

CONDITIONS OF USE FOR THIS PDF

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 They may not be published in print, posted on the internet, or exhibited.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

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

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

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

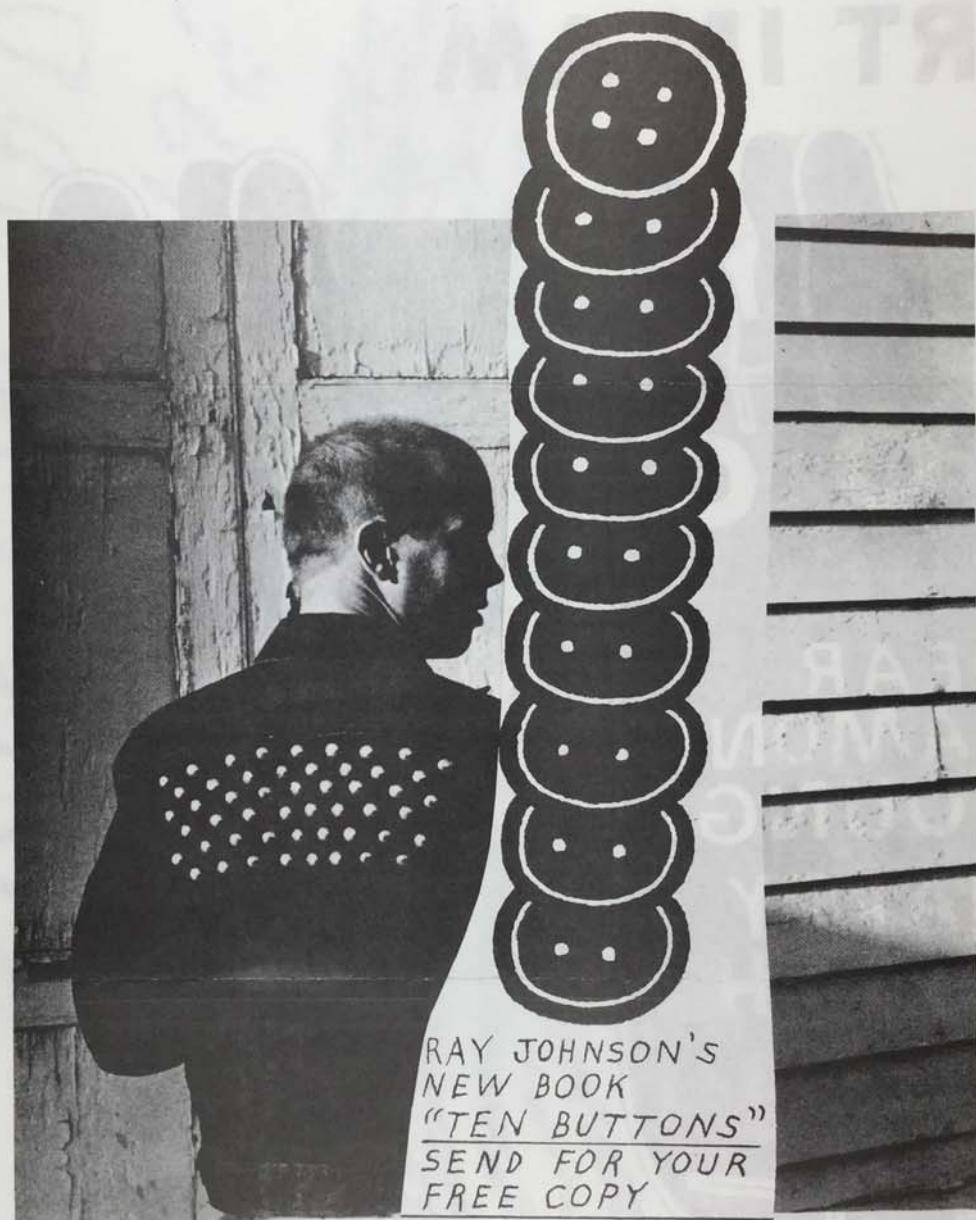
In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of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

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



RAY JOHNSON'S
NEW BOOK
"TEN BUTTONS"
SEND FOR YOUR
FREE COPY

A RAY JOHNSON NEW YORK CORRESPONDENCE SCH
PALOMA AND CLAUDE PICASSO FAN CLUB MEETING
NOVEMBER 1, 1991 6-8 PM
GOLDIE PALEY GALLERY MOORE COLLEGE OF ART
PHILADELPHIA 19103

PHOTO BY EDWARD WESTON

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdon	III. 7

ART IN AM

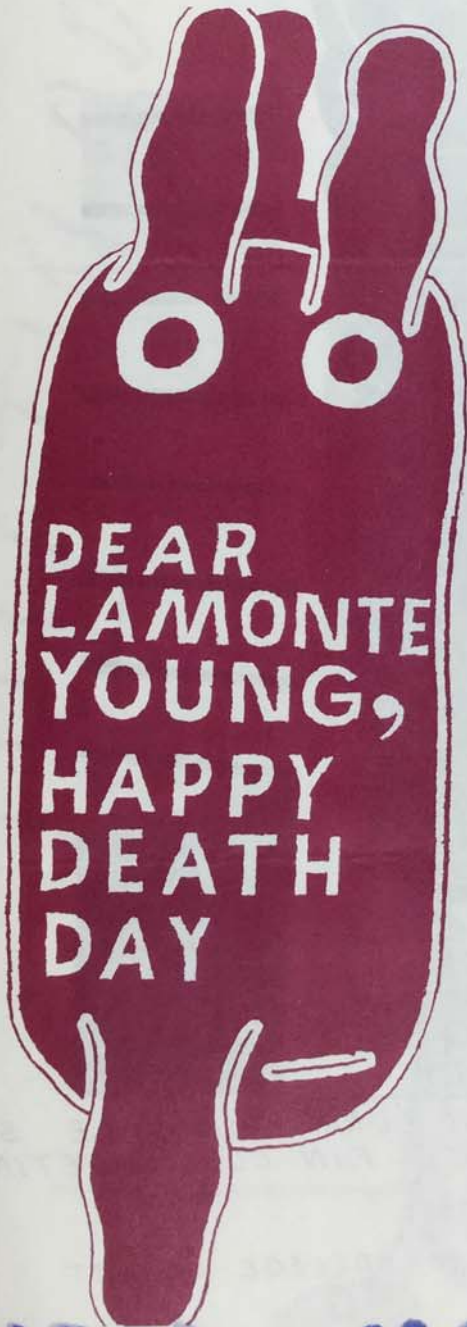


PHOTO BY EDWARD WESTON

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

PRIFTW00
OCTOBER 1983



III.
← D. Bourdon
at
Vogue

August
1983

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

RESUME

PAT AST Telephone
322 West 11th Street 989-8082
New York, New York

FILMS

MIDNIGHT COWBOY - JUNE 1968
LOVING - NOVEMBER 1968
PIDEBOONS - MARCH 1970
WHERE'S POPPA - APRIL 1970
THE LITTLE MURDERS - MAY 1970
THE PRIVATE LIFE OF JOE DELANEY - MARCH 1971
ANDY WARHOL'S HEAT - JUNE 1971
(FEATURED ROLE)

COMMERCIALS

THE ICE-MAKER COMMETH - WHIRLPOOL REFRIGERATION - JUNE 1970

MODELING

HALSTON FASHION SHOW - DECEMBER 1970
GIORGIO DI' ST. ANGELO FASHION SHOW - FEBRUARY 1971
STEVEN BURROWS FASHION SHOW - APRIL 1971
NATIONAL JR. SPORTSWEAR FASHION SHOW - MAY 1971

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

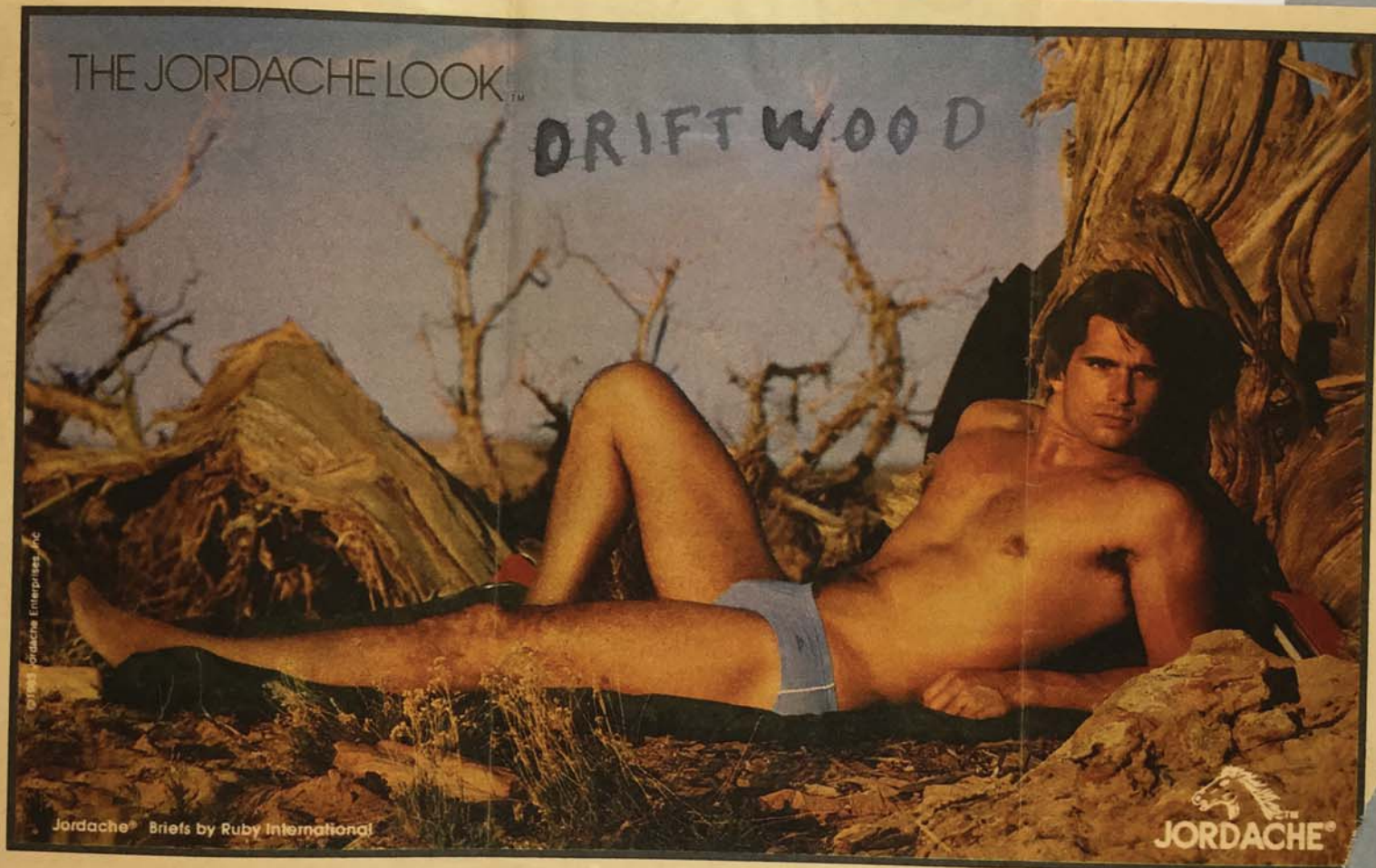
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdon	III. 7

Birdsongs at breakfast, surf sounds at night



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

EF Hutton & Company Inc
One State Street Pl.
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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

July 8, 1983

Mr. David Bourdon
Apartment 6-J
30 Fifth Avenue
New York City 10011

Dear David,

In reference to the conversations we had last night during the two events:

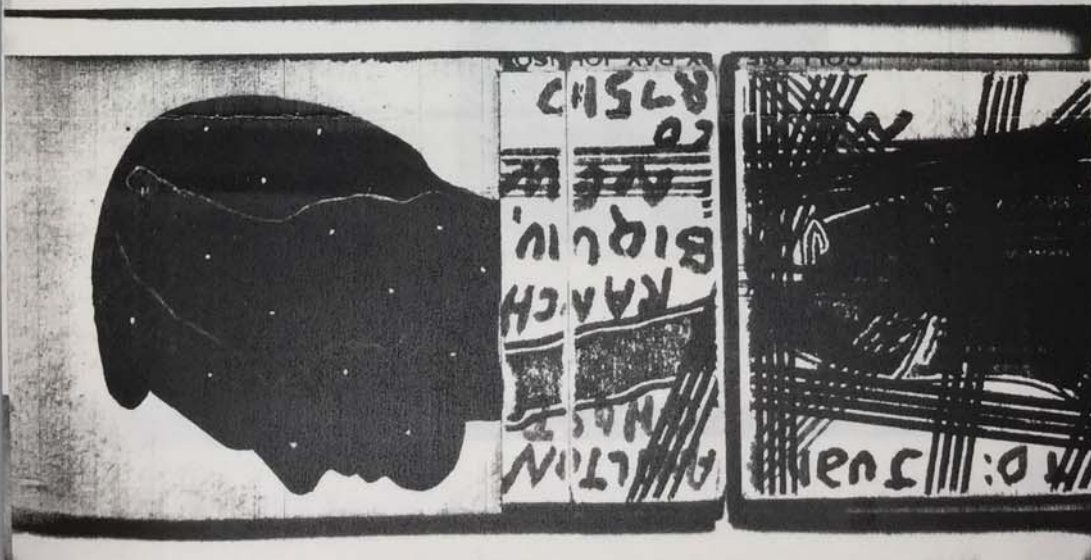
1. Viewing the 40 works relating to the Joseph Cornell caveman theme, your Pueblo Indian mask portraits, underwear and the Juan Hamilton Ghost Ranch, Albiqiu, New Mexico 87510 letters (envelopes) - your question asked about the small Jedd Garett "What does ROP mean?" and my not-too-instant deciphering of the word droplet in the triangular arrangement of Jedd Garett's name (hand-lettered)- the hand-lettered word is actually ROPL not ROP since the way it is arranged in the composition the last letter of Jedd, the ROPL and the last two letters of Garett make the word droplet which relate to the four water bucket shapes on

which are lettered F
U
C
K (the poem seems to be.bucket
.droplet
.fuck it)

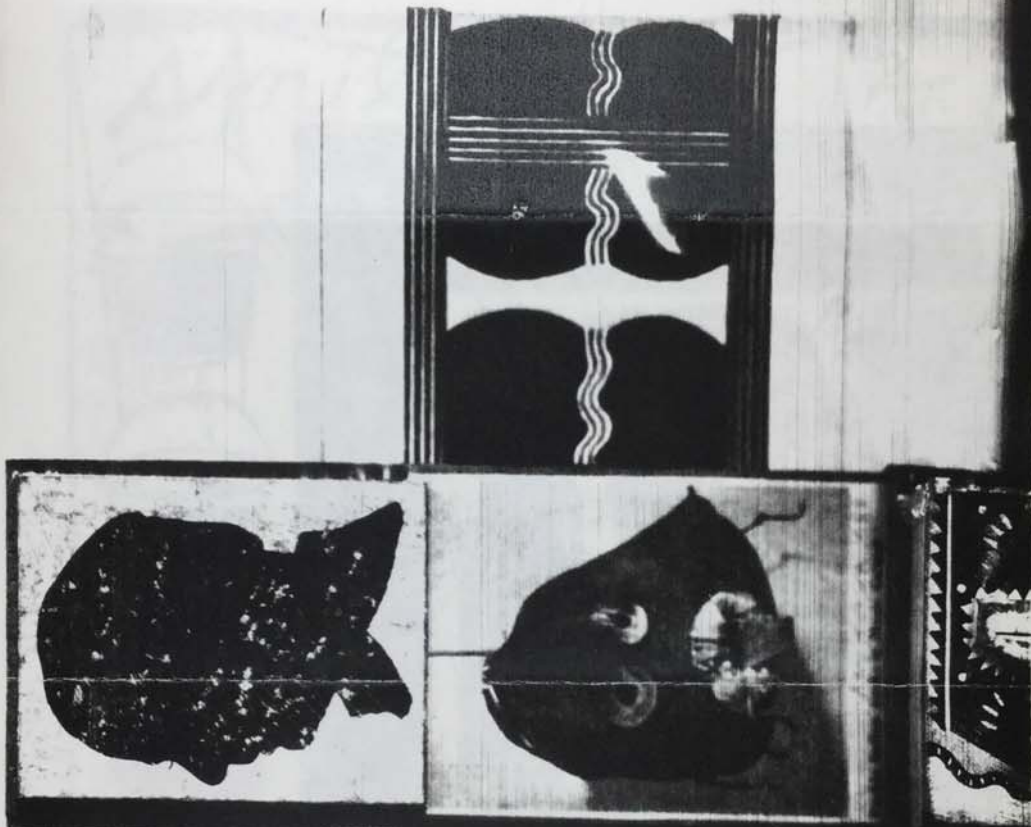
which is similar to another work of mine that has the face of Ed Ruscha (FIRE, remember FIRE?) which you showed a photo of which you "no longer own" which has the inscription Kier Dullea Gone Tomorrow the poem in that case having the rhyme of Ruscha and Dullea the name Dullea but the face of Ruscha

2. Viewing the 5 framed by Walsh works in your collection our questioning the description Paintings pertaining to said works, upon my reading aloud the hand-lettered two paragraphs of your Art and Artists writing from the Valentine composition the term "rained on sand-painting"

the following morning I wonder if the word Dpaintings might be used to describe them, rather than Paintings so the exhibition might be titled Rai Nedonsan Dpaintings



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



page two.

Phyllis Stigliano at lunch today
said that she thought it could
simply be:

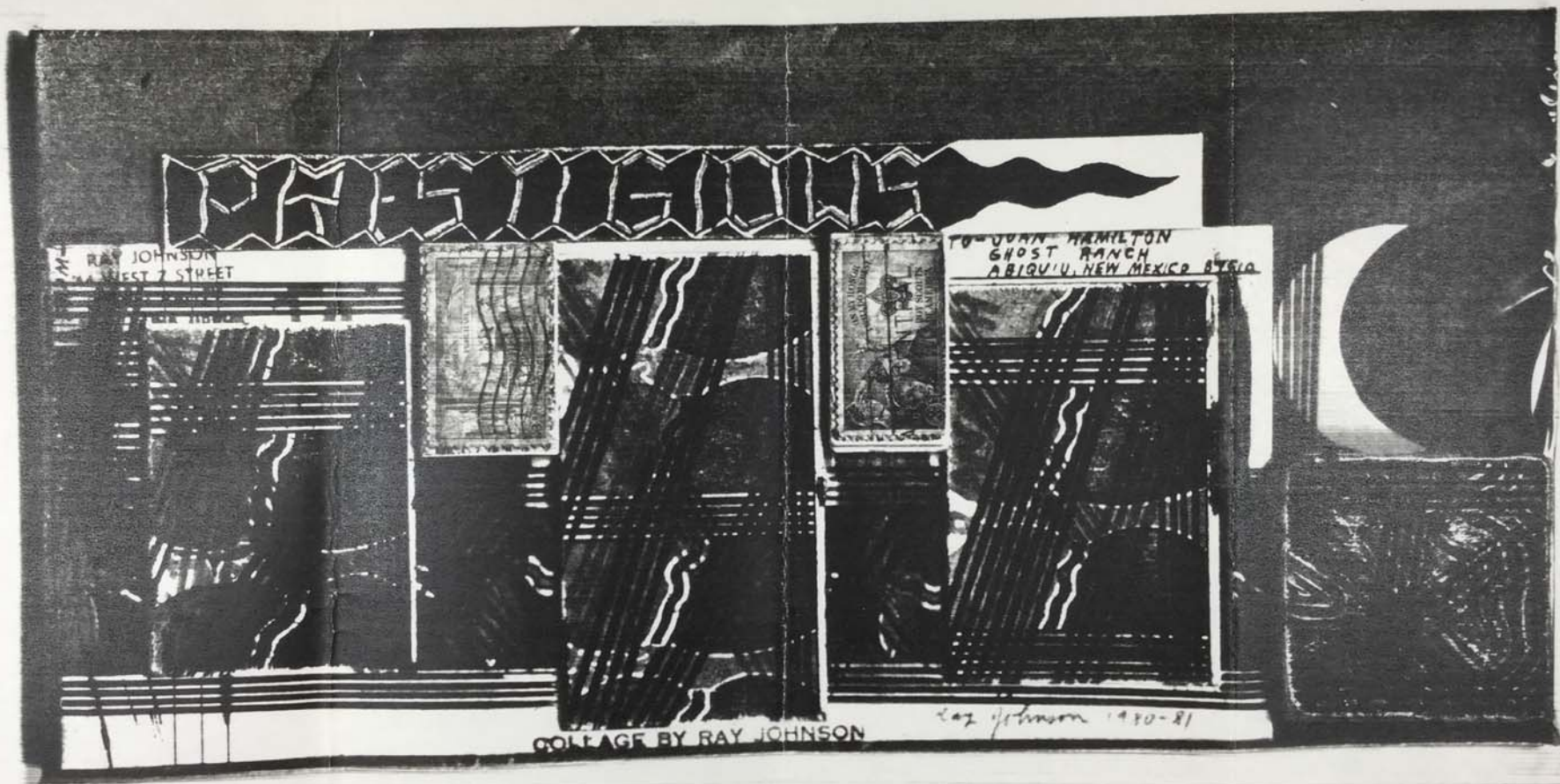
Ray Johnson Works

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: <i>Bourdon</i>	Series.Folder: <i>III. 7</i>
---------------------------------------	-------------------------------	---------------------------------

Art International

no line
↓

RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560

GREATER

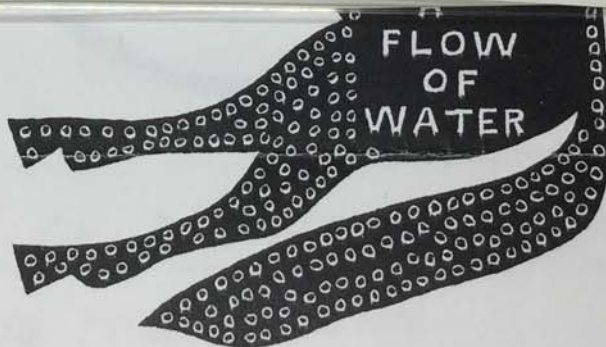
AMUSEMENTS

International Paper

GALLO PUBLISHING CORP
135 West 26th Street
New York City, N.Y. 10001



to-
MR. DAVID BOURDON
30 FIFTH AVE.
Apt. 6-J
NYC, NY 10011



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

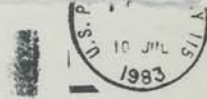
RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560

GREATER

AMUSEMENTS

International Professional

GALLO PUBLISHING CORP
135 West 26th Street
New York City, N.Y. 10001



to-
MR. DAVID BOURDON
30 FIFTH AVE.
Apt. 6-J
nyc, ny 10011

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

DEENE AND ITS PASTORY

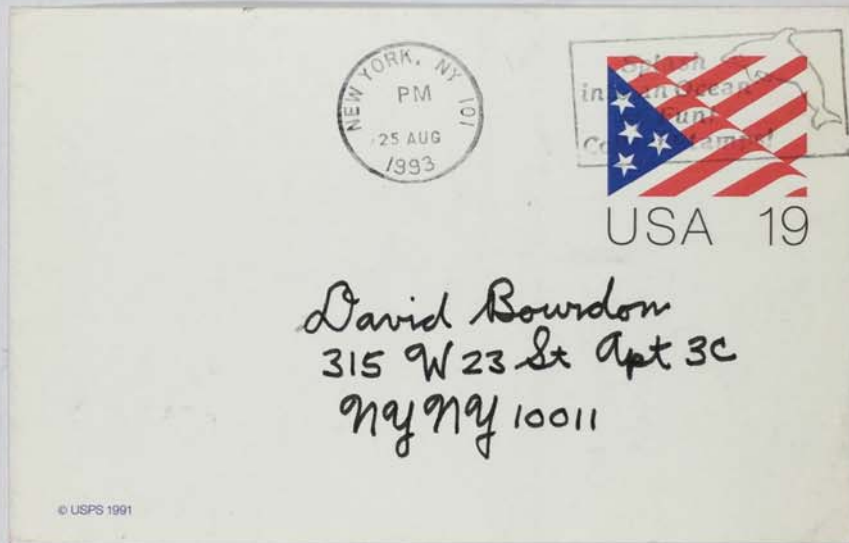
A home of the past : The Abbot's hunting-box :
The Great Hall : The Brudenelles as landowners :
An old cavalier : Imprisonment in the Tower : The
first Earl of Cardigan : "Walsingham Shrewsbury" :
Successive owners of Deene : Secret hiding-places :
"The King's Room" : Family portraits : The ball-
room : The Balaclava relics : restore Deene
Church : Lord Cardigan's tomb : the entrance-hall
at Apethorpe : The ghost : What did the bones
mean?

ONE of my friends has often said that to visit Deene is to step back into the past, for the place bears upon it no impression of modernity, and even the additions made to the house are thoroughly in character with the older parts.

He was a friend of Horace Walpole, the influence of whose pseudo-Gothic tastes may still be seen in the south front of Deene, built at this time, and which now incorporates the great ball-room built for me by my dear husband.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

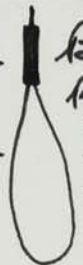
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

MY MARRIAGE

The Earl of Cardigan, a popular hero : A story of his father : Lord Cardigan's first marriage : Entertaining an agent unawares : Spiteful gossip : I leave home : Death of Lady Cardigan : On board the *Airedale* : England to the rescue! : I am married at Gibraltar : We visit Madrid : A prolonged honeymoon : Mrs. Trelawney's too solid flesh : A passage of arms with Lady A. : Happy days at Deene ; Lord Cardigan's last ride : His death : Lord Ernest Bruce's joy at his son's prospects : Still waiting!

AMONG those who came to our house at 8 Upper Grosvenor Street, the Earl of Cardigan was my father's particular friend, and in consequence we saw a great deal of him.

