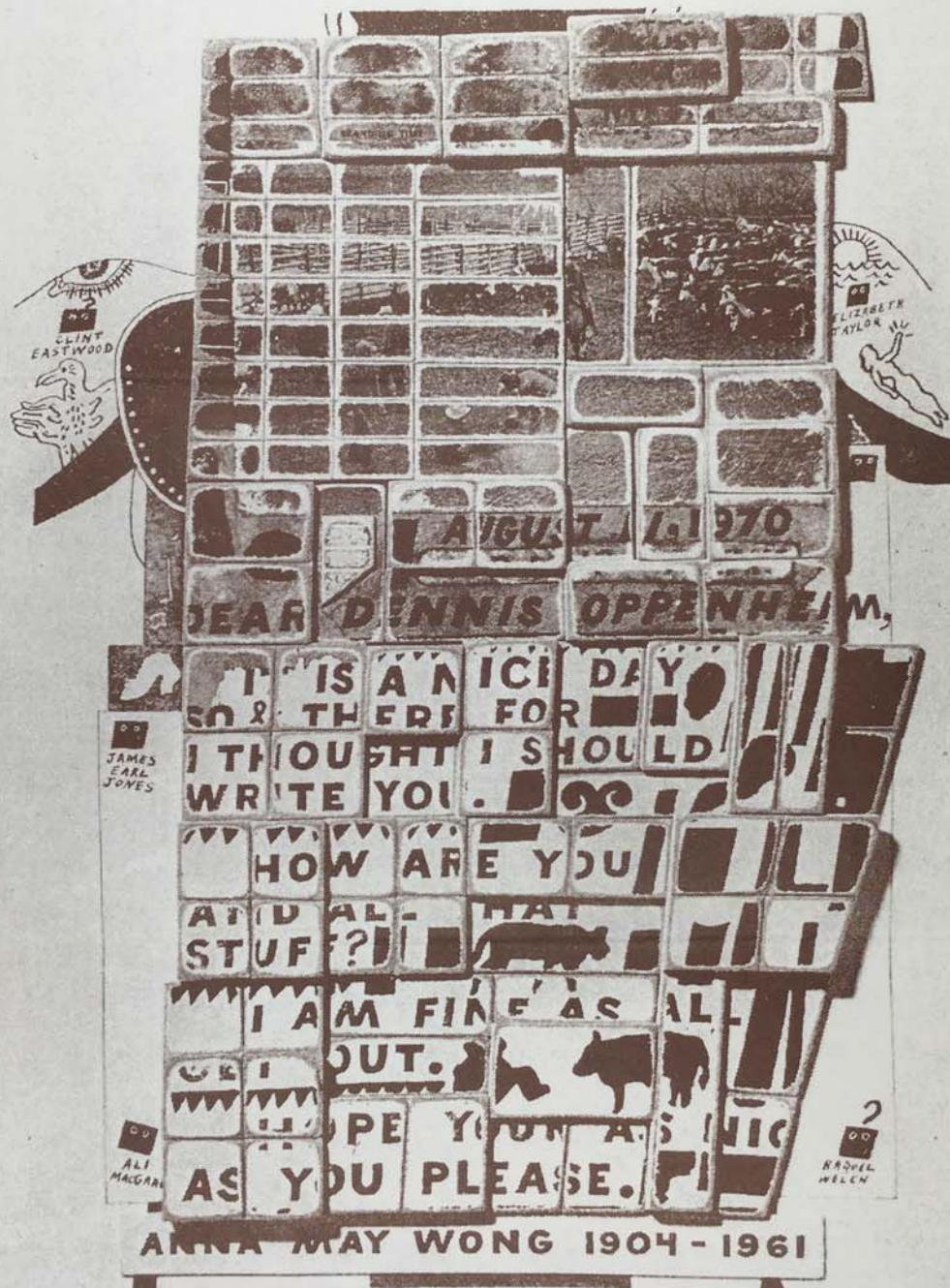
Words and Music by
CAROLINE BERGEN

THE ONE

Ray Johnson

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Ray Johnson, *Anna May Wong*, collage, 21⁷/₈" x 18³/₈", 1971. Whitney Museum of American Art.

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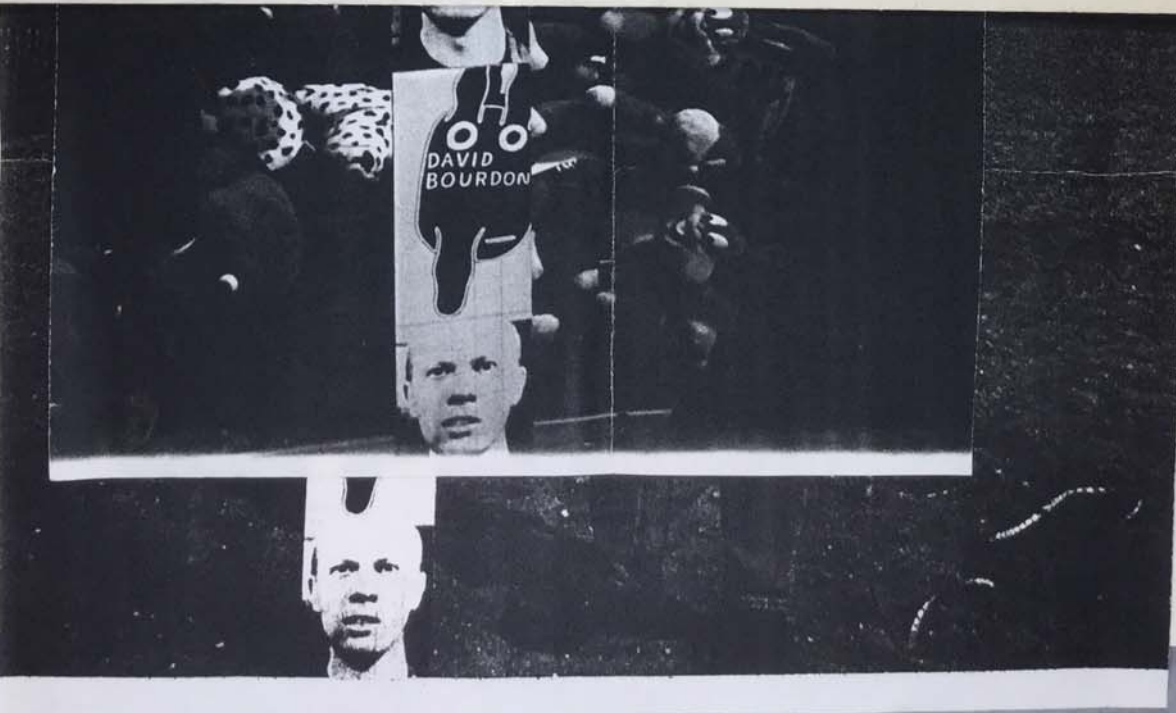
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KAY JOHNSON
84 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560



MR. DAVID BOURDON
3-C
315 WEST 23 ST.
NYC NY
10011



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PROGETTO
Associazione Culturale



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PROGETTO
Associazione Culturale



Artists: George Brecht and Ray Johnson
Opening: Wednesday, May 19, 1993
Period: May 19 until July 15, 1993
Opening hours: 10 - 13 a.m.; 4 - 7.30 p.m.;
closed on Mondays and Sundays;
Saturdays by appointment

"The receptacle of forms, available to the artist, opens itself and eventually includes the whole nature", said George Brecht who theorized his *chance imagery* which became the focus of his performances. Even the taking of objects, performed by the artist himself, takes on a casual character which distinguishes it from Duchamp's taking of ready-mades, inasmuch as the taking of real objects does not pretend to set radical questions about the nature of art but is rather a normal, daily operation within reality. From this comes the idea of a receptacle, proposed by the artist himself who considers the whole nature as a reserve, a receptacle for art operations." (F. Menna, from the *Enciclopedia Universale dell'Arte*, Fondazione G. Cini).

George Brecht, a mathematician and scientist, an alchemist artist and excellent tachist, is considered as the "wisest" among the artists of Fluxus, a happy, irresponsible and hopeful movement, later replaced by extremely serious and ever more desperately tedious art tendencies. Fluxus seems to be a source of constant joy, happiness and especially of humour, mobility and irony also in the case of Ray Johnson who is "impetuous and quixotic, generous with his time but also impatient of wasting it" because "he always sets himself a task to perform and he deals with it constantly. He is unable to bear useless thoughts and does not like to be involved in discussions about stupid and tedious theories ... His life is a continuous happening, and to be involved by him means to be involved by the meaning of the way in which it goes on.

Ray Johnson has ever since been engaged in two different kinds of work: at the Correspondence School of New York and making collages. But his collages, mostly those of the Fifties, were known as things to be cut and sent to friends by mail, whilst the Correspondence School is a vast sea of objects, images and informations often used as working material for his collages. Both activities are coexisting with an unrestrainable and sprightly poetry which helps to take the world exactly as it seems: Ray Johnson's individual conscience would seem to be the only criterion of continuity, and the world becomes the equivalent of all the disparities, extremes and fragments of experience whose existence is well known to all of us, even though we are used to think that there is something else." (Henry Martin, *Lotta poetica*; February 1984).

Progetto now presents the historically most significant and therefore genuinely fascinating works of these two artists for whom several volumes would be needed to report their "events" and the résumé of their lives.

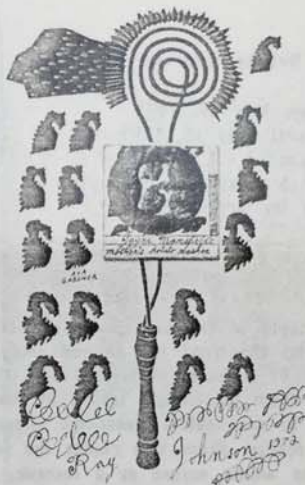
The works exhibited here, which are very rare and not to be found in the art market, cover the span from 1965 to 1974 in George Brecht's case, and from 1960 to 1973 in Ray Johnson's case.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Bowden	III.6

Finally, until May 10, Angela Flowers is showing recent collages by Ray Johnson, an American artist of some reputation, but one who has never shown his work in London. He is the founder of the New York Correspondence (sic) School, a bogus institution which he uses with great wit and style to generate his source material, casting his postcards, letters and circulars upon the waters to see what they will bring forth. He is, in fact, an extremely sophisticated artist, as the work here, the Potato Masher series, demonstrates.

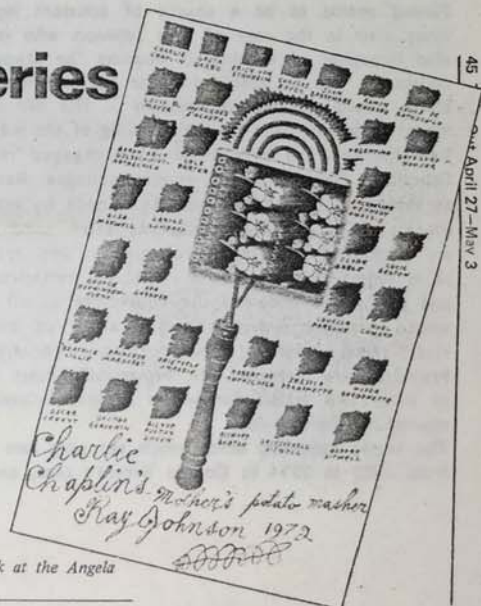
He uses a regular upright format, roughly 15 inches by 10, and the collages are pre-dominantly black and white, with what little colour there is being severely restrained. His material, photographs, or printed or drawn images, is organised simply, centrally, almost totemically, and there are a lot of words; all of which he exploits with a gentle and relaxed surrealism, full of random and bizarre associations. The work is very self-assured, not exactly chic, but disarmingly suave; and the imagery, especially through the words, is self-deprecatory, ironical, and often self-mocking. He keeps his own contribution as impersonal as possible, and hides behind the fragmentary nature of the material itself. His stylish faux-naïf drawings are screened onto the surface; the sentences he quotes are broken up; the blocks of wood which stand out in low relief are rubbed and frayed with loving deliberation; and each layer of attention gradually builds up the dense and rich patina which graffiti gives to an old wall. It is all most enjoyable.