Noose
309
Santa
99M



Brauman
Read St
Ae
87501

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

WIDOWHOOD

Sad days after Lord Cardigan's death .
London : His Lordship's double : Count L.
mann : I refuse to marry him : The reason why
My friendship with the King : His Majesty a born
artist : Lord Ernest Bruce : Robert's little joke :
Bad weather at sea : The Captain and the parson :
House-parties at Deene : Lady Aubrey

Noose Brauman
309 Read St
Santa Fe
NM 87501

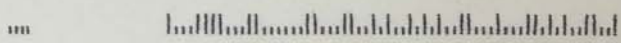
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560



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



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

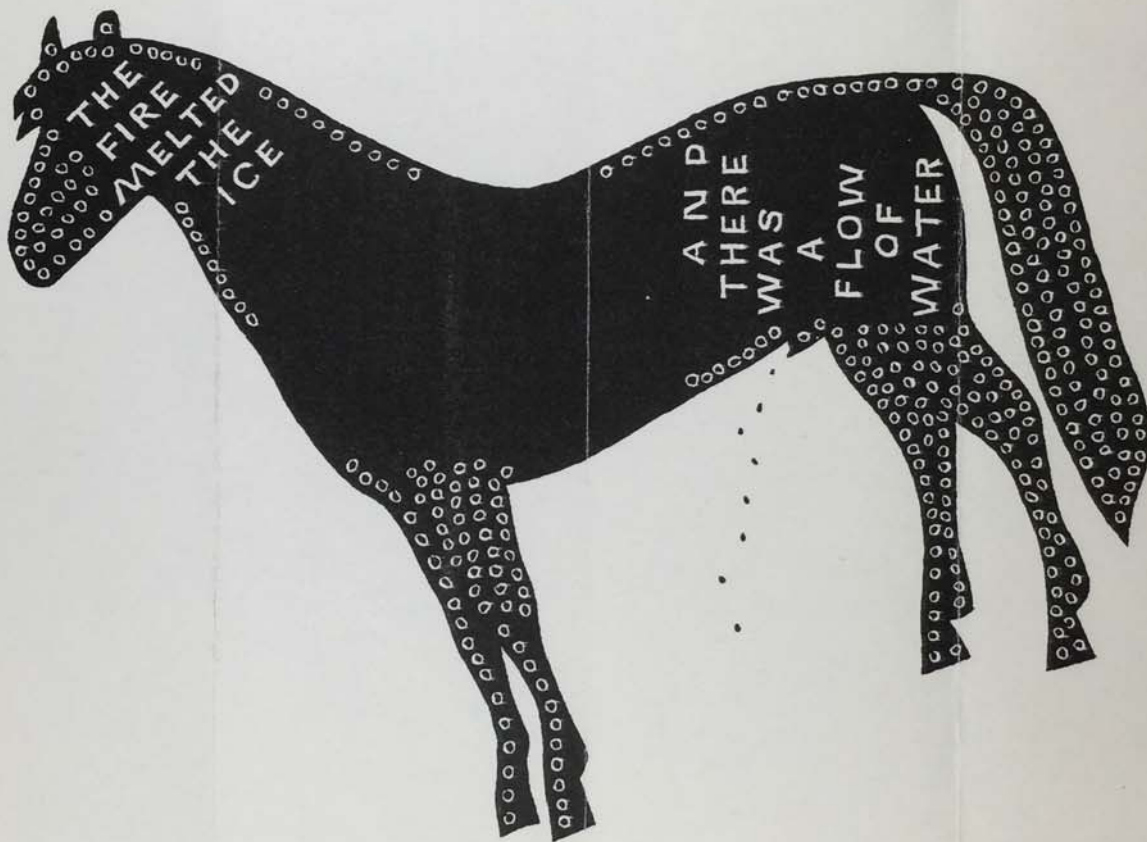
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

Art International

no line

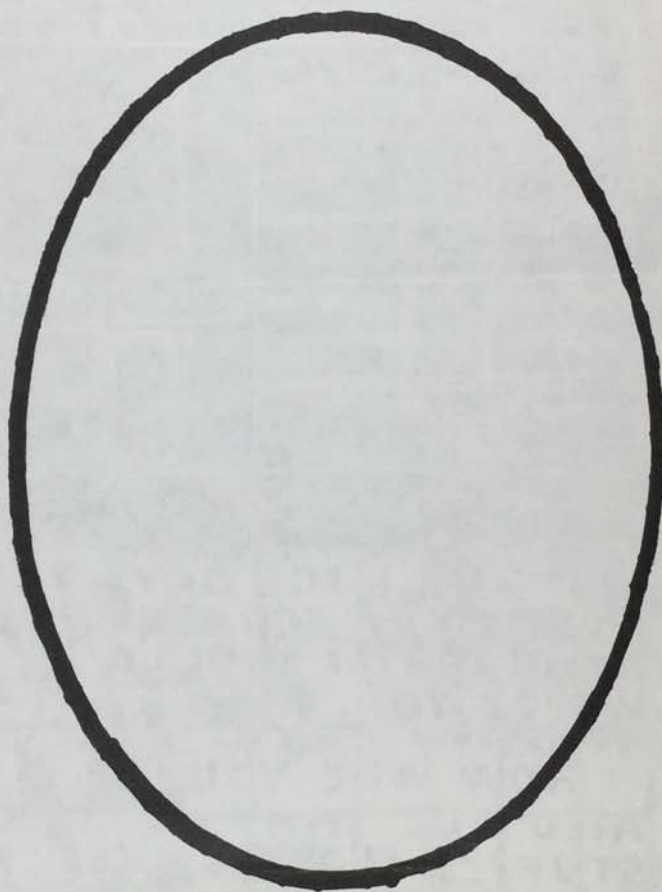


Return this to:
RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

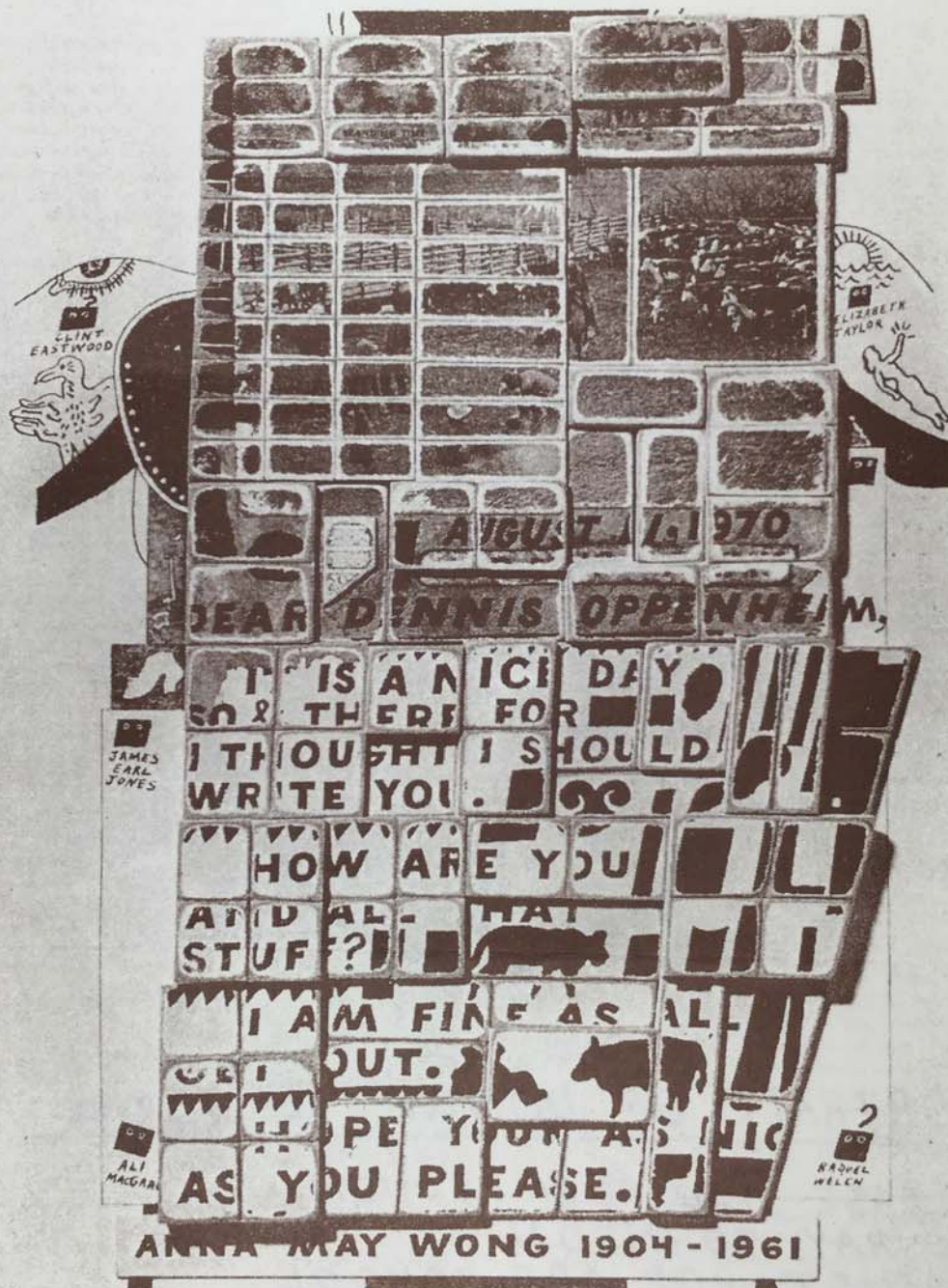


PORTRAIT OF DONNA de SOVAL

PLEASE ADD TO & RETURN
TO RAY JOHNSON
TAOIST POP ART SCHOOL
44 WEST 7 ST.
LOCUST VALLEY, N.Y.
11560

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdler	III. 7



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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

Seeing everything from the angle of coincidence, the angle from which Ray Johnson meets the surface of visual and verbal experience, everything is connected, inter-related, rhyming, analogous, complementary. Everything is united into one, vast, all-inclusive correspondence (correspondance, correspondunce). There is no incidence, only coincidence.

To understand his work requires a certain knowledge of Dada and Surrealist art in as much as Marcel Duchamp, Man Ray, René Magritte, Kurt Schwitters, Andre Breton, Andre Masson, Hans Arp, Max Ernst and others are Ray Johnson's direct artistic forebears, and his art continually makes explicit reference to them and their work.

All of these artists believed that art should be freed from logic as well as from "aesthetic" and moral preoccupations," and they all shared Duchamp's "disdain for thesis" believing in an art of spiritually liberated activity outside of aesthetic categories. Reality being suspect to the poetic mind, they believed that a superior reality could be attained through free associations and perceptions dependent on chance. The laws of chance became for them synonymous with the laws of beauty.

Concretely this way of thinking had diverse manifestations, one of the most significant being "collage" or the anti-logical assemblage of incongruous objects. Schwitters and Breton made collages out of waste materials. Ernst made what he called *visible poems* out of illustration clippings. Arp made constructions with titles such as "Squares arranged according to the law of chance." Duchamp based highly complex mock-scientific investigations on completely accidental foundations such as his famous *Three Standard Stoppages*. They invented a game called "The Exquisite Corpse" which consisted of folding a paper in such a way that each player would draw one part of a body without being able to see what the other players had drawn. The paper when unfolded revealed a figure of illogical or chance parts. They invented elaborate puns to state ideas outside the domain of pictorial expression. They processed and reprocessed their own and each other's imagery. Their work was intellectual rather than emotional, humanistic rather than scientific. Anything was possible to them as structure.

Much as Breton felt that there was an absolute equation between chance and rhythmic unity, Johnson catches and orchestrates the unconscious harmonies of ideas running through the miasma of corresponding, coincidental details and trivia that come and go in his celebrated New York Correspondence School. As the appellation "school" implies, intellect and information are all important. The concrete art product has for him in most cases only the most ephemeral existence. The xeroxed pages of information that proliferate in the U.S. Mail amongst himself and the members of his school are not put in the limiting aesthetic context of prints or finished work but are simple elements in an open-ended, continuing information system which becomes a statement and end in itself. They are physical manifestations of art thought, but they are not art product. When, however, the visual and verbal rhymes, the accidents and analogies of his own self-created world crystallize by association or suggestion into a poetic idea, he momentarily arrests and edits



KEIR DULLEA GONE TOMORROW

Ray Johnson, *Keir Dullea Gone Tomorrow*, 1971. Collage relief, 21-7/8 x 18-3/4".
Courtesy Galleria Schwarz, Milan.

the process and its artifacts and assembles them into collages recording some cryptic, and often non-explicit, yet intuitively acceptable "truth" of his adventure in corresponding details which suggest but don't elaborate a broader key to the inter-related nature of all things and the texture of their existence.

Johnson thinks of his collages as "exquisite corpses" of which he is the architect building with elements that come into his hands or are perceived and recorded in situations whose nature as that of all situations is coincidental and chance-controlled. Just as an "exquisite corpse" is obviously made up of diverse but related body parts, the collages are often cut in two and joined with halves of other collages to further the illogic of their unity. The top of *Jacqueline Kennedy Onassis' Mother's Potato Masher* sits happily on *Marilyn Monroe's* bottom. Ed Ruscha's head fits on *Josephine Baker's* body, or the top of *James Dean* could go on the bottom of *Michael York*. In the catalogue of the Galleria Schwarz's Milan show of Johnson's

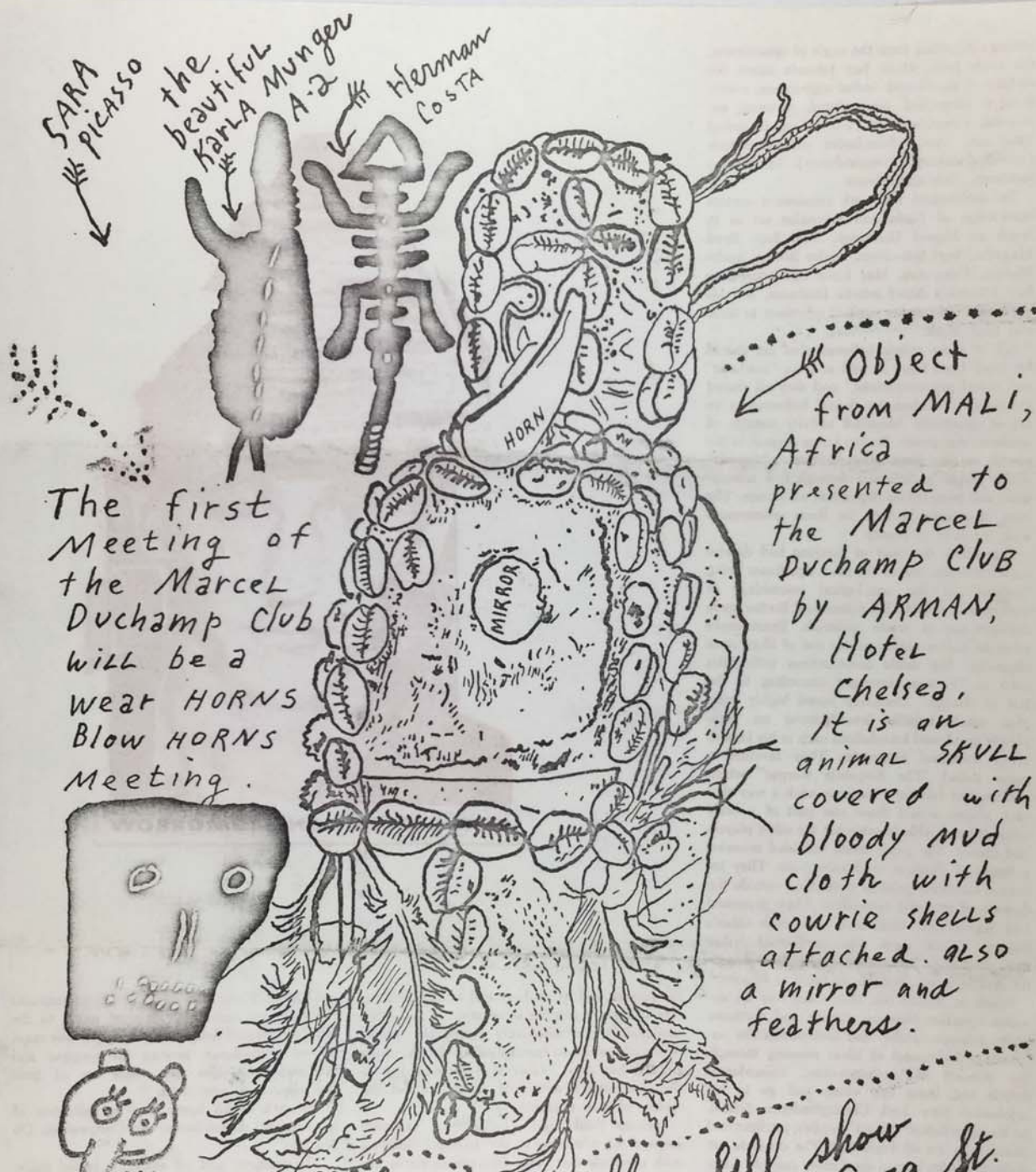
work in 1972, the titles on *Marcel Duchamp* and *Fig Feet* are accidentally reversed much to the artist's expressed delight as it is simply one more related coincidence serving his purpose and confirming his idea that there are at least two answers to everything.

The title of his latest show is indicative of his concept: *Detachment As Composition Oh My Hat!*

The imagery and its auxiliary verbal information become detached from their origins and natural associations through the convolutions of Johnson's conjugated data. They form an imperfect subjunctive tense of art which grows and flourishes in the fertile infinities of correspondence.

Keir Dullea Gone Tomorrow was once *Hair Today, Gone Tomorrow*, but of course it's not Keir Dullea at all in the collage; it's Ed Ruscha who was, if you'll remember, formerly a head on Josephine Baker, And *Hair Today, Gone Tomorrow* refers to neither but to the progression of John Lennon's coiffure as recorded in a

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdon	III. 7



The first Meeting of the Marcel Duchamp Club will be a wear HORNS Blow HORNS Meeting.



Roy Johnson dollar bill show
Feigen Gallery 27 E. 79 St.
April 3 - May 5

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdon	III. 7

PARK LIST •

FASHION VICTIMS

KILLER RAMPS

THRASHER

THRASHER

PUSHEAD



INTERVIEW

The Inspirational,
Imitated, Illustrious
Illustrator gives his
final interview

***** 5-DIGIT 11560
11560JHN4470 B-1 4 MY92 80
RAY JOHNSON TH
44 WEST 7 STREET
LOCUST VALLEY, NY 11560

JUNE
1991
U.S.
\$2.95
CAN.
\$3.95

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

94A
IS
95A

96A
IS
97A

LANDING
ISMA
G
GEAR

ALAN PETERSEN

= VERY
IMPORTANT
MAYBE

TO MESS WITH YOUR BRAIN

408-475-9434

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

RAY JOHNSON
24 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560



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



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

EARLY "OUTDOOR
MOVIE STAR
SHOW" IN SUZI
GABLIK'S GARDEN



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

THE LOCUST VALLEYER

Easter Sunday

David,

Here's a color photo of
the Ray Johnson Outdoor Movie
Show.

Each collage measures $8\frac{1}{2}$ x
32 inches. At last count there
were 85 of these featuring
Shanghai Lil, Wood Natalie,
Bobby Short, Rudy Vallee Lockjaw,
Dorsey Tommy, Dorothy Lamour,
Shelley Duvall, Kay Francis,
Doris Day for a Day, Dorothy
Podber, Mrs. Norman Maine,
Gloria Grammf,
George Cukor, Alla Nazimova,
Ruth Buzzi, Patty Arbuckle,
Tony Perkins, Ginger Rogers,
Just a Gigolo, Nelson Eddy,
and many others.

In the photo you will
recognize Joseph Cornell
rescuing the Simone Simone
Simone doll (upper left corner).
There is another Joseph Cornell
one with Ruth Hussey.

There is a very subtle
shadow cast over this photo
of me on a stepladder taking
the photo.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

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

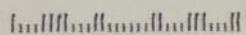


MR. DAVID BOURDON

3-C

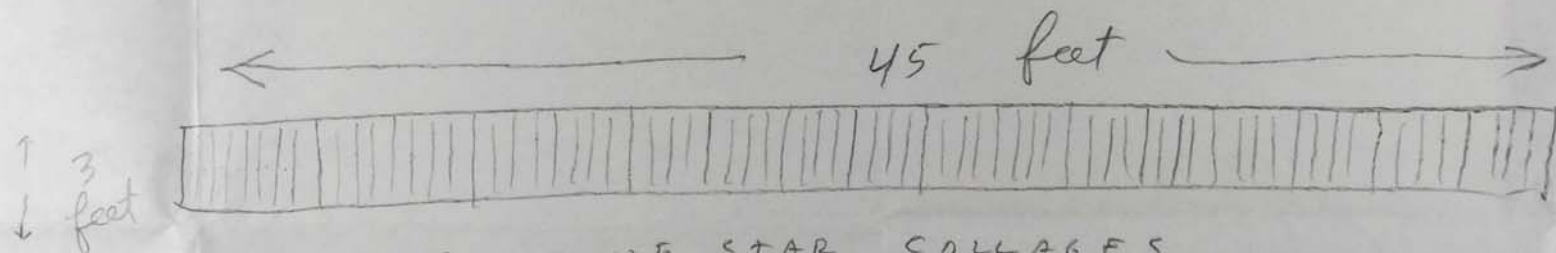
315 West 23 ST.

NYC, NY 10011



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



72 MOVIE STAR COLLAGES

RAY JOHNSON
OUTDOOR MOVIE SHOW

MAY 7, 1993

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

flash art

FRANCE	F.F. 15	BELGIOUE	f.b. 130
DEUTSCHLAND	DM 10.-	UNITED KINGDOM	£ 1.50
NETERLAND	g. 10.-	U.S.A. & OTHERS	\$ 3.50
SWITZERLAND	F.Sw. 11.-		

CORONADO SCHOOL OF FINE ARTS
MONTHLY AT BEAUTIFUL CORONADO ISLAND

6TH NATIONAL OPEN COMPETITION
 Nov. 28-Dec. 18, 1949
 Artists, Media: oil, watercolor, pastel, tempera and white, drawing and print. Prizes: Entering fee \$1.00. For further information, write Mr. J. H. Cherry, Jr., Dir., Pennsylvania Academy of the Fine Arts, 1225 Chestnut St., Philadelphia, Pa.

RAY JOHNSON
 24 WEST 7 STREET
 LOCUST VALLEY
 NEW YORK 11560



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

PHILADELPHIA WATERCOLOR ACADEMY. Open to all artists. Prizes: Entering fee \$1.00. For further information, write Mr. J. H. Cherry, Jr., Dir., Pennsylvania Academy of the Fine Arts, 1225 Chestnut St., Philadelphia, Pa.

EXHIBITION OF MINUTE ARTS. Open to all artists. Prizes: Entering fee \$1.00. For further information, write Mr. J. H. Cherry, Jr., Dir., Pennsylvania Academy of the Fine Arts, 1225 Chestnut St., Philadelphia, Pa.

EXHIBITION OF SCULPTURE. Open to all artists. Prizes: Entering fee \$1.00. For further information, write Mr. J. H. Cherry, Jr., Dir., Pennsylvania Academy of the Fine Arts, 1225 Chestnut St., Philadelphia, Pa.

EXHIBITION OF PRINTS. Open to all artists. Prizes: Entering fee \$1.00. For further information, write Mr. J. H. Cherry, Jr., Dir., Pennsylvania Academy of the Fine Arts, 1225 Chestnut St., Philadelphia, Pa.

QUARTETT Write today: Room 30 Irving Place, New York 3, N. Y.

RINGLING School of Art
 Study Painting, Illustration, Commercial Art, Fashion Arts, Interior Decoration in Florida year round. Faculty of outstanding artists. Use Ringling Museum and Ringling Circus. Outdoor classes all winter. Dormitories. Unbelievably low cost. Write for catalog & follow "The Florida Signature".

—EDWARD HURST—
 Classes in
 Portraiture • Life • Still Life

Albert E. Hise, Curator, Massillon Museum, Montclair, N. J.

18TH ANNUAL NEW JERSEY STATE EXHIBITION. Oct. 31-Nov. 28. Montclair Museum. Open to artists of N. J. All members. Jury Awards. Entry fee \$1 for Museum and AAPL members, all others \$1.50. For further information write Montclair Museum.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Bowdoin	III. 7

CORONADO SCHOOL OF FINE ARTS

MONTY LEWIS
DIRECTOR

AT BEAUTIFUL CORONADO ISLAND
ON THE PACIFIC OCEAN
15 Miles to Old Mexico
"APPROVED FOR VETERANS"
692 MARGARITA AVE., CORONADO, CALIF.

DRAWING
PAINTING
SCULPTURE
CERAMICS
MURAL &
COMMERCIAL
ARTS

THE SCHOOL OF THE WORCESTER ART MUSEUM

HERBERT BARNETT

CATALOGUE ON REQUEST — ADDRESS: 55 SALISBURY STREET, WORCESTER, MASSACHUSETTS

OZENFANT SCHOOL OF FINE ARTS

"The Leading School of Modern Art."

DAY and NIGHT courses
Drawing, Painting, Composition, Design
Register Now
208 E. 20th St., New York 3

offers black mountain college, black mountain, north carolina
basic and advanced drawing, painting, sculpture, weaving — music,
academic fields — woodworking, printing, bookbinding, farming.
Information through Registrar

SCARLETT Complete Instruction in
NON-OBJECTIVE
PAINTING

Unique, practical approach
Beginners · Private · Group
Write today: Room D
30 Irving Place, New York 3, N. Y.

RINGLING School of Art

Study Painting, Illustration, Commercial Art, Fashion Arts,
Interior Decoration in Florida year round. Faculty of out-
standing artists. Use Ringling Museum and Ringling Circus.
Outdoor classes all winter. Dormitories. Unbelievably low
cost. Write for catalog & form "21. Florida Institute"

—EDWARD HURST—

Classes in
Portraiture · Life · Still · Life

Ave., New York City 28.

Newark, N. J.
6TH NATIONAL OPEN COMPETITION
EXHIBITION. Nov. 28-Dec. 18. Ross A.
Galleries. Open to all artists. Media: oil,
watercolor, tempera. Cash prizes. Entry
blanks due Nov. 21. For further informa-
tion write Zachary Ross, Dir., 807 Broad
St., Newark 2.

Philadelphia, Pa.
46TH ANNUAL PHILADELPHIA WATER-
COLOR & PRINT EXHIBITION. Nov.
Dec. 12. Pennsylvania Academy. Open
to all artists. Media: watercolor, pastel, tem-
pera, gouache, black and white, drawing,
prints. Jury. Purchase & Prize Award
Work due Oct. 18. For further informa-
tion write Joseph Fraser, Jr., Dir., Pen-
Academy, Broad & Cherry Sts.

47TH ANNUAL EXHIBITION OF MINI-
ATURES. Nov. 7-Dec. 12. Pennsylvania
Academy of the Fine Arts. Open to all
artists. Miniatures to measure 8"x10".
Jury. Awards. Entry cards due Oct. 11. Work
due by express, Oct. 19; by hand, Oct.
22. For further information write Lisbee
S. Barrett, Duvon, Penna.

3RD INTERNATIONAL EXHIBITION OF
CONTEMPORARY SCULPTURE. SA-
UEL MEMORIAL FUND. May 15-Sept. 3,
1949. Philadelphia Museum of Art. Open
to all sculptors. Submit photographs of
completed work, executed since 1940; clos-
ing date Jan. 15, 1949. Committee of Se-
lection. Exhibition by invitation on
\$65,000 in commissions and purchases. For
further information write Committee of
Selection, Fairmount Park Art Assoc., Mu-
seum of Art, Parkway & 26th St.

REGIONAL SHOWS

Grand Rapids, Mich.
FRIENDS OF AMERICAN ART 3RD AN-
NUAL PRINT EXHIBITION. Nov. 5-
Art Gallery. Open to all Mich. artists. Jury
Prizes. Entry fee 50c. Blanks due Oct. 1.
Work due Nov. 1. For blanks and further
information write Print Exhibition, Grand
Rapids Art Gallery, 230 E. Fulton St.,
Grand Rapids, Mich.

Massillon, Ohio
13TH ANNUAL NOVEMBER EXHIBITION
Nov. 1-Dec. 1. Massillon Museum. Open
to present & former residents of Ohio.
media Jury. Purchase award Work due
Oct. 30. For further information write
Albert E. Hise, Curator, Massillon Museum.

Montclair, N. J.
18TH ANNUAL NEW JERSEY STATE EXHIBITION
Oct. 31-Nov. 28. Montclair Museum. Open
to artists of N. J. All media. Jury. Awards. Entry fee \$1 for Museum
and AAPL members, all others \$1.50. For
further information write Montclair Museum.

Montclair, N. J.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

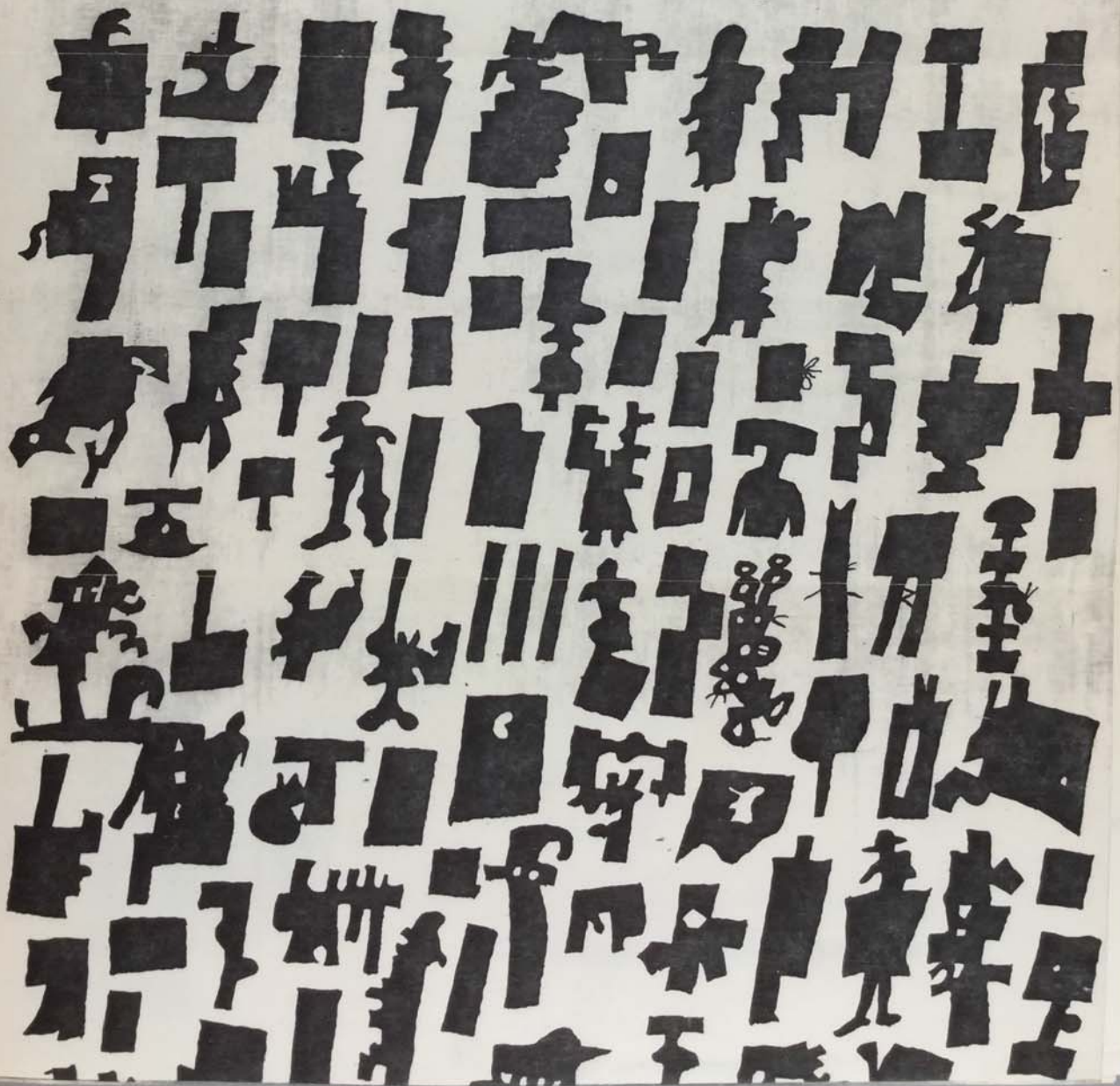
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

FRANCE F.F. 15
DEUTSCHLAND DM 10,-
NEDERLAND g. 10,-
SWITZERLAND F.Sv. 11,-
BELGIOUE f.b. 130
UNITED KINGDOM £ 1.50
U.S.A. & OTHERS \$ 3.50

flash art

The international Arts Review No 76/77 July-August 1977 L. 3.000 (\$ 4. DI

MOTICOS



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

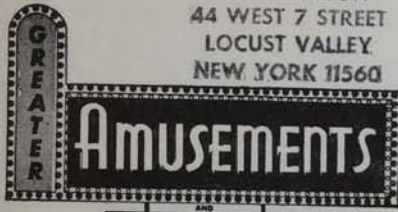
... must be an idea that will wear well—
so simple, so general, that it can be
seen over and over again." □
—David Bourdon

... so simple, so general, that it can be
seen over and over again." □
—David Bourdon

DAVID,
YOUR
OLDENBURG
ARTICLE
IN THE
1982

... the feelings we have about
a place at a given time in history. It
must be an idea that will wear well—
so simple, so general, that it can be
seen over and over again." □
—David Bourdon

... a place at a given time in history. It
must be an idea that will wear well—
so simple, so general, that it can be
seen over and over again." □



RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560

International Populism

GALLO PUBLISHING CORP.
135 West 70th Street
New York City, N.Y. 10001



to -
DAVID BOURDON
VOGUE

350 MADISON ave
NYC, NY 10017

... a place at a given time in history. It
must be an idea that will wear well—
so simple, so general, that it can be
seen over and over again." □
—David Bourdon

... must be an idea that
so simple, so general, that it can be
seen over and over again." □
—David Bourdon

... so simple, so general, that it can be
seen over and over again." □
—David Bourdon

IT
CERTAINLY
WORTH
THE
SIXTY-
EIGHT
DOLLARS.

... must be an idea that will wear well—
so simple, so general, that it can be
seen over and over again." □
—David Bourdon

... a place at a given time in history. It
must be an idea that will wear well—
so simple, so general, that it can be
seen over and over again." □
—David Bourdon

MR. PARSIMONY

COLLAGE BY JOSEPH CORNELI

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

... must be an idea that will wear well—
so simple, so general, that it can be
seen over and over again." □
—David Bourdon

... so simple, so general, that it can be
seen over and over again." □
—David Bourdon

... so general, that it can be
seen over and over again." □
—David Bourdon

... must be an idea that will wear well—
so simple, so general, that it can be
seen over and over again." □
—David Bourdon

... a place at a given time in history. It
must be an idea that will wear well—
so simple, so general, that it can be
seen over and over again." □
—David Bourdon

... must be an idea that will wear well—
so simple, so general, that it can be
seen over and over again." □
—David Bourdon

... a place at a given time in history. It
must be an idea that will wear well—
so simple, so general, that it can be
seen over and over again." □
—David Bourdon

... must be an idea that will wear well—
so simple, so general, that it can be
seen over and over again." □
—David Bourdon

... so simple, so general, that it can be
seen over and over again." □
—David Bourdon

DAVID,
YOUR
OLDENBURG
ARTICLE
IN THE
JUNE, 1982
ARCHITECTURAL
DIGEST
WAS SO
TERRIFIC
I WENT
OUT AND
BOUGHT
SEVENTEEN
COPIES.
IT IS
CERTAINLY
WORTH
THE
SIXTY-
EIGHT
DOLLARS.

MR. PARSIMONY

COLLAGE BY JOSEPH CORNELI

... the feelings we have about
a place at a given time in history. It
must be an idea that will wear well—
so simple, so general, that it can be
seen over and over again." □
—David Bourdon

... a place at a given time in history. It
must be an idea that will wear well—
so simple, so general, that it can be
seen over and over again." □
—David Bourdon

... a given time in history. It
must be an idea that will wear well—
so simple, so general, that it can be
seen over and over again." □
—David Bourdon

... must be an idea that will wear well—
so simple, so general, that it can be
seen over and over again." □
—David Bourdon

... a place at a given time in history. It
must be an idea that will wear well—
so simple, so general, that it can be
seen over and over again." □
—David Bourdon

... a given time in history. It
must be an idea that will wear well—
so simple, so general, that it can be
seen over and over again." □
—David Bourdon

... so simple, so general, that it can be
seen over and over again." □
—David Bourdon

... a place at a given time in history. It
must be an idea that will wear well—
so simple, so general, that it can be
seen over and over again." □
—David Bourdon

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

SEND LETTERS, POSTCARDS,
DRAWINGS & TO
TEXAS CORRESPONDENCE
SCHOOL, ART INSTITUTE
OF CHICAGO, MICHIGAN AVE.
& ADAMS ST., CHICAGO 60603

NO LONGER
THE DEAD
SCHOOL
R

SEND LETTERS, POSTCARDS
DRAWINGS & TO
TEXAS CORRESPONDENCE
SCHOOL, MUSEUM OF
CONTEMPORARY ART,
237 EAST ONTARIO ST.,
CHICAGO, ILLINOIS 60611

DETACH
THIS PART
& SEND TO
FERDINAND
CHEVAL,
PALAIS
IDEAL,
HAUTERIVES,
FRANCE,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

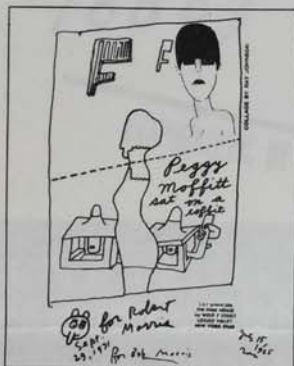
What is so great about Ray Johnson? Everything. He is one of those rare individuals in the history of art who has synthesised so much in his work he can truly be seen as a one-man school. Since the 1940's he has used the postal system the way previous artists used canvas. This child of the age of technology has done and continues to do works full of youthful awareness, mature perception and joyful innovation. At one time it was claimed he was the most famous unknown artist in New York. His influence has gone far beyond his name. To encounter his work is to be changed forever. His genius has been to use parsimony on a lavish scale. "Correspondance" his invention. Note the spelling. All his work has been as profoundly surreal as dancing and precisely as engaging. Who does he correspond with? Everyone. Like a sage he points out relations with such mysterious simplicity that it is only after the fact that the poetry grows. The stuff he communicates is as timely as now and as fun to get as letters.

What is so great about Ray Johnson? Everything. That's why it is such a pleasure to welcome his show and his visit to Hamilton College.

DENNIS LUKAS
 Department of Art
 Hamilton College

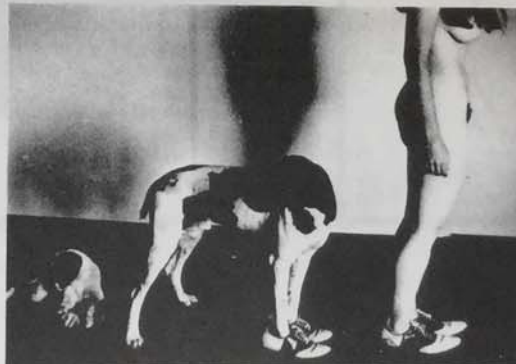
BONNIE SHERK, Environmental Performance
 Sculptor

Bonnie Sherk is an environmental performance sculptor whose work involves the development of public and sometimes participatory site-specific works—structures, situations, landscapes—integrated with a variety of actions or programs which create whole experiences. The works also explore the nature of performance, from the creation of tight vignettes to the life work of "Being," which involves inventing situations and environments in the world of everyday life. The work often uses natural phenomena, processes and systems with live materials—human, plant, animal. Her new work operates on a global scale and attempts to demonstrate the interconnection of multi-cultural/international forms with other life systems. She will create a piece on Sunday, May 9, at Lake Lieberman.



RAY JOHNSON, Correspondence Artist

"Ray Johnson thinks with resemblances as in homonyms, synonyms, coincidences, analogies, and identities. He develops his ideas with mirrorings, reflections, symmetries, and repetitions. . . . [He] plays the U.S. mails like a harp. His art is not of social comment, but of sociability. . . . Ray Johnson is a moderator, a mediator, a man in the middle. He decides on an image that refers concretely and idiosyncratically to someone he meets, and he sends references to the image to the person. . . . He is the mean between contrary extremes, and he himself is extreme and contrary. But he is peculiar as an artist in that his work mediates between the artist and ordinary people by enabling an ordinary person to participate in the work of art." (William S. Wilson.) Originator of the New York Correspondance (sic) School, Mr. Johnson, "the most famous unknown artist in New York," will speak/perform on Saturday, May 8. Examples of Mr. Johnson's work will be on display in the gallery.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

CORRESPONDENCE ART
REDEFINED

SEND LETTERS, POSTCARDS,
DRAWINGS & OBJECTS TO
MARCIA TUCKER, NEW
MUSEUM, 65 FIFTH AVE.,
N.Y.C. 10003

EVAPORATIONS BY RAY JOHNSON

SEND LETTERS, POST CARDS,
DRAWINGS AND OBJECTS TO
MARCIA TUCKER, NEW YORK
CORRESPONDANCE SCHOOL
EXHIBITION, WHITNEY
MUSEUM, MADISON AVE.
AND 75 ST., N.Y.C. 10021

EVAPORATIONS BY RAY JOHNSON

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

③ please send these
three items to JILL.

GREATER

RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560

AMUSEMENTS

International Paper

GALLO PUBLISHING CORP.
135 West 26th Street
New York City, N. Y. 10001

TO -
DAVID BOWDEN
30 Fifth ave.
NYC, NY 10011



RAY JOHNSON
THE PINK HOUSE
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560

COLLAGE BY JOSEPH CORNELL

Sept. 7

1980

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

③ please send these
three items to JILL.

RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11540



PMI

PROGRAMMING METHODS INC.

51 MADISON AVE. NEW YORK, N. Y. 10010 • 212.885.4200

DAVID BOURDON
30 Fifth ave.
apt. NYC, NY
6-J. 10011

RAY JOHNSON
THE PINK HOUSE
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11540

COLLAGE BY JOSEPH CORNELL

Sept. 4

1980

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

③ please send these
three items to JILL.

BY
DAVID BOURDON
30 Fifth Avenue
New York, NY 10011



RAY JOHNSON
THE PINK HOUSE
44 WEST 7 STR.
LOCUST VALLEY
NEW YORK 11560

COLLAGE BY JOSEPH CORNELL

Sept. 7

1980

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdon	III. 7

③ please send these three items to JILL.

① \$5.00

THE CITY OF NEW YORK
POLICE DEPARTMENT
HACK DRIVER'S
FILING FEE

No. 6633
FEB 14 1967
MY FUNNY VALENTINE

P.D. Serial No. 804
New York 19

Received from: Jill Johnston
Address: 237 E B'way

The sum of FIVE DOLLARS (\$5.00) as a FILING FEE for ORIGINAL HACK DRIVER'S APPLICATION.

THIS FEE IS NOT REFUNDABLE
FEB 24 1967

Geography Examination Date: Time: 9:30

PLEASE BRING THIS RECEIPT WITH YOU

Fee Received by: Sgt J. [Signature]
RF-472-7M sets-824240(65) 114
[Signature] Deputy Commissioner

WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560

RAY JOHNSON
THE PINK HOUSE
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560

COLLAGE BY JOSEPH CORNELL

Sept. 4
1980

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

③ please send these
three . . . (N) JILL.

"It seems they (the FBI) had tried to
terrorize him (max Ernst) into
denouncing Matta as a spy. They
wanted to know how many ladders
Matta had on his reef. Max mis-
understood them to say letters in
his name, and answered five."

page 269
Out of This Century

COLLAGE BY JOSEPH CORNELL

Sept. 7

1980

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

③ please send these
three items to JILL.



COLLAGE BY JOSEPH CORNELL

Sept. 7

1980

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Bowden	III. 7

③ please send these
three items to JILL.



COLLAGE BY JOSEPH CORNELL

Sept. 4

1980


The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

RYOSUKE COHEN
1-6 HIYOSHI-CHO
MORIGUCHI-CITY
OSAKA JAPAN

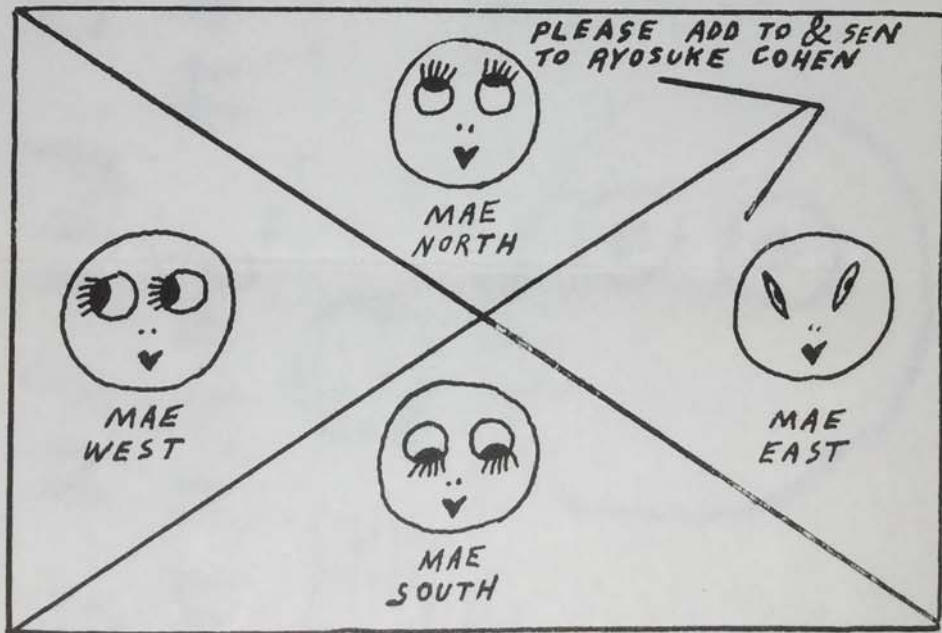
PLEASE SEND ME
ANYTHING FOR
INTERNATIONAL
MAIL ART
EXHIBITIONS
AT OSAKA, KOBE
R. COHEN

COLLAGE BY JOSEPH CORNELL

RAY JOHNSON
44 WEST 9TH ST.
LOCUST VALLEY,
N.Y. 11560
U.S.A.



PLEASE ADD TO & SEND
TO RYOSUKE COHEN



MAE NORTH

MAE WEST

MAE EAST

MAE SOUTH

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

October 3, 1983

Dear Cocoa Bourdon,

I enclose a printed page about the Cocoa Letterwoman

RAY JOHNSON
144 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560

GREATER

AMUSEMENTS

International Paper

GALLO PUBLISHING CORP.
135 West 26th Street
New York City, N.Y. 10001

Apt.
6-J

TO -
DAVID BOURDON
30 FIFTH AVE.
NYC, NY 10011



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

October 3, 1983

Dear Cocoa Bourdon,

I enclose a printed page about the Cocoa Letterwoman Fan Club Meeting you attended last April.

Also a xerox showing a 1973 collage, which has a seventh



chunk like the six in "Corinne Marilyn".

Also a please add to & sen
to Ryosuke Cohen page.

Ray

BARBARA ROSE FAN CLUB



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

THOSE WHO ATTENDED THE
COCOA LETTERWOMAN FAN CLUB
MEETING APRIL 21, 1983 AT THE
HILLWOOD ART GALLERY, C.W. POST
COLLEGE, GREENVALE, N.Y. WERE:



COCOA
KAHLO



COCOA
CHANEL



COCOA
GORDON



COCOA
VAN WAGNER



COCOA
KAPROW



COCOA
SWANSON



COCOA
STIGLIANO



COCOA
PARENTE



COCOA
E. O'BRIEN



COCOA
SEIDEN



COCOA
GLUECK



COCOA
DUKA



COCOA
VI VONA



COCOA
MARAVELL



COCOA
VITALI



COCOA
F. STUCKEY



COCOA
DUCHAMP



COCOA
BOURDON



COCOA
DIGBY



COCOA
B. ANTHONY



COCOA
B. TOKLAS



COCOA
SPIELMAN



COCOA
HUJAR



COCOA
LIEBER



COCOA
BRAFF



COCOA
RONCALLO



COCOA
BENGLIS



COCOA
CLOSE



COCOA
de KOONING



COCOA
LIPPARD



COCOA
PERRAULT



COCOA
ROSENQUIST



COCOA
TREBAY



COCOA
BOOP



COCOA
DE AK



SANDRA
BERNHARD

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: Bourdon	Series.Folder: III. 7
---------------------------------------	------------------------	--------------------------



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdon	III. 7

cooled-down blues

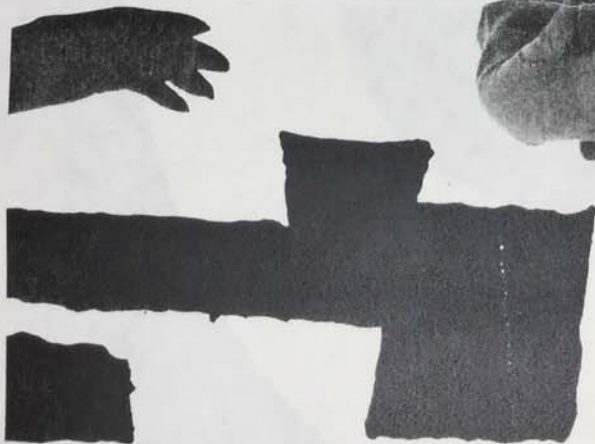
Teal, the coolest of the blues, is a fresh, new theme to play against the heat-baked background of a city in summer....

Opposite: The town dress cut with all the temperature-lowering tricks—it's sleeveless, full-skirted, has a half-sash to loop.

Right: Settling the in-and-out of air-conditioning problems—an unsleeved sheath with a minimum of jacket coverage.

Dress opposite by Craely in checked Reeves cotton, 8-16, \$22.95. Madcaps hat: Monet pin. Costume at right by Dan Keller in Reeves cotton cord and tapestry cotton, 8-16, \$29.95. The cloche by Dachettes; Roger Van S bag. On both pages: gloves by Wear-Right; Capri bracelets

Dress and costume at all Peck & Peck stores



PHOTOGRAPHER BY WILLIAM HELBURN
FIBER AND INK COLLAGES ON THESE PAGES BY RAY JOHNSON

MADEMOISELLE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



Harper's Bazaar, Feb. 1957

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

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

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

EF Hutton



to-David BOURDON

VOGUE

350 MADISON AVE,

NYC, NY 10017

15

For Ray Johnson

40 OCT 16 1995

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



For Ray Johnson

40 OCT 16 1995

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

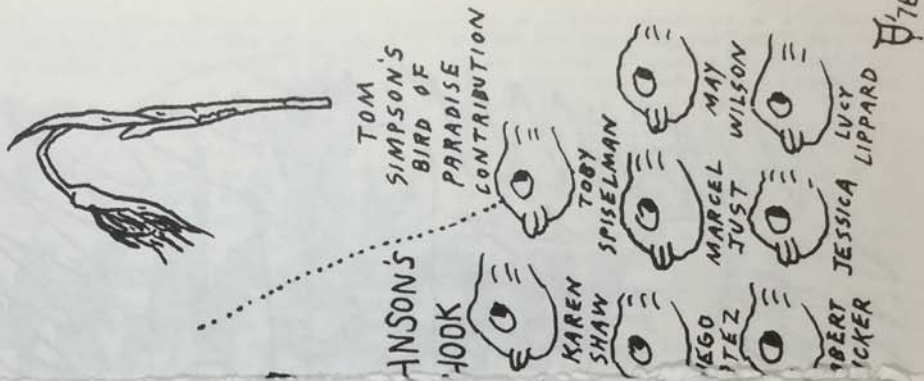
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

CHOO L
RUTCHFIELD
R P.M.

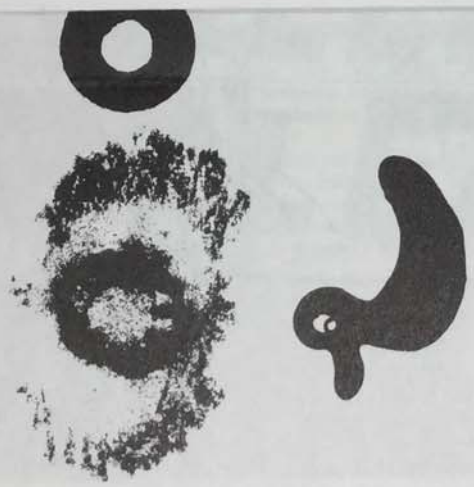


Shella Sporer
49 Seventh Avenue
Sea Cliff, NY 11579
USA

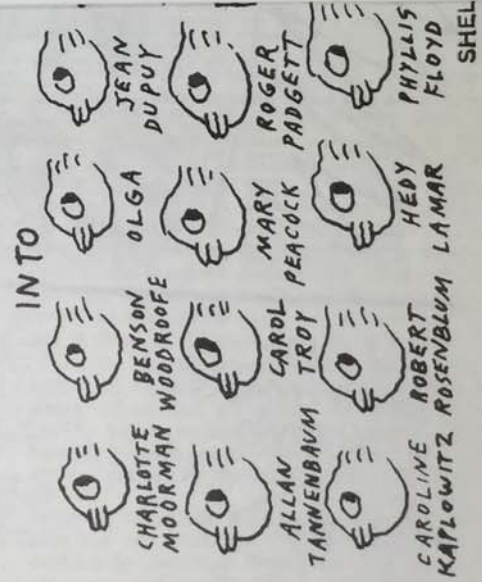


FORWARD TO:
315 W. 23RD ST.
#3C
NYC 10011

David Bourdon c/o
~~Art in America~~
~~575 Broadway~~
~~New York, New York~~
~~10012~~ att: Editorial Dept.



DISCO DUCK



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

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." He says people are in the school asks the asked as a would participate in a happening couldn't do a happening, but I would do a noth In the first one, I dumped a box of wooden dor down a stairs, which made a sound. I was influen by John Cage, a friend of mine . . . The sec other loud stage presentation the ide

AN ALL-SILLY
 AN NEW YORK CORRESPONDENCE SCHOOL
 MEETING FOR SHELLEY DUVALL

BY RAY JOHNSON AND ROBIN LEE CRUTCHFIELD
 AND FEATURING THE ERASERS

SATURDAY AFTERNOON, THREE TO FOUR P.M.
 DECEMBER 4TH
 GROMMETS CHINESE THEATRE,
 6925 HOLLYWOOD BLVD., LOS ANGELES

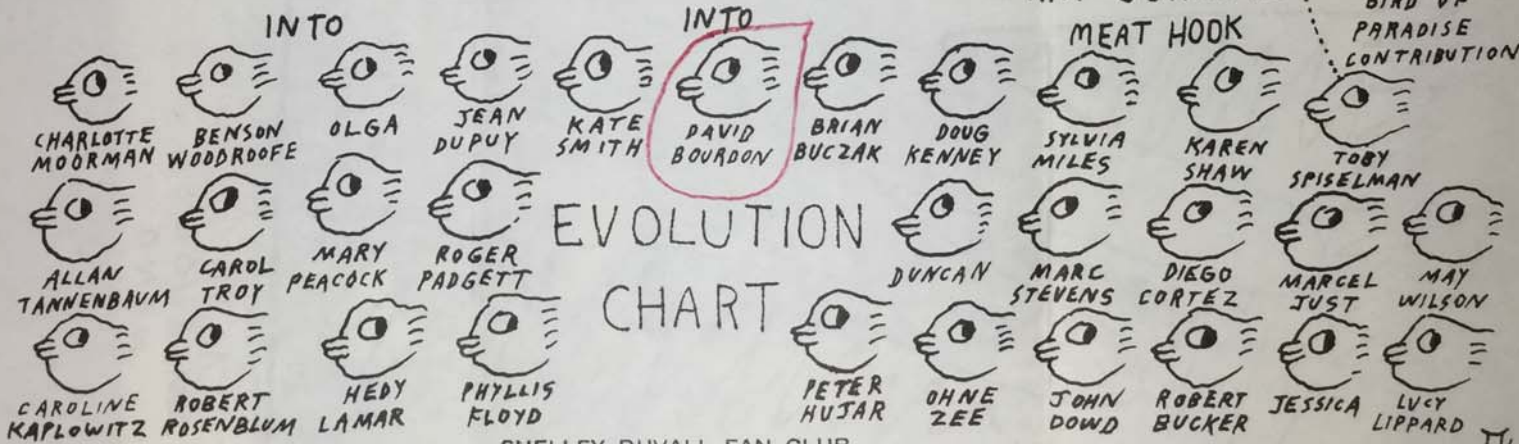


DISCO DUCK

DISCO SWAN

RAY JOHNSON'S
 MEAT HOOK

TOM
 SIMPSON'S
 BIRD OF
 PARADISE
 CONTRIBUTION

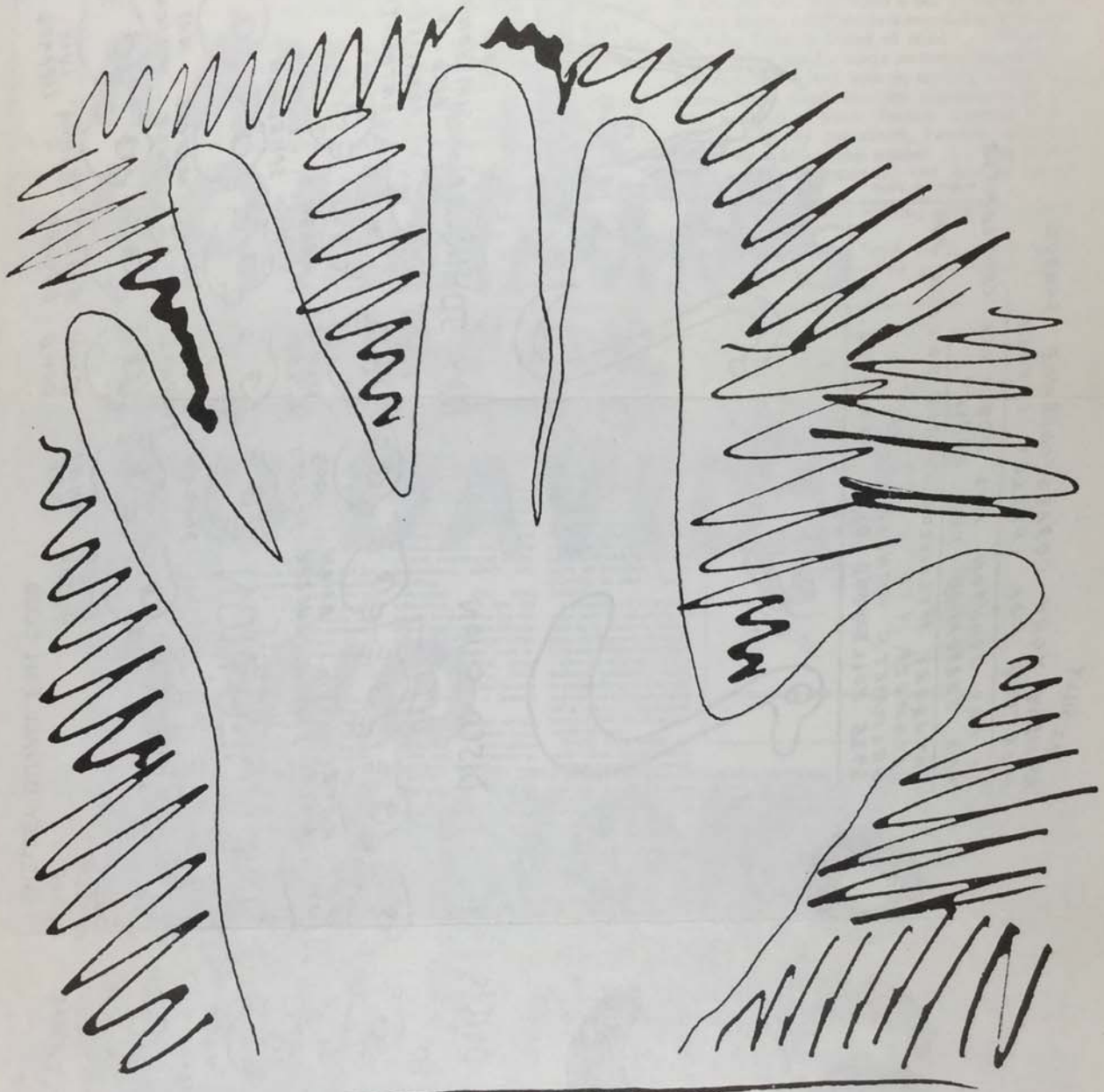


olved with finite logic," on Johnson " she was interested in drip painting through his collages. He won't say how well. "I go to for a job income tax. I tell the income tax people what they want to make." Trying to explain what he does, he says that he is continually rearrange. Poetically, I like to say I take my own work and the works of others a continually rearrange. Poetically, I like to say I the ocean, and like the tide, I mash up everythi Mr occupation, which I put on my tax form

76

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7



ANDY
WARHOL'S
HAND

1.12.85

PLEASE ADD
TO AND RETURN
TO RAY JOHNSON

The Museum of Modern Art Archives, NY	Collection: <i>Bourdon</i>	Series.Folder: <i>III. 7</i>
---------------------------------------	-------------------------------	---------------------------------

when there hasn't been a batch in the post. 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 spot, over conversation with something definitive."

"I thought you were going to ask the question," says Johnson. "It's hard to answer, and enigmatic smile. "There could be a hundred people in the school, but I would participate in a happening couldn't do a happening, but I would do a noth. In the first one, I dumped a box of wooden dow down a stairs, which made a sound. I was influen by John Cage, a friend of mine . . . The sec was a rather tawdry stage presentation, the idec my marriage to four women, reading a text to f women. The third was my appearance on st with a group of poets, dancers, singers. I was appear with my pet skunk, Petunia, who tur out to be a 350-pound woman . . . The fourth I can't remember it, and that is bother March, 1963, Page 35

"Fourth nothing outside?" asks A

his head. He is unable to re

and fourth nothing, but he goes further into

RAY JOHNSON'S VISUAL ARTS

Is Correspondence Art Really in Our Future?