● Angela Flowers
3 and 4 Portland Mews, D'Arbury St, W1
(734 0240) (Oxford Circus tube)
Ray Johnson—the American artist known for using the mail as a medium for his art—in this instance though Angela picked up the works in suitcases.
Mon-Fri 11.00-6.00; Sat 10.30-12.30.



Ray Johnson Jayne Mansfield's Mother's Potato Masher 1972 Angela Flowers Gallery

Galleries



Ray Johnson's work at the Angela Flowers Gallery

45
Tue April 27 - May 3

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III.6

May 26, 1993

David,

The enclosed xerox of my

MO ST
VE AR

is 61 inches high by
7 $\frac{1}{2}$ inches. I found this
over six-foot guy to pose
with the MO ST
VE AR.

The other xerox is the

MO ST
VE AR

at one of my favorite
local stores BOINK!, which sells
tweety-bird and woody woodpecker
dolls. Another favorite store is
YOUR PRIVATE BUTCHER.

I just spoke on the phone with
a guy who has a travel shoppe in
Three Forks, Montana which has a
over-life-size concrete ox that
~~urinate~~
urinate. I'm trying to obtain
a photo.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 6

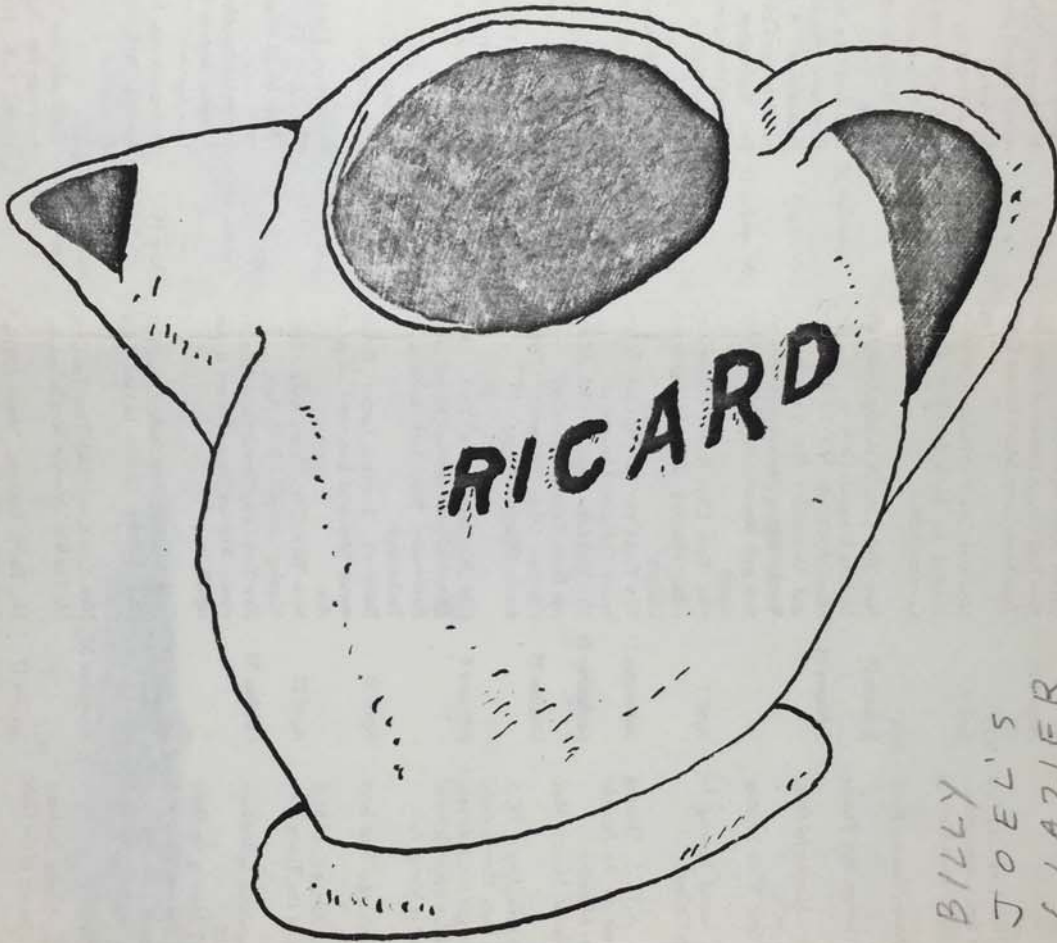
RAY JOHNSON
24 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560

SELECTED NEW YORK
CORRESPONDENCE SCHOOL
MEETINGS, PERFORMANCES
AND EXHIBITIONS



- | | | | | | | | | |
|------|-------------|---|--------------|--|---|--|---|---|
| 1968 | April 1 | Rutherford Place, New York City. First Meeting of the New York Correspondence School. The Society of Friends Meeting House. | June 3 | New York City. N.Y.C.S. Meeting for Anna May Wong. New York Cultural Center. (video taped) | March 22 | Stony Brook, New York. Lawrence Alloway Performance. State University of New York. | | |
| | June 1 | New York City. Meeting-Seating. Finch College. | August 26 | New York City. A Moment of Silence for Tiger Morse Event. Max's Kansas City. | May 8 | Muttontown, New York. "The Unopened Letter" Performance. Unitarian Fellowship. | | |
| | June 24 | New York City. Gotham Art Theatre Performance. | 1973 | June 9 | New York City. First Buddha University Meeting for Mary Josephson. Paula Cooper Gallery. | May 14 | New York City. Second Shelly Duwall Fan Club Meeting. Fifty-third Street. | |
| | September 7 | New York City. First Meeting for Diane Fisher. Christo Street. | 1974 | January 19 | New York City. A Buddha University Meeting. Onnash Gallery. | June 23 | New York City. "A stsYork Correeew jeece Schispriepsting" Meeting. Artists Space. | |
| | October 26 | New York City. Stilt Walk Meeting. Central Park. | February 14 | February 14 | Macomb, Illinois. N.Y.C.S. Exhibition and Valentine's Day Performance. Western Illinois University. In conjunction with one-man exhibition. (video taped) | September 20 | New York City. Ray Johnson: N.Y.C.S. Performance. Franklin Furnace Philadelphia. "A Dead Bird" Performance. Moore College of Art. | |
| | November 23 | New York City. Second Meeting for Diane Fisher. Finch College. | April 1 | April 1 | New York City. Paloma Picasso Fan Club Meeting. Ronald Feldman Gallery. | October 5 | Port Washington, New York. "Floor Rolling Conversation" Performance. Central Hall Gallery. | |
| 1969 | February 14 | New York City. N.Y.C.S. "Beating (Heart)" Mail Event for the Behavior Department of Time Magazine. | September 19 | September 19 | New York City. "Cute Ass Club" Performance. Columbia University. | November 17 | Hamilton, New York. "Barry White Ecstasy" Performance. Root Art Center. In conjunction with one-man exhibition. | |
| | February 21 | Rabat, Morocco. Rabat. Morocco Mailing Event. | September 21 | September 21 | New York City. Asparagus Club. A Concept Event. Rene Block Gallery. | December 1 | New York City. N.Y.C.S. "Flying Eye-balls" Meeting. Truman Gallery. | |
| | March 26 | Sacramento, California. First N.Y.C.S. Exhibition and "A Duck Named Andy" Performance. University of California. | October 15 | October 15 | Oberlin, Ohio. "Spaghetti" Performance. Oberlin College. | December 17 | New York City. N.Y.C.S. "Flying Eye-balls" Meeting. Truman Gallery. | |
| | November 5 | New York City. "When It Rains It Pours" Performance. School of Visual Arts. | 1975 | February 6 | Old Westbury, New York. "Ray Johnson's History of Yoko Ono and John" Performance. New York Institute of Technology. | 1978 | September 30 | Minneapolis, Minnesota. "Throwaway Gesture" Performance. Walker Art Center. In conjunction with one-man exhibition. |
| 1970 | April 16 | Intercourse, Pennsylvania. First Intercourse Mailing Event. | April 10 | April 10 | Baltimore. "Exquisite Corpse" Performance. Maryland Institute College of Art. | October 29 | Detroit. "The Thoreau Away Gesture" Performance. Detroit Institute of Arts. (video taped) | |
| | March 5 | New York City. "A Pair of Ears" Mailing Event for Talk of the Town. New Yorker Magazine. | April 27 | April 27 | New York City. "Spam Radio Club" Meeting. Center for Book Arts. | 1979 | January 25 | Providence, Rhode Island. "Another Throwaway Gesture" Performance. Rhode Island School of Design. |
| | May 28 | Intercourse, Pennsylvania. Second Intercourse Mailing Event. | October 30 | October 30 | New York City. "Snakes Escape" Performance. Whitney Studio School. (video taped) | 1980 | February 17 | Roslyn Harbor, New York. "Smile" Performance. Nassau County Museum of Fine Art. |
| | November 7 | New York City. A Meeting for Dame May Witty. David Whitney Gallery. | 1976 | February 28 | New York City. First Shelley Duwall Fan Club Meeting. Brooks Jackson/Iolas Gallery. | June 14 | Bridgehampton, New York. N.Y.C.S. Meeting. Bridgehampton Post Office Parking Lot. | |
| | November 14 | New York City. "Each Time You Carry Me This Way" Meeting for Carrie Snodgrass. Finch College. | November 20 | November 20 | New York City. "Each Time You Drag Me This Way" Meeting. West Broadway. | 1983 | April 4 | Greenville, New York. N.Y.C.S. David Letterman Fan Club Meeting and Performance. C.W. Post College. (video taped) |
| 1971 | April 23 | New York City. First Marcel Duchamp Fan Club Meeting. Church of the Holy Trinity. | 1977 | January 17 | Mt. Berry, Georgia. "Anita O'Day" Performance. Mt. Berry College. | August 6 | Sagaponack, New York. N.Y.C.S. Meeting for Bill Boggs and Bambino. Sagaponack Post Office. | |
| 1972 | February 10 | Chicago. A Marcel Duchamp Fan Club Performance and N.Y.C.S. Exhibition. Wabash Transit Gallery. | March 5 | March 5 | New York City. N.Y.C.S. Book Performance. International Center of Photography. | | | |

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III.6



BILLY
JOEL'S
GLAZIER



A PITCHER FOR JOHN SCERBO

please add to & return to Ray Johnson

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III.6

RAY JOHNSON
34 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560

August 14 1991

5.15.91

RAY JOHNSON
34 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560



DAVID BOURDON
3-C
315 WEST 23 ST,
NYC NY
10011



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	Bowden	III.6

RAY JOHNSON
34 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560

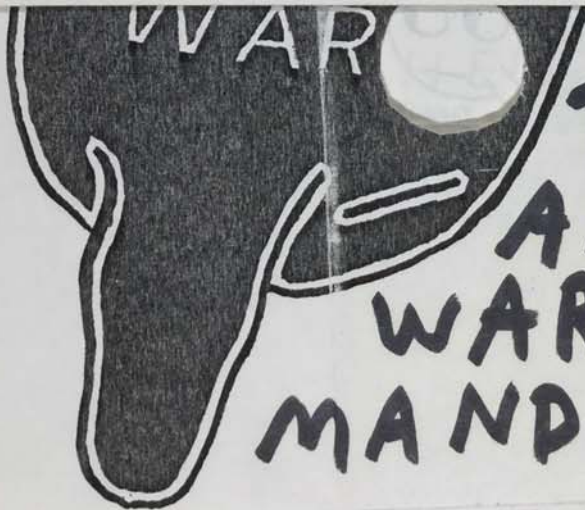
August 16 1991

5.15.91

RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560

MR.