By Patricia Roniger

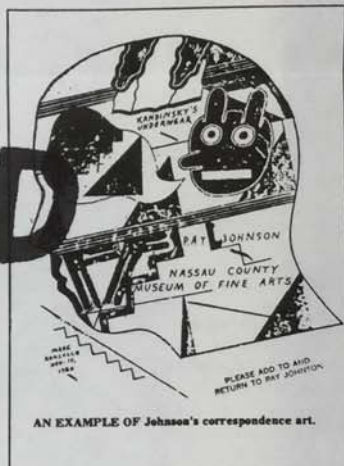
Traditionally, correspondence art has always been a kind of mail art. It is a form of visual art that is just as much a part of everybody's life as mail. There is a room in Ray Johnson's New York City apartment where he has specialized correspondence art school art. Deadpan humor, cartoon drawings, fan 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 just a few of the things that Johnson's Correspondence School. The school itself is not a school in the traditional sense, but an abstract concept of learning via an exchange of letters, basically using the medium of art or creative writing, sent through the postal system.

"This really new category of art is really called postal art," says Johnson. "It is a new form of art that exists in a very real way. Some people call it mail art, but I prefer the term 'postal art' because it is a form of art that is really in our future."

and the David Letterman Pan Club, to name a few. In initiating these clubs he offers his own communication categories. As an example, the David Letterman Pan Club is a fan club for the television host. Many people, except David Letterman, do decline 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 New York City. Johnson, Reed, Andy Warhol, Rauschenberg, Craig Claiborne and other famous and many people.

Since Johnson and his school are so famous and his work is so famous, an examination of the artist is necessary to understand the school.



AN EXAMPLE OF Johnson's correspondence art.

which he does most of his work. New York Correspondence School can be likened to a communication center. Mail of all different types received by Johnson and forwarded to someone. 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 a woman named Reed, Andy Warhol, Rauschenberg, Craig Claiborne and other famous and many people.

Since Johnson and his school are so famous and his work is 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 a fashion photographer's book of photographs is at Johnson's school. It is a point of interest, and has become a collection of his work. Unfortunately Warhol had been quite so generous in exchanging his work," states Johnson.

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 Fuller-Brush man," states Johnson.

Critics have called his work "a rude collage" and he has been named "the master of the three-way picture." Johnson's art is a form of collage that is really in our future.

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 Fuller-Brush man," states Johnson.

Critics have called his work "a rude collage" and he has been named "the master of the three-way picture." Johnson's art is a form of collage that is really in our future.

she was interested in drip painting. Johnson's art is a form of collage that is really in our future.

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

During his self-imposed gallery exile, Johnson supported himself by designing book jackets and doing commercial art work. His school is non-profit, but nowadays he does support himself through his collages. He won't say how well. "I pay income tax. I tell the income tax people what I do."

called, a...
ey Temple
olved with
finite logic,
Johnson

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

American Impressionist Nears His Centennial

"Peter Bela Mayer, An American Impressionist (1897-)" is a retrospective that will present a comprehensive selection of over fifty paintings by this 96 year-old artist (resident of Port Washington for more than half a century) who studied at the National Academy of Design under as early as 1909 under C.Y. Turner.

Curated by Holly Pinto Savinetti, who contributes



PETER BELA MAYER, "Summer Clouds," c. 1920 Oil on Canvas, 25" x 30", Heller Collection

Substantial Survey of Johnson's Work

"Works by Ray Johnson", curated by Phyllis Stigliano and Janice Parente, will feature over one hundred pieces from Johnson's Dollar Bill Series, The History of the Betty Parsons Gallery and Famous People's Fingernails, as well as an assortment of miscellaneous mailed items from his noted "correspondence" or "mail art."

This one-m

October 27, 1989

David,

Thank you for your Psalm drawing.

P.S. If you see your father King Solomon please tell him I said hello.

Ray



D Bowden
315 W. 23rd St. (3c)
NY, NY 10011

Ray Johnson
44 W. 7th St.
Locust Valley, NY 11560



ADDITION IS FREE.

484-9337.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

American Impressionist Nears His Centennial

"Peter Bela Mayer, An American Impressionist (1897-)" is a retrospective that will present a comprehensive selection of over fifty paintings by this 96 year-old artist (resident of Port Washington for more than half a century) who studied at the National Academy of Design under as early as 1909 under C.Y. Turner.

Curated by Holly Pinto Savinetti, who contributes



PETER BELA MAYER, "Summer Clouds," c. 1920 Oil on Canvas, 25" x 30", Heller Collection

Substantial Survey of Johnson's Work

"Works by Ray Johnson", curated by Phyllis Stigliano and Janice Parente, will feature over one hundred pieces from Johnson's **Dollar Bill Series**, **The History of the Betty Parsons Gallery** and **Famous People's Fingernails**, as well as an assortment of miscellaneous mailed items from his noted "correspondence" or "mail art."

This one-man show, opening February 7, focus-

The Andy Warhol hand drawing Story

I was at the Castelli Gallery and saw Andy and said Andy could I draw your left hand and he said sure so from woman at desk I borrowed a piece of paper and a pencil & we did the drawing of Andy's hand on the floor and since Keith Haring was standing right there I said You! Next and I draw Keith Haring's hand. On other side side of Andy said Ray, don't you paper want to draw Jean-Michel's hand and I said Oh, Andy I only have one piece of paper.

ALL INFORMATION IS FREE.

484-9337.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

An Impressionist His Centennial

ver, An American Impressionist perspective that will present a collection of over fifty paintings artist (resident of Port Washington half a century) who studied Academy of Design under as der C.Y. Turner.

/Pinto Savinetti, who contributes fully illustrated catalogue, this monographic study of an artist shown at the Corcoran, the Academy of Design, the Pennsylvania Arts, the Art Institute of Chicago Museum by the mid-1920's. mmented the curator, "seeks gh this early oeuvre, the issues n as a viable school of painting g the first decades of the twen id the sensitivity of such artists post-impressionist structural

he works on view concentrate on theme seen during the different portrayed the environs of Roslyn uring the first decades of the 20th mauves, salmons and pinks and s and greens describe the un of these landscapes in Spring virile counterparts in Winter. Sub id massive impasto strokes dis- early works. Snow scenes paintings from the late 20's, the ibition, with scenes from Mayer's the Country Sketch Club (artists m the Jersey side of the Hudson v Hampshire scenes by Mayer 's also included.

RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560



David Pourdon
(3-C)
315 West 23 St.
NY City, N.Y.
10011

Begin an Adventure of
Giant Proportions
Collect Stamps!



PETER BELA MAYER, "Summer Clouds," c. 1920 Oil on

Substantial Survey of Johnson's Work

"Works by Ray Johnson", curated by Phyllis Stigliano and Janice Parente, will feature over one hundred pieces from Johnson's **Dollar Bill Series**, **The History of the Betty Parsons Gallery** and **Famous People's Fingernails**, as well as an assortment of miscellaneous mailed items from his noted "correspondence" or "mail art." This one-man show, opening February 7, focuses on Johnson's works of a mixed media composition - collage, drawing, assemblage and painting that he has been involved with since the 1950's. This exhibition represents the first substantial survey of work from throughout Johnson's career and is such that will aptly convey a sense of humor and wit that pervades his art.

The works assemblage will represent a range of style and content from a distinctive singular image to a vibrant collage for Joseph Cornell, to a delicately balanced composition of color and shape as in **Orange-Blue**, to a light condensed jumble of images and words as in **Ad Reinhardt in Four Parts**. Throughout these works, there is an opulent network of visual puns, word/image associations and references to famous artistic, literary and film personalities. Works are on loan from distinguished private and public collections such as the Hirshhorn Museum and Sculpture Garden, The Corcoran Gallery, Philadelphia Museum of Art, Walker Art Center and Neuberger Museum.

Lectures, tours of the show and other educational programming are being coordinated in conjunction with the show. Rubber stamps designed specifically for the exhibit are from Robert Rookola of San Francisco. A major illustrated catalogue will accompany the exhibit with an essay by art critic/author David Bourdon. Admission is free and for further information, call (516) 484-9337.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	Bowdoin	III. 7

Bulk Rate Postage PAID
Permit No. 9, Middle Island, NY 11953

SunStorm

February **ARTS**



SUGARING OFF, Egg Tempera and lithograph by Helen Rundell, on view at Frank Fedele Fine Arts, New York City.



JAMES DEAN, 1957, Collage by Ray Johnson, on view at the Nassau County Museum of Fine Art



THREATENED ANGEL, Acrylic by Linda Hill at b.j. spoke gallery, Port Washington

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Bourdon	III. 7

Peter Bela Mayer, Ray Johnson Featured At Nassau County Museum of Fine Art



PETER BELA MAYER, "Summer Clouds," c. 1920 Oil on Canvas, 25" x 30", Heller Collection

Substantial Survey of Johnson's Work

"Works by Ray Johnson", curated by Phyllis Stigliano and Janice Parente, will feature over one hundred pieces from Johnson's **Dollar Bill Series**, **The History of the Betty Parsons Gallery** and **Famous People's Fingernails**, as well as an assortment of miscellaneous mailed items from his noted "correspondence" or "mail art."

This one-man show, opening February 7, focuses on Johnson's works of a mixed media composition - collage, drawing, assemblage and painting that he has been involved with since the 1950's. This exhibition represents the first substantial survey of work from throughout Johnson's career and as such will aptly convey a sense of humor and wit that pervades his art.

The works assembled will represent a range of style and content from a distinctive singular image as in **Valentine for Joseph Cornell**, to a delicately balanced composition of color and shape as in **Orange-Blue**, to a light condensed jumble of images and words as in **Ad Reinhardt in Four Parts**. Throughout these works, there is an opulent network of visual puns, word/image associations and references to famous artistic, literary and film personalities. Works are on loan from distinguished private and public collections such as the Hirshhorn Museum and Sculpture Garden, The Corcoran Gallery, Philadelphia Museum of Art, Walker Art Center and Neuberger Museum.

Lectures, tours of the show and other educational programming are being coordinated in conjunction with the show. Rubber stamps designed specifically for the exhibit are from Robert Rookola of San Francisco. A major illustrated catalogue will accompany the exhibit with an essay by art critic/author David Bourdon. Admission is free and for further information, call (516) 484-9337.



RAY JOHNSON, "Monet List" 1969 Collage 27" x 18" Collection of David Bourdon

THE NASSAU COUNTY MUSEUM OF FINE ART IS LOCATED TWO TRAFFIC LIGHTS WEST OF THE GLEN COVE ROAD -NORTHERN BLVD. INTERSECTION IN ROSLYN HARBOR. HOURS ARE TUES.FRI.: 10:00AM-4:30PM. SAT. & SUN. - 1-5 PM. ADMISSION IS FREE.

American Impressionist Nears His Centennial

"Peter Bela Mayer, An American Impressionist (1897-)" is a retrospective that will present a comprehensive selection of over fifty paintings by this 96 year-old artist (resident of Port Washington for more than half a century) who studied at the National Academy of Design under as early as 1909 under C.Y. Turner.

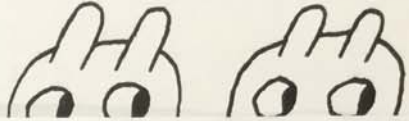
Curated by Holly Pinto Savinetti, who contributes an essay to the fully illustrated catalogue, this exhibit is the first monographic study of an artist who had already shown at the Corcoran, the National Academy of Design, the Pennsylvania Academy of Fine Arts, the Art Institute of Chicago and the Brooklyn Museum by the mid-1920's. "This showing," commented the curator, "seeks to address through this early oeuvre, the issues of Impressionism as a viable school of painting in America during the first decades of the twentieth century and the sensitivity of such artists as Mayer to post-Impressionist structural abstraction."

A majority of the works on view concentrate on the landscape theme seen during the different seasons. Mayer portrayed the environs of Roslyn and his home during the first decades of the 20th century. Vibrant mauves, salmons and pinks and a plethora of blues and greens describe the undulating quietude of these landscapes in Spring and their stark, virile counterparts in Winter. Subtle tonalities and massive impasto strokes distinguish these early works. Snow scenes abound in the paintings from the late 20's, the focus of this exhibition, with scenes from Mayer's participation in the Country Sketch Club (artists who painted from the Jersey side of the Hudson River) and New Hampshire scenes by Mayer from the late 30's also included.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560



Ray Johnson 1983

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560



UB
IWERKS
1930



UB
IWERKS
1931



UB
IWERKS
1932



UB
IWERKS
1933



UB
IWERKS
1934



UB
IWERKS
1935



UB
IWERKS
1936



UB
IWERKS
1937



UB
IWERKS
1938

FIRST LETTER TO
DAVID BOURDON AT
VOGUE MAGAZINE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



SENATOR JAVITS IN HIS WATERGATE,
WASHINGTON, D.C. BEDROOM, 1973

BY RAY JOHNSON

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7



BARBARA ROSE FAN CLUB

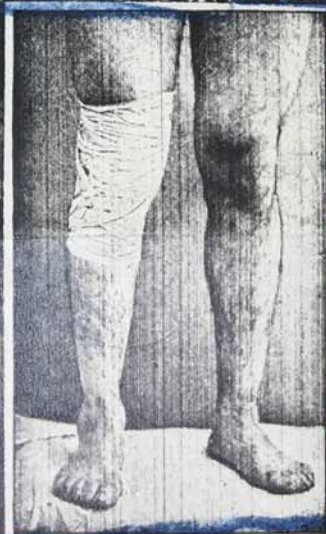


Fig. 28.—Bandage used for fractured kneecap and steadying joint motion.



Fig. 29.—Bandage used in case serious wound on lower part of leg.

for David from Ray Johnson April 10 1964

COLLAGE BY RAY JOHNSON

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



[PROPERTY OF SOTHEBY PARKE BERNET, INC., continued]

- 109 RAY JOHNSON
JILL BORN

Signed and dated 1968

Collage 18½ x 13½ inches
47 x 34.3 cm

Provenance

Richard Feigen Gallery, New York

[See illustration]

[PROPERTY OF SOTHEBY PARKE BERNET, INC., continued]

- 110 RAY JOHNSON
CHATEAU SHADOWS I

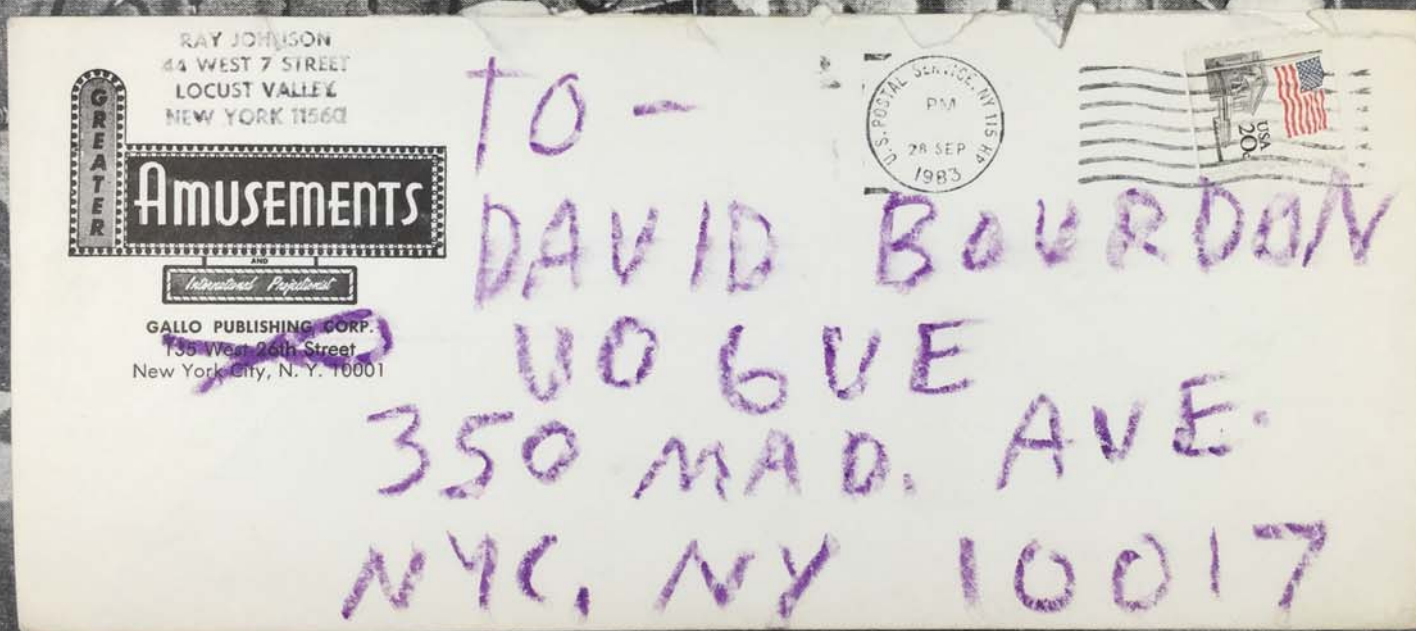
Signed and dated 1967

Collage 18 x 14 inches
45.7 x 35.6 cm



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



MARION JAVITS BY RAY JOHNSON

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

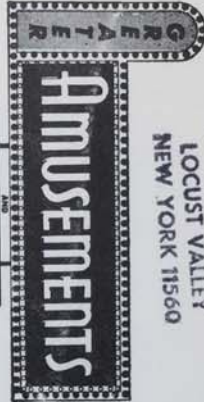


MARION JAVITS BY RAY JOHNSON

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdon	III. 7

RAY JOHNSON
84 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560



GALLO PUBLISHING CORP.
135 West 20th Street
New York City, N. Y. 10001

2nd letter
to
DAVID BOWDON
106VE
350 MADISON AVE.
NYC, NY 10017



ARE



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560

GREATER

AMUSEMENTS

International Paper

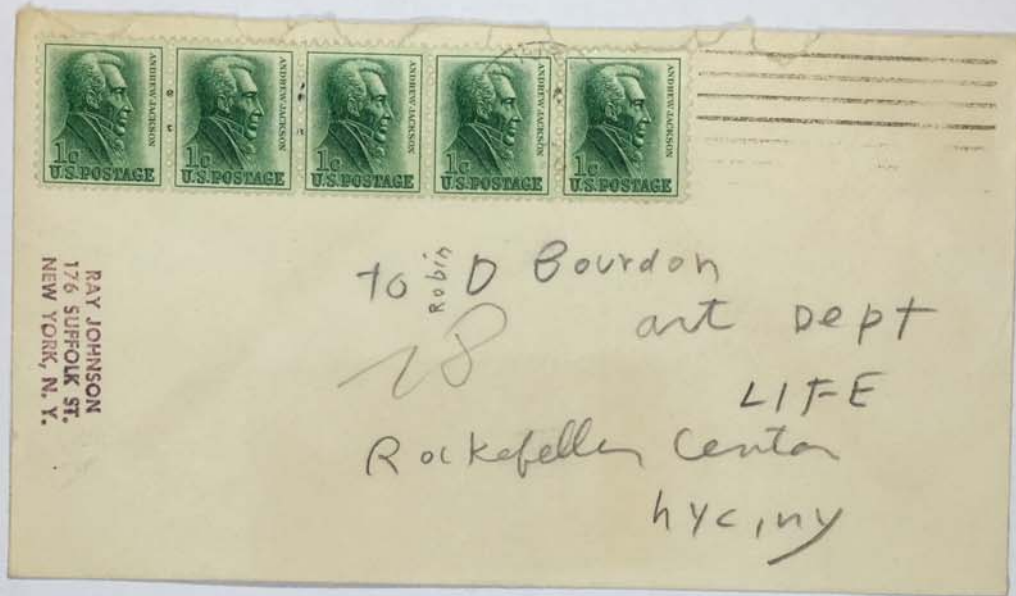
GALLO PUBLISHING CORP.
135 West 20th Street
New York City, N. Y. 10001

2nd letter
to
DAVID BOURDON
VOGUE
350 MADISON AVE.
NYC, NY 10017



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

art and artists

EDITOR: MARIO AMAYA

16 BUCKINGHAM PALACE ROAD
LONDON SW1 VIC 3571

David Bourdon Esq.,
141, Columbia Heights,
Brooklyn, N.Y. 11201,
U.S.A.

6th October, 1966.

Dear Mr. Bourdon,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

art and artists

EDITOR: MARIO AMAYA

16 BUCKINGHAM PALACE ROAD
LONDON SW1 VIC 3571

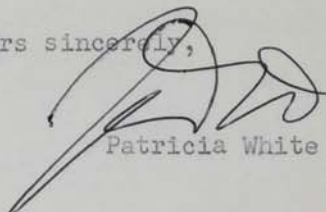
6th October, 1966.

David Bourdon Esq.,
141, Columbia Heights,
Brooklyn, N.Y. 11201,
U.S.A.

Dear Mr. Bourdon,

Upon clearing out the manuscripts drawer today, I found these bits you sent us some time ago, and I am returning them to you. With thanks.

Yours sincerely,



Patricia White

David,
Just for the record, as I was opening a bottle of Ppier
Heidsieck champagne October 24th, I managed to spill
quite a bit of it on Bill Wilson's study floor, which
with the dog shit smelled.

Carmen Miranda

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

Dear David,

Ever since I saw
your stuffed mailbox
I thought that life
could have new
meaning for me...
a focus... a purpose...
the whole 'dreh' but
fortunately though
crazy enough I am
also far too lazy!

See you soon,

John

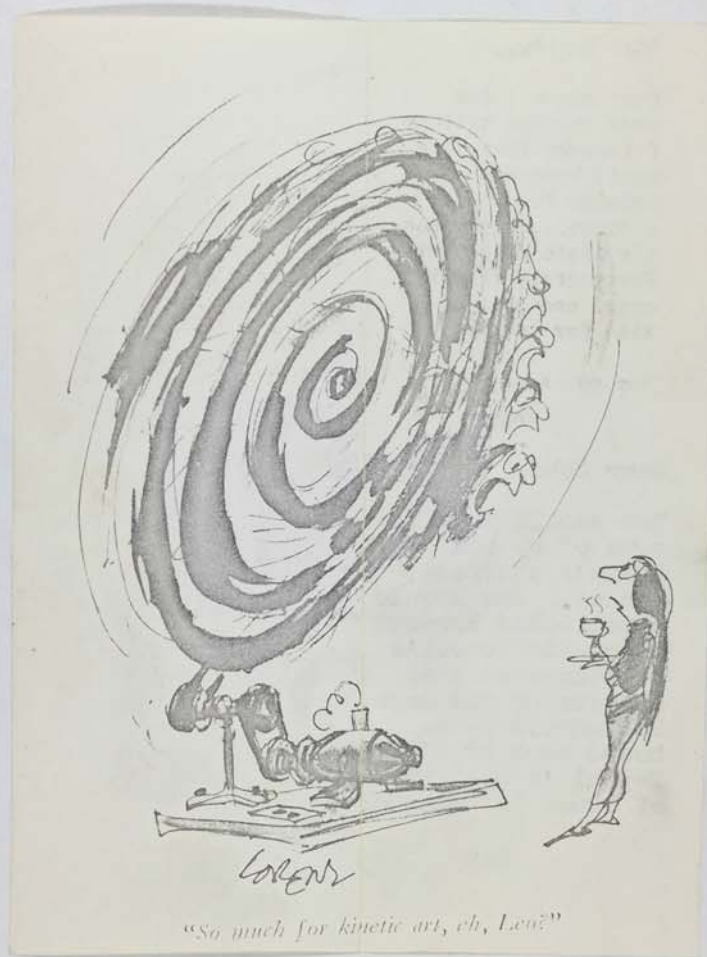
Dear John,

You should have had
some of my aunt
Lydia's stuffed
turkey. You should
have looked through
my cousin Robert's
telescope at the
craters on the moon.
You should have
heard some of Stefer
Fetchit's delivery
of lines in "Dimples

Ray

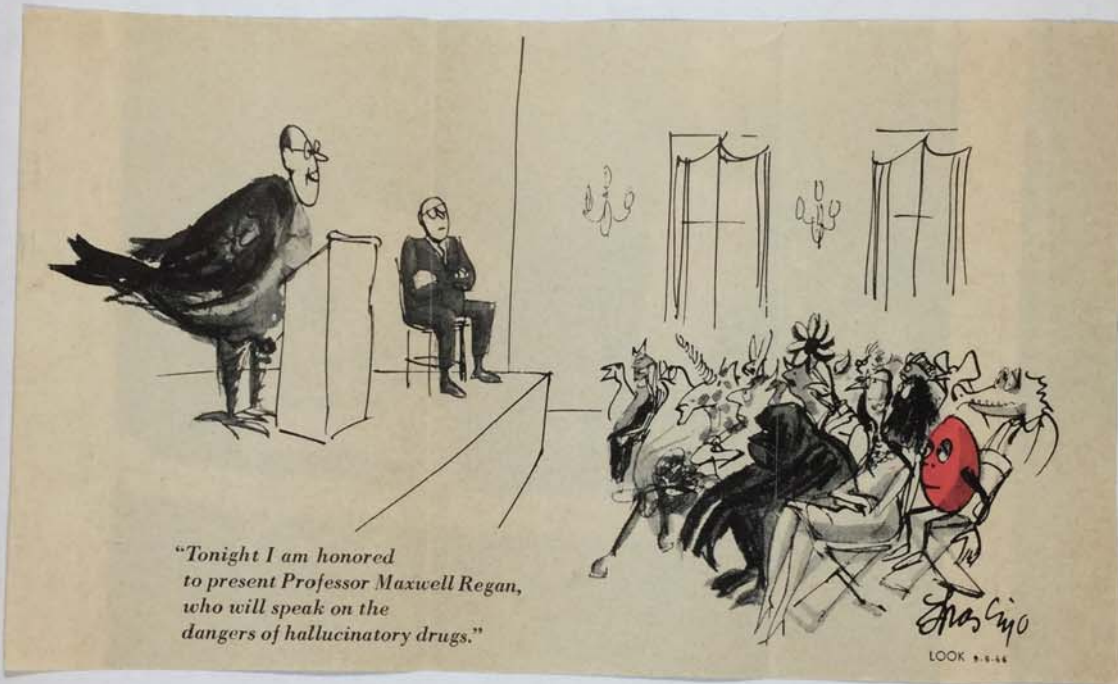
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

Philip Johnson

375 PARK AVENUE, NEW YORK, N. Y. 10022



David Bourdon Art Dept.

LIFE

Rockefeller Center

New York City, N.Y.

28

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



103 Park Avenue, New York, N. Y. 10017

STERLING
PRECISION
CORPORATION



h-y-c-s.
Meeting
April 1st

David Bourdon
Art Dept.
LIFE

Time-Life Bldg.
Rockefeller Center
NY City, N.Y.

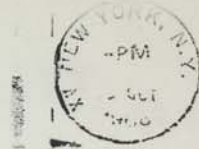
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



IBM

N. Y. Scientific Center
[Redacted]



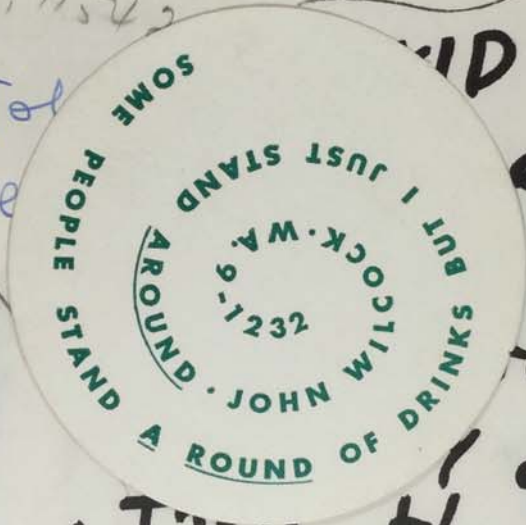
D. Bourdon
33 Greenwich Ave.
nyc, ny

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

65 Landing Rd
Glen Cove, 11542
ny.

Mr. Ray Tolson
176, Suffolk
New York
U.S.A.



...- I
ed envelope
Wilcock
to coplans
of you
the mail
arrived with a coplans
letter.

PASADENA ART
46 N. LOS ROBLE
PASADENA, CALIF.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdoin	III. 7

11/01
Please send to John Caplan,
Thanks for letting me see this Ray
JOHNSON was subject
of my first column
for the Voice, a yr
ago. Cheers
46 N. ROBLES
Pasadena Cal Museum

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

65 Landing Rd
Glen Cove, NY 11542

Mr. Ray Johnson
176, Suffolk St.
New York C. 2
U.S.A.



DAVID - I
Sealed envelope
with Wilcock
circle to Coplans
by way of you
then the mail
arrived with a Coplans
letter.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

FRAGILE
DO NOT BEND

John Coplans
Customer
Pasadena Art Museum
46 N. Los Robles
Pasadena, California 91101



PASADENA ART MUSEUM
46 N. LOS ROBLES
PASADENA, CALIFORNIA

RUSH

JOHN COPLANS
CUSTOMER



RAY JOHNSON
65 LANDING ROAD
GLEN COVE, N. Y. 11542

N. Y. Scientific Center
410 East 62nd Street
New York, N. Y. 10021



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

IBM

112 East Post Road
White Plains, New York 10601

RAY JOHNSON
77 NUNFOLK ST.
NEW YORK, N. Y.

RAY JOHNSON
65 LANDING ROAD
GLEN COVE, N. Y. 11542



M. Findlay
Feigen Gallery
21 West 81 Street
New York City, N.Y. 10028

to DAVID
BOURDON
33
Greenwich
Ave.
NYC, NY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

75.63
46.14
174.15
295.92

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

D. Bourdon
33 Greenwich Ave.
NYC 10014



COLLAGE BY RAY JOHNSON

Ray Johnson
65 Landing Road
Glen Cove, N.Y. 11542

Glen Cove, N.Y. 11542

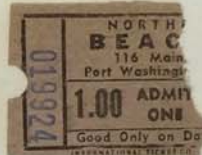
PERSONAL AND
CONFIDENTIAL

NYC 10014

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

D. Bourdon
33 Greenwich Ave.
NYC 10014



COLLAGE BY RAY JOHNSON

Ray Johnson
65 Landing Road
Glen Cove, N.Y. 11542

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

Bourdon 28

LIFE

TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK 10020

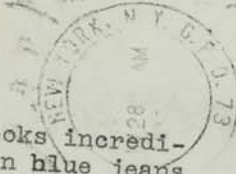
Michael Sarne arrives. He looks incredibly cheerful, artfully boyish, in blue jeans and bare feet.

- New York Magazine, Dec. 2, '68

Ray Johnson

65 Landing Road

Glen Cove, N.Y. 11542



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

D. Bourdon
33 Greenwich Ave.
NYC 10014



ALWAYS
ZIP CODE



coilage by ray johnson

Ray Johnson
65 Landing Road
Glen Cove, N.Y. 11542

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

RAY JOHNSON
65 LANDING ROAD
GLEN COVE, N. Y. 11542



David Bourdon
33 Greenwich
Ave.
NYCITY, n.y.
10014

PERSONAL AND
CONFIDENTIAL

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

The items shown are:

- A photograph of a group of people in a natural setting.
- A Domino Pure Cane Sugar advertisement featuring two sugar cones and the slogan "All quick energy".
- A postcard with a "ROUGHNUT FESTIVAL" stamp dated August 21, 1963, and a handwritten note: "March 14, 1963" and "rhobortsy" in Toronto? Ray Johnson".
- A postage stamp sheet with three 10-cent stamps and a handwritten note: "don via Hta. N.Y.".

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	Bourdon	III. 7

DOUGHNUT FESTIVAL¹, August 21, 1963

March 14, 1963

Dear Marie,

Ate ~~there~~ many "Dukhobortsy" in Toronto?

(SEE ATTACHED)

Ray Johnson

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

B9a
He saw the war as a part of /
new social era. "battle and
other poems"
No: heroic, dithyrambic
eloquence, trumpets, drums, flags
banners, martial lilt
thrilling song, appeals to patriotism
flamboyant adulations to Britannia,
no pious prayers to tribal gods.
COLLAGE BY RAY JOHNSON

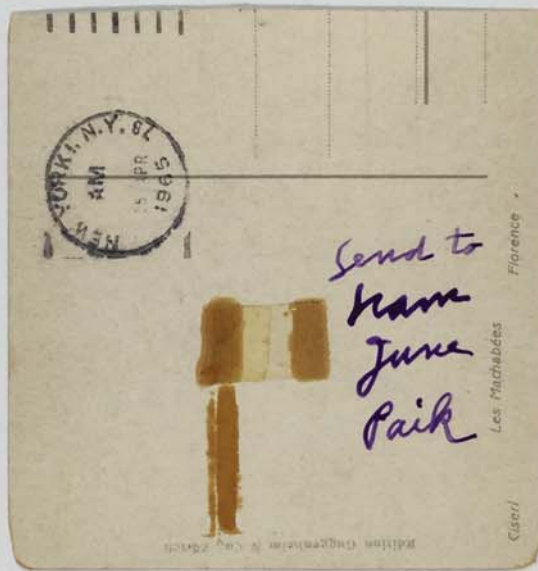
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



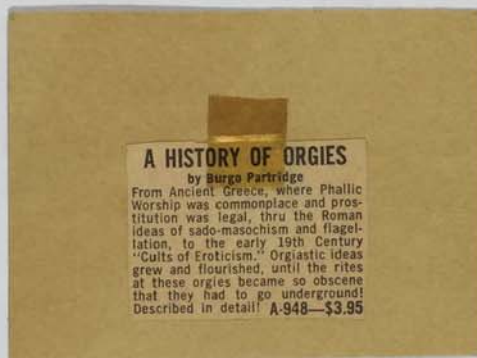
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



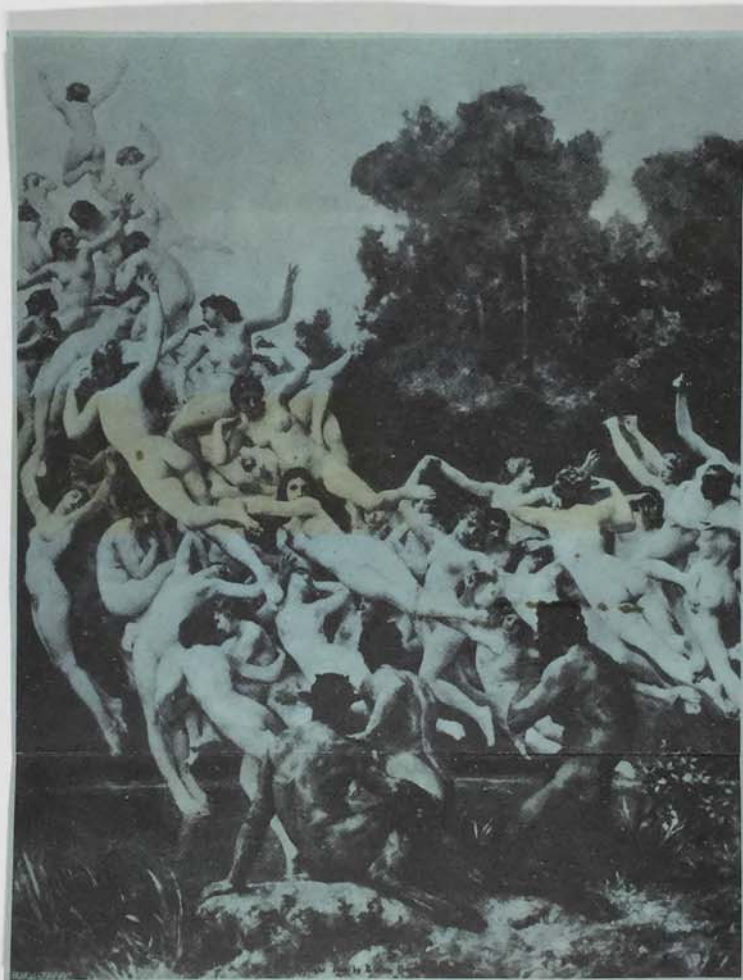
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: Bowden	Series.Folder: III. 7
---------------------------------------	-----------------------	--------------------------



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



Euroclydon, or Euraquilo, tempestuous
Mediterranean wind from e, which wrecked
St. Paul's ship, Acts 27:14.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdon	III. 7

TIME

TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK, N.Y. 10020



David Bowdon
141 Columbia Hts.
Brooklyn, N.Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

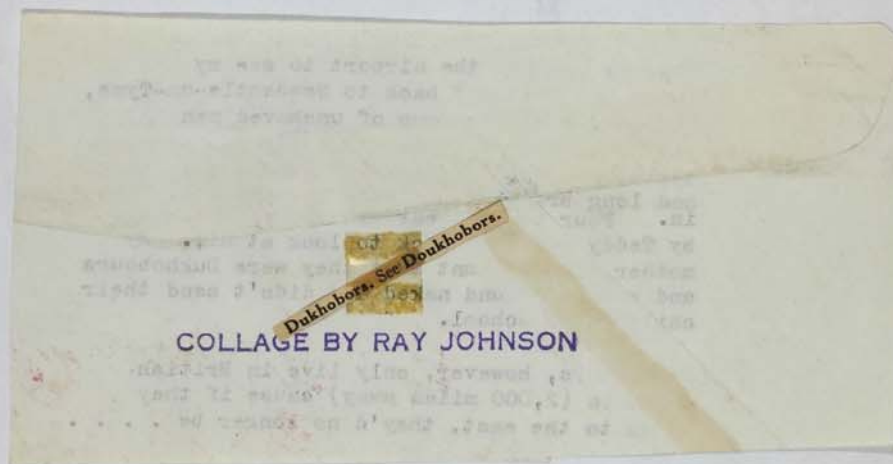
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdoin	III. 7

When we went to the airport to see my uncle and aunt off back to Newcastle-on-Tyne, England, a whole group of unshaved men with long hair and women & girls in pilgrim type dress with muslin shifts over everything and long braids down their back walked in. Four twelve-year olds were fascinated by Teddy and hung back to look at him. My mother told my aunt that they were Dukhobours and walked around naked and didn't send their children to school.

Dukhobours, however, only live in British Columbia (2,000 miles away) cause if they moved to the east, they'd no longer be

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

TIME

TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK, N. Y. 10020



D. Bourdon

141 Columbia Hts.

Brooklyn,
N.Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

FORM BIA FDC



EDWARD T. CRINNION
FIRST DEPUTY COMMISSIONER

DEPARTMENT

H C Sonia Sekula [Parsons], a young Swiss artist who came to this country in '34, studied with Kurt Roesch and Morris Kantor, recently brought to her third one man show a group of pencil or ink and tempera abstractions in a calligraphic idiom. Smitten with her own wit—which has a certain appeal for the spectator—Miss Sekula (who dedicates drawings to herself) might be described as a Saul Steinberg grown self-conscious. The cleverest item she offers is *Hope Rebuilds*, a haywire architectural floor plan washed, at intervals, with touches of pale blue, sand hues and sprightly yellow. Other wispy, linear complexes are quite sophisticated and elegant. But when she sets her pencil or pen aside she

I leave to
motorcycle

seems to lose her most charming features—grace and freshness—among the tempera daubs. \$35-\$150. B.K.

20/65

Sonia Sekula [Parsons; May 10-28], young Swiss-born orthodox surrealist, has adopted Matta's transparent washes to cover spidery webs of automatic drawing. Her second New York show proves that she has become a good deal surer technically—she can get a pure, translucent yellow over black without letting it turn green—but there is still too much reliance on the manners of others. The small totemic oils, however, refer to Picasso but show considerable invention and originality. Prices unquoted.

1948

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

FORM 81A FDC



EDWARD T. CRINNION
FIRST DEPUTY COMMISSIONER

DEPARTMENT
OF
HOUSING AND BUILDINGS
CITY OF NEW YORK

I leave to
motorcycle

er

/20/65

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

FORM 81A FDC



EDWARD T. CRINNION
FIRST DEPUTY COMMISSIONER

DEPARTMENT
OF
HOUSING AND BUILDINGS
CITY OF NEW YORK

WILL

I leave to Thalia Poons my black leather
motorcycle jacket.

Ray Johnson 3/20/65

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



RAY JOHNSON
65 LANDING ROAD
GLEN COVE, N. Y. 11542

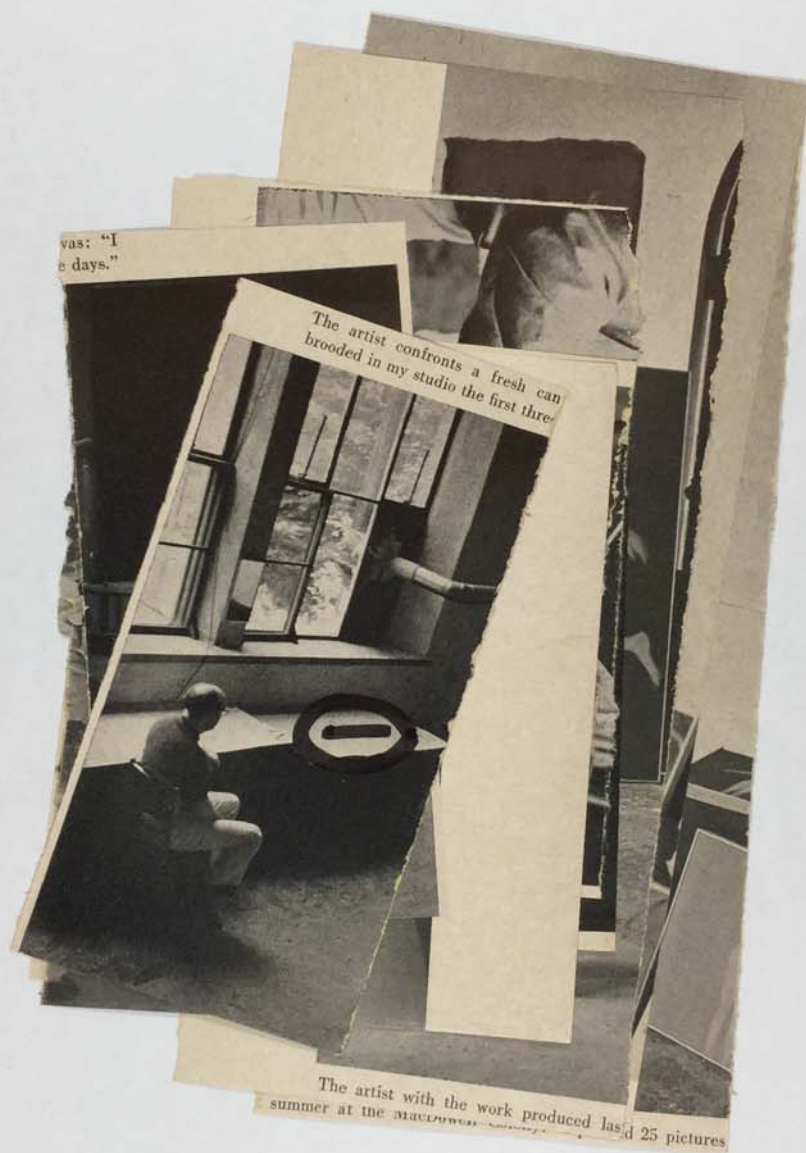


David Bourdon
33 Greenwich
Ave.
NYC, NY 10014

PERSONAL AND
CONFIDENTIAL

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

The artist confronts a fresh can
brooded in my studio the first three



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

vas: "I
e days."



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7



A pause for conversation and sandwiches.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



Close, intense work towards a finishing stage: "My glasses fall down on my nose, I burnish my pictures, I gaze myopically holding the painting in one hand and painting with the other."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7



summer at the MacDowell Colony: "I painted 25 pictures

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

December 5, 1968

Ray Johnson
65 Landing Road
Glen Cove, L. I., New York 11542

Dear Ray Johnson,

This will acknowledge receipt, yesterday, of a not-too-neatly-wrapped package. I cut the strings and threw the brown paper in my wastepaper basket. Later, the hippie girl in my office fished it out of the basket, tore off a small piece, and handed it to me, saying, "You want a piece off an old bag?"

Sincerely,
George Ashley



December 5, 1968

Dear Ray Johnson,

This will thank you for the bulky package which arrived yesterday and which I find to contain some customary Please-Send-To envelopes, a brown paper sack containing a pair of blue elastic mitten holders, two receipts w/"Thank You" on each, a George Ashley star imprinted on a 3x5 ruled index card (done in my office during your most recent visit) which has since become sweat or water soaked, some envelopes to re-mail, and a rectangle of cardboard, 4 3/4" x 7", painted white and bearing a drawing of an eye, with text, "Please send to Robert O". There are some other materials in this package, two of which appear to be letters addressed to me, which I will read with pleasure later.

Sincerely,
George Ashley



December 5, 1968

Dear Ray Johnson,

I have read the two letters addressed to me and which were enclosed in the bulky package which arrived yesterday. One was handwritten, the other typed. Both are more than usually Johnsonally cryptic. Also discovered were some odd lots of announcements of Ray Johnson one-man shows, a photograph of a small Ray Johnson collage (which has been placed in the NYCS archives). From a first, quick, reading it appears you expect me to stand over the xerox machine and the Royfax machine for several hours.

Sincerely,
George Ashley



December 5, 1968

Dear Ray Johnson,

Golly whizz, I have read your letters to me, which were found among other materials in the brown wrapped package which arrived yesterday. Are you serious?

Sincerely yours,
George Ashley



December 5, 1968

Dear Ray Johnson,

EVERYONE WHO WARNED ME ABOUT YOU WAS RIGHT. YOU ARE THE MEANEST MAN IN TOWN. Sincerely, George Ashley



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

120 BROADWAY
NEW YORK 5, N. Y.
NEW YORK
MURRAY HIL

CABLE ADDRESS
"TORCOURT"

March 21, 1963

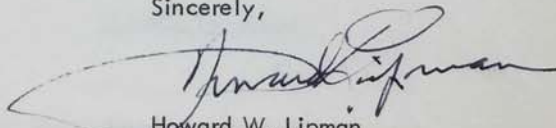
Mr. Ray Johnson
176 Suffolk Street
New York 2, New York

We have received your letter of March 14, and would very much like to meet your traveling cardboard box with the 100 collages.

There is some uncertainty about our time in New York for the next ten days, but about April 1st we will be in the clear and we'll try to reach you by phone to see what might suit your convenience.

All good wishes.

Sincerely,


Howard W. Lipman

HWL:jl

25 Sutton Place South

EL 5 2892

68

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

120 BROADWAY
NEW YORK 5, N. Y.

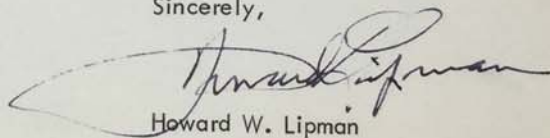
March 21, 1963

We have received your letter of March 14, and would very much like to meet your traveling cardboard box with the 100 collages.

There is some uncertainty about our time in New York for the next ten days, but about April 1st we will be in the clear and we'll try to reach you by phone to see what might suit your convenience.

All good wishes.

Sincerely,



Howard W. Lipman

HWL:jl

25 Sutton place south

EL 5 2892

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

HARRY TORCZYNER

ATTORNEY AT LAW

521 FIFTH AVENUE

NEW YORK 17, N.Y.

MURRAY HILL 7-6327

CABLE ADDRESS
"TORCOURT"

July 23, 1963

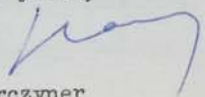
Mr. Ray Johnson
176 Suffolk Street
New York 2, New York

Dear Ray:

It was good to see you the other day and I appreciate you sending me, via far away countries, a most pleasant collage.

Please call on me here in the office whenever it is convenient for you.

Cordially yours,


Harry Torczyner

HT:ba

808

Johnson
1968

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

ART FOUNDED 1902
NEWS

4 EAST FIFTY-THIRD STREET, NEW YORK 22, N. Y.
Telephone: Templeton 8-3730
Cable Address: Artnews, New York

April 27

Dear Ray,

We had a meeting last week to go over all the Location pieces, and decided that, after all this, we don't want any design for the magazine at all!

I realize that this is an arbitrary and inconsiderate judgment, and largely due, probably, to having brooded too long over the idea of the Look of the magazine. Certainly it is no reflection of our regard and respect for you and your work. (There will be the piece on Ray Johnson's collages with Suzi's preface.)

I do think it's rough, though, considering all the work you've gone to and the time we've used up. So I'm enclosing a check in full payment, according to our original agreement.

Please forgive the delay in this--it was a decision made after weeks of wrangling--and I want to apologize personally for the unsatisfactory way this project has come out.

(Maybe we can do something in Art News? After all, I seem to be in lots of magazines...)

As ever,

Tom
Thomas B. Hess

Tom Hess
1968

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

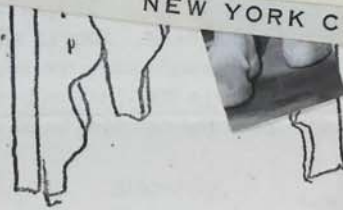


RAY JOHNSON
65 LANDING ROAD
GLEN COVE, N. Y. 11542



D. Bourdon
33 Greenwich Ave.
nyc.ny

for
Junglefoot



NEW YORK CITY

Nov 25th
The elephant herd
was placed on an
antique plant stand.

Ray
Johnson
1968

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdler	III. 7



8 MAN SHOW 5 VILLAGE

*Plus in no. 100
P.L.*

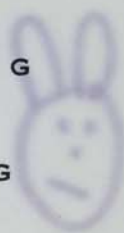
ROBERT BENSONG

RAY JOHNSON

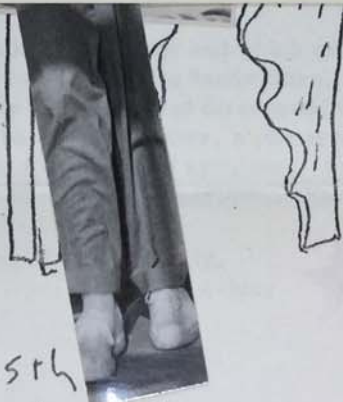
MAY WILSON

LIVE

WILLENPECKER GALLERY



*Kor
Junglefoot*



*Nov 25th
The elephant turd
was placed on an
antique plant stand.*

*Ray
Johnson
1968*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

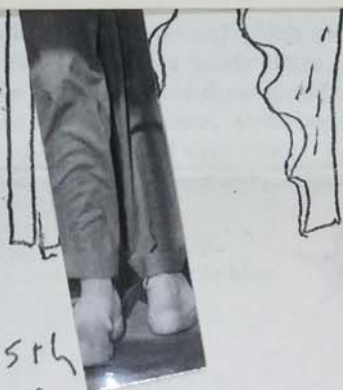


VISITEZ LE MAROC
ANNÉE INTERNATIONALE
DU TOURISME AFRICAINE
AFRIQUE 1967
ROYAUME DU MAROC



David Bourdon
Life Art Dept.
Rockefeller Center
NYC 10114
U.S.A.

Kor
Junglefoot



Nov 25th
The elephant turd
was placed on an
antique plant stand.

Rory
Johnson
1968

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



HAYES-16 ST. LUKE'S PL-
10014



Uruguay, the smallest repub. of S.A., is bounded by the Uruguay R. on the n., the Atlantic on the e., Brazil on the w., and the River Plate on the s.; area 72,153 sq. m.; p. 1,941,400. The chief industry is stock-rearing on the pampas plains, where sheep and cattle

COLLAGE BY RAY JOHNSON

RAY JOHNSON
RAY-BAN GALLERY
176 SUFFOLK STREET
NEW YORK CITY

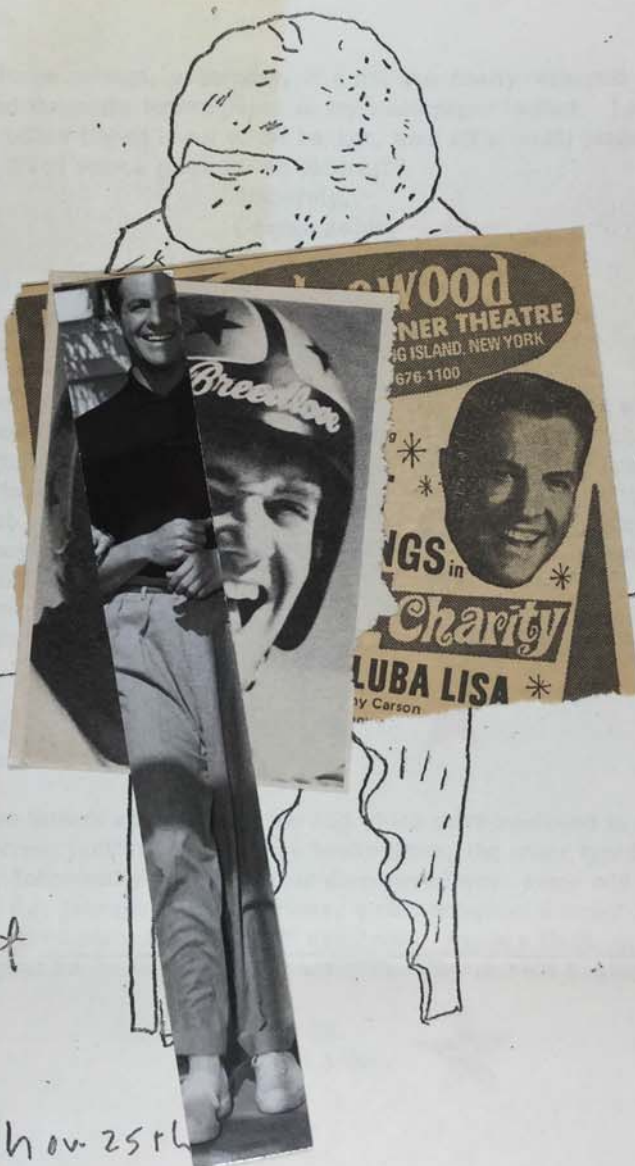
for
Junglefoot

Nov 25th
The elephant turd
was placed on an
antique plant stand.

Ray
Johnson
1968

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



Kor
Tunglefoot

Nov 25th
The elephant head
was placed on an
antique plant stand.

Rory Johnson
1968

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III.7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

**2 Hr. B'WAY
MUSICAL
DINNER
DANCING**
ALL FOR \$7.95
and up*
2 SHOWS SAT.
LATE SHOW
\$9.75 and up

EARLY DINNER
& SHOW SUNDAY

SPECIAL RATES FOR
BANQUET GROUPS
OF 30 OR MORE

**Wedgewood
DINNER THEATRE**
GLEN COVE LONG ISLAND, NEW YORK
FOR RES. (516) 676-1100

Currently Appearing
Wed. thru Sun. *

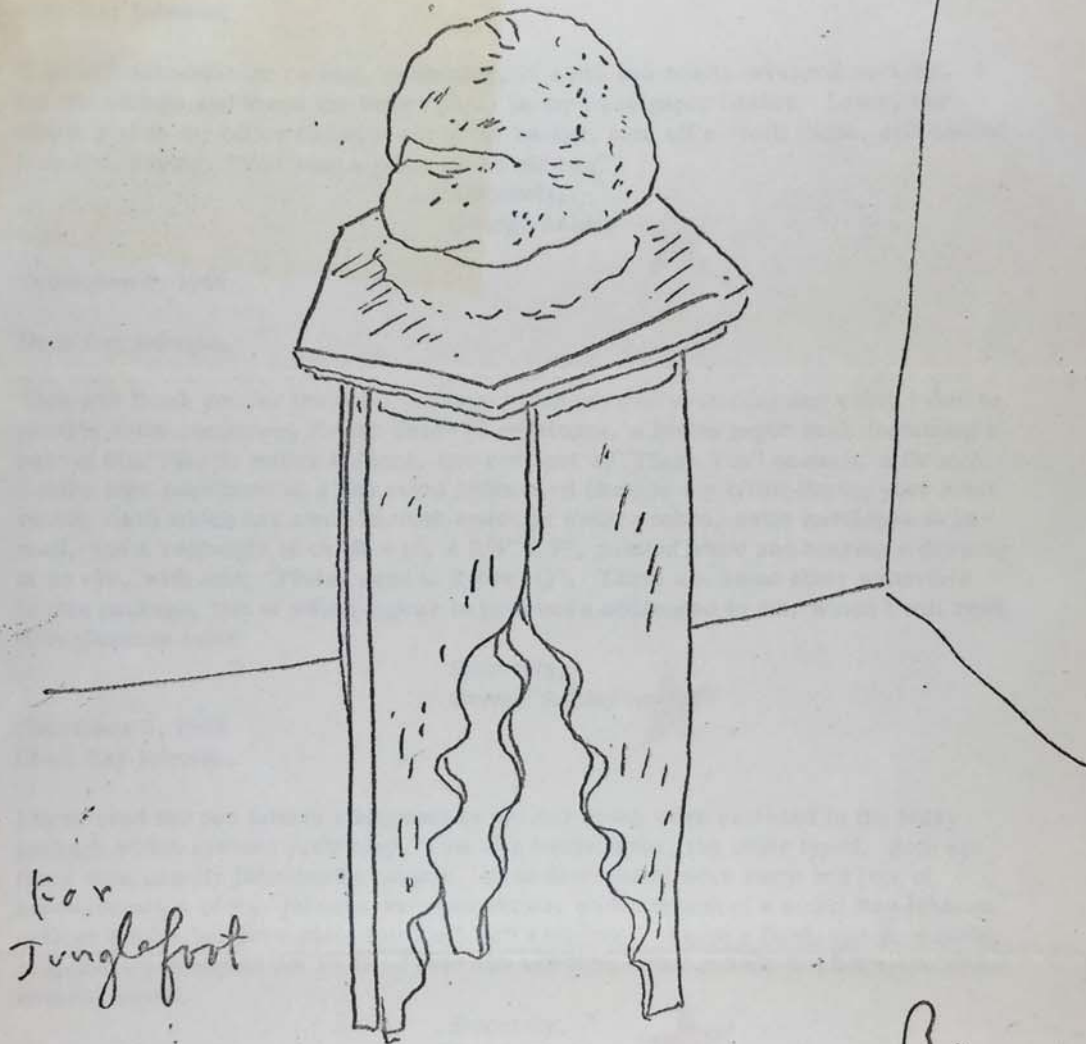
**ROBERT
CUMMINGS** in
Sweet Charity *

also starring
LUBA LISA *

from the Johnny Carson
& Merv Griffin Shows



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7



Kor
Tonglefoot

Nov 25th
The elephant tusk
was placed on an
antique plant stand.

Rory
Johnson
1968

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

December 5, 1968

Ray Johnson
65 Landing Road
Glen Cove, L. I., New York 11542

Dear Ray Johnson,

This will acknowledge receipt, yesterday, of a not-too-neatly-wrapped package. I cut the strings and threw the brown paper in my wastepaper basket. Later, the hippie girl in my office fished it out of the basket, tore off a small piece, and handed it to me, saying, "You want a piece off an old bag?"

Sincerely,
George Ashley



December 5, 1968

Dear Ray Johnson,

This will thank you for the bulky package which arrived yesterday and which I find to contain some customary Please-Send-To envelopes, a brown paper sack containing a pair of blue elastic mitten holders, two receipts w/"Thank You" on each, a George Ashley star imprinted on a 3x5 ruled index card (done in my office during your most recent visit) which has since become sweat or water soaked, some envelopes to re-mail, and a rectangle of cardboard, 4 3/4" x 7", painted white and bearing a drawing of an eye, with text, "Please send to Robert O". There are some other materials in this package, two of which appear to be letters addressed to me, which I will read with pleasure later.