D. BOURDON 3-C
315 W. 23 ST.
NYC, NY 10011



THE
ANDY
WARHOL
MANDALA

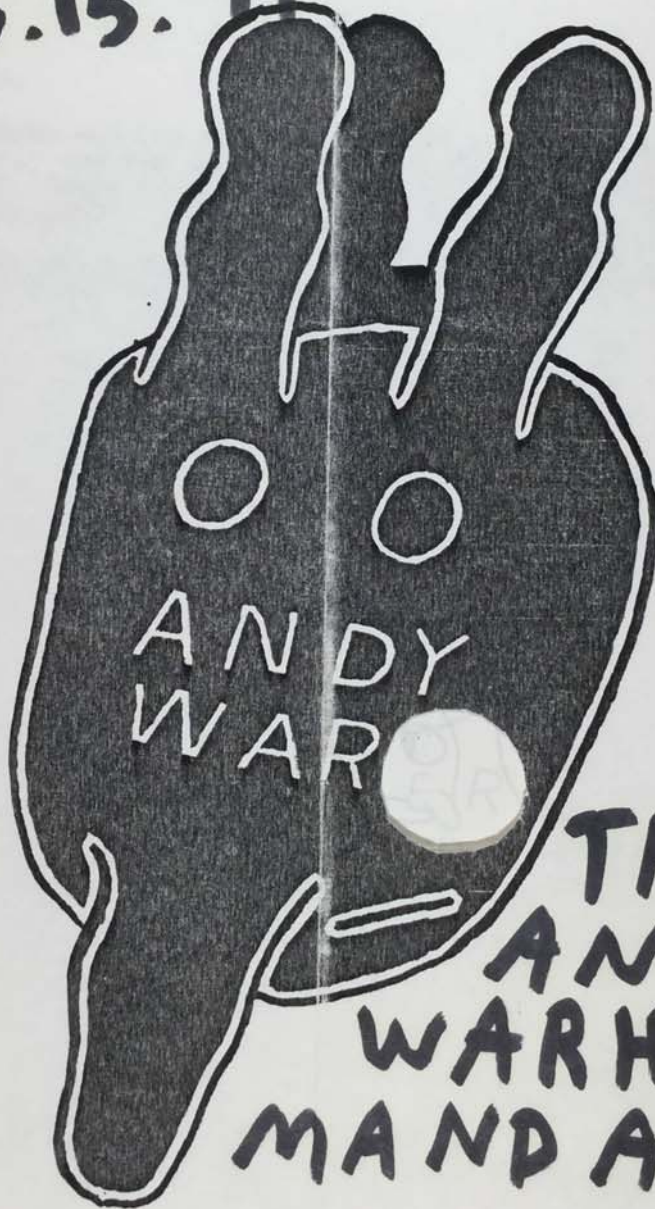
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III.6

RAY JOHNSON
34 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560

August 16 1985

5.15.91



THE
ANDY
WARHOL
MANDALA

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 6

RAY JOHNSON
24 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560

August 16, 1985

David,

Thank you for your add hair to Cher page rec'd today. And for saying yes I might use your page and envelope in the Islip Museum Exhibition "Written on the Wall".

I enclose the Cher Fan Club Meeting page and a copy of my letter to Cher.

Ray

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III.6

DEAR JUDITH VAN WAGNER,



RAY JOHNSON
AT THE
OPENING OF
AN ENVELOPE
1983



RAY JOHNSON
AT THE
OPENING OF
AN ENVELOPE
1982



RAY JOHNSON
AT THE
OPENING OF
AN ENVELOPE
1981



RAY JOHNSON
AT THE
OPENING OF
AN ENVELOPE
1980



RAY JOHNSON
AT THE
OPENING OF
AN ENVELOPE
1979



RAY JOHNSON
AT THE
OPENING OF
AN ENVELOPE
1978



RAY JOHNSON
AT THE
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AN ENVELOPE
1977



RAY JOHNSON
AT THE
OPENING OF
AN ENVELOPE
1976



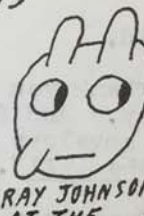
RAY JOHNSON
AT THE
OPENING OF
AN ENVELOPE
1975



RAY JOHNSON
AT THE
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AN ENVELOPE
1974



RAY JOHNSON
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AN ENVELOPE
1973



RAY JOHNSON
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1972



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1971



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1970



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1969



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1968



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1967



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1966



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1965



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1964



RAY JOHNSON
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1963



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1962



RAY JOHNSON
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AN ENVELOPE
1961



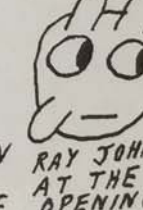
RAY JOHNSON
AT THE
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AN ENVELOPE
1960



RAY JOHNSON
AT THE
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AN ENVELOPE
1959



RAY JOHNSON
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AN ENVELOPE
1958



RAY JOHNSON
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AN ENVELOPE
1957



RAY JOHNSON
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AN ENVELOPE
1956



RAY JOHNSON
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1955



RAY JOHNSON
AT THE
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AN ENVELOPE
1954



RAY JOHNSON
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OPENING OF
AN ENVELOPE
1953



RAY JOHNSON
AT THE
OPENING OF
AN ENVELOPE
1952



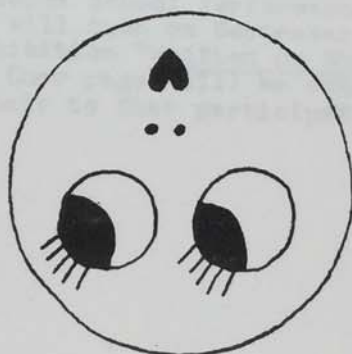
RAY JOHNSON
AT THE
OPENING OF
AN ENVELOPE
1951



RAY JOHNSON
AT THE
OPENING OF
AN ENVELOPE
1950

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	Bowden	III.6



CHER

YOU ARE INVITED TO
A NEW YORK CORRESPONDENCE SCHOOL
CHER FAN CLUB MEETING

SUNDAY, SEPT. 8, 1985 2.30- 3.30 P.M.

ISLIP ART MUSEUM
50 IRISH LANE
EAST ISLIP, N.Y. 11730

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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From: Ray Johnson
44 West 7 Street
Locust Valley,
New York 11560

August 15, 1985

To: CHER
c/o Bill Sameth
9200 Sunset Boulevard
Suite 431
Los Angeles, California 90069

Dear CHER:

I enclose a copy of my New York Correspondence School
Please add hair to Cher page and an invitation to the
Cher Fan Club Meeting to be held on September 8, 1985
at the Islip Art Museum in East Islip, New York.

With funding from the National Endowment for the Arts,
my New York Correspondence School Performance of the
Cher Fan Club Meeting will open on September 8th the
Islip Art Museum's Exhibition "Written on the Wall",
where the add hair to Cher pages will be exhibited.
I have requested add hair to Cher participation from:

Lawrence Alloway
Arakawa
Elizabeth Baker
Lynda Benglis
David Bourdon
John Cage
Christo
Chuck Close
Merce Cunningham
Elaine de Kooning
Shelley Duvall
Suzi Gablik
Henry Geldzahler
Phillip Glass
Grace Glueck
Peter Hujar
Pontus Hulten
Tab Hunter
Roy Lichtenstein
Paloma Picasso
Jim Rosenquist
John Russell
Marcia Tucker
Marion Willard

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III.6

From: Ray Johnson
44 West 7 Street
Locust Valley page 2.
N.Y. 11560

To: CHER
c/o Bill Sameth
9200 Sunset Boulevard
Suite 131

RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560

RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560



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

apt 1
3-C

Publications and Exhibitions from 1968 to 1983.

Sincerely yours,

Ray Johnson

Ray Johnson
New York Correspondence School

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III.6

From: Ray Johnson
44 West 7 Street
Locust Valley page 2.
N.Y. 11560

To: CHER
c/o Bill Sameth
9200 Sunset Boulevard
Suite 431
Los Angeles, California 90069

Another exhibition "The House and Garden; Tenth Anniversary Exhibition" will be presented at the Nassau County Museum of Fine Art in Roslyn, New York opening on October 1, 1985.

In that exhibition, I will present:

Cher's Chair
John Cage's Chair
Andy Warhol's Chair
Marilyn Monroe's Chair
Louise Nevelson's Chair
Picasso's House
Bill de Kooning's House
Andy's House
House with Moon
Helen Harrison's House

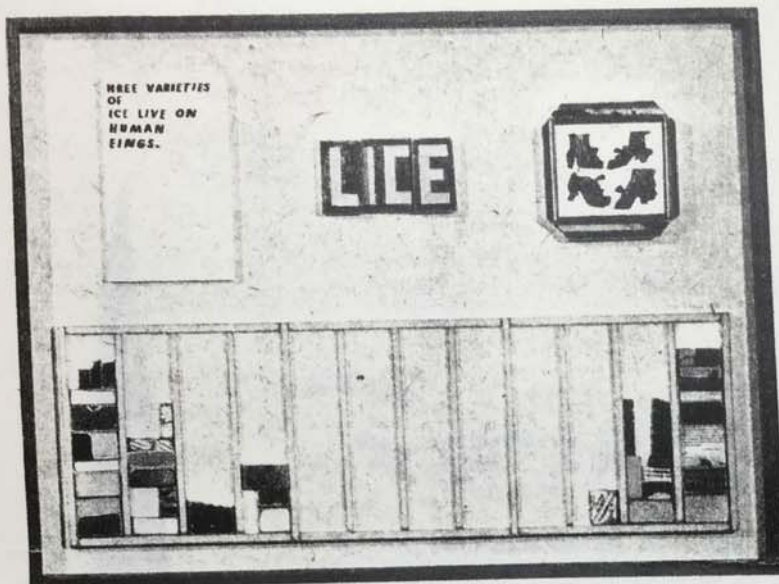
I enclose a catalog "Works by Ray Johnson" of an exhibition held last year at the Nassau County Museum of Fine Arts. Pages 43 and 44 list Selected New York Correspondence School Meetings, Performances and Exhibitions from 1968 to 1983.

Sincerely yours,

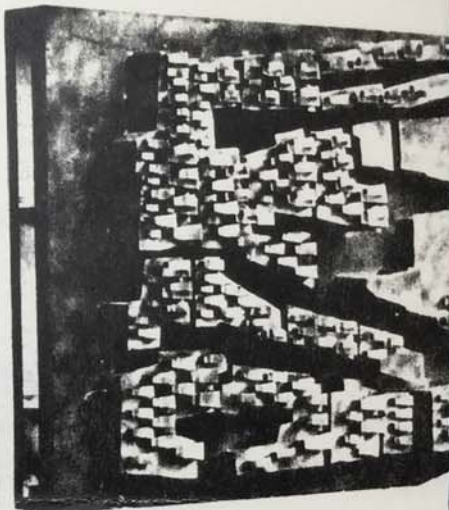
Ray Johnson

Ray Johnson
New York Correspondence School

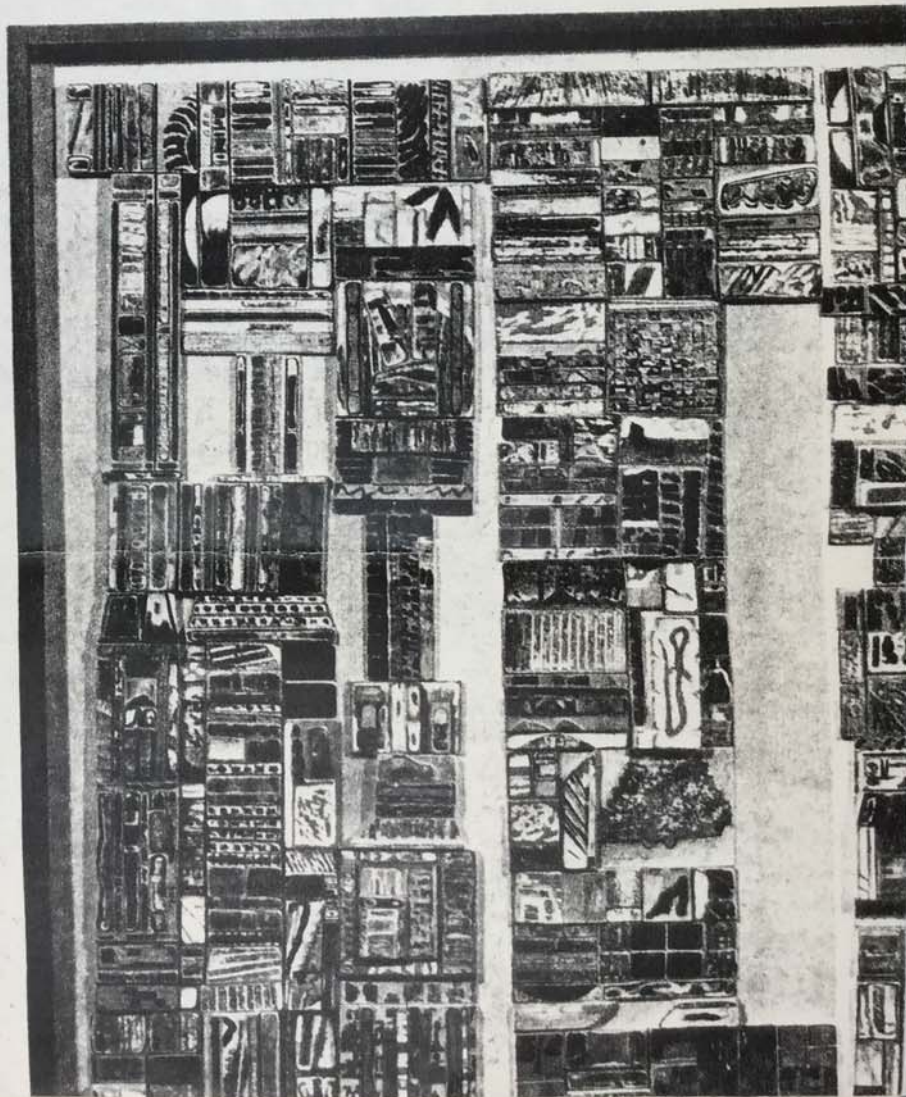
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 6



REPORTO



THESE two painted collages, "Ice" (right) and "Lice" (above) by New Yorker Ray Johnson were both done in 1966. Museum director Van der Marck describes Johnson's work as "meticulous collages in which everything is suggested and nothing defined. They are the solidification of essentially fleeting scraps, like notes, letters, scribbles. They have the plaintive quality of children's toys ditched or lost in the garden." LICE is a play on the LIFE magazine logotype.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III.6

Why Mailmen Are
Wearing Silly Grias

Nov. 28, 1983

David,

The enclosed is not by John(Bernard)Myers -
you are quoted on pages 10-11
It is from the Postmasters Gazette, Feb. 1979.

I called Elaine de Kooning yesterday to
tell her how great I thought her article about
Black Mt. was. She hadn't seen it yet. I told
her I got a copy at Gristede's. I mentioned
that that was the summer Gorky died. She said she
thought of mentioning that. I remembered seeing
them the evening they heard of his death and
how upset they were. I also told her that I
remembered her having many more than "two
dresses". She turned up to dinner every night
freshly ironed and dazzling in summer costumes
and as long as I have known her she always
has closets full of clothes and lots of shoes.

LICE and ICE were reproduced in color Oct. 22, 1967
in the Chicago Sun-Times magazine section-weekend
in article about the opening of the Inst. Cont.
Art

Ray



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III.6

Why Mailmen Are Wearing Silly Grins These Days

by
John Meyers

Artists: As a group, you can depend on them for something completely different. From zany behavior to delicate brush strokes, on canvas or in clothes, their restless creativity is seldom content with the status quo. If you know any, you might have noticed how playful they are — like children, almost. Endlessly, their minds spilling over like a popcorn machine with new ideas for making art, they work at playing. Give them an inch and they'll abstract it or redesign it.

Visual artists are forever toying with lines, forms, shadow, color and infinite arrangements thereof. It is important to keep in touch with creative urges, to stay open to inspirations of the moment. A rough sketch may someday grow into a mural. A random arrangement of shopping carts may suggest a motif. It is said that an artist talks to himself through his work. If what he is saying, through graphics, oils, or collages, is important enough, others will pay attention. The blue cubist dreams of Picasso, the rough-

edged rage of Van Gogh. Visual artists speak in symbols, express feelings with color. In Providence, there are a bunch of people who fit nicely into the preceding profile and . . . send each other very odd postcards.

Would you believe a piece of birch bark with a label stuck on, and, of course, the correct postage? A saltine cracker covered with polyurethane (for stiffness) that made it through the sorting, stacking, postmarking and delivery to fellow artist's door? A piece of cardboard with the required address on one side and pieces of torn currency—the corners of \$1, \$10, and \$20 bills salvaged from a bank scrap pile—pasted all over the flip side? Yes, Mr. Ripley, all true, all cancelled with the official stamp. Strange missiles in the mail.

Sending mail has always had a sense of mystery about it. Sending Odd Postcards adds a sense of adventure and tests the rigidity of the postal system as well. Will the sole of my sneaker go through with the right postage? Hell, let's find out. A game, a gamble. *Dear Jackie and to Whom It May Concern*—a mail art miracle, every one.

There is a loose set of unwritten rules that govern the fine art of sending postcards. The response of the recipient is the all-important test of an Odd Postcard. When curious items in your mailbox bring a reaction of shock, disgust, compulsive laughter or astonishment, welcome to a new version of Can You Top This? via zip-code art. The sender is well aware that he has issued a challenge and keeps an expectant eye on his own mail box.



—John Meyers

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III.6

Usually, in a short time a creative cross-fire begins.

Jack Prip, who is head of Rhode Island School of Design's metal-smithing department, had just gotten home from the hospital after an operation when someone from the local post office called. It seems that there had been a massive arrival of "Welcome Home" mail for Jack. They were very excited and would hold the mail until it was picked up. There were more than 80 cards made out of just about anything that could carry a stamp: wood chips, cloth, clear plastic, and on into the infinite reaches of imagination.

"They were very nice," said Karen, Jack's wife, who took the call. "They said, 'You've just got to come down and see them. And in the meantime, I suppose they were having a great time looking them over. Mail like that has got to relieve the monotony a bit.'"

For Louie Mueller, Jack's pen pal and former student, it was a major mail-art coup. A *postkarte* blitzkrieg and yet another volley in the postal exchange between them.

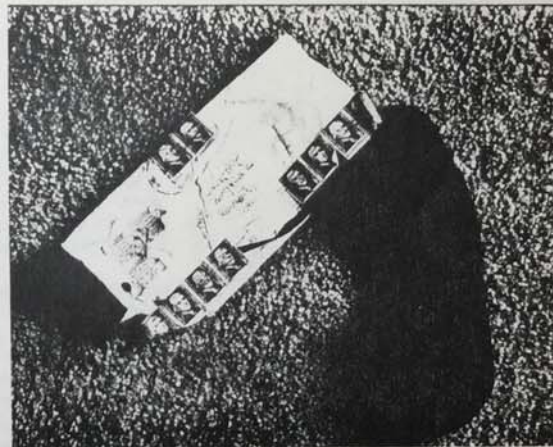
"When the design class I was teaching got bored," Louie explained, "I would bring in materials and have everybody make postcards. Then we would bombard someone's mailbox. . . ."

Among the things that slipped through the postal system and found their way to Jack's door were a full sheet of perforated and gummed one-cent stamps that had been cut and folded into the shape of an envelope, a card with wooden sticks glued on it that spelled out the addressee's name plus a dried grass snake attached with plastic sealer, and a card embellished with a cloth zipper and a slice of onion skin.

Any material is suitable for postcards, a post office spokesman admitted, provided the address is legible and enough postage is attached. There is a minimum size— $3\frac{1}{2}$ by $5\frac{1}{2}$ inches—but if a card is a miniature masterpiece, it sometimes passes through with the flood of mail unchecked, perhaps because it tickles the fancy of those who have the tedious job of sorting mail.

There are limits to mail-art madness, of course. Although a sock with both ends protruding from an envelope—a postal girdle, if you like, or a wrap-around postcard—made it through, a banana barely contained in a paper bag was never seen again. Even Louie, who says

— John Meyers



he likes "the idea of seeing how much you can get away with," was quite startled to receive a one-quarter-inch glass postcard with the address sand-blasted on the surface. Jack Prip, who counts his three-dimensional postcards made from six-inch Styrofoam among his best, feels that while "it's not fantastic art, it sure makes my walk to the mailbox worthwhile."

In the midst of all this, Jack's daughter, Janet, kept a cool head. Upon receiving notice of an "object" being held with \$3 in postage due, and upon finding out that her "package" was really a giant squash with her name and address carved into the skin, she was reported to have said, "No way, I'm not spending three bucks for a squash I can buy at the supermarket for 75 cents. You can keep it."

But in reality that is the nice thing about indulging in postcard art; it is usually cheaper than an overripe squash. Free, actually. You can't buy it. Someone has to send it to you. In England recently, if you didn't have any artist friends you could take out a subscription to one. Robin Klassnik initiated an art project called Post a la C-Arte, whereby some art-hungry soul living in a coal-blackened flat in Liverpool could take out a subscription to the artist and would then receive an original postcard every day for the length of subscription.

Art through the slot: an original that survived the test of fate, that survived the postal maze and passed inspection to receive the official stamp. This project grew out of Klassnik's attitude toward making art available to as many people as possible. A reaching out. Communication.

New York artist Ray Johnson, considered the father of mail art, was described by friends as "very shy; he would come by late at night and slip something under the door." His art may well have been an attempt to widen his contacts and get some feedback on his ideas without ever meeting anybody face-to-face. In 1962, Johnson opened up a franchise in the conceptual art world with the founding of his New York Correspondance (sic) School. For 11 years, he kept great volumes of mail art in transit. Critic David Bourdon, in an *Art International* article, pinpointed his special place within the then-growing movement toward a "dematerialization" of art as precious object.

"No artist in the world," wrote Bourdon, "is so identified with the mails as Ray Johnson, and the sheer bulk of his art-junk mail should suffice to establish him as a major art personality. The extraordinary appeal of the mailings can be attributed to their unpretentious format, the personal and often intimate nature of the contents, and the consistent wit and inventiveness that Johnson lavishes upon such modest materials for such modest ends. The recipient is free to rearrange, forward, frame or dispose of the contents. The most radical aspect . . . is the attempted overturning of the American art market through the free distribution of art. Johnson's mail-away art can't be bought or sold but only received—whether the recipient wants it or not."

Bourdon also offered a vivid description of the artist at work in "his starkly furnished slum apartment to which few people were ever admitted."

"There," said Bourdon, "like a

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Buddhist monk in a lunatic scrip- torium, he stuffed envelopes with pertinent and impertinent tidbits, casual collages, all kinds of paper ephemera and other exquisite trivia, addressing thousands of such envelopes to a worldwide network of correspondents. . . ."

Original art or not, unless we are in debt or legally entangled, or on someone's hate or junk list, mail is nice to get. Of all things stamped and cancelled, postcards may well be the nicest to receive. Very few bills are sent by postcard. Postcards almost never blow up, as packages sometimes do. They are light, colorful and easy to answer.