Sincerely,
George Ashley



December 5, 1968

Dear Ray Johnson,

I have read the two letters addressed to me and which were enclosed in the bulky package which arrived yesterday. One was handwritten, the other typed. Both are more than usually Johnsonally cryptic. Also discovered were some odd lots of announcements of Ray Johnson one-man shows, a photograph of a small Ray Johnson collage (which has been placed in the NYCS archives). From a first, quick, reading it appears you expect me to stand over the xerox machine and the Royfax machine for several hours.

Sincerely,
George Ashley



December 5, 1968

Dear Ray Johnson,

Golly whizz, I have read your letters to me, which were found among other materials in the brown wrapped package which arrived yesterday. Are you serious?

Sincerely yours,
George Ashley

December 5, 1968

Dear Ray Johnson,

EVERYONE WHO WARNED ME ABOUT YOU WAS RIGHT. YOU ARE
THE MEANEST MAN IN TOWN. Sincerely, George Ashley



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

RAY JOHNSON
65 LANSING ROAD
GLEN COVE, N. Y. 11542

November 12, 1968

Dear Ray Johnson,

I am doing a project for Phil Wiedman's art class at Sacramento State and I desperately need a picture of your hands for my project. Please rush me a pic of your hands and any other artists hands you can get ahold of. Send them to me:

Goldie Bond 310 B Jenkins 6012 J St Sacramento, Cal 95819
I'm very serious so please help! (and rush.) Thanks muchly,
Goldie

November 15, 1968

Dear Goldielocks Blond:

In reply to your request that I "rush you a pic of my hands and any other artists hands I can get ahold of" I would suggest you run not walk to your nearest copy of Emily Post and look up what she says about what you can expect from artists when you do not include a stamped self-addressed envelope and also if Sacramento State art class were on their toes and not so slanted, a study of art history might inform you that I do not have any hands having been born a the-lid-a-mide baby and all my art work is done with my toes.

Ray Johnson



11/12/68

Dear Mr. Johnson,

Indeed, with appreciation I shall attend the Second D.F. Meeting. In Houston one buys tins of Rabbit Milk, not to be confused with goat glands, of an intense aphrodisiac nature. See you at my club in Roslyn, is it?

Respectfully,

Simmy Swan

PS. Did you get my funeral note about Magritte?

November 15, 1968

Dear Simone Swan,

Thank you for your post card confirming your appearing at the New York Correspondance School Second Meeting for Diane Fisher at Finch College November 23rd.

I am happy to hear about those tins of rabbit milk obtainable in Houston. I shall write to Polly Marsters to try to get some. I passed the Simone Swan Club in Glenwood Landing last night on my way back from the Glen Head post office and their yellow lights were as swanky as ever. We must dine there with David Bourdon!

Yes, I got your funeral note about Magritte. Thank you. Could you send me a complete list of who was there. So far I have you, Suzi Gablik and Susan Sontag.

Most sincerely, Ray Johnson



November 15, 1968

Dear Kurt von Mier:

David Bourdon delivered to me last Saturday evening a wooden object containing glass cylinders of lavender liquid which Ultra Violet has asked me to present to an artist living in Flushing, New York and I suspect the eleven cylinders contain the urine of Miss Ultra Violet so I should probably inform John Berth, author of "The Floating Opera".

Most sincerely yours, Ray Johnson



November 15, 1968

Dear Diane Fisher,

We have not had a single word from you about the Second Meeting and hope you will be able to attend.

Sincerely, Ray Johnson



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



RAY JOHNSON
65 LANDING ROAD
GLEN COVE, N. Y. 11542



DAVID Bourdon
33 Greenwich
Ave
nyc. ny 10014

Send
enclosed
to John
to W.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

TIME

TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK, N. Y. 10020



D. Bourdon

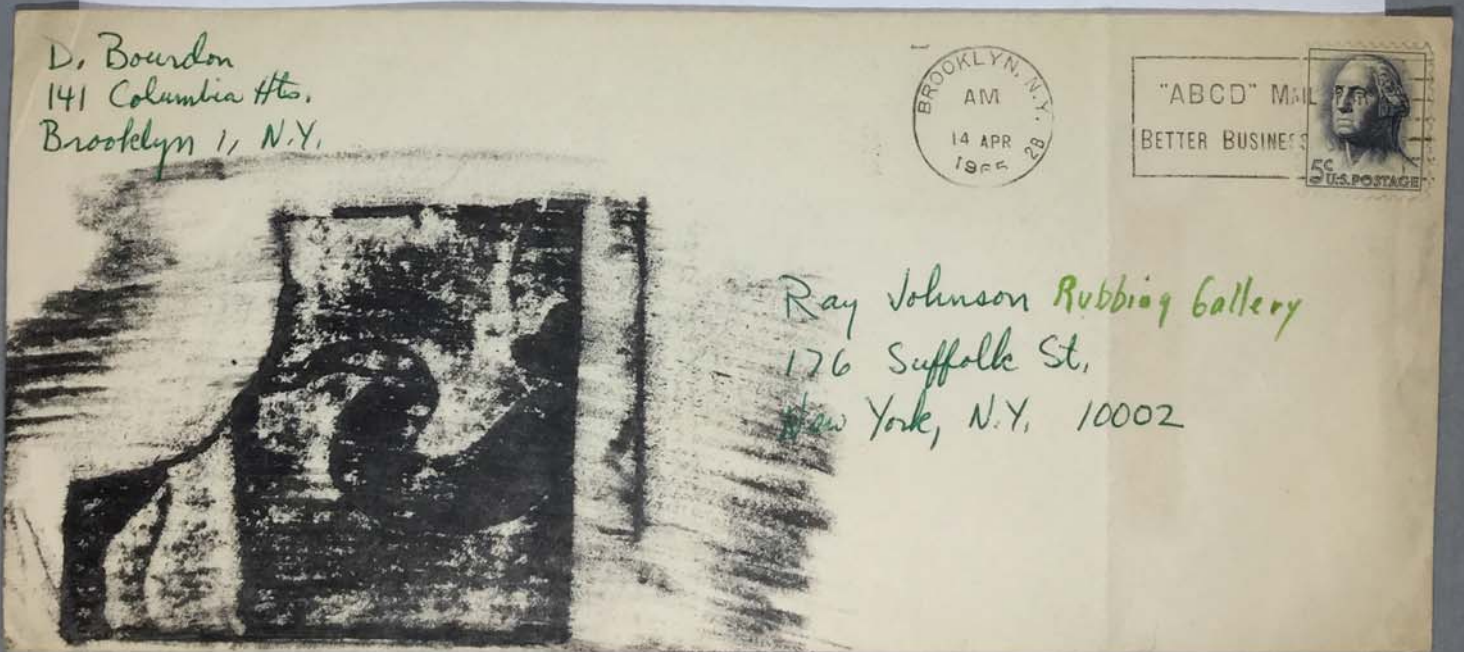
141 Columbia Hts.

Brooklyn,

N.Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdoin	III. 7

7/20/1977

Richard C

Where is Gleason, Tennessee 38229 - we ask because a Jeter Stallcup has a hog farm there and would like a compatible mate, who would enjoy farm life, and romance. His first wife died about three years ago. His second wife had a teenage daughter but they couldn't get along because of the girl.

If Gleason is anywhere near Johnson City could you drive by and case the hog farm and report.

Thank you for the LIFE photo of whale's eye life size perfect for Willenbecher.

Report to May Wilson, Hotel Carteret, 208 West 23 St., NYC
about Jeter.

Love, Ray Johnson

Helen Jacobson
1 Pepple Court
Ellicott City, Maryland

Dare David B.,
Does art grow on trees?
(If money doesn't?)
"Art" is easy to spell.

Go well,
Richard C.

no connection
with above

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

LIFE (Cut out and send to David Bourdon, LIFE, Rockefeller Center, NYC)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

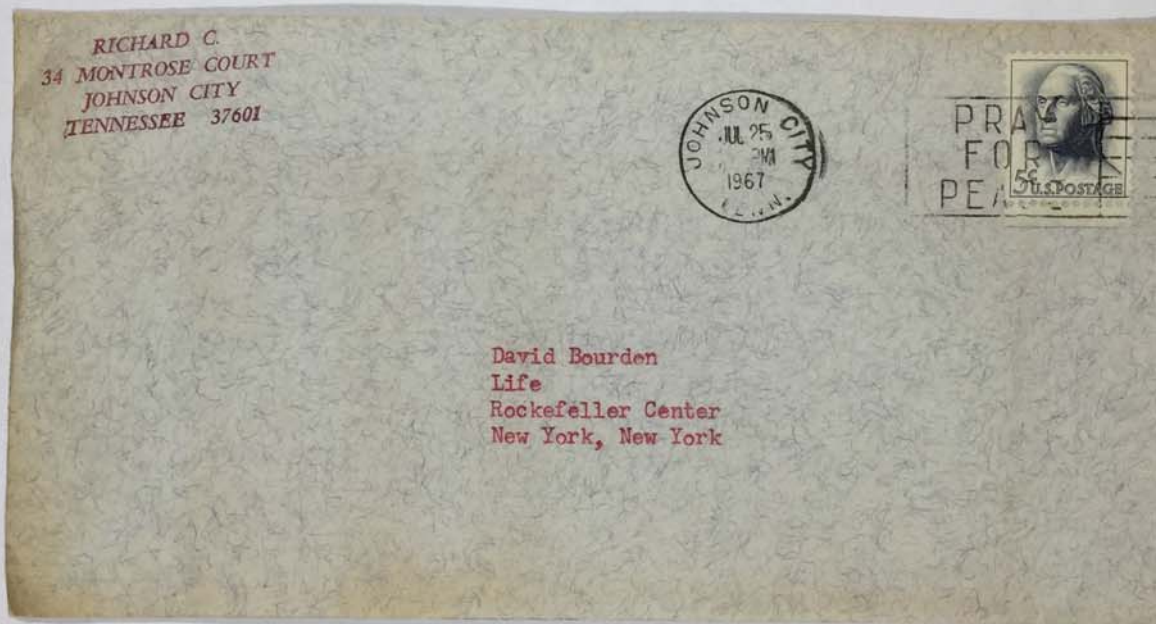
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourden	III. 7



FETUS JOHNSON
The Barricade, Meissonier

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



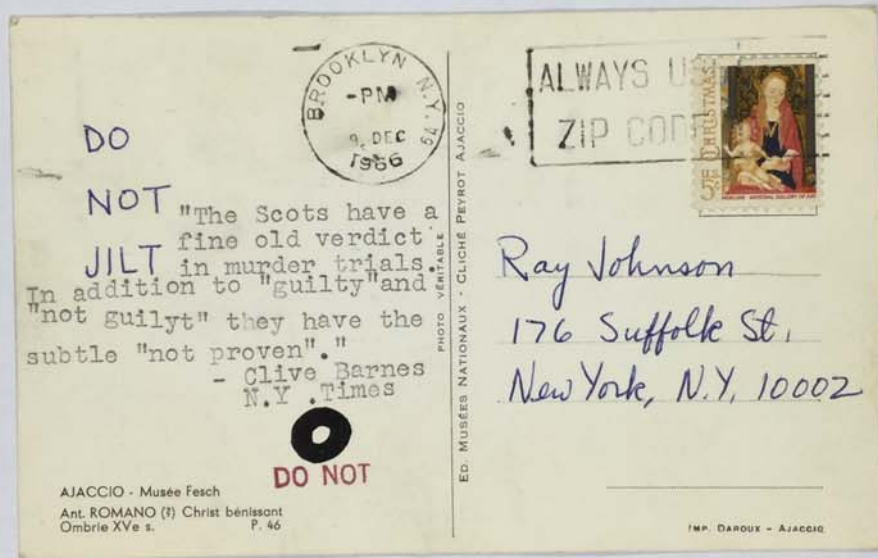
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.


The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

Dear Roy: Sacha Kulin
tells me you have hepatitis
whola nersonce. I was in
New York Hospital for 9 weeks
with it in 1951 & 52.
I caught a glimpse of you
as you were dotting down
a entry at 8th St and 6th
some weeks ago and you
looked so tanned and
healthy. See Freeman
after a serious operation
I have been working hard
summer & am off for a
to see museums in my
before my h.y.v. closes start
to see you when you
tell you get well quite
M. Roy Johnson
2
Columbia Hospital
1st Ave &
27 St,
NYC

Printed by Arthur Jaffe Heliochrome Co., New York City, U.S.A.

1989
The Metropolitan Museum of Art
The Musicans
Michelangelo Merisi da Caravaggio, Italian, 1573-1610

NEW YORK
SEP 10 1952
GRAND CENTRAL
STATION



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

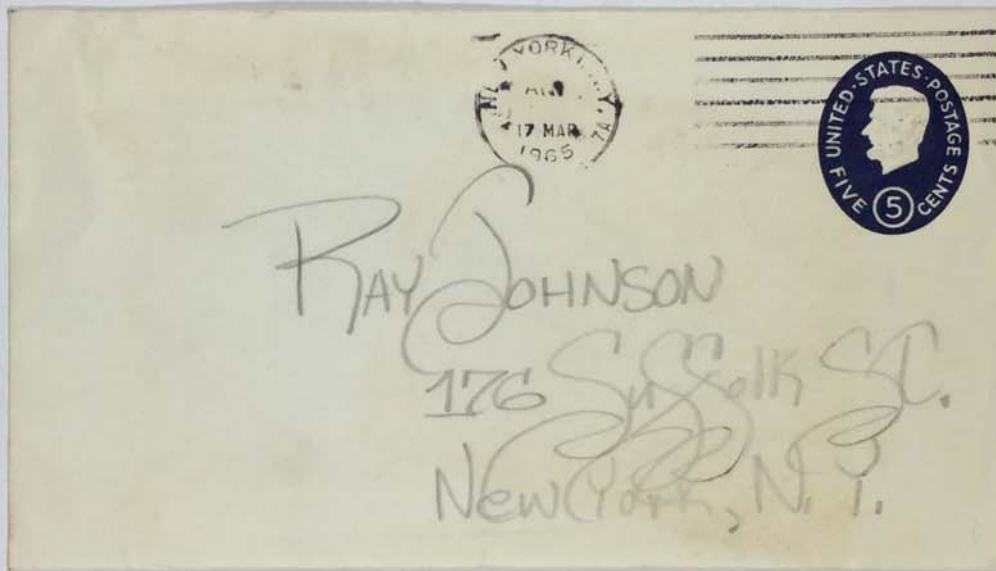
Errors and mistakes
A yellow necktie in
a tapeworm, a snake
you know any elephar
10. I understand many ar
are finding inspirat
in Death Valley nort
Desert. The French
to go there to colle
place them in glass
much driftwood there



COLLAGE BY RAY JOHNSON

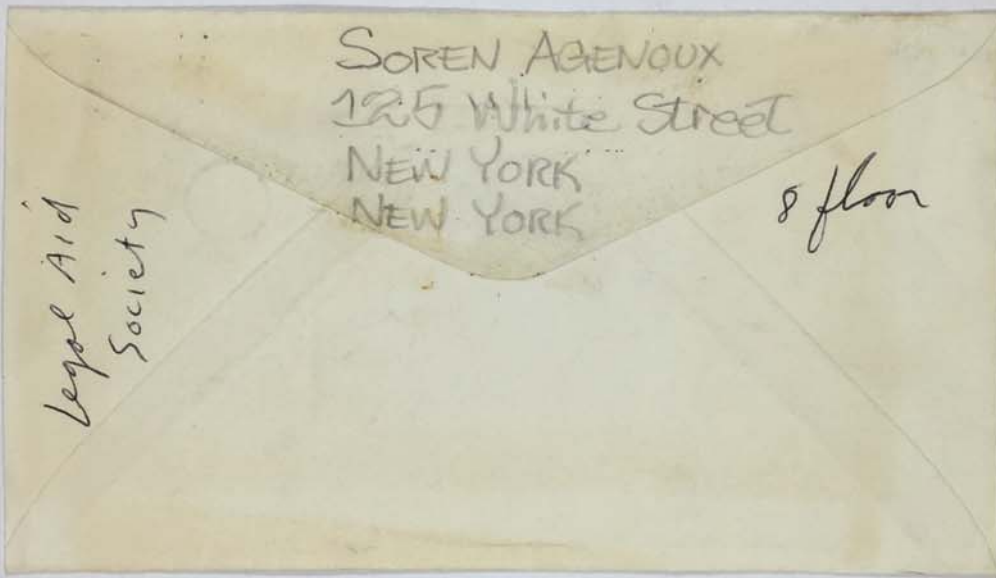
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7



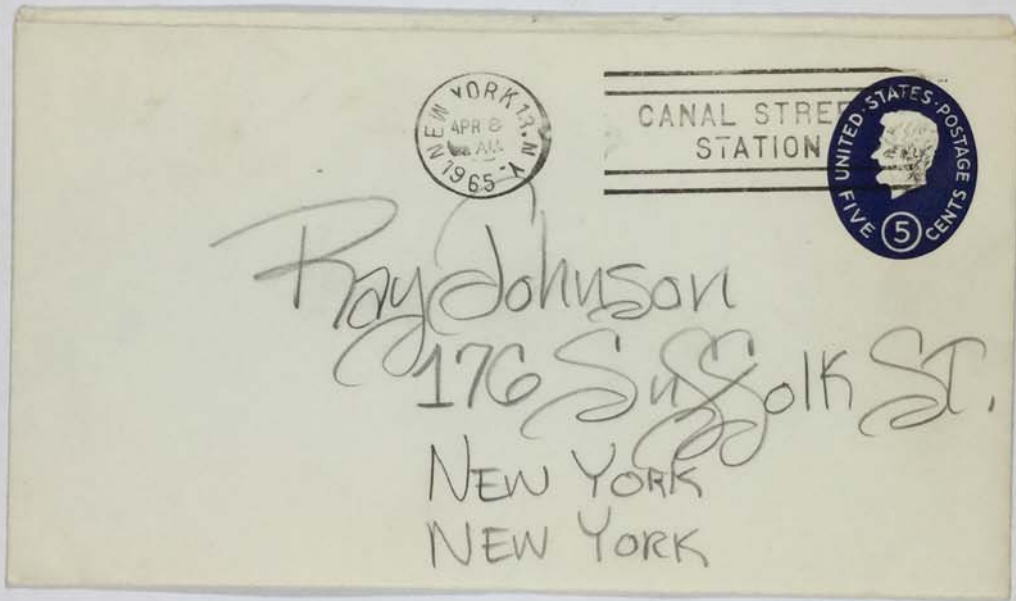
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7



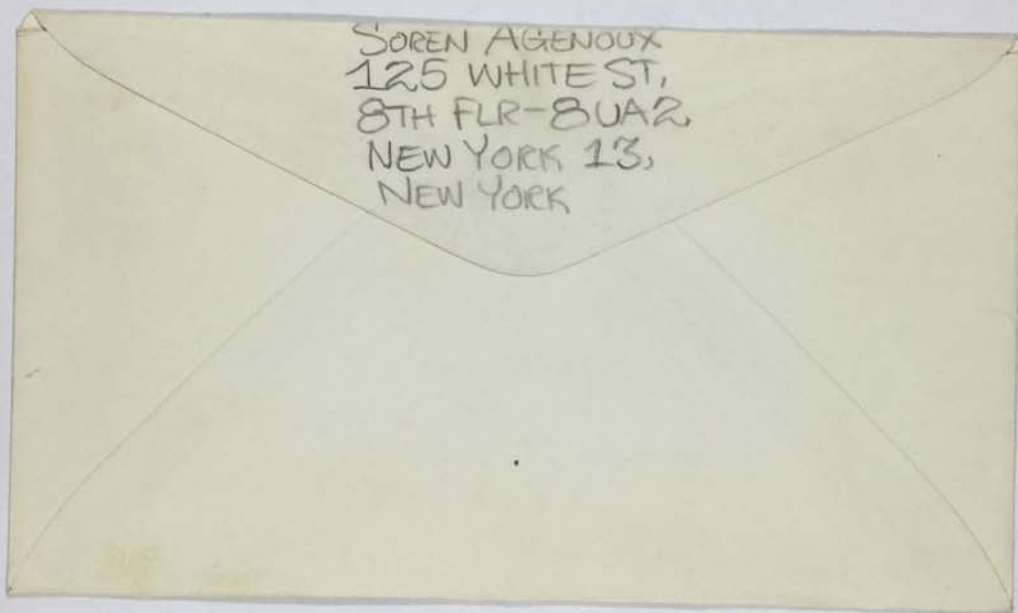
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: <i>Bowden</i>	Series.Folder: <i>III. 7</i>
---------------------------------------	------------------------------	---------------------------------



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

AFTER FIVE DAYS RETURN TO
AMERICAN TINNING WORKS
24 MOORE STREET
NEW YORK 4, N. Y.

Wilson
Baynard Lee

Bourdon

Nature Program

**REPTILES &
AMPHIBIANS**

Prepared with cooperation of the
National Audubon Society, N. Y.

PUBLISHED BY NELSON DOUBLEDAY, INC.
GARDEN CITY, N. Y.

COLLAGE BY RAY JOHNSON

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Bourdon	III. 7

310 462 982 3 00382
2 66

R J BENSON JR

SOLD BY: EAST TEXAS ESSO SE 7908
A G MARSALIS
US HWY 80 — WANDA DR
BOSSIER CITY LA

DATE: 6 30 64 ORDER NO. CAR-ID.


ITEM	QTY.	Price Incl. Tax	AMOUNT	CONDITION OF REST ROOM
ESSO EXTRA <input type="checkbox"/> REG <input type="checkbox"/> PLUS <input type="checkbox"/> M.D. <input type="checkbox"/>	2	1.17	3.82	<input checked="" type="checkbox"/> EXCELLENT <input type="checkbox"/> FAIR <input type="checkbox"/> DIRTY
UNLEAD <input type="checkbox"/> REG <input type="checkbox"/> M.D. <input type="checkbox"/>				

RECEIVED BY: *[Signature]*

THIS IS A CREDIT SALE TICKET

Sales Tax: *382*

TOTAL \$ *3.82*

Thank You... Happy Motoring! 

43 40 31 22 13 34 55 36 8 38 10 00 01 02 03 04 05

38810150

Total includes all applicable federal, state and local taxes.
OET4AKT-2-3-2 (M-64)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdon	III. 7

The cloth strip was used to bind the clown's hands behind his back as he thrashed about on the floor between a bed and the wall after the slayer rained savage blows on his head. The killer then apparently administered the fatal bludgeoning on his bound victim.

The murderer's flight from the hotel was as unobtrusive as his entrance. He did not inquire at the hotel desk for Mr. Jung, indicating to detectives that he was expected by the clown and knew where to find his room.

Mr. Jung's wristwatch, ring and wallet containing \$222 were all found undisturbed, leading to belief that robbery was not the motive for the slaying.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

ty to see planes departing and landing with
waiting-room areas.

« »

HORSE AND DOG TRACK IN CIUDAD JU

ANNY ALESSIO, General Manager of "Espe
terizos" (Border Shows), who has his head
ijuana, Northern California, announces that
of a new horse and dog track in Ciudad
Chihuahua border city that adjoins El Paso
on.

new track, Alessio said, will have a cost of
on pesos (a million and a half dollars, ap

UNCENSORED
MOVIES & STILLS
FROM EUROPE

"Europe's finest." After months of correspondence with top European photographers we have the largest Foreign collection available from Germany, France, England, Denmark, Holland and Scandinavia. Send only \$1 for beautifully illustrated literature, sample film strip and photo included.



INTERNATIONAL IMPORTS
6715 HOLLYWOOD BLVD., DEPT. 2553
HOLLYWOOD, CALIFORNIA 90028

NA
thos
Ped
rive
Coa
Aca
eve
club.

racin
blana,
a and
nd Me
from
kican

Send to Cassius
Drexler

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

Soren
clo the
Committee

Rosalyn Drexler (Kornblee, 58 E. 79th): In her second show the ubiquitous Mrs. Drexler continues her pop-survey of silhouetted figures cut out of newspapers and magazines, enlarged, pasted on canvas and painted-over. They appear on simple, hard-edge backgrounds and manage to have a certain impact by dint of their economy and immediacy.

62-

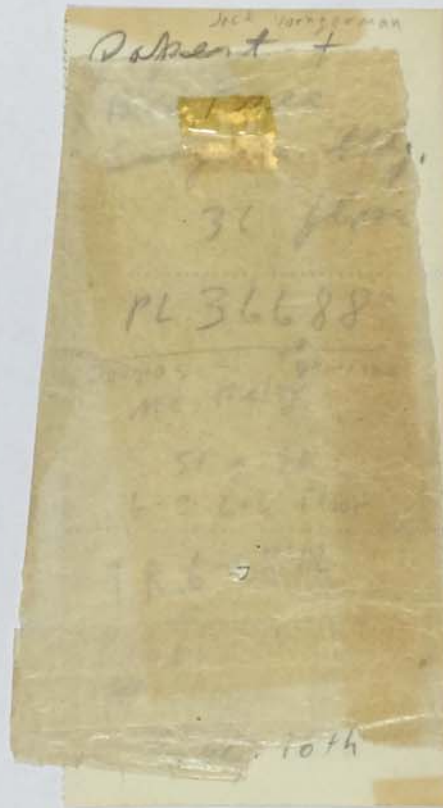
Broadway

SF

COLLAGE BY RAY JOHNSON

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

Jack J. Gershowman
Popert +
Bill Free
Seagram bldg.
36 floor

PL 36688

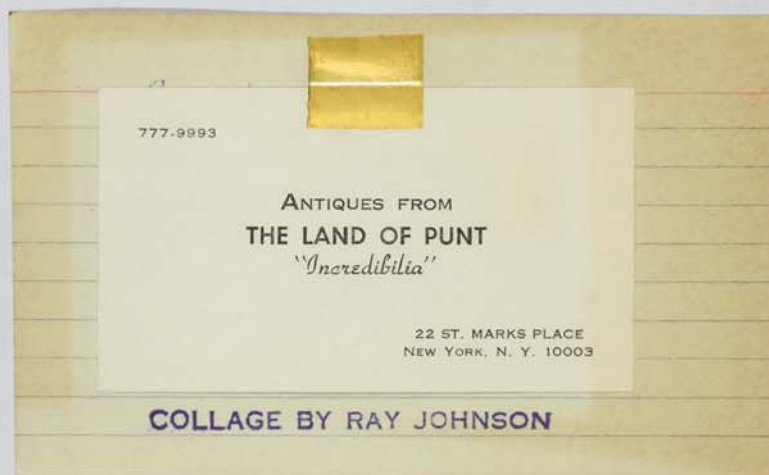
Douglas - Francine
Mc. Kelly
SI 2.90
6-C 6th floor

TR. 6 5842

16
~~16~~ collages
Sept. 16th

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdoin	III. 7

COLLAGE BY RAY JOHNSON
MEXICO CITY DAILY BULLETIN

n Mexico | NEW YORK
b Bulletin

overl
e Cher
open
the w
the



his is
ngs I
cture
e cre:

most
not
ere is

Stuemplig's The Connoisseur:

a surrounded
explored.

then
of this

in very good

JET 35
Exclusive Sky High Servi



AERONAVES DE MEXICO
Aeronaves me
welcome amig

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

I have it on
good authority:
marijuana
is a weed which
grows wild - and
rampantly so - in
most parts of ~~this~~
~~country.~~ THE WORLD
Learn to identify
it! you'RE
UNDER
ARREST J. please send
to Merle
'Z, Peck

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdoin	III. 7

FOR INTER-OFFICE USE ONLY **TIME Inc.**

Please address fully, showing addressee's FLOOR and NAME or DEPARTMENT. Incom

FLOOR	NAME or DEPARTMENT	FLOOR	NAME or DEPARTMENT
26	MORQUE FOX		
	King		

NO. 1107 X 33
ANN. 10N 51 5121

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdon	III. 7

On C.O.D.'s within
handling. Dept. 59.
Kingston and Bay Shore 9710

INT QUILTS
DGE

Sale
6.98

A. Kunitzky
P. Kunitzky
P. Kunitzky

704 E 55th
APT 5A
OR 33638

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

especially liked a charming looney
we met who frightened away two
types by appearing with a long
two by four with two long spikes
sticking out one end. To fish a
truck tire out of the water with-
Said he found a cop floating in
the river the other morning.

Send to Walter Dannwood Ray

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdon	III. 7

日 水
月 日
中 華 民 國
Starch
Herb
Bleuweis
asst art
dir.
McCall
230 Park
MU 64600

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdon	III. 7

中華民國
年
月
除
本
菜
票
年
月
費
銀
單
該
欠
照
送
前
先生

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

"my mother
taught me a
lot about
furs -" | suz
| 6a blik

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdon	III. 7

EP 234 e 58
GS from p12
Anacour H. H. H.
Unfortunately for some of
given credit for creating
as too creative, and who
rhythm, music & images of
ignores the "play of ideas of the
discourse".
Peter E
PL

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

My interviewer, David Bourdon, famous at
long time. methinks he bored with his s
so far to go, he might have waited a bit
Sorry you removed the beard. I loved yo
LOOKING.

I got a pair of false eyelashes but the
from Carla how to make them stick to ag
Life is busy, here in the boondocks, an
of a long, lonely winter chills my bone
can.