"I like them because they're both public and private," said Roger Birn, a Providence photographer and the editor of *Citiart News*, "and also, it's a much freer art form." Roger, who collects historical and high-camp cards—like the ones that use lenticular screens to make the eyes move—doesn't like to write letters. "I'd rather speak in symbols," he says. "It's like making up your own language."

Tom Ahern, writer-in-residence with the Rhode Island Council on the Arts, notes that "the days of the great letter writing are gone. Literacy is definitely down." He estimates that he sends out 250-300 postcards per year. "It's a cheap way of staying in touch," he says, "and you don't have to say much. But when you go beyond simple postcards and start creating your own, or altering existing ones, it's really a more complex and complete message."

Complex, but certainly not complete, was the fragmentary postcard that was received by Keith and Rosmarie Waldrop of Providence. Keith is on the Brown University faculty in the English department and Rosmarie is the editor of *Burning Deck*, which publishes contemporary literature, and one day they got a message to call Yoko Ono—John Lennon's wife and an international artist in her own right. Yoko was very upset. She had done a painting and then torn it up into 10,000 pieces which were then affixed to 10,000 postcards and mailed out all over creation. Somehow, perhaps through mutual friends, the Waldrops received a piece and promptly installed theirs in a curiosity case along with other artifacts.

What Yoko was calling about, and plenty miffed about, was the fact

that out of the reported 10,000 pieces the Waldrops were the only folks she could locate who still had a card in their immediate possession. Apparently, none of the other 9,999 recipients could put their hands on a single piece. And Yoko had wanted to call in all the cards so that the painting could be reconstructed for an exhibition in Canada. Oh, well, such is the fragile existence of art-by-mail.

So hello from Mt. Rushmore and Greetings from Tampa Bay. There are many ways to play the mail-art game. Bob Rizzo, artiste and major contributor to the flurry of postal art lint around Providence, probably knows them all. Bob even sends out test postcards that query the mail carriers thusly: Does carrier read mail delivered? Please check one: 1) All the time, 2) Sometimes, 3) Never. Most often, the card will come back with the box checked next to 3) Never.

On behalf of postal artists everywhere, Rizzo has pulled his weight with his mail art and has helped to lend credibility to the medium in this area. Last year, he and Connie Coleman exhibited a selection from an exchange of cards between them called "Dirty Laundry" at Woods-Gerry on the East Side. Each card was placed in a zip-lock baggie so that both sides would be visible. Each baggie was then clothes-pinned to a line that stretched across the gallery.

Rizzo has sent out an average of two cards a day since 1974, embellishing each with his own collection of rubber stamps. He delights in inking his cards with such cryptic declarations as "No Dust" and "Search," along with his signature stamp which reads "Artniks." No Dust? What's a postal worker to think?

"I was sending postcards from Strasburg, France," Rizzo said, "and every time I would go into the post office there would be this whole scene. They would stop and look at the postcards and pass them around and everybody would have a little chuckle over them. During an exchange with Alfred Quiroz, who was back here in Providence, there were a few postmen who were waiting as expectantly as I was to see what would come next."

On one of those occasions came the postcard of postcards, according to Bob. It was clear plastic, from Alfred, marred only by the address and intructions to "hold at eye level for scenic view." □

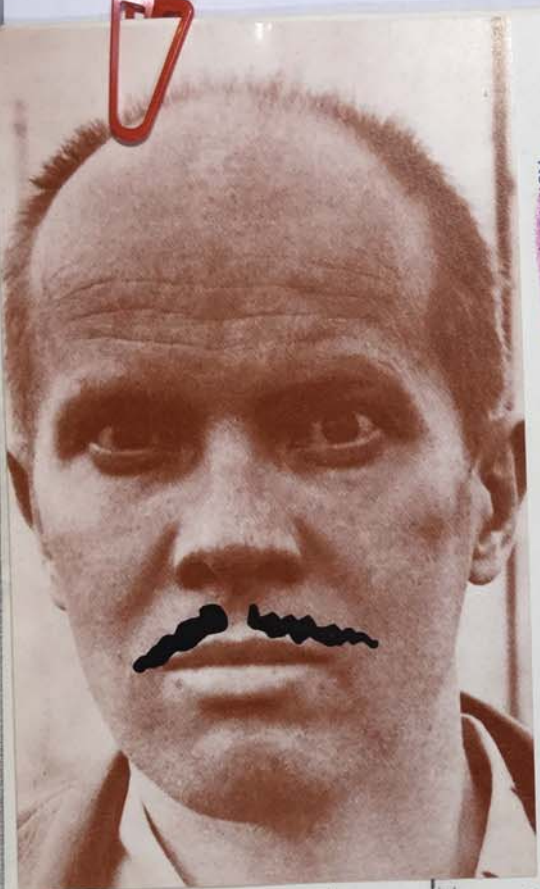
LERY IOLAS

13 May 1977

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GALLERY IOLAS

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13 May 1977

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... presently updating and restructuring
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 ... Magritte, Ernst, Matta, Victor Brauner, and others.

Bourdon art
 Vogue
 350 Madison Ave.
 NYC 10017



→ Dear Ray,
 This is the person you should sick yourself on.
 David

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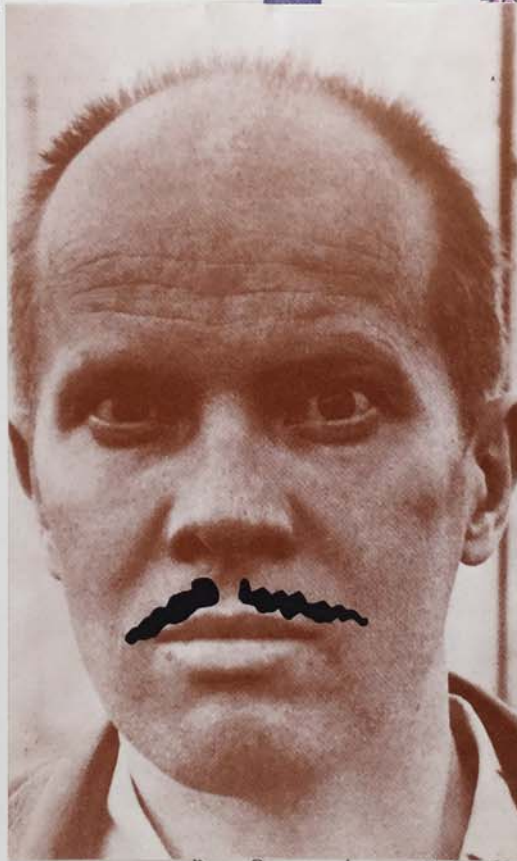
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BROOKS JACKSON GALLERY IOLAS

3 May 1977



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BROOKS JACKSON GALLERY IOLAS



Ray Johnson - Silhouettes
August 20 - August 30

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BROOKS JACKSON GALLERY IOLAS

PRESS

FOR IMMEDIATE RELEASE

13 May 1977

The BROOKS JACKSON GALLERY IOLAS is pleased to announce that

EF Hutton & Company Inc
One State Street Plaza
New York, NY 10004

RAY JOHNSON
84 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560

EF Hutton



To David Bourdon art

Vogue

350 Madison Ave.

NY City, NY 10017

15

its exhibition perspective to go beyond the Surrealist tradition for which the gallery is internationally known. The gallery is now exhibiting paintings, drawings, and sculpture by young artists working in varied media, forming a liberal aesthetic scope. The gallery will continue to handle the works of its established American and European artists such as Copley, Stevenson, Takis, etc. In addition, the BROOKS JACKSON GALLERY IOLAS maintains a prime stock of important works by Magritte, Ernst, Matta, Victor Brauner, and others.

→ Dear Ray,
This is the person you should sick yourself on.
David

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NEW YORK, N. Y. 10022

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August 5, 1977

Ray J.: And here's a portrait of David Bourdon. It has a Les Levine silk screen print I cut up which Les made from a Ray Johnson collage of a David Bourdon face. It's sort of mean isn't it - the way I have his mouth sort of gagged this way?

Amei Wallach, Cultural Affairs Editor of Newsday: Wh is David Bourdon?

Ray J.: Oh, he's the art editor of the Voice and used to be on Life with Dorothy Sieberling.

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RAY JOHNSON

100 SWANS

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LOCUST VALLEY
NEW YORK 11560



Apt
6-5

David Bourdon

30 Fifth Ave

nyc, ny
10011

Scovill

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Father Ronald Ford
Colonel and
Mrs. Hubert Arnold
Mr. and Mrs. Frederick Oliver

Surely it is not coincidental that the persons above felt the desire to remember him at a time usually devoted to dearest relatives and loved ones.

I was disappointed to see the Star resort to printing the type of trash so prevalent in the rag sheets that proliferate in that City to the west.

One wonders what ax you have to grind.

In his lifetime Ted Dragon has touched and inspired many people. I am one of them.

Very truly yours,
HARRY ACTON

Like To Know More

East Hampton
August 16, 1984

Dear Helen,

When you published a lot of scolding letters of support for a person named Ted Dragon I said to myself, "Hey, I read the Lee Krasner will story and I didn't notice that name." So I plowed through my considerable collection of old newspapers until I found the July 26 East Hampton Star. I thought, "What a wonderful, fascinating person Ted Dragon must be, to have so many fine friends." I'd like to read more about him. Do

And so the matter rests in the balance, there to be weighed against the certainty that, although our playgrounds are subject to change, the rules of fair play remain constant.

VIRGINIA M. YORK

Hard To Believe

Belle Terre
August 12, 1984

Dear Mrs. Rattray,

In your Aug. 9 issue of the Star, following the letters about Ted Dragon and the Krasner will, you said, "Unfortunately Mr. Dragon inherited an antique love seat that he helped Ms. Krasner choose. . . ."

We fail to see what was unfortunate about it. Ted is very happy to have it as a reminder of a dear friend who thought enough of him to leave him the very piece they had enjoyed choosing together.

What is unfortunate is that you decided to take this simple act and twist it to suit your own purpose.

Our question, Mrs. Rattray: What really upsets you so about Ted Dragon? We find it hard to believe a love-seat could cause you to act so maliciously.

ZLATA and JOHN ZIDIK

all white and 2) there's always a silver lining. More important, maybe these observations can put an end to what threatens to become a crusade (or a lynching), thus allowing us to get back to the humor, reassurance, and occasional stimulation which the Star's "Letters" section usually affords. Vermont's crusty old Senator Aiken once offered a brilliant solution to one of our Asian involvements: declare we have won and bring the troops home. In this instance, both sides can follow his advice, claim victory and retire.

First, Mrs. Rattray has surely been chastened sufficiently by now. Even those of us who were willing to agree she may have used questionable judgment are now wondering if she is really THAT much of a dragon (pardon the pun) and rejecting the notion that our East Hampton Star is the "Enquirer of the East End." I have to admit that one of my motivations for writing is underdog sympathy, but beyond that there has not been ONE letter to remind us that Mrs. Rattray does have a point. And indeed, her editorial comment to one letter served to let me in on what was going on, since I had missed the previous issue. Come on, folks; sliced roast Rattray is not quite called for, is it? Overstatement (i.e., all black, no white) rarely convinces. Some of the letters, e.g., Patia Rosenberg's, could serve as the stylistic model for High Dudgeon in English Composition 101. So, all ye protesters: you have prevailed! Victory is won! *Genug* is *genug*.

As to the silver lining — and on a more serious note — I think such public, and no doubt private, expression of affection and esteem might well outweigh for Mr. Dragon the pain of having a distant peccadillo remembered. I would certainly find enormous satisfaction from the rally-round of so many obviously caring friends. You are to be envied, Ted Dragon!

Sincerely yours,
HOMER PRICE

P.S. Now for all your partisans who saying, "Wait till the jackass who wrote this letter feels the sting of the Star," let me confess at once that I am a semidrunken, guilty of constant moral turpitude, and am told have already an unsavory reputation. Having made such a public declaration, and since all my loved ones and potential defenders know the facts by now, I can confidently promise there will be no outpouring of letters when that DWI, child-abuse story about me appears next week (if only they would leave out the age and address!! After all, it will be old hat.

The Stench

Flushing
August 14, 1984

Helen Rattray
The East Hampton Star
Dear Mrs. Rattray:

Your editor's note (Aug. 9 issue in the Star), after the very to the point and touching letter by Abby and B.H. Friedman on Ted Dragon, pulled the wool over no one's eyes but your own.

Is it impossible for you to be a true lady and admit you made a major mistake by inserting into a very good ar-

Dear Helen,

While I agree with you that discretion in *l'uffe* would have been the better valor (the god of journalism surely have forgiven an this matter), I find their carping begins to grate. I "enough already! You've shining virtue quite suffi-

I suspect that many writers are attacking the Star for their own s mongering. Who among passed on delicious tid-b ation, much of it perhaps derous? Beware of the s And beware more care those whose self-righteous dressed in vituperation s (I'm quite certain that th Dragon finds such sentim lent and wants no part of

Vicious, hate-filled d may break no bones, bu the sticks and stones nails in their wake. E deed of vandalism compr angry hoodlum, there's t oric "laid on" by sa people who "wouldn't th mitting an act of physical

Despite an occasional Star DOES shine bright and I'd like to go on rec very small word of praise

With regards,
SILVIA TENN

Unique Artifacts

Am
Aug

East Hampton Star
Dear Editor:

At the Amagansett these days, getting the n piece of cake. Thanks to t an anonymous wood car sett man no doubt, all i neat slice down the midd

Forgotten is the old m and tear and perhaps mal of whatever's inside. Inst of four hand-carved let can now be used to run t through. And all four are reach at both tables in the lobby, during regular bu of course. Probably to di souvenir-minded, a steel type used for snagging b separately bound to each que artifacts.

A toast, then, to th wood carver who took b action once he sensed t city's unfulfilled wish. Perhaps what scrimshaw our neighbors to the north piece of white pine migh

Cartoon To The Editor



Photo by DONALD EVANS



ANOTHER PRECINCT HEARD FROM. Ray Johnson of Locust Valley had this to add.



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II-FOUR



... to the Editor

In Their Wills

New York
August 16, 1984

Helen Rattray
Editor, the Star

Dear Mrs. Rattray,

I am writing to comment on the feature article in your July 26 issue, the Krasner-Pollock will.

I found very disturbing and without bearing on the story, your mention of Ted Dragon's arrest and the sarcastic manner in which you called our attention to an unfortunate indiscretion which took place more than 25 years ago.

Since you have chosen to dredge up this episode I felt it appropriate to make you aware that since his rehabilitation Ted has led a charitable and Christian life.

In your Aug. 9 issue, you commented that "unfortunately Mr. Dragon inherited an antique loveseat." As a symbol of their deep appreciation for his many years of kindness and caring, not only Lee Krasner but a long list of others, a few of whom are mentioned below, have seen fit to remember him in their wills.

Rebecca Sokolow
Rhoda Dawson
Roseann Larkin
Eleanor Tingley
Jan and Richard Church
Mr. and Mrs. Frank Markoe
George Verheyden
Father Ronald Ford
Colonel and
Mrs. Hubert Arnold
Mr. and Mrs. Frederick Oliver

Surely it is not coincidental that the persons above felt the desire to remember him at a time usually devoted to dearest relatives and loved ones.

I was disappointed to see the Star resort to printing the type of trash so prevalent in the rag sheets that proliferate in that City to the west.

One wonders what ax you have to grind.

In his lifetime Ted Dragon has touched and inspired many people. I am one of them.

Very truly yours,
HARRY ACTON

Like To Know More

East Hampton
August 16, 1984

Dear Helen,

When you published a lot of scolding letters of support for a person named Ted Dragon I said to myself, "Hey, I read the Lee Krasner will story and I didn't notice that name." So I plowed through my considerable collection of old newspapers until I found the July 26 East Hampton Star. I thought, "What a wonderful, fascinating person Ted Dragon must be, to have so many fine friends."

I'd like to read more about him. Do

you suppose he'd consent to be interviewed by Uri Berliner?

Congratulations, Helen, on some kind of journalistic coup.

Sincerely,
MARY STEINBERG

Rules Of Fair Play

Water Mill
August 20, 1984

East Hampton Star
To the Editor:

As children on the playground, we first encounter the rules of fair play, one of which is that you don't hit a man when he's down, while another is that two (or more) against one, is not fair.

So, after the Star included some information about Mr. Ted Dragon, which friends of his construed as "hitting a man when he's down," the editor began receiving a hailstorm of letters in protest.

Yet few newspapers report the life of a town as fully and impartially as the Star usually does; and few, if any, readers would exchange its hospitable liveliness for a cut and dried format.

And yet again, judging from all accounts, neither would Mr. Dragon want his defenders to risk sounding as if they are ganging up on a latter-day St. Stephen!

And so the matter rests in the balance, there to be weighed against the certainty that, although our playgrounds are subject to change, the rules of fair play remain constant.

VIRGINIA M. YORK

Hard To Believe

Belle Terre
August 12, 1984

Dear Mrs. Rattray,

In your Aug. 9 issue of the Star, following the letters about Ted Dragon and the Krasner will, you said, "Unfortunately Mr. Dragon inherited an antique love seat that he helped Ms. Krasner choose. . ."

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What is unfortunate is that you decided to take this simple act and twist it to suit your own purpose.

Our question, Mrs. Rattray: What really upsets you so about Ted Dragon? We find it hard to believe a loveseat could cause you to act so maliciously.

ZLATA and JOHN ZIDIK



Summer Fun: In the Parrish Art Museum Garden

Victory Is Won

East Hampton
August 19, 1984

East Hampton Star

To the Editor:

At the risk of being intolerably fatuous, I would submit that this year's East Hampton summer *cause celebre* (the Ted Dragon affair) gives reaffirmation of two worthwhile old saws: 1) few situations are all black or all white and 2) there's always a silver lining. More important, maybe these observations can put an end to what threatens to become a crusade (or a lynching), thus allowing us to get back to the humor, reassurance, and occasional stimulation which the Star's "Letters" section usually affords. Vermont's crusty old Senator Aiken once offered a brilliant solution to one of our Asian involvements: declare we have won and bring the troops home. In this instance, both sides can follow his advice, claim victory and retire.

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title the stench of shady journalism. In disgust,
MAXINE
P.S.: Try to do something to change! Bring sunshine instead of RAT RAYS!

The Self-Righteous

Spring
August

Helen Rattray, Editor
The East Hampton Star
Dear Helen,

While I agree with your discretion in *L'affaire* would have been the better valor (the god of journalism surely have forgiven an oversight on this matter), I find their carping begins to grate. I wish "enough already! You've shown shining virtue quite sufficient!"

I suspect that many of the writers are attacking the Star for their own sinning. mongering. Who among us passed on delicious tid-bits of information, much of it perhaps derisive? Beware of the self-righteous! And beware more carefully those whose self-righteousness is dressed in vauperation and I'm quite certain that the Star Dragon finds such sentiment and wants no part of it.

Vicious, hate-filled denunciations may break no bones, but the sticks and stones are nails in their wake. Beware of vandalism committed by angry hoodlums, there's a historic "laid on" by some people who "wouldn't think of committing an act of physical assault."

Despite an occasional Star DOES shine brightly and I'd like to go on recording very small word of praise.

With regards,
SILVIA TENNESSEE

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AT THE BREWSTER STREET
NORTH GARAGE, 611 NEW YORK

August 24, 1984

Dvaid,

Since July 26, when the article appeared in the Easthampton Star about Lee Krasner's Will and Ted Dragon's love-seat, there have been full-page weekly letters to the Editor about that situation. It has been kicked around every week on the letters to the Editor page. Mrs. Rattray has printed everything sent in pertaining to that reportage. This week (August 23 issue), my commentary on the Letters situation appeared facing the Stench. -From Flushing, please note.

*written by Maxine Busby, who asks in her P.S.:
Try to do something nice for a change!
Bring sunshine
instead of RAT RAYS!

is Maxine related to Mr. Cornell of Flushing, who detested "yellow journalism"?

NOV 23 1984
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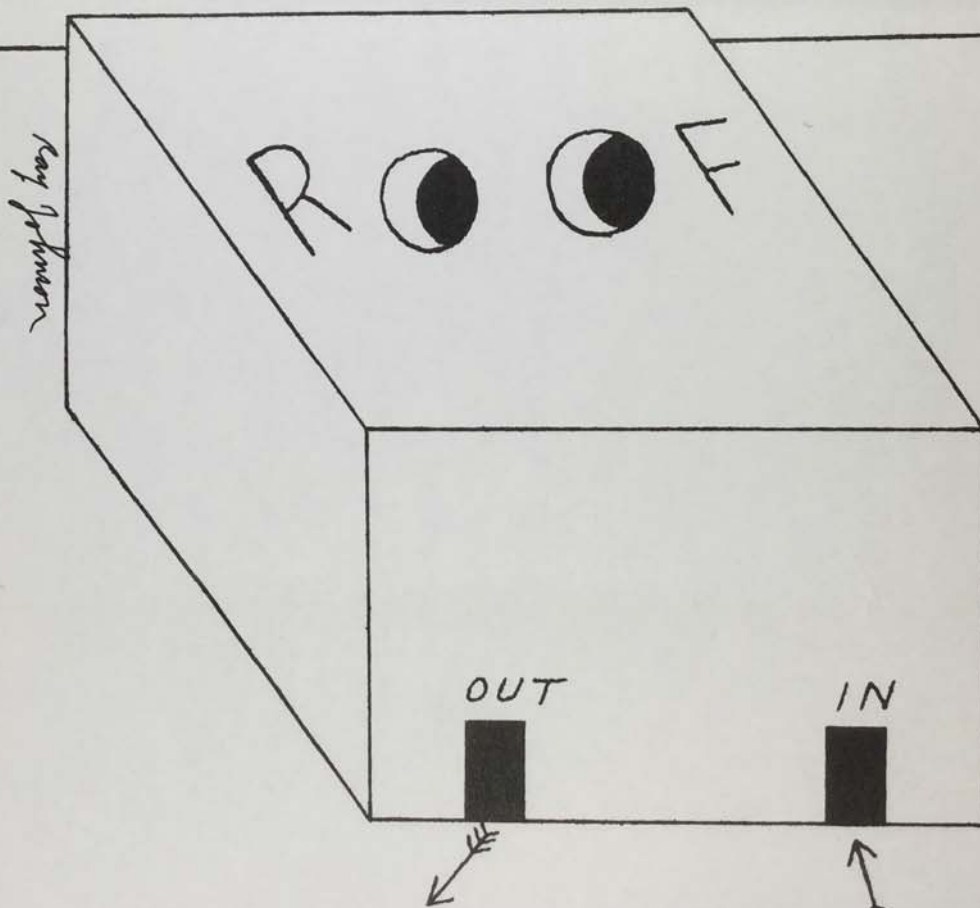
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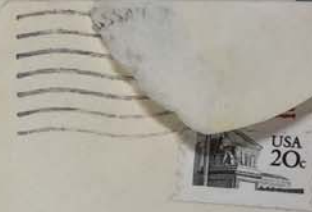
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 A POINT LOOKOUT
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 = WORKED.
 = THIS
 = WOODEN



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 One State Street Plaza
 New York, NY 10004