I had ten visitors last week and sold 3
I love that Johnny collage.
Do LET UP on literature of a certain ty

May wit

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdon	III. 7

the village VOICE, May 21, 1964

HOME MOVIES is not

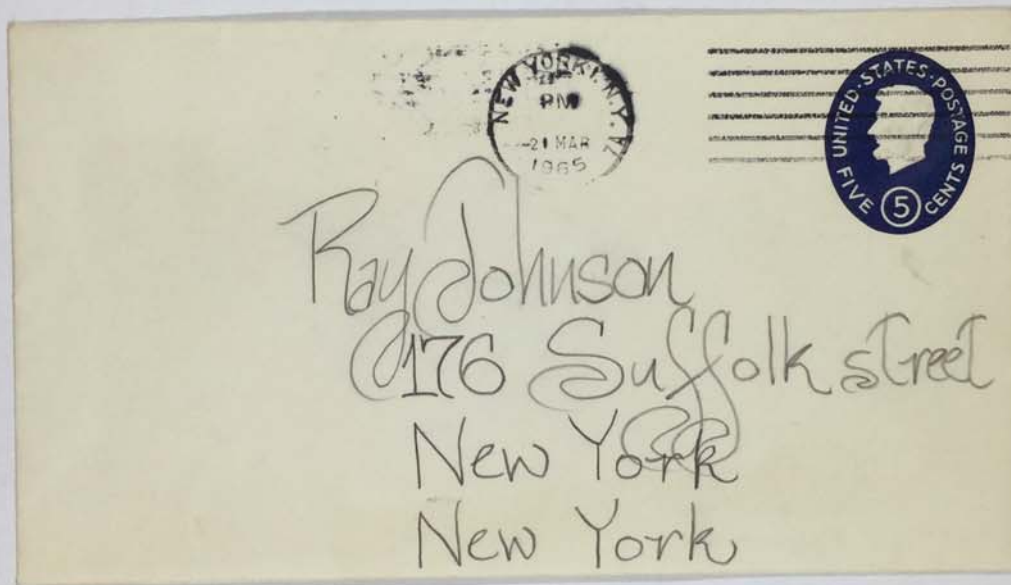
only not commercial, it is the most imaginative, free, fearlessly bawdy, and witty work we have had in a long time.

Sincerely,

Julian Beck
Dick Bellamy
Elaine DeKooning
Jack Gelber
Henry Geldzahler
Richard Gilman
Jasper Johns
Judith Malina
Kelsey Marechal
Rev. Howard Moody
Gordon Rogoff
Harold Rosenberg
George Segal
Susan Sontag
Terry Southern

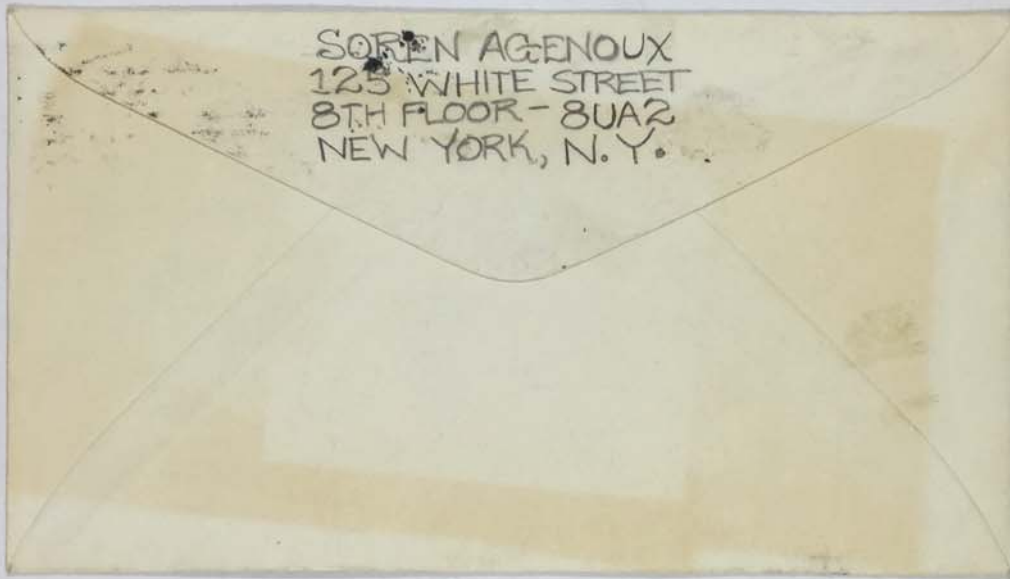
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdoin	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

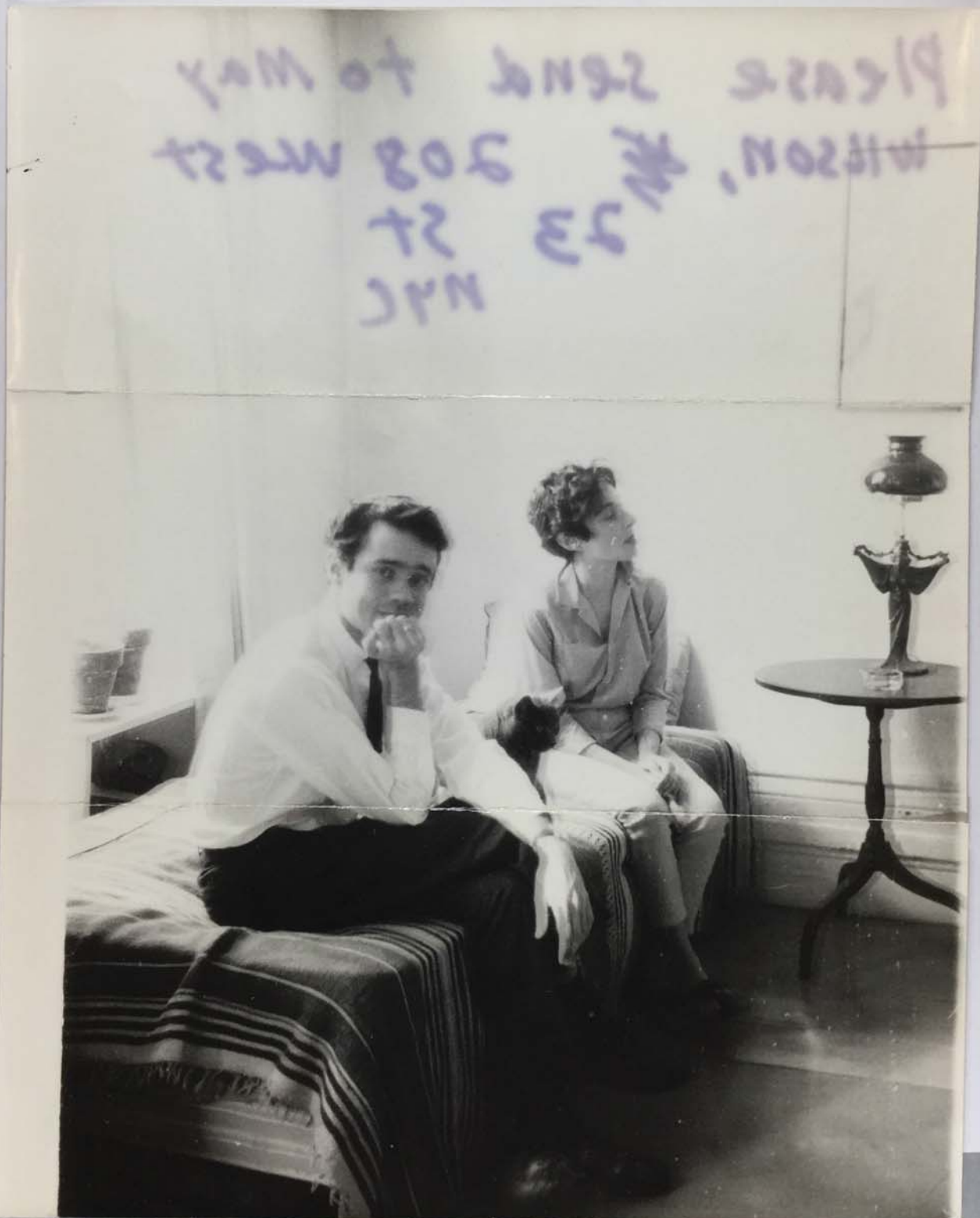
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



FETUS JOHNSON
The Barricade, Meissonier

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

Please send to May
Wilson, ~~45~~ 208 West
23 St
NYC

RALEIGH DIPADDOVA

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

Dear Mr. Bourdon:

I was so terribly glad to see you in our gallery the other day and gosh, it is are ta Country great a litt for yo to pla

P.S. I

3rd n.y.-c.s.
Meeting
June 3



1401 Park Avenue, New York, N.Y. 10017

RAY JOHNSON
176 SUFFOLK ST.
NEW YORK, N. Y.

RAY JOHNSON
176 SUFFOLK ST.
NEW YORK, N. Y.

Victoria
Canada
revealed

RAYMOND BOURDON
Kathleen Murrigan
1667 Madison Ave.
New York

Perf
Peel
Penu

idents incidents

idents incidents

1 a.m. as well.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



103 Park Avenue, New York, N.Y. 10017

**STERLING
PRECISION
CORPORATION**

RAY JOHNSON
176 SUFFOLK ST.
NEW YORK, N. Y.

3rd n.y.c.s.
meeting
June 3

DAVID BOURDON
Karla Munger
Platform
667 Madison Ave.
nyc,ny

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

Dear Mr. Bourdon:

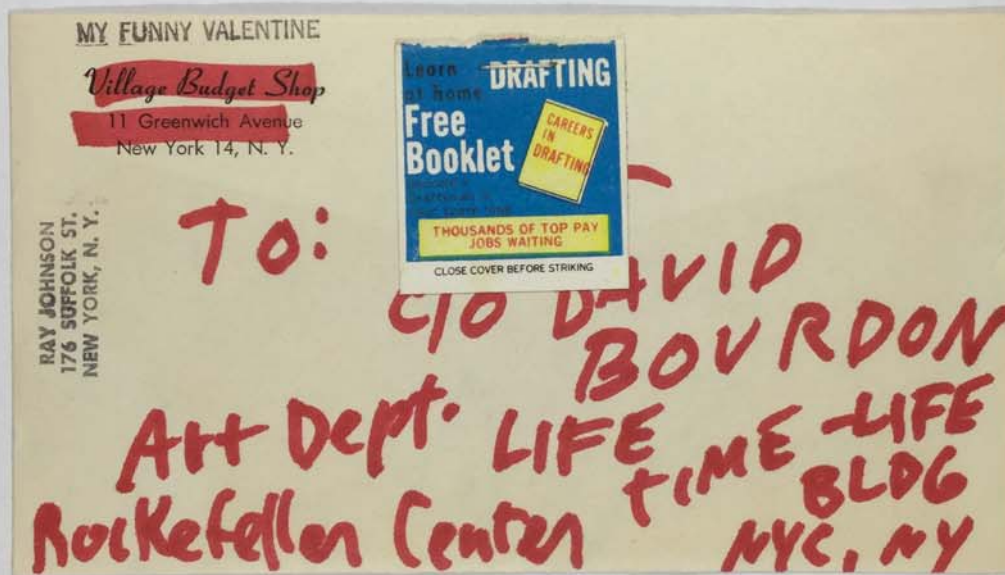
I was so terribly glad to see you in our gallery the other day and gosh, it is so nice that you American writer chaps are taking such a super interest in the Old Country (G.B. I mean) and supporting these great artist fellows. Mr. Bourdon, here is a little something that Johann Song sent to me for you and I might add that I am mighty proud to play a part in this tumutluous exchange.

Yours, etc.

P.S. Is Frank, Stella?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



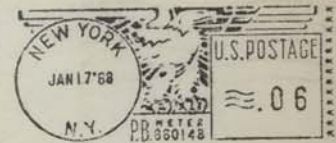
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



Mr. David Bourdon
LIFE Magazine
TIME-LIFE Bldg.
Rockefeller Plaza
NEW YORK CITY 10020

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



Trochophore larva

COLLAGE BY RAY JOHNSON



men who are never going to die

A FEW WORDS

845. Jerry Heiserman,
23 Kenwood Ave.,
Newton Ctr., Mass.

846. Fred Herko,
c/o Michael Malce,
35 W. 8th St.,
New York 11, NY.

847. George Herms,
7184 Mill Creek Rd.,
Heelsburg, Calif.

848. Thomas Hess,
East 53rd St.

COLLAGE BY RAY JOHNSON

Gave Gino
a Cornelia
st

Yvonne

Rainer

my
Loom

Pefouria
Peeightia
Penutia

1940

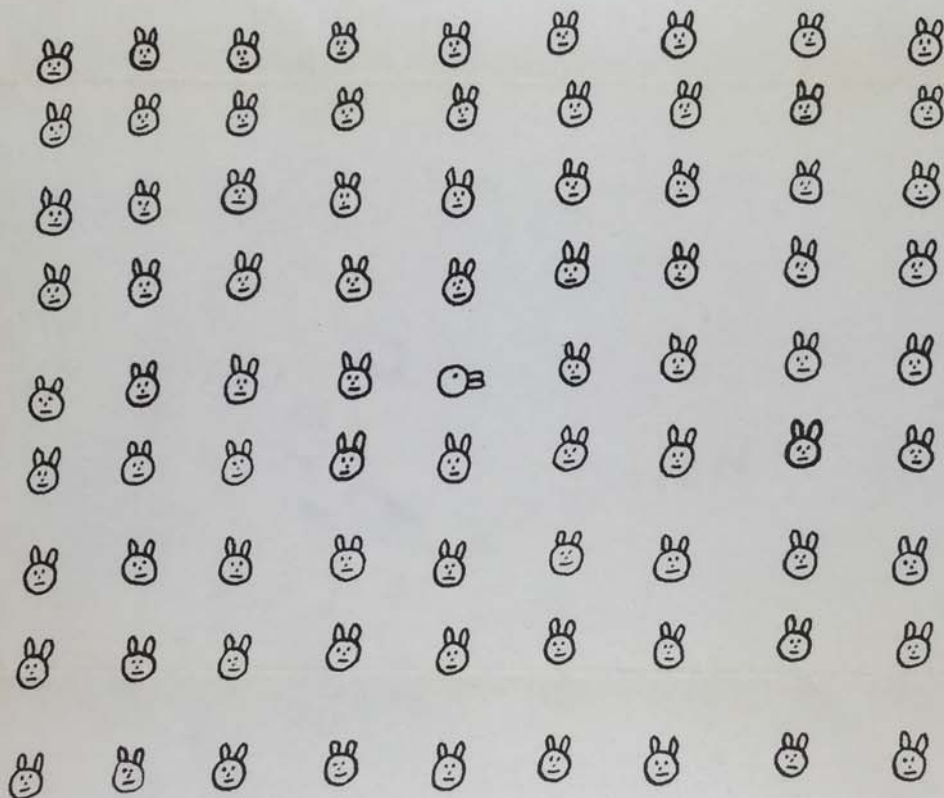
- Jan. 3—76th Congress convenes.
- Feb. 9—Under-Secretary of State Sumner Welles confers with rulers Br., Fr., Ger., and Italy.
- Feb. 16—Sweden rejects Finnish plea for aid.
- Feb. 24—Prime Minister Chamberlain declares Br. never will make peace with Hitler.
- Mar. 12—Soviet-Finnish peace treaty signed.
- Mar. 20—Daladier resigns as Fr. Premier.
- Mar. 21—Paul Renaud heads new Fr. Cabinet.
- Apr. 4—Winston Churchill becomes Chamberlain's supervisor over Britain's war effort.
- Apr. 9—Germany occupies Denmark and invades Norway.
- Apr. 16—British land on Norwegian coast.
- May 2—British quit S. Norway; continue fight at Narvik.
- May 10—Germany invaded Luxembourg, Holland, Belgium.

COLLAGE BY RAY JOHNSON

1 a.m. as well.

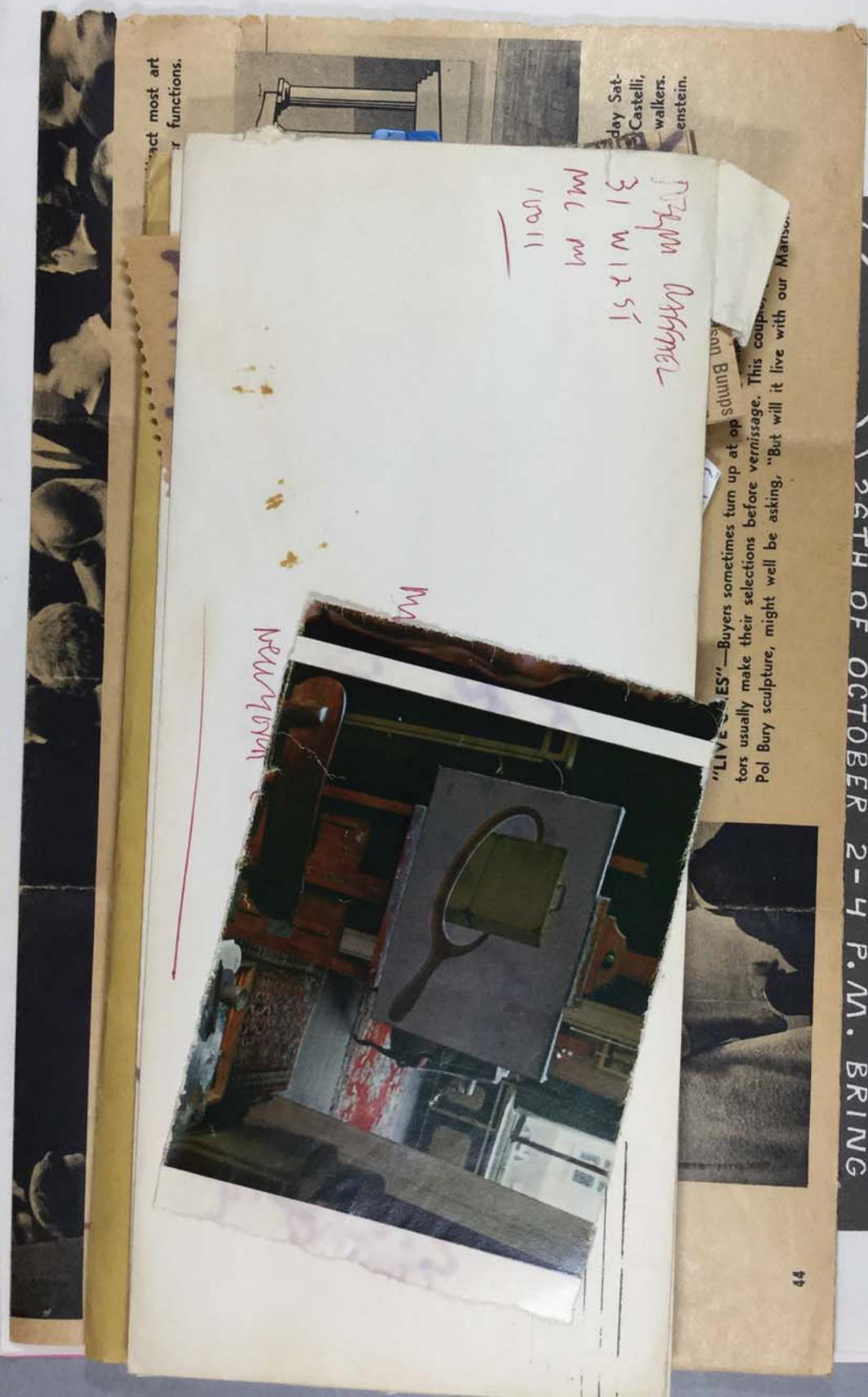
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7



THE NEW YORK CORRESPONDANCE SCHOOL RABAT, MOROCCO FEBRUARY 21, 1969

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Boarden	III. 7

JOHN CARTER
31 W 25th
MC M
10011



GRAND CENTRAL

MR DAVID BOARDEN
33 Greenwich Avenue
NEW YORK CITY, NY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

SEND TO ALVIN
ALEXANDER FINDLAY
DICKSTEIN

Johnson's Grandson Bumps
His Head in New Mishap

WASHINGTON, Jan. 31 (AP)
—First President Johnson's grandson burned his hand in a bowl of chili, then he pulled over a coffee table and wound up in a pile of glass with a bump on his head.

This latest report on 7-month-old Lyn Nugent of Austin, Tex., was given by President Johnson today at a picture-taking session in his office.

Yesterday the President disclosed that his grandson, the son of Patrick and Luci Johnson Nugent, stuck his hand in a bowl of hot chili recently and burned his fingers.

Today while Mr. Johnson was talking with Herschel Newsom, the head of the National Grange, he remarked that the child pulled over a table with a glass bowl on it yesterday. The bowl shattered but the boy escaped with nothing more serious than a bump on the head. He was not cut.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

SP
103 Park Avenue, New York, N. Y. 10017
**STERLING
PRECISION
CORPORATION**



RAY JOHNSON
176 SUFFOLK ST.
NEW YORK, N. Y.

RAY JOHNSON
176 SUFFOLK ST.
NEW YORK, N. Y.

to: DAVID BOURDON
Life Art Dept.
TIME-LIFE DEPT.
Rockefeller Center
NYC, NY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

AFTER FIVE DAYS RETURN TO

~~PARKWAY NATIONAL BANK~~

~~TALLAHASSEE, FLORIDA~~

apartment 3 FROM:

223 S. MACOMB
TALLAHASSEE
FLORIDA

TO:

S. S.
PACKED FRESH DAILY
BOURDON
141 COLUMBIA HTS
BROOKLYN, N. Y.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdoin	III. 7

FIGHT TB
SUPPORT YOUR
ASSOCIATION

JAN 1939

39

HOW RIVALS COMPARE	
BENVENUTI	GRIFFITH
29 years	Age 29 years
160 lbs.	Weight 160 lbs.
5 ft. 11 in.	Height 5 ft. 7 1/2 in.
41 1/2 in.	Chest (normal) 41 in.
43 in.	Chest (expanded) 43 in.
75 in.	Reach 72 in.
14 1/2 in.	Biceps 16 1/2 in.
11 in.	Forearms 14 in.
32 in.	Waist 28 in.
20 in.	Thigh 19 1/2 in.
14 in.	Calves 14 in.
13 in.	Fists 11 1/2 in.

Mr. Patrick
P.O. Long
Riviera

EST. PRICE
CITY TAX

SEAT
20

R

20

ALL

THAT

EST. PRICE
CITY TAX

SEAT
20

R

20

ALL

THAT

EST. PRICE
CITY TAX

SEAT
20

R

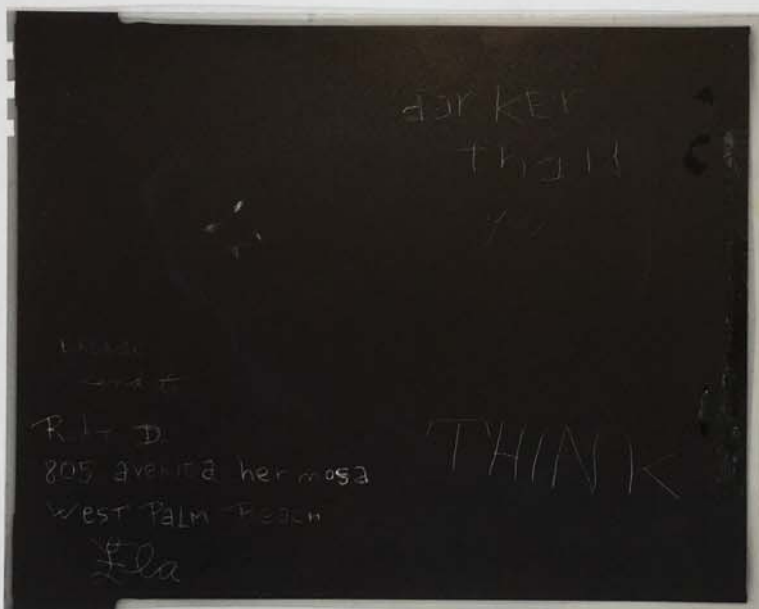
20

ALL

THAT

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

390

HOW RIVALS COMPARE	
BENVENUTI	GRIFFITH
29 years.....	Age29 years
160 lbs.....	Weight160 lbs.
5 ft. 11 in.....	Height5 ft. 7½ in.
41½ in.....	Chest (normal).....41 in.
43 in.....	Chest (expanded).....43 in.
75 in.....	Reach72 in.
14½ in.....	Biceps16½ in.
11 in.....	Forearms.....14 in.
32 in.....	Waist28 in.
20 in.....	Thigh19½ in.
14 in.....	Calves14 in.
13 in.....	Fists11½ in.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdoin	III. 7

and (3) dissatisfaction or unsatisfaction may be a pervasive attitude in some individuals (Barnett, 1953:378-379).

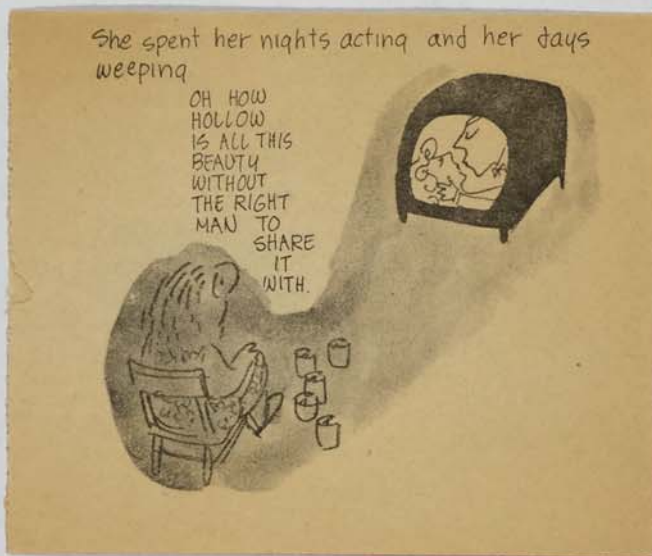
There are, then, four categories of acceptors: (1) the dissident, those who refuse to identify themselves with some of the conventions of their group; (2) the indifferent, those who are lacking in enthusiasm for a custom or ideal though they participate in them and receive some gratification from them; (3) the disaffected, those who were active participants but have acquired a negative attitude resulting from idiosyncratic factors; and (4) the resentful, those who are dissatisfied because they are in a status which prevents their attaining what is most esteemed (Barnett, 1953:381-410).

Barnett has given us an interpretation of a process which is basic to culture change: innovation. Not all change is evolution, but we can say that all evolution is change. If this is so, then innovation is a basic process of cultural evolution.

The difficulty with Barnett is that he takes innovation to be the result of fusion of two configurations of ideas which already exist in the culture, and he makes no attempt to explain how they got there in the first place. There must be some way for new ideas to enter a cultural system other than by the process of diffusion, else we are back to the Original Man - Original Culture basis.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

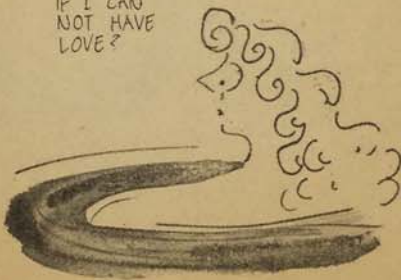


FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

But Passionella was still not happy...

WHAT DOES
IT ALL MEAN
IF I CAN
NOT HAVE
LOVE?



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

Finally she spoke to her friendly neighborhood
godmother

MY FIELD IS STRICTLY
PUBLIC RELATIONS. YOU'LL
HAVE TO HANDLE YOUR
OWN EMOTIONAL PROBLEMS.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

It is best to tell him this through Tina
as she understands the cycle. I know of no
way to get hold of her. There is only that
message and nothing more.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

Should this
have been sent
Should this have
been sent. Should this
have been sent.

Tallahassee

Jan. 18, 1965

Tim:

Hate to bother you old man, but you can do a very great favor for a friend of yours. Get hold of Steve and tell him to remember not to show the ouanga to anyone. The snakebite he was to die of is only symbolic, and its protection lasts only so long as he adheres to its criteria. I don't know why, but I have the oddest feeling that it is presently having its first test.

ray.

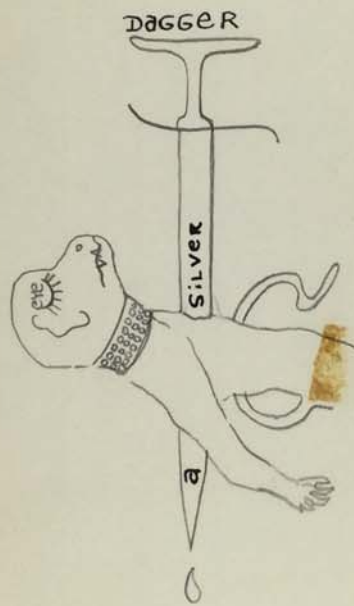
(over)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

PLEASE GIVE TO
RAY JOHNSON

JAN 23

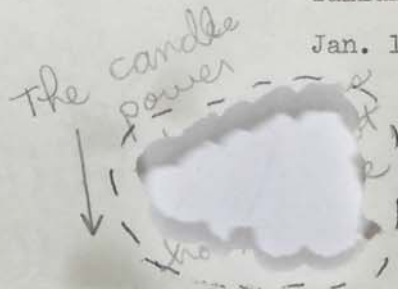


The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdon	III. 7

The never mailed letter list

Tallahassee

Jan. 14, 1965



ray johnson once stated that when communication is needed and there is nothing to say then an empty envelope speaks many words. I am sitting here at my (Fred's) typewriter typing and the words are flowing from my fingers and the leftovers of the evening meal and loose butter and things litter everywhere and today is Thurs and that means that in the morning is embryology and I do not feel the possibility of studying, and I am tired of reading, and I now note that a previously blank page has many words already upon it. It is not as cold tonight as it was last night and Friday night I shall go on the air and know that many people are listening to the sound of my voice and I shall tell them all inane things about composers who are now long dead and because of this they shall listen, but I wonder is they will hear and I wonder why I do that even for money. And then I shall think of the words at que vale which came in the mail today from the far north of the wilds of mich. and ponder over their meaning and then I will ask myself questions and will not be sure of any answers and then I shall go to bed and hope the doors of hell are firmly closed. And then (perhaps) it will be Sat. and I do not look that far into the future yet.