RAY JOHNSON
 44 WEST 7 STREET
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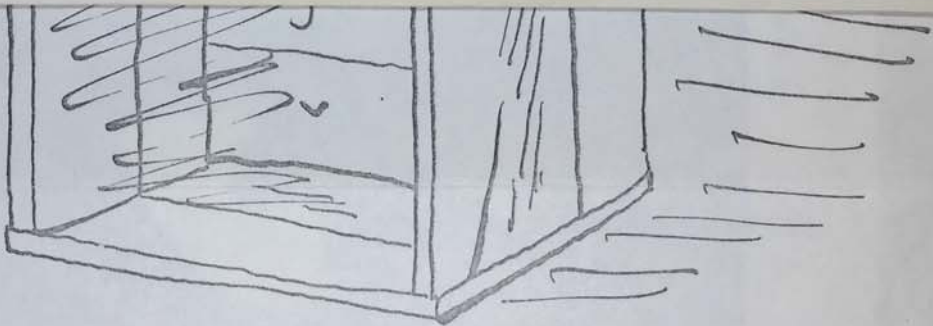


Mr. DAVID BOURDON

apt. 315 West 23 St.
 3-c NYC, NY 10011

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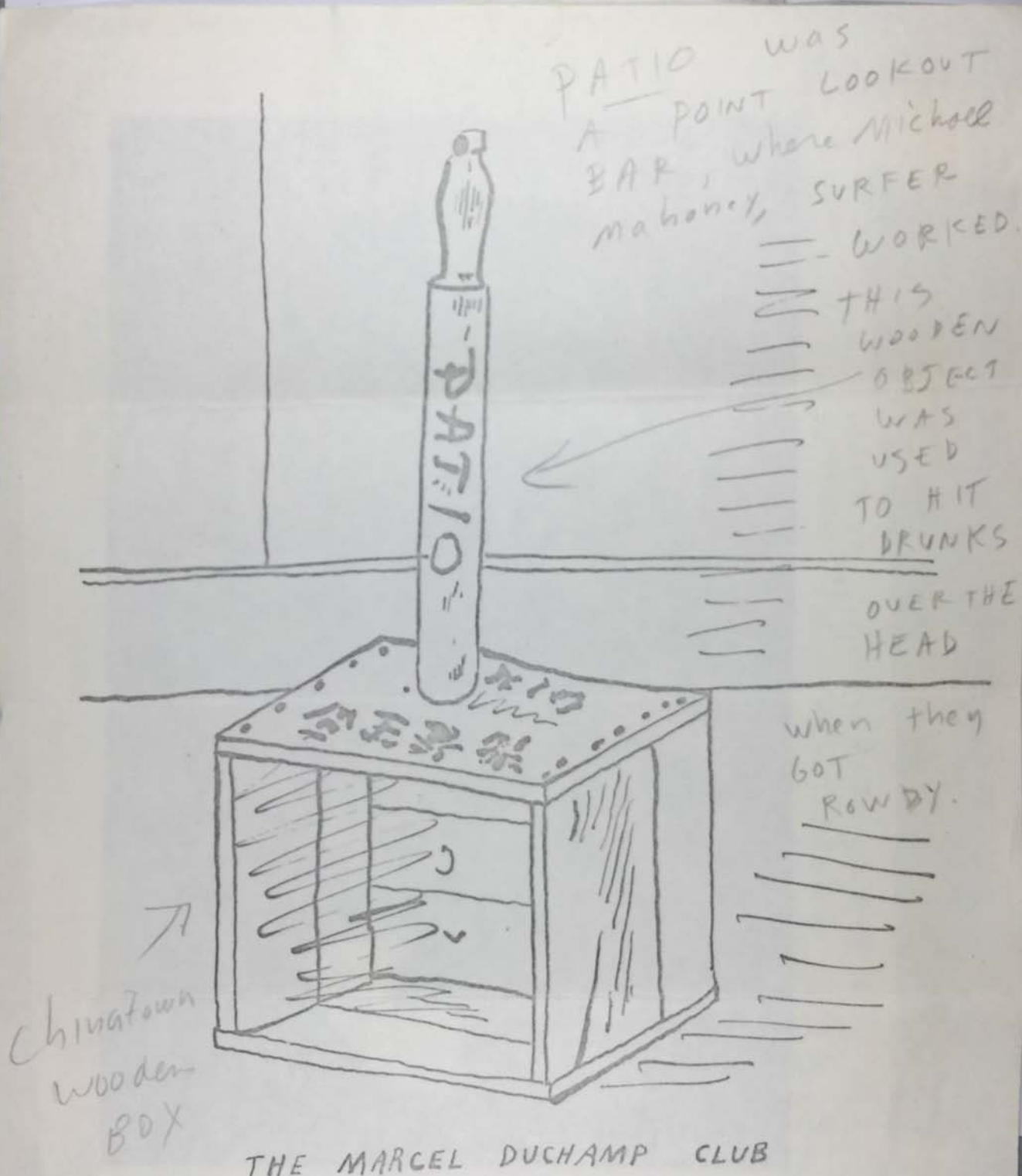


THE MARCEL DUCHAMP CLUB

MICRO

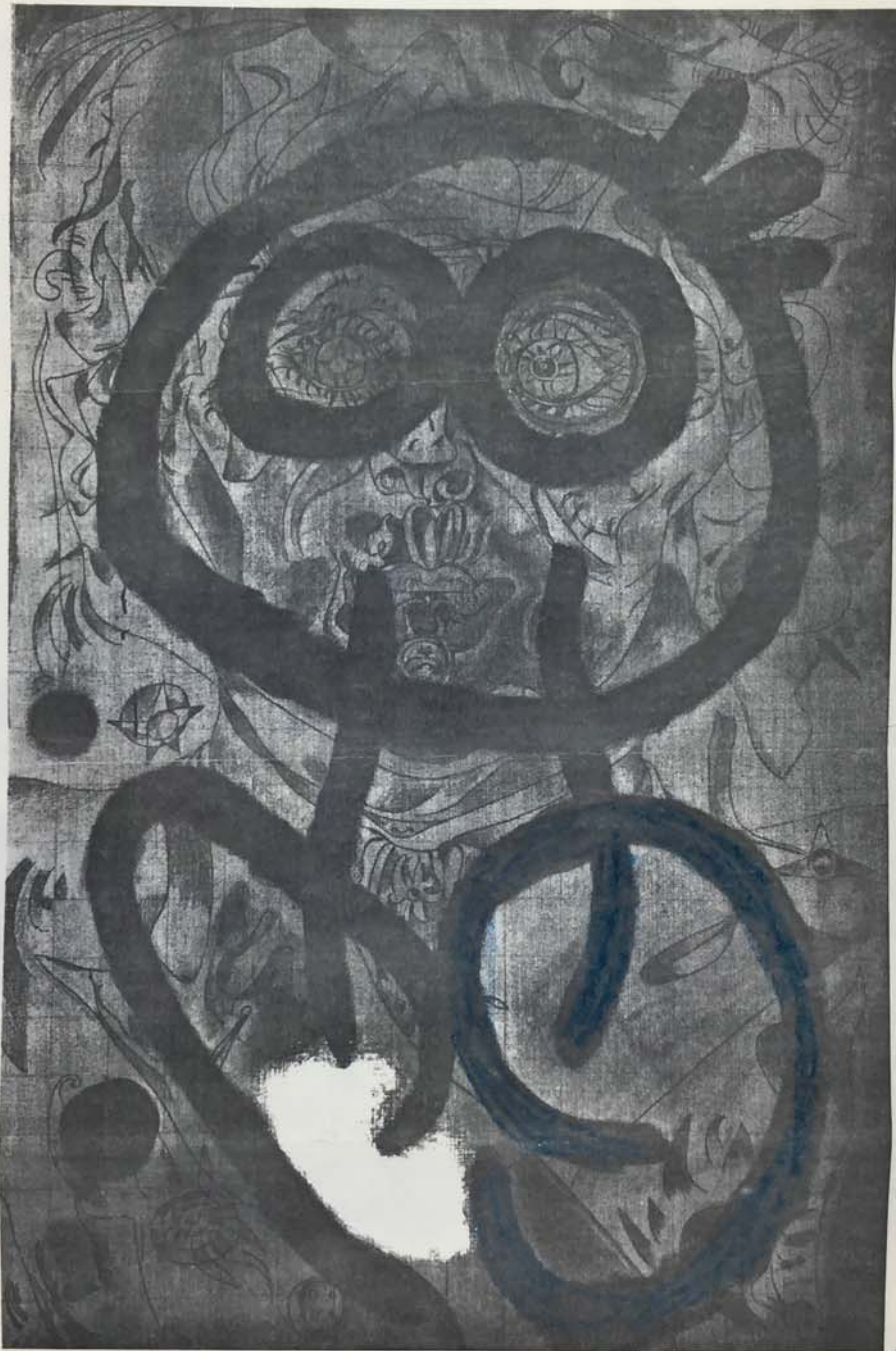
(?)

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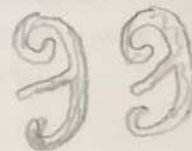
IS MIRO ON THE
SI MONET LIST?

See "MONET
LIST"

TWO SHAPES IN
MONET LIST

Dec. 26, 1983
Self-Portrait. 1960 (807) Autoritratto

MIRO
SHAPE



455

(?)

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from the LATEST
ARCHIDIGEST
MAGAZINE
JAN
ISSUE
(?)

Festive occasions were times to
send *surimono*, and no Japanese holiday was more
popular than the New Year.

SU RIMO (NO) MIRO

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DAVID,
14 Apr 7
New year 1984
Ray



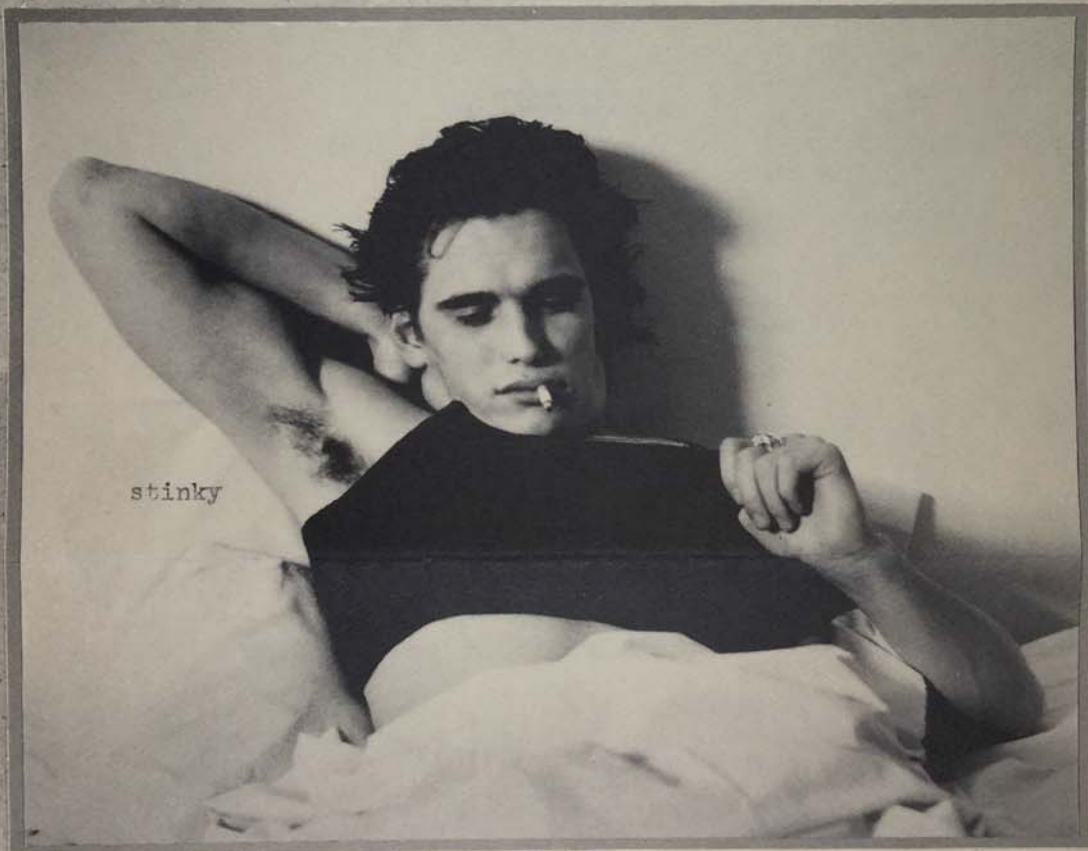
Yves Tanguy's fingernails

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DETAILS

\$2



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MR CHOW SAYS
HAVE A HAPPY NEW YEAR

Dec. 29, 1983

David,

Chinky / inky / pinky / stinky

(or)

Chunky / ? / punky / spunky

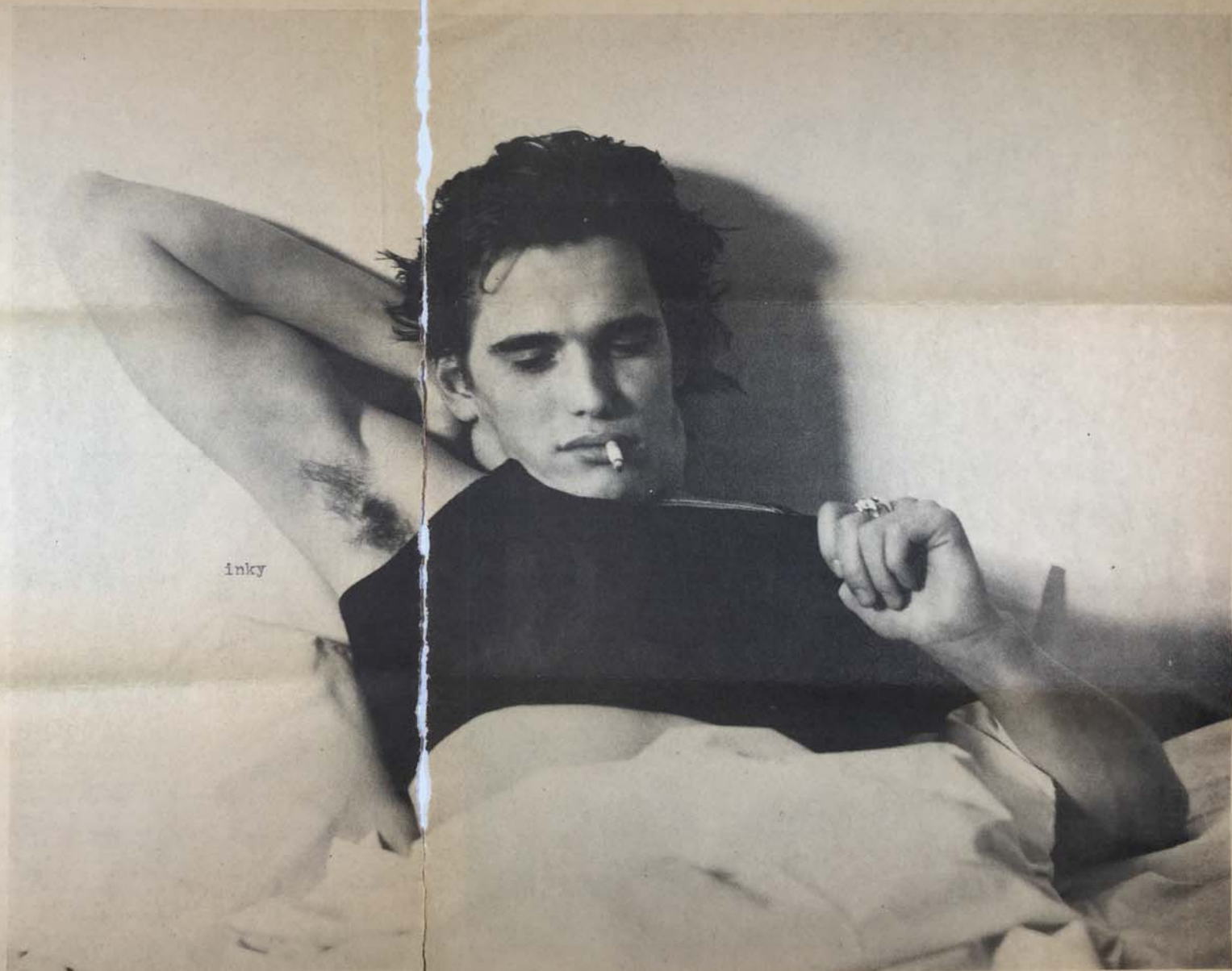
MR CHOW

324E57ST

7519030

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inky

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GREATER

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Mr. David Bourdon

315 West 23 Street Apt. 3-G

N.Y. City, N.Y. 10011

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1976

1. PHYLLIS FLOYD
2. GERARD MURRELL
3. ANDY WARHOL
4. TOBY SPIELMAN
5. JOHN LOMBARDI
6. WILLIAM BURROUGHS
7. ARAKAWA
8. CHARLES HENRI FORD
9. ERO LIPPOLD
10. MARIO AMAYA
11. NOELLE FAHLEN
12. CHARLES FAHLEN
13. LOUISE NEVELSON
14. RICHARD BERNSTEIN
15. ARMAN
16. YVES FERNANDEZ
17. WILLIAM WOLGIN
18. JEANNE DIAO
19. MAY WILSON
20. MIKE BELT
21. DAVID HARTMAN
22. BILL KING
23. DOUGLAS BAXTER
24. JOHN LORING
25. ROBERT HUGHES
26. BILL COPLEY
27. HUGH ROBERTS
28. JEFF TURTLETAUB
29. NANCY GROSSMAN
30. PAULA COOPER
31. LESLIE CLOSE
32. CHUCK CLOSE
33. BILL de KOONING
34. BILL KING
35. SAUL STEINBERG
36. CRAIG CLAIBORNE
37. ALFONSO OSSORIO
38. EDWARD ALBEE
39. PETER BEARD
40. VICTOR HUGO
41. JIMMY ERNST
42. AMEI WALLACH
43. ATIRNOMIS
44. TOM ARMSTRONG
45. CAROLE SPEARIN McCAULEY
46. HOWARD KANOVITZ
47. POLLY KRAFT
48. SALLY QUINN
49. JACK YOUNGERMAN
50. DOROTHY LICHTENSTEIN
51. ROY LICHTENSTEIN
52. LARRY RIVERS
53. LYNDA BENGLIS
54. KLAUS KERTESS
55. PALOMA PICASSO
56. MICHAEL BENNETT
57. ZANDRA RHODES
58. NAM JUNE PAIK
59. JOHN WILLENBECHER
60. CYNTHIA PATTISON
61. TIMOTHY BARRY
62. JANE KAPLOWITZ
63. ROBERT ROSENBLUM
64. JIM ROSENQUIST
65. SUSAN HALL
66. JOHN EVANS
67. HOLLY SOLOMON
68. HORACE SOLOMON
69. DAVID BOYCE
70. HARRY REEMS
71. BILL KATZ
72. WILLY EISENHART
73. BETTY KATZ
74. JOE BRAINARD
75. PETER HUJAR

76. BRIAN O'DOHERTY
77. ARTURO SCHWARZ
78. DAVID HOCKNEY
79. MARC STEVENS
80. HENRY GELDZANLER
81. CHRISTOPHER SCOTT
82. LAWRENCE ALLOWAY
83. SYLVIA SLEIGH
84. DAVID BOURDON
85. MARILYN GELFMAN-PEREIRA
86. IVAN KARP
87. DOROTHY MILLER
88. BUSTER CLEVELAND
89. KATHARINE KUH
90. ED HIGGINS
91. ROBIN LEE CRITCHFIELD
92. MADELINE GIVS

1977

93. SUZI GABLIK
94. JOHN RUSSELL
95. ROSAMUND BERNIER
96. JOEL GREY
97. DAVID BOWIE
98. CRAIG GHOLSON
99. NORMAN FISHER
100. TED CAREY
101. TITO SPIGA
102. SUSAN SUTTLE
103. CAROLINE KAPLOWITZ
104. WILL FARRINGTON
105. DAN RATTINER
106. JANE WENNER
107. JANN WENNER
108. JOHN BELUSHI
109. ROBERT DASH
110. JOHN MacWHINNIE
111. GINGER GETTLING
112. DAN FLAVIN
113. BETTY BENTON
114. JOHANNA VANDERBEEK
115. GARY LAJESKI
116. HEDDA STERNE
117. ELAINE BENSON
118. HAROLD ROSENBERG
119. HALINA ROSENTHAL
120. TONY ROSENTHAL
121. ANNA CANEPA
122. JIM MELCHERT
123. MARY ANN MELCHERT
124. GERTRUDE KASLE
125. LEONARD KASLE
126. JOY HOKANSON
127. ROY COLBY
128. JIM CRAWFORD
129. JOHN NEFF
130. ROY SLADE
131. DIANE VANDERLIP
132. MARION LOCKS
133. ANNE d'HARNOUCOURT
134. MICHAEL QUIGLEY
135. CHARLOTTE BROWN
136. FLORA IRVING
137. WILLIAM WILSON
138. CHRISTOPHE de MENIL

1978

139. WALTER GURBO
140. SCOTT BURTON
141. TERRY KISTLER
142. FRANCES BEATTY
143. MARION WILLARD
144. DAN JOHNSON
145. DAVID JACOBS
146. JEROLD DRADDER
147. BARBARALEE DIAMONSTEIN

148. GEORGE WILLIG

149. WILLIAM HOGARTH
150. MARTHA HOGARTH
151. NANCY WILSON ROSS
152. LEON POLK SMITH
153. LUIS LAMNITZER
154. ED MCGOWAN
155. CLAUDIA de MONTE
156. COCD GORDON
157. FRANCES LEWIS
158. SYDNEY LEWIS

1979

159. ANNETTE HANSEN
160. SVEND HANSEN
161. TIMOTHY BAUM
162. ELLEN HIRSCHLAND
163. JUDITH BERNSTEIN
164. ALVIN FRIEDMAN-KIEN
165. HENRY MARTIN
166. BERTY SKUBER
167. CHARLES MARTIN
168. PETER WHITSON WARREN
169. DON MISTRETTA
170. DIANN MISTRETTA
171. RICHARD LIPPOLD
172. CHARLES ADDAMS
173. ALEXANDRA ANDERSON
174. THOMAS LAWSON
175. PETER FRANK
176. MARTHA WILSON
177. KAREN SHAW
178. DEE SHAPIRO
179. LINDA ROSENKRANTZ FINCH
180. CHRISTOPHER FINCH
181. LEO CASTELLI
182. BILLY KLUVER
183. JULIE MARTIN
184. RAGLAND TOLK-WATKINS
185. BETSY BAKER
186. MARK STEVENS
187. HOWARDENA PINDELL
188. MARTHA BECK
189. GALEN WILLIAMS
190. MARCIA TUCKER
191. CHRISTO
192. JEAN-CLAUDE CHRISTO
193. BARNABY CONRAD, III
194. ALAN LINDENFELD
195. ANDREW WYLIE
196. MICHAEL MORRIS
197. DOUGLAS KENNEY
198. MIRIAM CASSELL
199. DAVID OSBORNE
200. WYNN KRAMARSKY
201. KARL WIRSUM
202. LORI WIRSUM
203. RUBY WIRSUM
204. SARAH CANRIGHT
205. MIMI GROSS
206. MARY JANE LENZ
207. ELLEN JOHNSON
208. MICHAEL J. ARLEN
209. ALICE ARLEN
210. JOHN WEBER
211. DAVID SHAPIRO
212. STEPHEN PAUL MILLER

BETTY BENTON, JOSEPH
CORNELL'S SISTER LOOKS
JUST LIKE JOSEPH CORNELL,