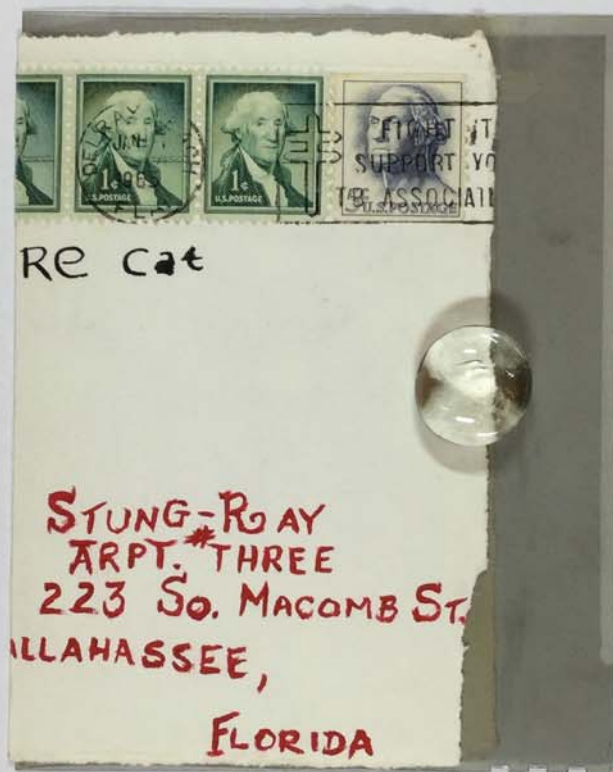
end sadness theme

mirrors form an embryo
 which when it looks back
 the object reflected within it
 oftentimes is gone
 and slightly remembered
 and only then ;

I wish I could fly
 too
 R.D.

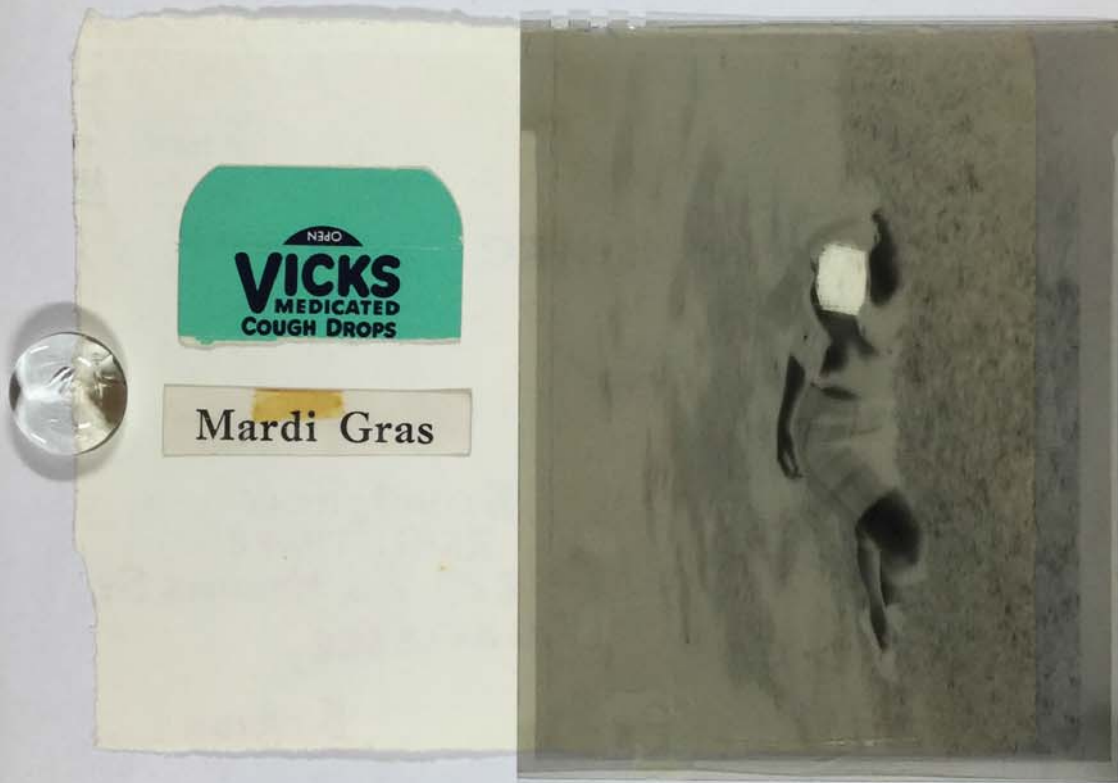
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7



Jerusalem-Mosquée d' Omar — Pulpite of Omar
La Moschea di Omar

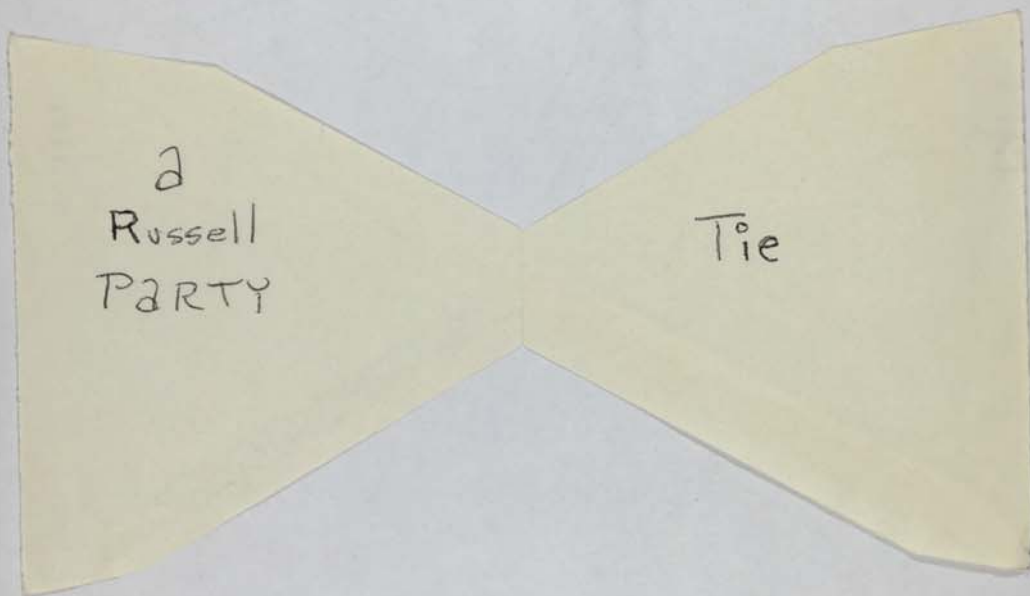
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdon	III. 7



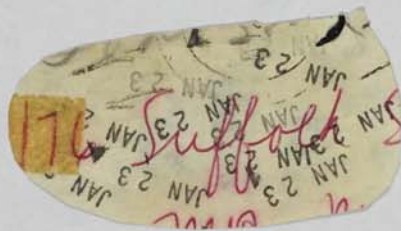
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

JAN 23
JAN 23
JAN 23
a
JAN 23
SPERM
"Sperm
sperm"
JAN 23
JAN 23

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdon	III. 7

CERTAINLY NOT HERE
JAN 23 ?
Cardyn's Dress Shoppe
"Everything Dainty For Milady"
3227 Conway Road
Orlando, Florida
Dover Shores Center
Phone 241-4990

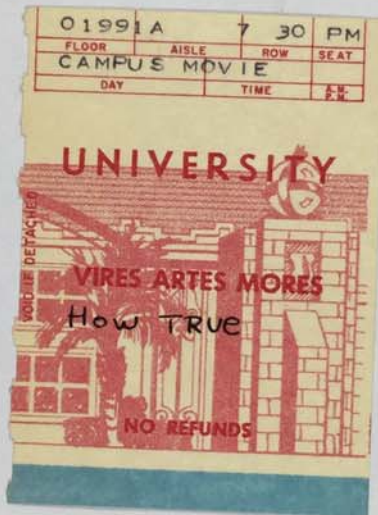
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdon	III. 7

Cheshire cat, a proverbial grinning cat from Cheshire, England; the one described in Lewis Carroll's *Alice's Adventures in Wonderland* (1856) gradually faded away until only a fixed grin remained.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7



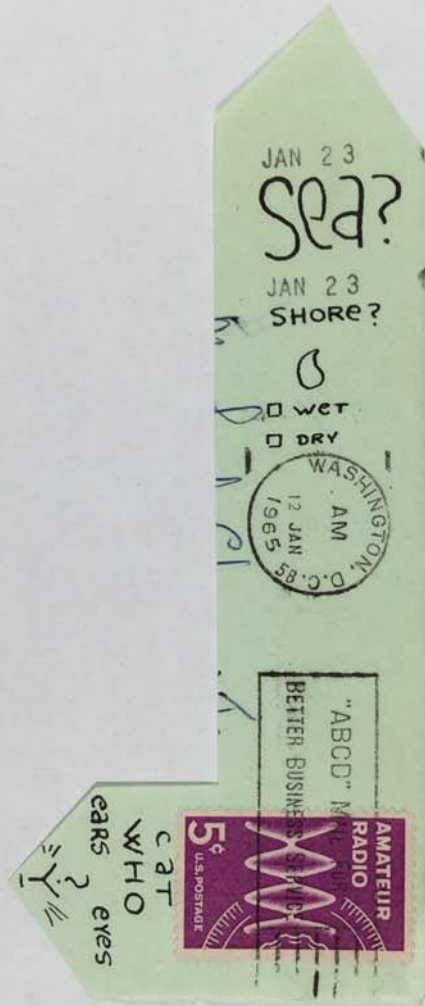
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdler	III. 7



Raymond B. Dale

Contact your travel agent now for your trip to Egypt and the thrill of a visit to the historic treasures of ancient Egypt.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

The People of Apt Three
223 South Macomb
Tallahassee
FLA

DDD BONELESS SIRLOIN STEAK

PRICE PER LB.	SATISFACTION GUARANTEED	\$ 1.7
1.25	NET WEIGHT LB.	TOTAL P
	1.37	

PACKED FRESH DAILY

Ray Johnson
COLLAGE BY RAY JOHNSON
ONE SEVENTY

BBB SHOULDER STEAK

PRICE PER LB.	SATISFACTION GUARANTEED	\$ 1.18
0.98	NET WEIGHT LB.	TOTAL PRICE
	1.20	

PACKED FRESH DAILY



SIX Suffolk ST
New York
Please send to: David Bourdon
141 Columbia Hts.
Brooklyn, n.y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

OR
HERE ?
Sandra Graham
715 El Rancho
224 3667

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

FLORIDA STATE UNIV. vs. MIAMI

SOUTH STAND

Est. Price \$2.55 | ^{TOTAL} \$3.00 | City Tax .45

GATE **8**

SEC. **P**

ROW **40**

SEAT **26**



HOME OF THE HURRICANES
FRI., SEPT. 20, 1963 • 8:15 P.M.
NO REFUND OR EXCHANGE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



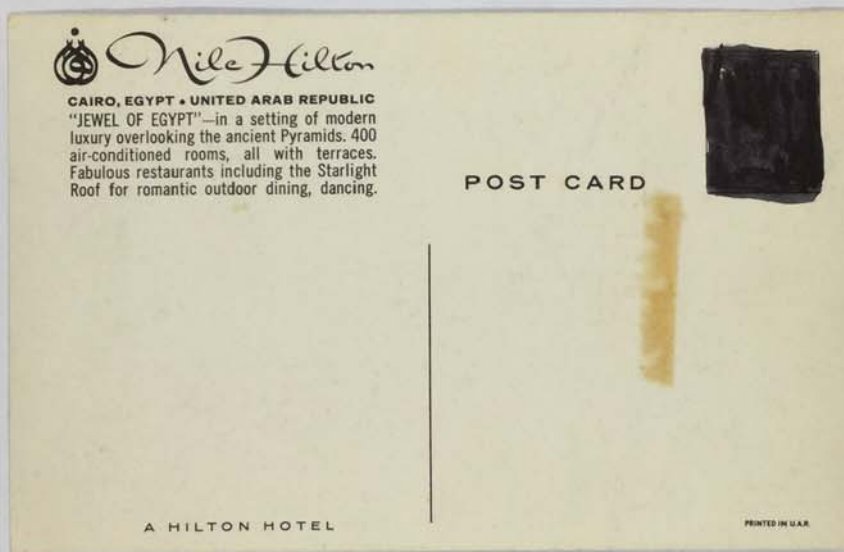
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7



*
Raymond B. DALE
APARTMENT #3
223 SOUTH MACOMB ST.
TALLAHASSEE, FLORIDA

FIGHT TB
SUPPORT YOUR
TB ASSOCIATION



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

TRIANGLES
11 WEST 42ND STREET
THIRTY-SECOND FLOOR
NEW YORK 36, N. Y.



Mr. Ray Johnson —
~~170 E. 40th Street~~
~~New York, N.Y.~~

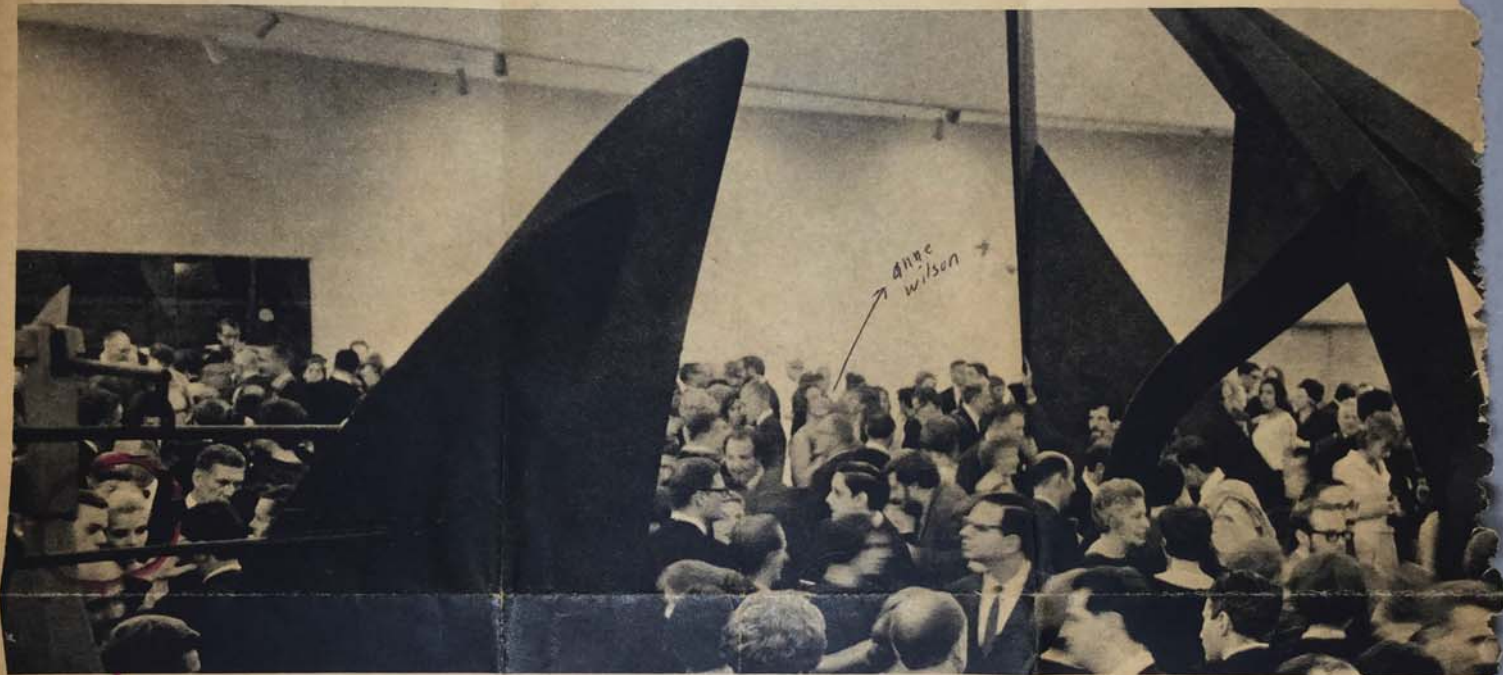
c/o RAY DALE
APT. 3
223 SOUTH
MACOMB
Tallahassee
FLA.

The Museum of Modern Art Archives, NY	Collection: <i>Bourdon</i>	Series.Folder: <i>III. 7</i>
---------------------------------------	-------------------------------	---------------------------------

Art Rite— Opening Night

It's high season for art openings, the clamorous rituals at which some 50,000 new works are unveiled each year in New York galleries and museums. An average of 30 to 40 such viewings a week will take place from now to the end of May, mainly in a rarefied strip of

Manhattan bisected by upper Madison Avenue, in which most of the city's 300-odd galleries cluster. The species includes the big museum blasts that lure the art world's top layer; chic uptown revels at which celebrities and members of the solvent garde (avant-



one sees these two everywhere!

FIRST NIGHT—A museum opening is the contemporary artist's dream, the climax of a career. Strictly invitational, such glittering affairs as the

recent Alexander Calder opening at the Guggenheim attract most art world notables, including critics who normally shun lesser functions.



LATE LATE SHOW—Pop star Andy Warhol (left) gets a good word from art impresario Sam Green at his post-opening party, a custom lifted from the theatre.



SHOPPERS' SPECIAL—The all-day Saturday opening, innovated by Leo Castelli, draws buyers, browsers and dog walkers. Here a viewer mulls a Roy Lichtenstein.

"LIVE ONES"—Buyers sometimes turn up at openings, though knowing collectors usually make their selections before *vernissage*. This couple, pondering a Pol Bury sculpture, might well be asking, "But will it live with our Marisol?"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

JOHN WILLENBECHER 15 W 68 ST NYC N Y 10023




DAVID BOURDON -
Art Department
LIFE MAGAZINE
ROCKEFELLER CENTER
NEW YORK CITY
NEW YORK


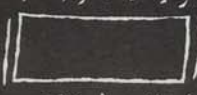
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

OCTOBER 19, 1968 DEAR RENE MAGRITTE, I HOPE THAT
YOU AND YOUR WIFE CAN ATTEND THE STILT
WALK ON CENTRAL PARK MALL THE
26TH OF OCTOBER 2-4 P.M. BRING
YOUR STILTS. SEND A MYSTERIOUS
POST CARD TO PHIL WEIDMAN SLANT
STEP, 6825 BISMARCK DRIVE, NORTH
HIGHLANDS, CALIF. 95660.



OUT
THERE WITH WILLENBECHER ARTICLE
BY DAVID BOURDON SEPTEMBER ART
INTERNATIONAL



RAY JOHNSON

Ceci n'est pas une stilt.



OUT THERE WITH WILLENBECHER
ARTICLE BY DAVID BOURDON
SEPTEMBER ART INTERNATIONAL

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11562



MR, D. B O U R D O N
3-C

315 W. 23 ST.

NYC, NY

10011

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

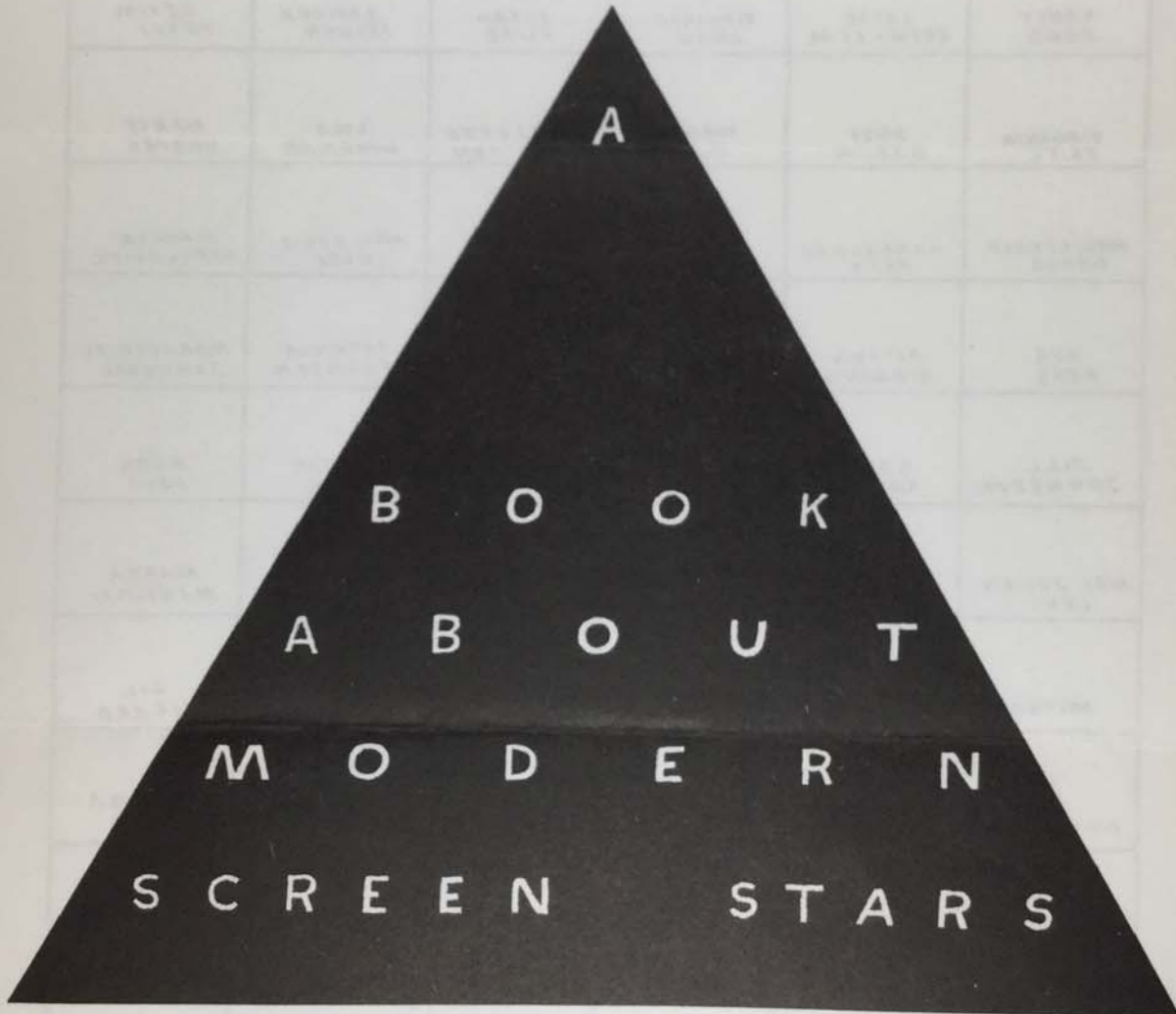
Meeting Seating

DIANE ARBUS	DORE ASHTON	BETSY BAKER	MARY BAUERMEISTER	LAURA BENSON	CAROL BERGE
PAMELA BIANCO	HELEN GURLEY BROWN	RHETT BROWN	JEAN-CLAUDE CHRISTO	SUZANNE DE MARIA	VICKI DOUGAN
NANCY DOWD	LOTTE DREW-BEAR	VIRGINIA DWAN	SUSAN ELIAS	SANDRA FEIGEN	SEVIM FESCI
VIRGINIA FRITZ	SUZI GABLIK	WANDA GAG	CHARLOTTE GILBERTSON	LILA GOODMAN	NANCY GRAVES
MRS. RONALD GROSS	HANNELORE HAHN	TINA HAHN	PIRI HALACZ	MRS. DAVID HARE	MARCIA HERSCOVITZ
EVA HESS	ALISON HIGGINS	HELEN IRANYI	HELEN JACOBSON	PATRICIA JOHANSON	MARGUERITE JOHNSON
JILL JOHNSTON	SACHA KOLIN	JILL KORNBLEE	CHRISTINE KOZLOV	ALICIA LEGG	RUTH LEVI
MRS. JULIEN LEVY	IRIS LEZAK	LUCY LIPPARD	POLLY MARSTERS	SYLVIA MILGRAM	MARTA MINUJIN
MITSOU	KARLA MUNGER	ALICE NEEL	BABETTE NEWBURGER	BETTY PARSONS	LIL PICARD
H. PIETKJEWICZ	VERONIKA PIETKJEWICZ	PRIMAROSA	FRANCES X. PROFUMO	ROBIN RICHMAN	BARBARA ROSE
LINDA ROSENKRANTZ	DOROTHY SIEBERLING	FLO SPIELMAN	TOBY SPIELMAN	N. STRUTZ	KAY SUSSMAN
MARCIA TUCKER	JOHANNA VANDERBEEK	MRS. JAN VAN DER MARCK	ELAYNE VARIAN	ULTRA VIOLET	DIANE WALDMAN
ELEANOR WARD	ANNE WEHRER	HANNAH WEINER	WILLIAM WILEY	MARION WILLARD	MAY WILSON

Ray Johnson 1968

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

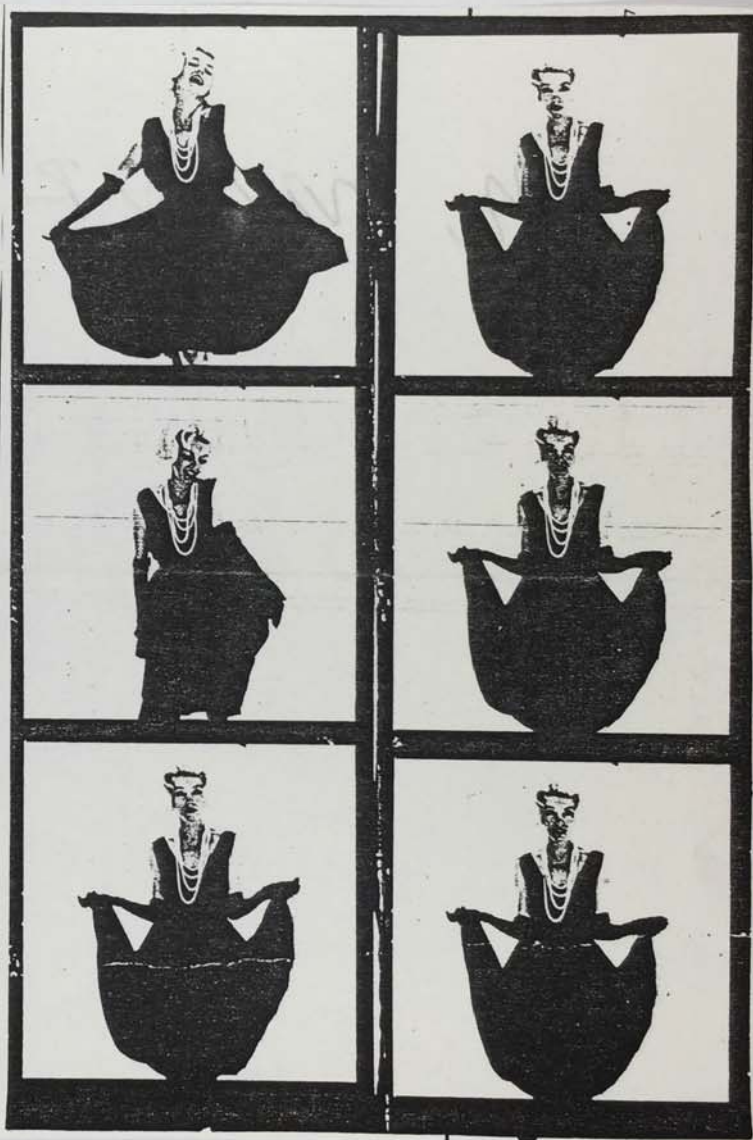
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III.7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

BOB
WARNER
CONTRIBUTED
THIS
SOME
LIKE IT
HAT
ITEM



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

M. MONROE

BOB
WALLEN
COMPILED
THIS
SOME
LIKE
HAT
M...

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bowden	III. 7

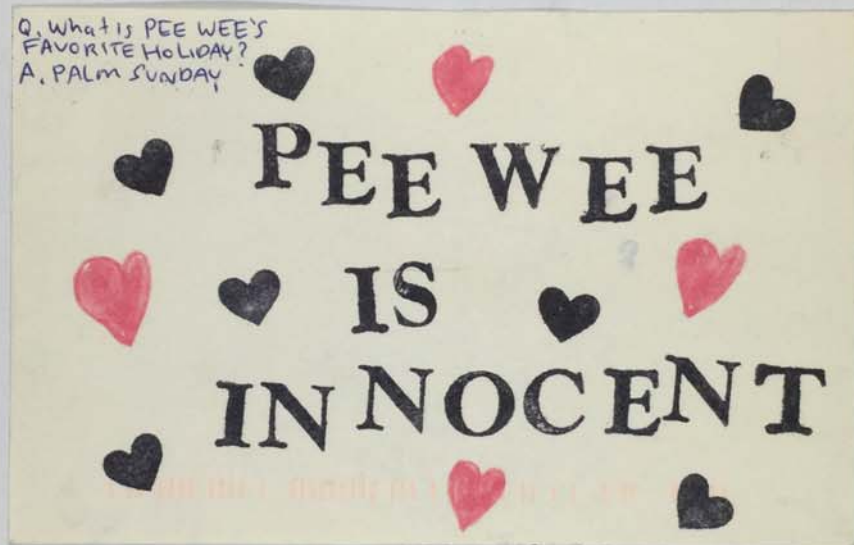
Free
Pee
Wee
Herman

(PAUL RUBENS)

© 1991 Matthew Rose

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bourdon	III. 7

